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*Executive Summary*

# Final Evaluation

Deliverable 3.4.2.

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ECONCULT, University of Valencia



# CREATIVEWEAR

**Creative Clothing  
for the Mediterranean  
Space**



# CONTENT

<b>CREATIVEWEAR FINAL EVALUATION</b> .....	<b>5</b>
<b>1.1 GENERAL RESULTS</b> .....	<b>5</b>
<b>1.1.1</b> A general framework to understand the Final evaluation results .....	<b>5</b>
<b>1.1.2</b> Participant sectors .....	<b>6</b>
<b>1.1.3</b> Role of Cultural and Creative Industries in Textile and Clothing Innovation .....	<b>7</b>
<b>1.1.4</b> General perception of the process .....	<b>10</b>
<b>1.1.5</b> Service Concepts – Hub services to support creativity-based innovation .....	<b>11</b>
<b>1.1.6</b> Intermediary Organization performance .....	<b>12</b>
<b>1.1.7</b> Stakeholder analysis .....	<b>13</b>
<b>1.1.8</b> Communication plan .....	<b>15</b>
<b>1.1.9</b> Prospective analysis .....	<b>15</b>
<b>1.1.10</b> CreativeWear pilot process conclusions .....	<b>18</b>
<b>1.2 THEORY OF CHANGE</b> .....	<b>20</b>
<b>1.3 DETAILED RESULTS</b> .....	<b>21</b>
<b>CROWD HUB</b> .....	<b>22</b>
<b>1. MICRO LEVEL – MATCHMAKING FUNCTION</b> .....	<b>23</b>
<b>2. MESO LEVEL – ADDING VALUE FUNCTION</b> .....	<b>24</b>
<b>3. MACRO LEVEL – CONNECTING FUNCTION</b> .....	<b>25</b>
<b>HERITAGE HUB</b> .....	<b>26</b>
<b>1. MICRO LEVEL – MATCHMAKING FUNCTION</b> .....	<b>27</b>
<b>2. MESO LEVEL – ADDING VALUE FUNCTION</b> .....	<b>28</b>
<b>3. MACRO LEVEL – CONNECTING FUNCTION</b> .....	<b>29</b>
<b>ARTS HUB</b> .....	<b>30</b>
<b>1. MICRO LEVEL – MATCHMAKING FUNCTION</b> .....	<b>31</b>
<b>2. MESO LEVEL – ADDING VALUE FUNCTION</b> .....	<b>32</b>
<b>3. MACRO LEVEL – CONNECTING FUNCTION</b> .....	<b>33</b>
<b>SOCIAL HUB</b> .....	<b>34</b>
<b>1. MICRO LEVEL – MATCHMAKING FUNCTION</b> .....	<b>35</b>
<b>2. MESO LEVEL – ADDING VALUE FUNCTION</b> .....	<b>36</b>
<b>3. MACRO LEVEL – CONNECTING FUNCTION</b> .....	<b>37</b>
<b>TECHNOLOGY HUB</b> .....	<b>38</b>
<b>1. MICRO LEVEL – MATCHMAKING FUNCTION</b> .....	<b>39</b>
<b>2. MESO LEVEL – ADDING VALUE FUNCTION</b> .....	<b>40</b>
<b>3. MACRO LEVEL – CONNECTING FUNCTION</b> .....	<b>41</b>

# 1. CREATIVWEAR FINAL EVALUATION

The results of the Final Evaluation are presented in three main sections, namely General results, Theory of Change and Detailed results. The General results section shows the overall results of the Final Evaluation, structured in 10 different categories. The Theory of Change section presents a revisited version of the CreativeWear Theory of Change that incorporates the results of the Final Evaluation. Finally, the Detailed results section includes the specific results for each of the five CreativeWear pilots.

## 1.1 GENERAL RESULTS //

The General results comprise the aggregated results of CreativeWear in order to outline the main outcomes of the project and the common issues identified in the pilots. The section is structured in the following 10 categories:

1. A general framework to understand the Final Evaluation results
2. Participant sectors
3. Role of Cultural and Creative Industries in Textile and Clothing Innovation
4. General perception of the process
5. Service Concepts – Hub services to support creativity-based innovation
6. Intermediary Organisation performance
7. Stakeholder analysis
8. Communication plan
9. Prospective analysis
10. CreativeWear pilot process conclusions

### 1.1.1 A GENERAL FRAMEWORK TO UNDERSTAND THE FINAL EVALUATION RESULTS//

Following the Mid-Term Evaluation (D 3.4.1), which identified the three main functions of a creative hub (Matchmaking, Adding Value and Connecting<sup>1</sup>), the Final Evaluation contributes to the definition of these functions based on the obtained results. Hence, the functions of the CreativeWear Hub can be structured as follows:

#### a. Matchmaking (micro level)

This function has effects over **organisational effects** (one of the high-level goals of CreativeWear), and **requires market analysis and a deep understanding of the logic and needs of T&C and CCI** in order to **identify** potential **beneficiaries** and determine the best way to **create hybrid innovation concepts** through the matchmaking of the creative and industrial inputs.

#### b. Adding value (Meso level)

This is the **first step towards creating a creativity-based T&C cluster** (second CreativeWear high-level goal) by deploying the **hub's capacity to develop business models** through the use of its knowledge of T&C/CCI, **creating services that support CCI/T&C business** (e.g. training, prototyping, funding...) such as workshops, events or exhibitions.

#### c. Connecting the process (Bridging)

This function aims to impact on **regional innovation policies** (third CreativeWear high-level goal). Thus, a stakeholder approach is required to connect the hub's activities to the innovation ecosystem. The stakeholder analysis identifies key actors according to their relevance, commitment and resistance to change. This identification process will be useful to develop an accurate communication plan for mobilisation and sensitisation purposes.

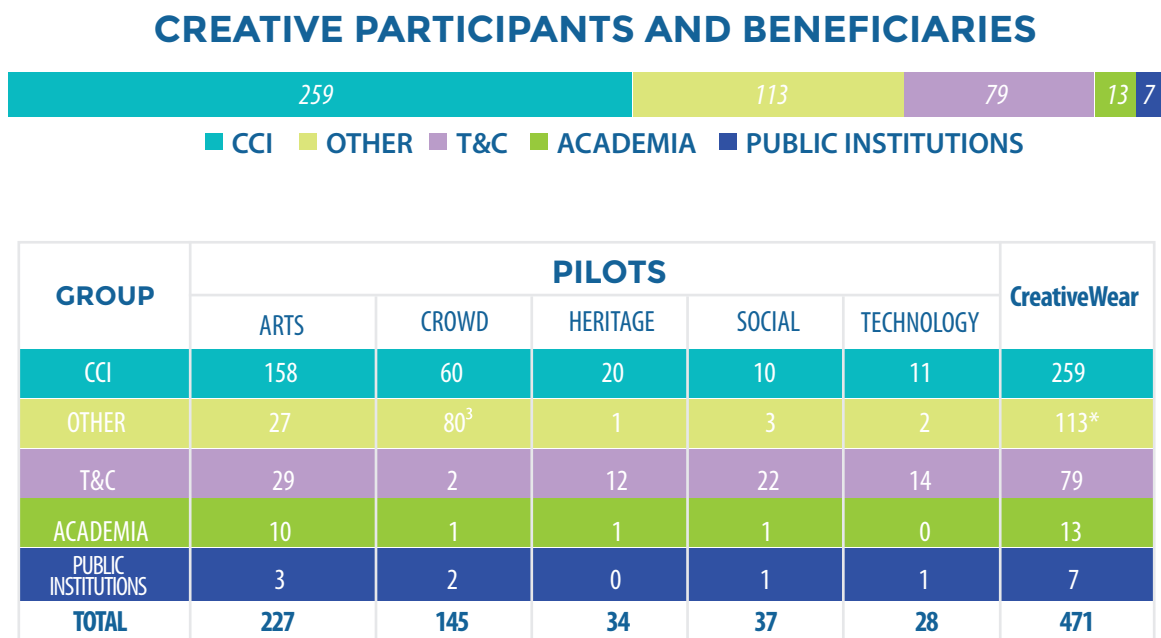
<sup>1</sup> Mid-term evaluation identified the intermediary organization functions as an aggregator between T&C and CCI: 1) Matchmaking detects and analyses local cultural and creative energies and T&C trends and challenges in the region, 2) Adding value aims at the improvement of regional creative potentialities and innovation trends of T&C enterprises and 3) Connecting refers to the articulation of the outcomes with the regional innovation system.

## 1.1.2 PARTICIPANTS SECTORS //

The main findings of the Summative results for the CreativeWear project regarding Participant Sectors, supported by the quantitative data presented in Figure 1, are:

- \* The **final number of participants and beneficiaries exceed the initial expectations**, mostly due to the **large amount of CCI participants**.
- \* In terms of creativity-based innovation supply, **the number of CCIs involved in the project rose from the initial 75 to a total of 259** participants.
- \* As for the demand side, **the number of participants from the T&C sectors did not reach the expected 125**, attracting only **79 stakeholders**.
- \* There was a **strong presence of Other sectors** (e.g. Other businesses, NGOs, creative incubators...) in the **Arts and the Crowd hub**, the two largest pilots. These two hubs also engaged with a **significant number of CCIs**. This could be linked to their themes and objectives, which led to a **greater involvement of local agents**.
- \* The smaller hubs – **Heritage, Social and Technology** – presented a **larger percentage of T&C participants**, mainly **due to their T&C specialisation**. This level of specialization may have reduced the attractiveness of the pilot for CCI participants aiming to experiment in an open way.
- \* There were **low levels of participation from Academia and Public Institutions<sup>2</sup>**. **The lack of public representatives**, especially regional ones, **will subsequently have an impact on their assessment of the stakeholder analysis**.

Figure 1. CreativeWear participants and beneficiaries



Source: Own elaboration. Stakeholder Database.

<sup>2</sup> This statement is supported by data included in the CreativeWear Database. However, the hubs may have had interactions with Academia and/or Public Institutions that may not have been registered in the Database.

<sup>3</sup> The total amount of participants from Other Sectors in the Crowd hub is (80) includes 64 stakeholders identified as “General Public”. This figure has been withdrawn from the Participant Sectors analysis in order to avoid a distortion in the hub results

The willingness of CCI stakeholders to participate in the project stems from an increasing **openness to the logics of industrial dynamics**. This attitude may have been encouraged **by the continuous precariousness of the creative sectors, which has led them to search for new fields of professional development and business opportunities**.

The quantitative difference in the number of T&C participants suggests that the **T&C industry encounters significant difficulties when attempting to internalise creative capital at an organisational level** due to their production processes and culture of innovation, as evidenced by the qualitative analysis. However, the continuity of the hubs' activities could have positive effects in this regard, as stated in the interview with AITEX (Technology Hub leader).

A disaggregated analysis of the participant sectors shows:

- \* **A concentrated demand of creativity-based innovation** - 71% of T&C participants belonged to the industrial sector, followed by 24% of stakeholders from the retail sector and a small number of T&C associations, which represented 5% of participants.
- \* **A vast and diverse creativity-based innovation supply** concentrated in the Arts and Crowd hubs, with a majority of designers as the preferred CCI profile. Designers represented 55% of CCI stakeholders with 142 participants (mostly from Athens), but there was also **an interesting variety of artists, artisans and photographers that constitutes the basis for creative outputs in the textile industry**.

### 1.1.3 ROLE OF CULTURAL AND CREATIVE INDUSTRIES IN TEXTILE AND CLOTHING INNOVATION//

As mentioned in the previous subsection, CreativeWear gathered a significant mass of creativity and talent. Designers, which had a major presence among the project's stakeholders, were the most valued profile<sup>4</sup>.

The comparison between the expectations set in the Ex ante Evaluation and the results of the Final Evaluation, shown in Figure 3, reveals that:

- **There is an overall mismatch between the expectations and reality**, particularly evident in the Slovenia hub. These differences have been named the "experience effect", as it was only after going through the pilot experience and gaining a deeper understanding of the T&C/CCI sectors that the innovation profiles were drawn, consolidating the services that proved effective.
- Following the pilot experience, **pilot leaders** rated **prototyping (4.2), social and eco values (4.2) and connection of symbolic territorial resources (4.0) as the most suitable variables for creativity-based innovation services**. New materials (3.8) and new funding avenues (3.4) were the only variables that exceeded the initial expectations, while internet marketing strategies (2.8) and customisation (3.4) decreased significantly.
- **T&C consider prototyping (40%), symbolic territorial resources (34%) and creative competences (31%) as the most significant fields where CCI are currently providing innovation services**, although new materials (50%), new business models (44%) and creative competences (40%) were rated as having medium-term potential and therefore stand out as future opportunities.
- **CCI also consider symbolic territorial resources (43%) and prototyping (40%) as the fields where they can currently provide innovation services**. Variables associated with technological processes such new materials have been less valued. New business models (38%) branding and trademark (35%) and customisation (32%) stand out as future opportunities.
- **Uncertainty levels have rose** following the pilot experience (the amount of "I do not know..." and "No answer" increased), especially for T&C participants. In addition, the initial dispersion seen in the Ex ante Evaluation (high results for "Not at all" and "Yes, very significant" values) changed in the Summative Evaluation, where **intermediate results** ("Slightly" and "Moderate") registered **an increase**<sup>5</sup>.

4 As stated in the interview with ARCA, designers play a key role in T&C (product) innovation since they are driven to find solutions using artistic methods.

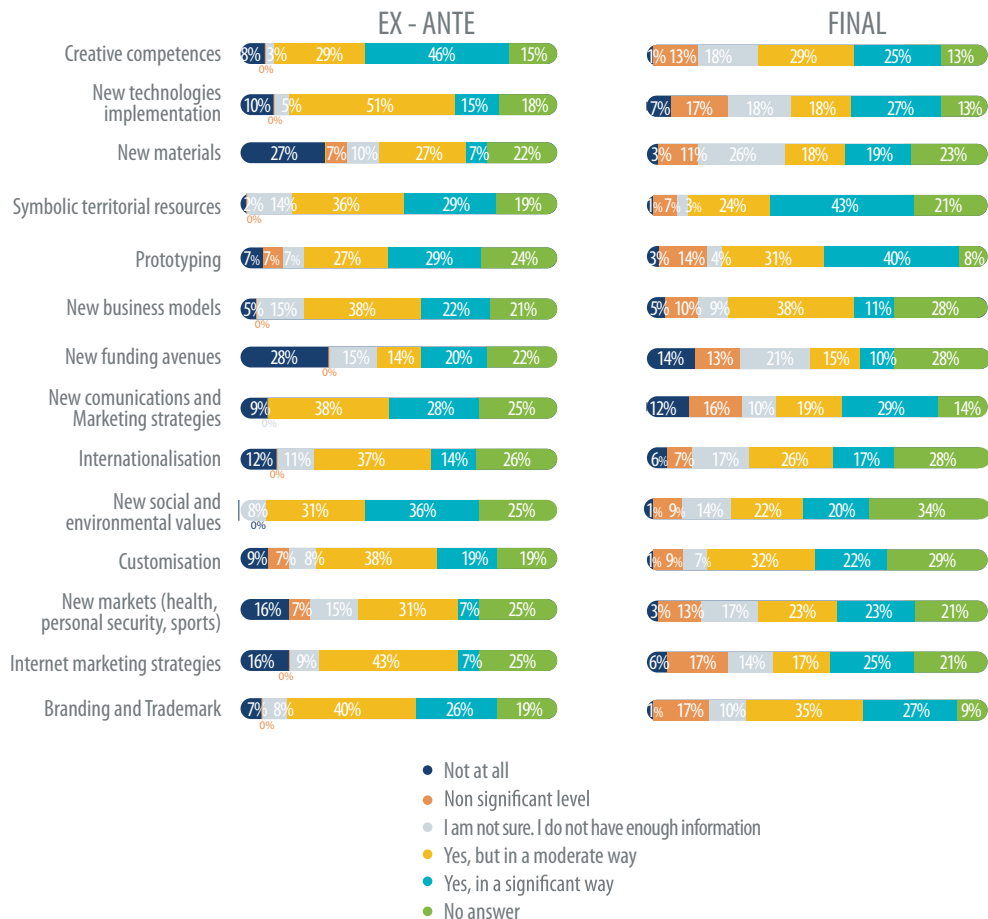
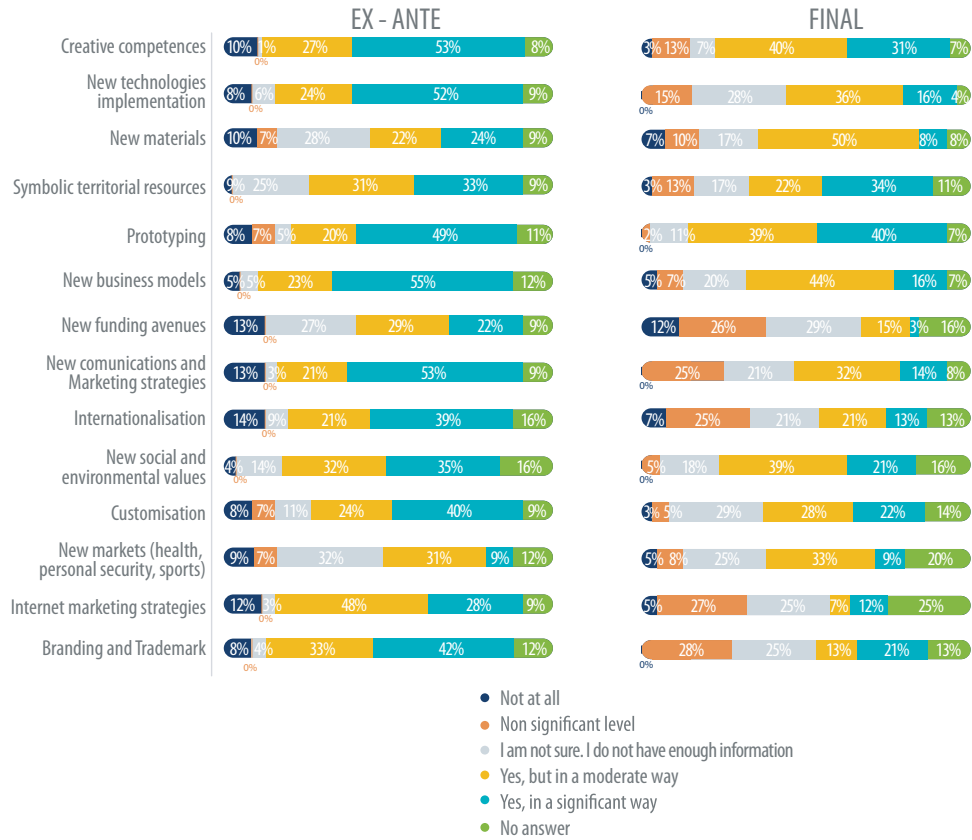
5 This effect may be explained due to survey design, since the used scales are slightly different. On the other hand, it could indicate changes in the stakeholders' attitude.

Figure 2. Ex ante vs Final evaluation according to Pilot leaders





T&C (above), and CCI (below)

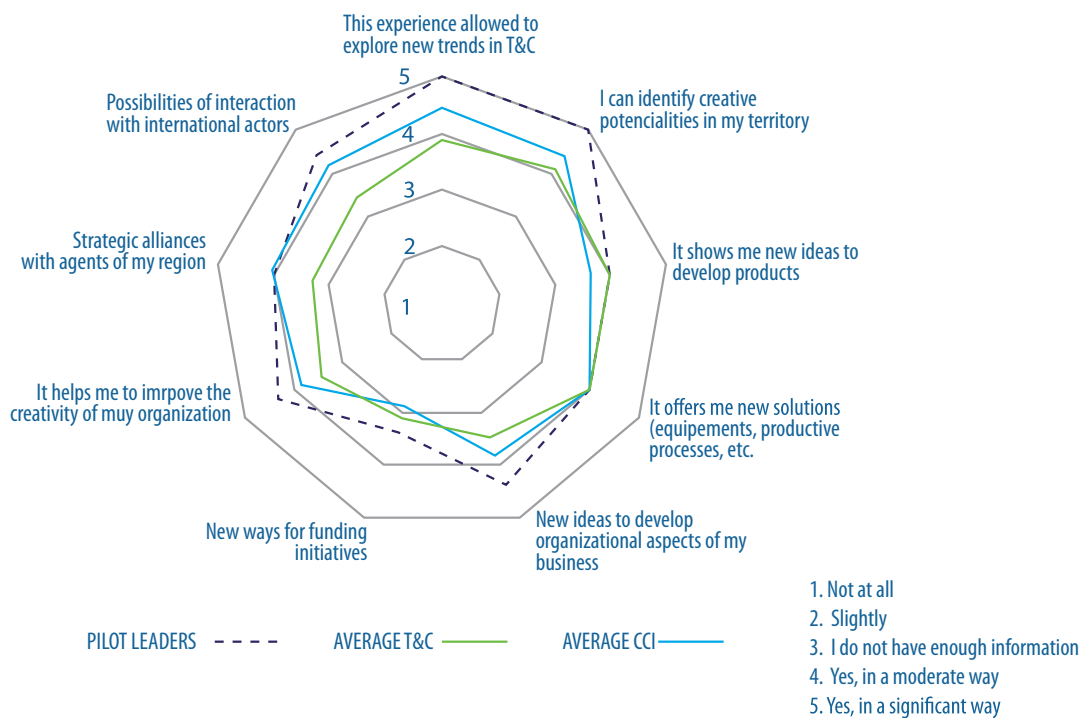


## 1.1.4 GENERAL PERCEPTION OF THE PROCESS //

Figure 3 shows the perceptions of pilot leaders, T&C and CCI beneficiaries about the pilot process in terms of nine variables. The results indicate that:

- **Pilot leaders found the project useful for exploring new trends in T&C and identifying creative potentialities in their territories**, as these variables were rated highly by all five leader organisations. This is a desirable outcome for intermediary organisations. New solutions (equipment and processes) and funding avenues received the lowest ratings.
- **T&C participants valued the strategic alliances, interaction with other agents and new trends as the most relevant learnings**, These results are in line with the strategic mindset, which is natural to the business perspective and less developed in artists and creatives (lack of entrepreneurial competences).
- **The overall rates for CCIs are higher than those for T&C**. Variables such as **new trends in T&C, creative potentials identification and interaction with international actors received the highest valuations**.
- **It is interesting to highlight the differences between T&C and CCI in the variable “It gave me new ideas to develop products” and “Strategic alliances with agents of my region”**. The first presents higher rates for T&C, while the latter received higher rates from CCIs. These results show the benefits that each sector obtained from their interactions, **indicating that the T&C industry is more interested in the development of new products and CCIs are focused on looking for new business opportunities**.

Figure 3. General perception of the process according to T&C/CCIs and leader organizations of the five regional pilots.



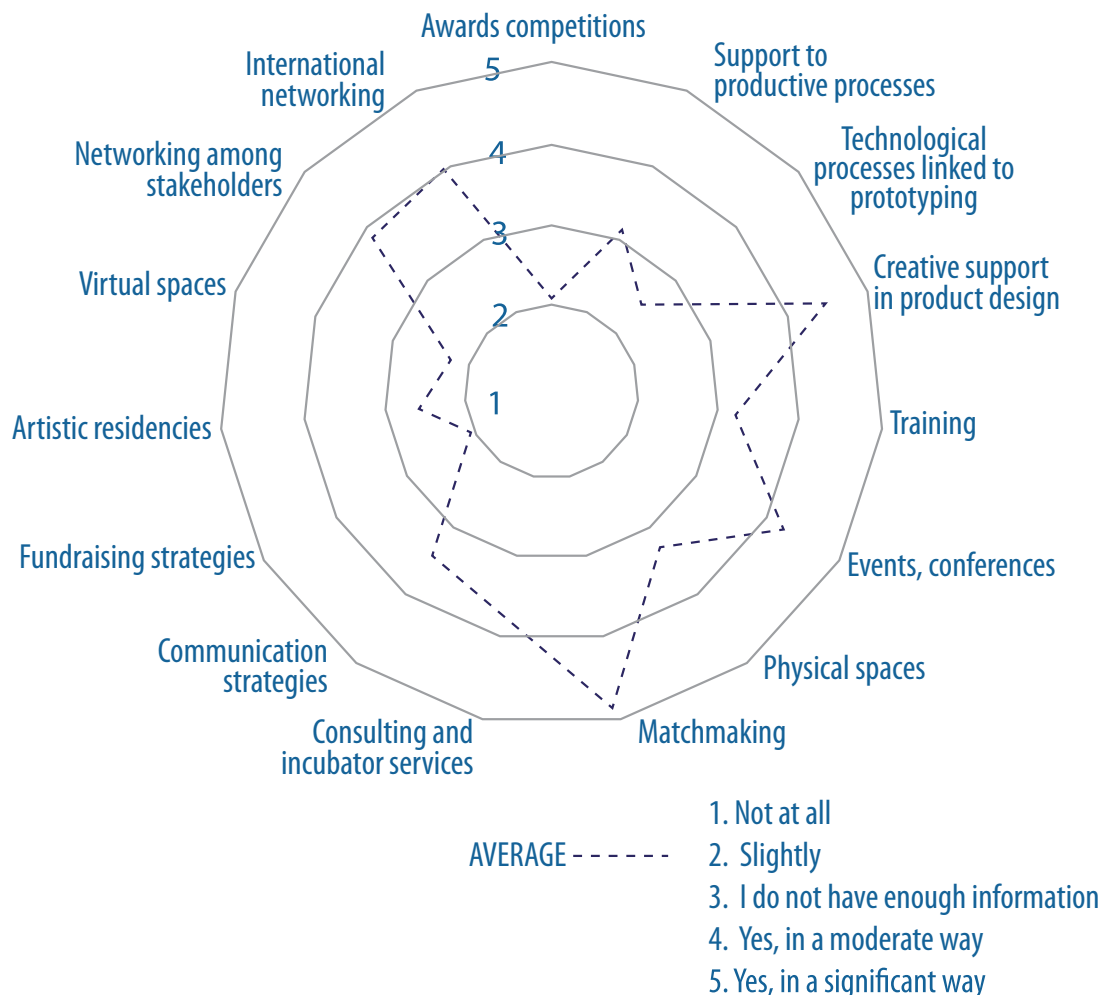
### 1.1.5 SERVICE CONCEPTS – HUB SERVICES TO SUPPORT CREATIVITY-BASED INNOVATION //

The services deployed by the hubs to provide support to creativity-based innovation in the T&C sector follow different approaches depending on the pilot. In this section, the analysis will be limited to the average of the 5 pilots (specific information will be provided in the detailed results section) in order to obtain aggregated results (Figure 4), since high results indicate convergence<sup>6</sup>.

- The average results show that **CreativeWear hubs have focused on matchmaking, creative support in product design and activities such as events and conferences.**
- **Inward and outward networking was also a priority, although a lesser one.** In other words, the pilot leaders considered networking among stakeholders and international agents as a moderately important service.

<sup>6</sup> Note: Low values in Figure 4 do not necessarily mean that these variables received low ratings from all the hubs; rather, this may be attributed to the differences between the value-adding strategies implemented by each hub.

Figure 4. Average rates for the service concepts tested in the five CreativeWear pilots.

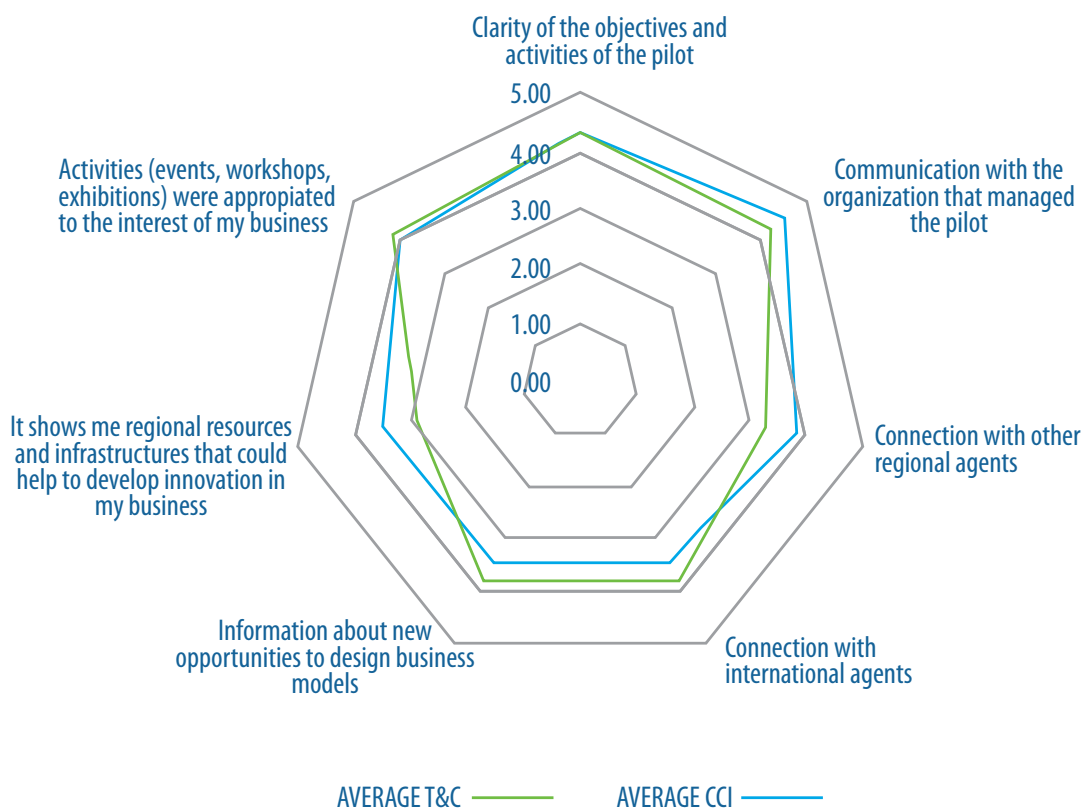


## 1.1.6 INTERMEDIARY ORGANIZATION PERFORMANCE //

Figure 5 shows the evaluation of T&C and CCI participants of the performance of their Intermediary Organisation (Pilot Leader). The results show that:

- **For T&C participants, the most valued variables** were the **clarity of objectives** and **communication** of the pilot leader, both relevant for the strategic planning function. On the other hand, the **least valued variables were related to regional resources** and **connection with other regional agents**, which means **there is still room for improvement in the connecting function**.
- **For CCIs, the most valued variables** were also **clarity of objectives** and **communication**, while the **least valued** were connection with **international agents and new opportunities to design new models**.
- The overall performance of the hubs shows **excellent communication skills among the two beneficiary sectors**. However, it also shows a **suboptimal/improvable connection with territorial agents**, which constitutes an obstacle for the inclusion of the project in public policies, smart specialisation strategies and the regional innovation system. In other words, the communication efforts were directed inwards rather than outwards, thus producing T&C/CCI service outputs (the main objective of the project) but missing the opportunities that other territorial agents could bring, such as project funding, capitalisation of results and scaling of the pilot experiences.

Figure 5. T&C/CCI evaluation of their Intermediary Organisation.



## 1.1.7 STAKEHOLDER ANALYSIS //

Pilot leaders were asked to evaluate the stakeholders of their respective hubs in terms of their relevance, commitment and resistance to change. The results of this evaluation show that:

**1.** *Creative Industries, T&C SMEs, artists, artisans, research centres, local administrations, universities and private cultural institutions* have become key stakeholders in the project due to their **high levels of relevance and commitment.**

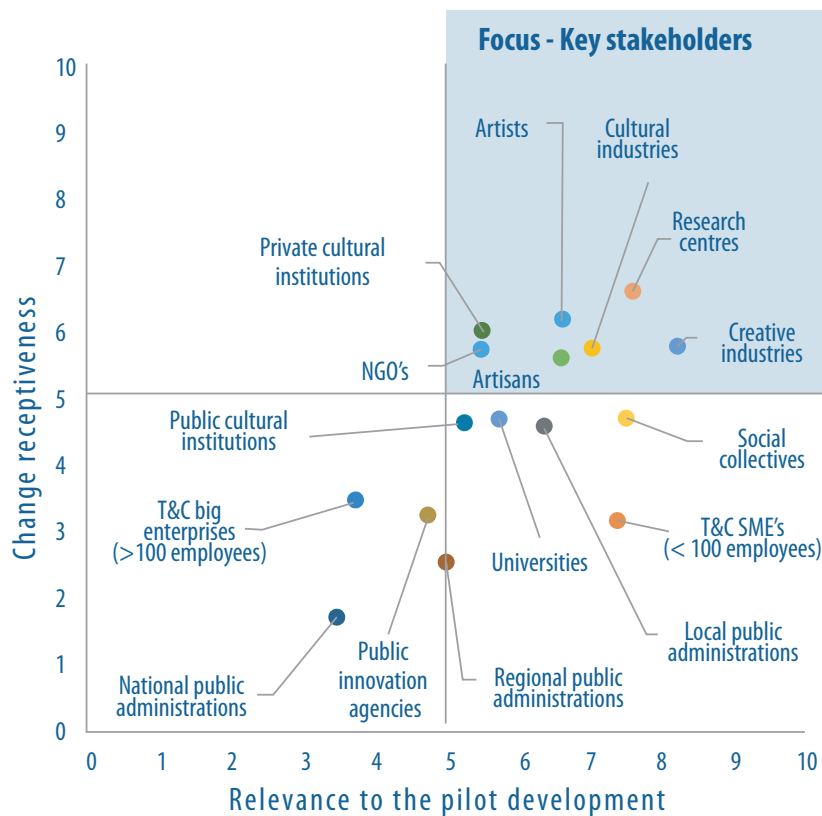
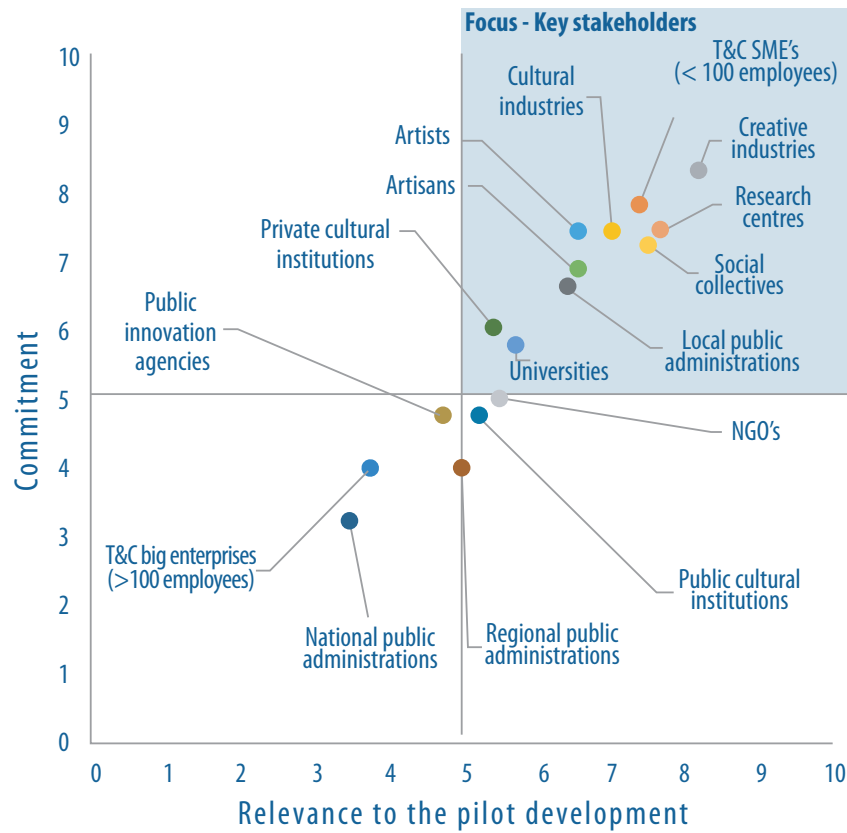
**2.** Their **high resistance to change** places *universities, social collectives, local administrations and particularly T&C SMEs* in a lower priority area. Their high levels of commitment explain the engagement of the T&C enterprises in the pilot as innovation demand. However, they do not seem familiar with creativity-based innovation, which makes them reject any structural changes that may affect their organisations.

**3.** Although **public cultural institutions and NGOs** are seen as important, they are not very committed to the pilot activities. There is a notable difference between the levels of commitment of public and private cultural institutions. The latter emerges as a key stakeholder, enabling private leadership in cultural initiatives.

**4.** **Public innovation agencies and the regional and national administration** have been placed in the **non-relevant/ non-committed sector.** The low relevance attributed to these actors suggests that they have not been engaged in an optimal way, since they should be included in any initiative that attempts to effect change in **regional innovation policies.** The explanation may lie in their high levels of resistance to change.

**5.** **Large T&C enterprises** have also shown high resistance to change and have therefore been placed in the **non-relevant/non-committed sector.**

Figure 6. Stakeholders classification. according to pilot leaders.



## 1.1.8 COMMUNICATION PLAN//

The self-assessment of the hubs' communication plans was aimed at evaluating the degree of fulfillment of their objectives and the media used to achieve them.

In terms of objectives, the results of the self-assessment show that:

- On average, the **message** communicated by the five hubs **was adapted to clearly defined audience segments**, which led to **increased levels of awareness** (all these variables were rated 4.4 or above).
- However, the communication plan did not have significant effects on the attitudes of stakeholders (this variable was rated 3.75).
- **The Crowd hub** gave a rating of 5 to all variables except for the one related to **attitudinal changes in stakeholders**, which **was left unanswered**.
- **The Technology hub presented the lowest ratings**, especially **due to the assessment of the variables related to increased awareness and attitudinal change** (rated 3).

As regards the media that were used to achieve the communication objectives, the results indicate that:

- **Direct personal contact** was the **preferred communication channel** (rated 4.8) for the 5 CreativeWear hubs **followed by social networks and conferences**, both of which were rated 4.4. These ratings suggest that specific channels were used for different audience segments. For instance, conferences might be addressed to professionals or researchers, while social networks may have been used to target the general public.
- **New media (webinars)** and local media were **the least valued** communication channels. However, the Heritage hub identified new media as an important component of its media strategy.

## 1.1.9 PROSPECTIVE ANALYSIS//

As part of the summative evaluation, pilot leaders and stakeholders were asked about their expectations about the future in terms of T&C sectoral strategies, territorial connection and regional policies. Their responses revealed that:

**A) Sectoral changes in T&C are expected, although pilot leaders have different opinions about what those changes might look like:**

- **The Arts and Technology hubs foresee commercial collaboration as likely in the medium term**, perhaps due to their closer connection to T&C Industry, **while the Social and Crowd hubs believe that this is more likely to happen in the long term**.
- **The Heritage hub seems hesitant about commercial collaboration**. This may be related to the general perception that Prato's T&C had of the pilot experience, **since they considered that they only benefited slightly from strategic alliances** with agents of their region and **the possibilities of interaction with international actors** (both variables were rated under 3).

- **The Arts and Social hubs expect an increase in CCI's business perspective in the medium term**, which may be related to the services offered to their CCI participants (both hubs rated Creative Support with a 10 and Consulting services with an 8). **The Heritage and Crowd hubs consider it is more likely to happen in the long term**.

- **The Technology Hub appears uncertain of an increase in CCI's business perspective**. This might be due to **the training services implemented by the hub, focused on technical skills rather than business ones** (incubator services or competitions would increase business skills among CCI). The small number of creative participants may have also conditioned the answer.

- **The Crowd hub foresees an attitudinal change in T&C companies in the medium term, while the Heritage and Arts hubs consider this is more likely to happen in the long term.** It should be noted that these hubs have a major presence of CCIs in comparison with the number of T&C. Hence, it is important to determine whether these answers are motivated by a biased perception, T&C/CCI interactions or any other reason.

- **The Technology Hub seems doubtful about changes in the attitude of regional T&C companies,** since these companies may only be receptive to the inclusion of creativity-based innovation services if they are signposted/recommended by AITEX.

- **The Social hub believes that the attitude of regional T&C companies is unlikely to change.**

#### **B) Overall, territorial connection and regional policies were considered less likely:**

- **The Social hub considers that internationalisation strategies for T&C are likely to be implemented in the medium term** (even though it rated international networking services with a 10) **while the Arts, Heritage and Crowd hubs consider it likely in the long term.**

- **Surprisingly, the Technology Hub thinks of internationalisation strategies for T&C as unlikely,** although it indicated in the Ex ante stage that it expected to develop 50 international activities. It seems that even though internationalisation is a priority for the regional T&C sector, efforts have not yet been made in this regard.

- **The notion of creativity and culture as territorial innovation factors in T&C was met with some uncertainty. The pilot leaders of the Crowd, Social and Technology hubs indicated they did not have enough information to formulate an answer,** while the **Heritage hub believed this could be possible in the long term.**

- **The Arts Hub stated that the deployment of culture and creativity as territorial innovation factors in T&C is likely in the medium term. This response is linked** to a successful call for CCI participants led by HCIA/CreThi/Dev, which gathered a **vast creative mass that developed T&C solutions through competitions between CCIs.**

- **Creativity-based specialisation was seen as a long-term possibility by the Arts, Technology and Heritage hubs,** while the **Crowd hub considers it possible in the medium term** and the **Social Hub stated it did not have enough information to provide an answer.**

- **Again, hubs with a major presence of CCIs (namely Arts, Crowd and Heritage) foresee a long-term reindustrialisation of the MED T&C sector.**

- **On the contrary, hubs where T&C participants are the majority** seem doubtful about a possible **reindustrialization** (Technology hub) **or even consider it unlikely** (Social hub).

#### **C) The overall results show some optimism regarding changes in regional policies:**

- **Four of the hubs believe that the actions initiated by the pilot will continue in the medium term,** while the **Technology Hub considers it likely in the long term.**

- **Institutional support for the implementation of culture and creativity-based strategies for T&C seems likely in the medium term for the Arts, Social and Technology hubs,** while the **Heritage hub considers it likely in the long term** and the **Crowd Hub seems uncertain.**

- **Programmes aimed at supporting start-ups, SMEs and innovative initiatives in T&C are likely in the medium term according to the Arts, Social, Heritage and Crowd hubs,** while the **Technology Hub appears hesitant.**

- **The Heritage Hub believes that changes in innovation policies aimed at improving the relationship between T&C and CCIs are likely in the medium term,** while the **Arts Hub considers it likely in the long term.** The **Technology Hub remains uncertain.**

- **On the contrary, the Social and Crowd hubs consider these changes to be unlikely.**

- **The Crowd hub sees the creation of a T&C Mediterranean cluster as likely in the medium term,** while the **Arts, Technology and Heritage hubs consider it more likely in the long term.** The **Social hub, however, seems doubtful.**



Table 1. Pilot leaders' expectations about the future following the pilot experience

CW Goal	Variables	Arts	Social	Technology	Heritage	Crowd	AVERAGE
Sectorial Strategies	Commercial collaboration	5	4	5	3	4	4,2
	Increase the business perspective in the CCI	5	5	3	4	4	4,2
	Changes in regional T&C companies' attitude	4	2	3	4	5	3,6
RIS/Territorial Connection	Internationalisation strategies for T&C	4	5	2	4	4	3,8
	Creativity and culture as territorial innovation factors in T&C	5	3	3	4	3	3,6
	Creativity-based specialisation in MED's T&C	4	3	4	4	5	4
	Reindustrialisation of the MED T&C sector	4	2	3	4	4	3,4
Regional Policies	Continuity of actions initiated by the pilot	5	5	4	5	5	4,8
	Institutional support for T&C strategies based on creativity and culture	5	5	5	4	3	4,4
	Programmes aimed at supporting start-ups, SMEs and innovation initiatives in T&C	5	5	3	5	5	4,6
	Changes in innovation policies aimed at improving CCIs and T&C relationship	4	2	3	5	2	3,2
	Creation of a T&C Mediterranean cluster	4	3	4	4	5	4

Source: Own elaboration.

## 1.1.10 CREATIVWEAR PILOT PROCESS CONCLUSIONS //

The evaluation results show a prioritisation of types of services where CCI's can contribute to innovation in the textile industry:

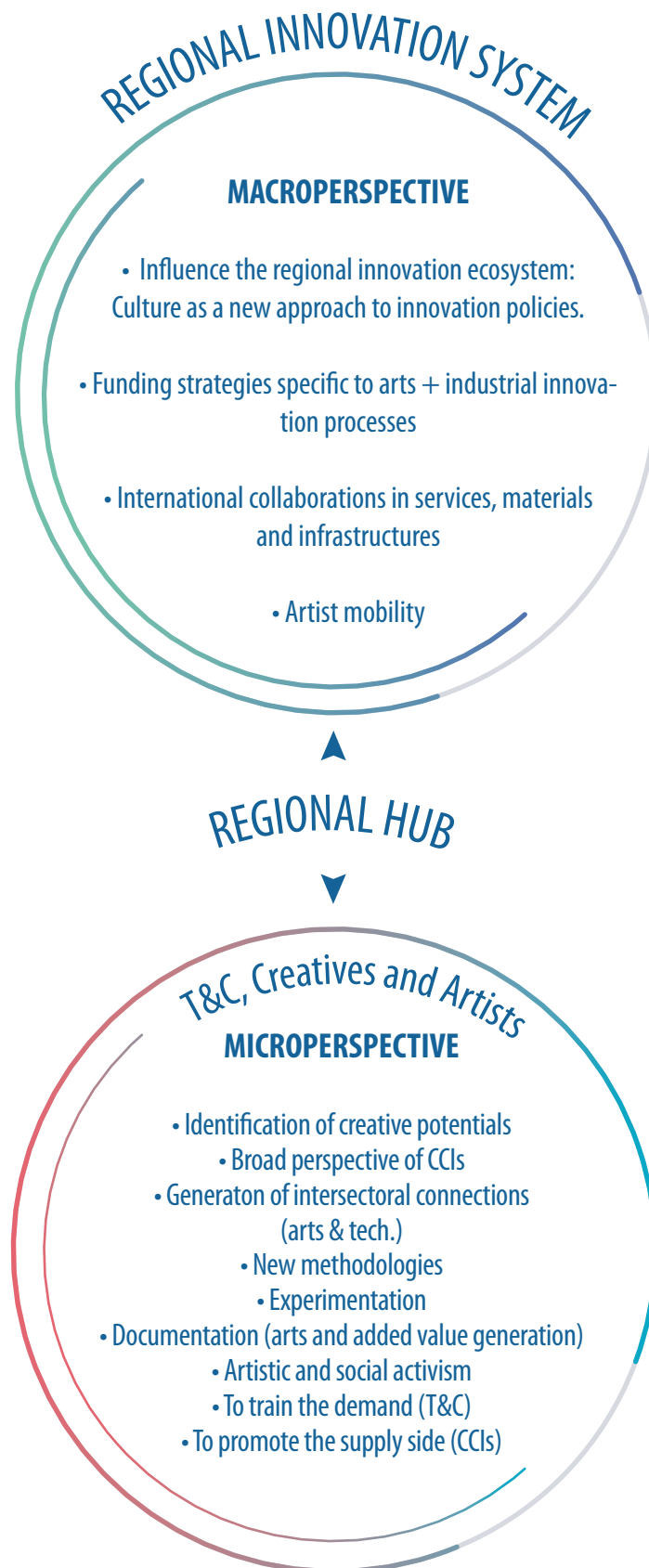
- **Prototyping and cultural heritage interpretation have been the most demanded services.** However, **it could be interesting to explore** how artists and creatives can enable **the development of creativity in textile organisations**, which will ultimately be reflected in the innovation performance.
- The **most significant service concepts** deployed by the hubs to support creativity-based innovation **were those related to matchmaking and creative support in product design.**
- The stakeholder analysis highlighted the high levels of commitment and openness to change of CCI's and research centres, in contrast with the low commitment and high resistance to change shown by public institutions.
- The prospective analysis shows the **eagerness of CreativeWear participants to carry on with the actions initiated by the pilot**, while the **aspects related to territorial connections and regional policies have been rated as less likely or uncertain.**

These results evidence the **capital role of the CreativeWear Hub as a mediator between two dimensions**, the market (**micro perspective**) and the territory (**macro perspective**), the first responding in a shorter term than the latter. In order to encompass both dimensions, the pilot process proposed a sequence of phases and actions needed to implement the activities of the CreativeWear Hub:

- 1) Identifying the regional creative and industrial potentials
- 2) Acknowledging the innovation trends of both sectors
- 3) Developing creativity-based services oriented towards T&C innovation needs
- 4) Defining the services that will support the process
- 5) Connecting its activity with the regional innovation system

The ongoing market relationship between T&C and CCI's benefits from the CreativeWear Hub, as it **promotes the supply of creativity-based activities** to businesses **while facilitating the qualification of the innovation demand**, thus improving its receptiveness towards innovation trends. **CreativeWear Hubs also provide services to support the identified needs of T&C and CCI's at a local sectoral level** (meso level). These services **must subsequently be capitalised at a territorial policy level, connecting them to the regional innovation system in order to enhance future results.** Graph 1 summarises the role of regional creative hubs as connectors between the micro level (market) and the macro level (policies).

Graph 1. Mediator role of the CreativeWear Hub

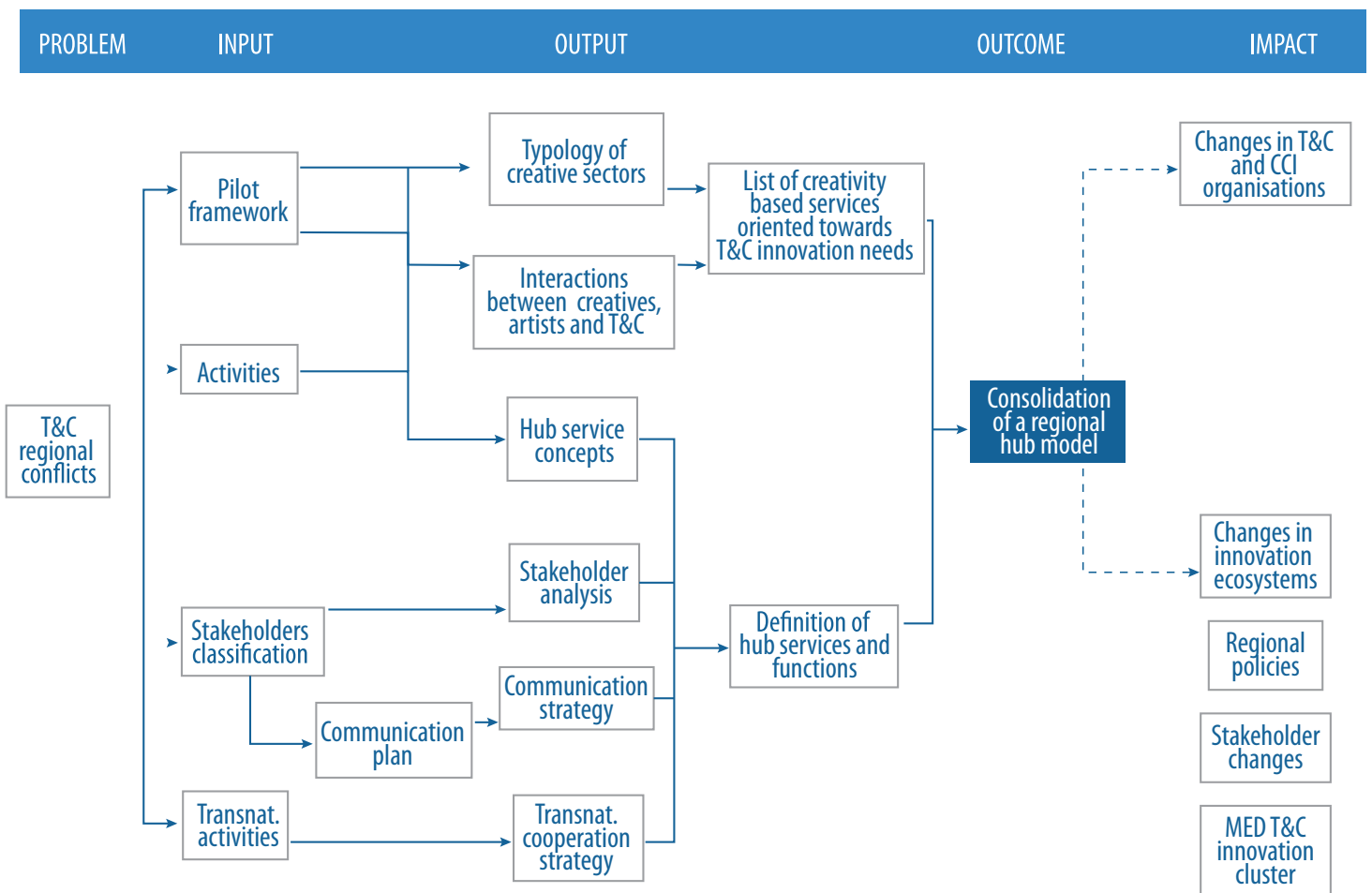


Source: Own elaboration.

## 1.2 THEORY OF CHANGE//

The final evaluation stage encompasses the results of the CreativeWear project, framed in the Theory of Change as a methodology that emphasises the steps of the process rather than the results. Graph 1 presents a revisited version of the Theory of Change as a sequence of steps (input, output, outcome) needed to achieve the desired goals (impact) in order to overcome the identified conflicts (problem).

Graph 2. CreativeWear Theory of Change.



The **consolidation of a regional hub model is highlighted as the necessary precondition to achieve organisational changes in T&C enterprises and regional changes in policies and the innovation ecosystem.**

Thus, the hub model articulates creativity and industrial innovation at an organisational (micro), sectoral (meso) and territorial (macro) level.

The **regional hub model is the result of a combination of creativity-based services oriented towards T&C innovation** (this is how CCI enterprises add value to T&C enterprises) **and the definition of hub services and functions towards the T&C and CCI sectors.**

Both outcomes stem from the outputs of the five pilot experiences. As shown in Graph 2, **the typology of creative sectors and the interactions between creatives, artists and T&Cs (outputs) are involved in the definition of services oriented towards T&C innovation (outcome). The hub service concepts, stakeholder analysis, communication plan/strategy and transnational cooperation strategy (outputs) are also involved in the definition of hub services and functions (outcome).**

The listed outputs result from inputs of the CreativeWear project such as the pilot framework and the activities developed within the five pilots (e.g. training, workshops and joint projects between T&C and CCIs), the stakeholder classification and the transnational activities.

## 1.3 DETAILED RESULTS//

This section provides specific results for each of the CreativeWear pilots. For each pilot, there is a Summary Sheet and three Descriptive Sheets.

The Summary Sheet includes the Pilot theme, its context, the nature of the Leading Organisation and the hub's action lines and activities.

The Descriptive Sheets summarise the hub structure and activity according to the functions of the CreativeWear Hub Model (Matchmaking, Adding value and Connecting).

- The Matchmaking Function Sheet includes the number of participants and beneficiaries of the hub and the main services with which CCIs could contribute to T&C innovation according to the pilot's leading organisation.

- The Adding Value Function Sheet sets a double comparison between the significance of the service concepts deployed by the hub according to the leading organisation and the average of pilot leaders, on the one hand, and the hub's T&C and CCI participants on the other. A summary of the three main hub functions is provided below.

- The Connecting Function Sheet lists the stakeholders connected to the hub and their relevance for pilot development, comparing this variable with the stakeholders' commitment and their openness to change. A summary of the hub's connection with the Regional Innovation System is also provided below.

Hence, the results follow a sequence, beginning with the Summary Sheet of the hub and followed by the Descriptive Sheets with the results for each level. The results will be presented as follows:

- 1. Micro level – Matchmaking function:**
  - 1.1. Hub composition (participants and beneficiaries)
  - 1.2. Role of CCI in T&C innovation
- 2. Meso level – Adding value function**
  - 2.1. Hub service concepts
  - 2.2. Hub functions development
- 3. Macro level – Connecting function**
  - 3.1. Hub stakeholders analysis

The T&C industry has a low presence in the Sicily Region. However, many of its elements could contribute to the future development of the sector in the region and provide inspiration to the cultural and creative industries. Sicily has a rich textile culture embodied in “fashionista”<sup>7</sup> production for big brands, ancient archives of noble families, a longstanding tailoring tradition and an active and vibrant cultural community linked to startup and co-working communities. (D.3.2.1., 2017: 30).

The Crowd pilot of Palermo seeks to develop the collective dimension of textile production by providing services and infrastructures that put forward the textile sector as a field for experimentation, turning the city into a space for artists and designers. The main activity where this idea was put into practice was Vestino, an event in which creatives and designers exhibited their works in a network of small T&C retailers in the city centre aiming to connect with international clients.

The ARCA consortium is an incubator for startups and innovative SMEs born out of the union of the Municipality of Palermo and Cre\_zi Plus, a cultural space recently founded in an old rehabilitated factory.

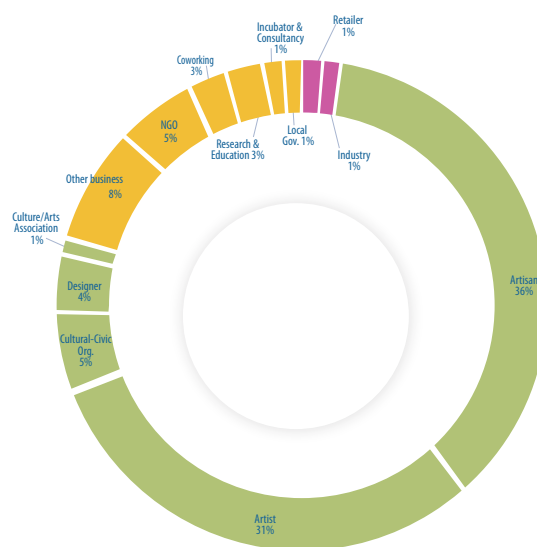
The orientation of the Crowd hub changed following the beginning of the pilot activities. The initial proposal, based on experimentation within a community articulated in a virtual space (WAVE platform), was abandoned in favour of experimentation in a physical space represented by the city of Palermo “as a cluster” and several coworking and reused spaces such as Cre.zi.plus.

The Crowd hub of Palermo	
<b>Concept</b>	The city of Palermo as a cluster for artistic and creative experimentation, connecting artisans, designers, artists and tailors as local creative potentials for regional T&C innovation at a local and transnational scale.
<b>Action lines</b>	To foster synergies between a network of creative groups and initiatives (e.g. Dimora Oz, Cre_Zi...) and places for experimentation (e.g. FabLab).
	To promote independent designers and retailers through exhibitions and cultural events (E.g. Vestino)
	To explore new avenues for financing creative interventions (e.g. Crowdfunding, trans-European projects...)
<b>Pilot Leader</b>	The ARCA consortium is an incubator for startups and innovative SMEs born out of the union of the Municipality of Palermo and Cre_zi Plus, a cultural space recently founded in an old rehabilitated factory.

7 1. A person who creates or promotes high fashion, i.e. a fashion designer or fashion editor.  
2. A person who dresses according to the trends of fashion or one who closely follows those trends.

## 1.1 CROWD HUB COMPOSITION - PARTICIPANTS AND BENEFICIARIES

Group	Type	#	%
T&C	Industry	1	1%
	Retailer	1	1%
CCI	Artisan	28	36%
	Artist	24	31%
	Cultural-Civic Org.	4	5%
	Designer	3	4%
	Culture/Arts Association	1	1%
OTHER	Other business	6	8%
	NGO	4	5%
	Coworking	2	3%
	Local Gov.	2	1%
	Research & Education	1	3%
	Incubator & Consultancy	1	1%
<b>TOTAL</b>		78	100%



## 1. MICRO LEVEL - MATCHMAKING FUNCTION

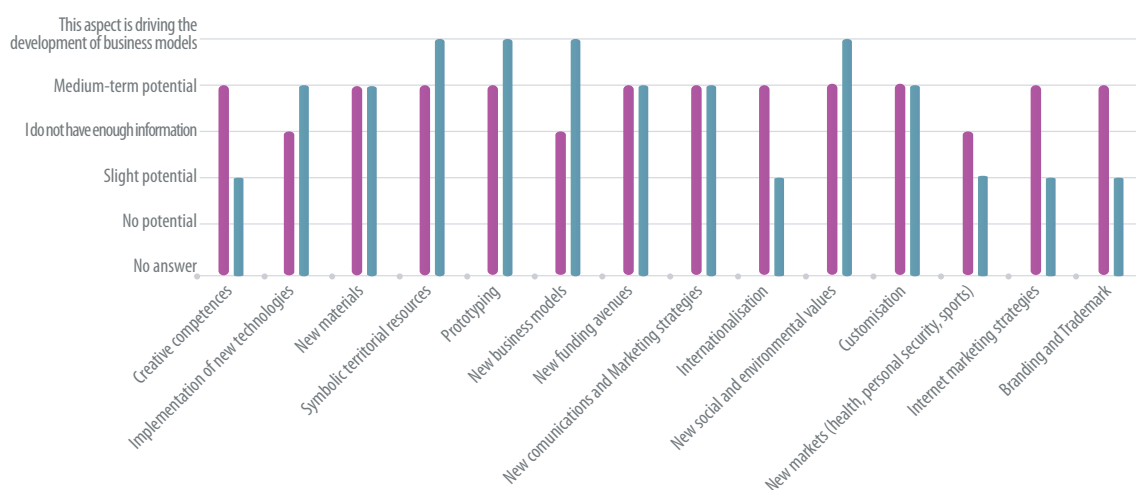
The low number of T&C participants (only 2 of them) creates an imbalance in the composition of the hub, thus altering the potential benefits for T&C innovation.

The high number of CCIs - mainly artists and artisans (Note: Tailors have been classified as artisans), each representing around 40% of the total composition - provides a substantial creative capital, especially considering the presence of tailors, whose hybrid T&C/CCI profile could be a driver for creativity-based innovation in the textile industry.

It is worth highlighting the presence of cultural organisations and artistic associations (7% and 1%, respectively), which act as nodes of the "creative network" in Palermo. This is the case of ALAB, an artist association that has become a key stakeholder.

As for Other sectors, the presence of NGOs (25% of Other Sectors group), the highest among the five CreativeWear pilots, attracts engaged members of society. The involvement of the local community is an advantage for the development of cultural and creative initiatives in Palermo.

## 1.2 ROLE OF CCI IN T&amp;C INNOVATION



## Discovered services

- New business models
- Symbolic territorial resources
- Prototyping
- New social and environmental values

## Consolidated expectations

- New materials
- New funding avenues
- New communication and marketing...
- Customization

## Low valuation

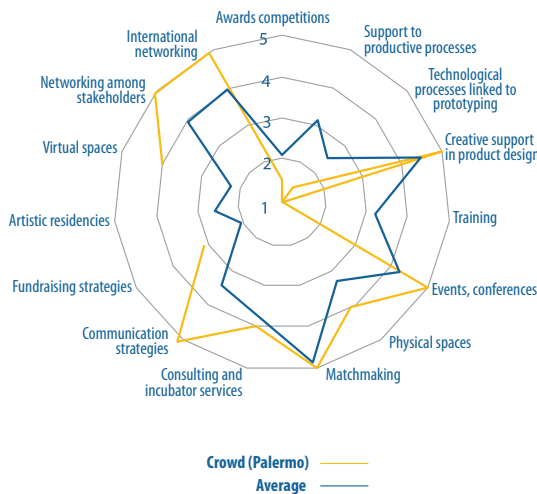
- Creative Competences
- Internationalisation
- Internet marketing strategies
- Branding and trademark

## 2.1 CROWD HUB – SERVICE CONCEPTS

The Crowd pilot of Palermo seeks to develop the collective dimension of textile production by providing services and infrastructures that put forward the textile sector as a field for experimentation, turning the city into a space for artists and designers. The main activity where this idea was put into practice was Vestino, an event in which creatives and designers exhibited their works in a network of small T&C retailers in the city centre aiming to connect with international clients.

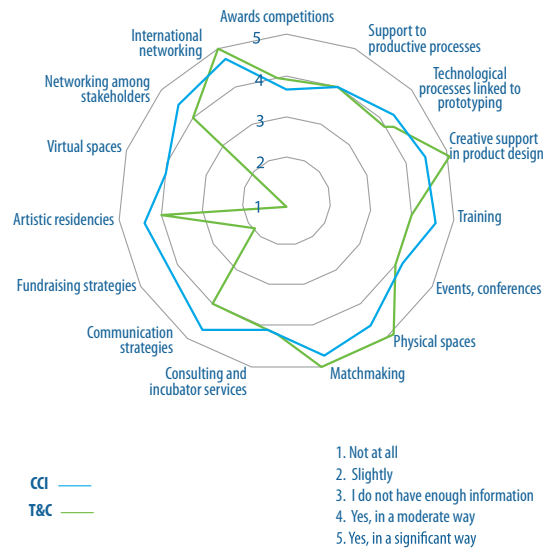
2. MESO LEVEL – ADDING VALUE FUNCTION

### ARCA perception compared to the average of 5 hubs



ARCA rated creative support in product design, communication strategies, matchmaking and networking services (among local and international stakeholders) with the maximum score in line with the proposed approach to value creation, thus activating the city of Palermo as a creative network. Physical spaces and consulting & incubator services stand as backline services that support the development of the creative network. Overall, the deployed services show a good performance

### T&C/CCI perception



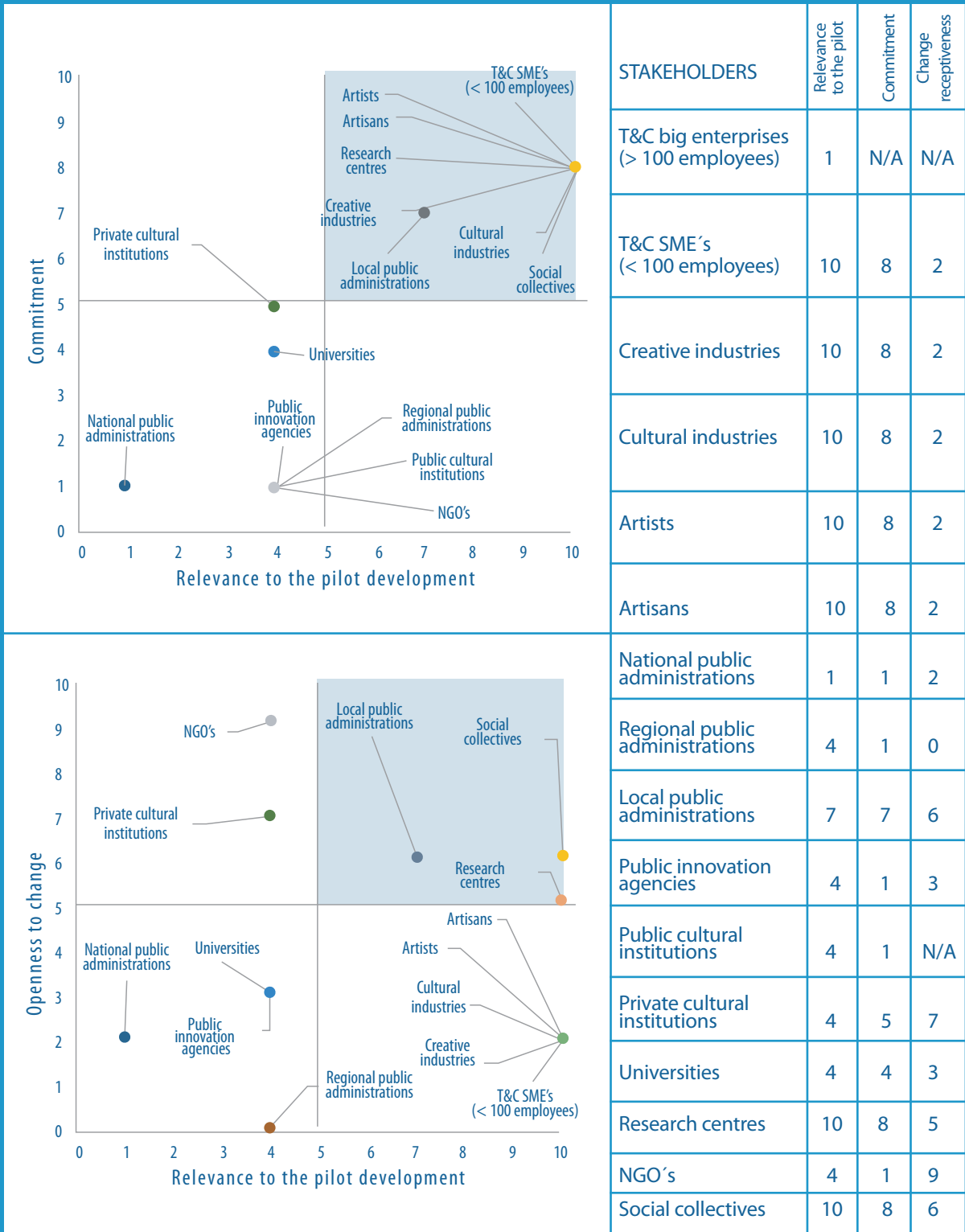
despite the noticeable low rating of virtual spaces and funding strategies given by T&C stakeholders. These low ratings may be explained by the fact that the services developed were mainly aimed at CCIs. Networking and matchmaking were rated as significant services, in line with ARCA. T&C stakeholders stressed the significance of creative support in product design, the use of physical spaces, matchmaking and international networking. CCI stakeholders also placed high value on international networking and matchmaking services, in addition to services specific to them such as artist residencies or training.

## 2.2 CROWD HUB FUNCTIONS DEVELOPMENT

MATCHMAKING	ADDING VALUE	CONNECTING
<p>The scarcity of T&amp;C industries in the Sicily region conditioned the matchmaking function. However, the Crowd hub managed to develop this function thanks to the significant creative mass (over 70% of hub participants are CCIs) and the aligned efforts of ALAB (Artistic and artisan collective) towards the creation of a creative network.</p>	<p>Creative support in product design and artist matchmaking emerged as core services. Physical spaces were successfully used to highlight the work of artists and artisans through Vestino, an exhibition of local textile projects with a cultural background that connects with other initiatives such as Manifesta 12 or Palermo Cultural Capital.</p>	<p>The presence and support of the local community set a suitable scenario for Vestino, the hub's central element for value creation. Vestino was not only a showcase for local designers, but also a networking space that brought together T&amp;C/CCI stakeholders, local administration international stakeholders and the general public.</p>



3. MACRO LEVEL – CONNECTING FUNCTION



T&C SMEs and creative sectors were seen as highly relevant and committed to the process. However, they also displayed low levels of openness to change. Even though T&C enterprises have traditionally been characterised by their resistance to change, it is not a usual behaviour within the creative sectors. The high levels of resistance might be explained by the composition of the hub's creative sectors, as the pilot stakeholders are mostly artisans and artists whose way of working may be different from the one proposed by CreativeWear. The placement of social collectives as key agents is remarkable. The ALAB association played a key role in the development of the hub, organising and managing creative agents. Public administrations at the national and regional level, universities and innovation agencies received a low valuation in terms of both their relevance and openness to change. The local administration stands out as a key agent for pilot development, since the close collaboration with the local government facilitated the use of public spaces and the connection with other cultural initiatives such as Palermo Cultural Capital, generating win-win results.

## HERITAGE HUB

The Prato Region is one of the most important T&C clusters in Europe. The T&C industry in Prato has been deeply affected by the relocation of production to cost-based competition countries. As a result, an unmeasured amount of design archives remains stored as enterprises assets. These assets could be a potential resource for regional industrial development and a source of inspiration for textile designers or marketing strategies.

The Heritage Hub focuses on local T&C textile heritage by deploying a digitalisation service aimed at preserving and cataloguing the large amount of textile sample books owned by T&C enterprises in order to facilitate the generation of added value.

The Textile Museum, leader organisation of the Prato pilot, is a mixed private/public foundation managed by local textile entrepreneurs and representatives of the municipality of Prato. This mixed nature has significant advantages for communication and stakeholder management, as it facilitates the understanding of both private and public goals.

A large number of sample books from the 19th and 20th centuries are conserved in the Prato Textile Museum, which aims to raise awareness among textile companies about the value of this heritage as sources of inspiration for the design of new products. Thus, the main objective of the Prato Pilot is to enhance local heritage as a means for promoting innovation and creativity in the T&C industry by providing tools and techniques for archive preservation such as the Heritage Manager software.

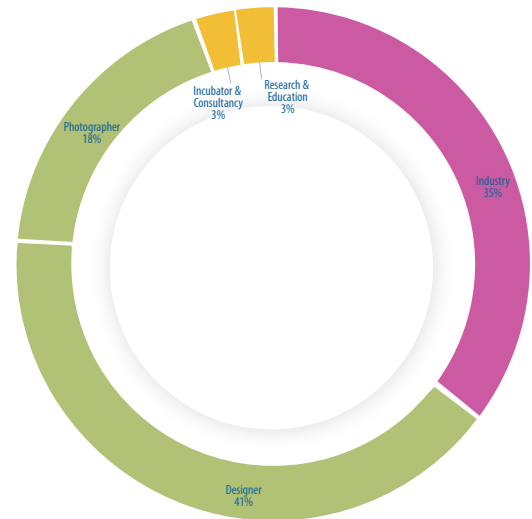
The main results of the hub are the implementation of the digital application and the engagement of photographers and artists in the cataloguing process and the generation of added value from T&C archives, respectively. The next challenge will be promoting the adoption of the digital application in other enterprises, both regionally and internationally.

### The Heritage hub of Prato

<b>Concept</b>	The Prato Pilot aims to enhance the vast textile heritage of the local industrial textile district, which could be an important source of inspiration for contemporary textile design and the relaunching of marketing strategies
<b>Action lines</b>	MED identity through local textile heritage
	Textile archive preservation skills
	Use of textile archives in product development (new uses of textile heritage in textile collections) and marketing innovation (storytelling, branding...)
<b>Activities</b>	17 Events: - 5 Seminars, 6 Workshops, 3 Conferences, 2 Exhibitions and 1 Public event
	10 Joint projects
	3 International activities

1.1 HERITAGE HUB COMPOSITION – PARTICIPANTS AND BENEFICIARIES

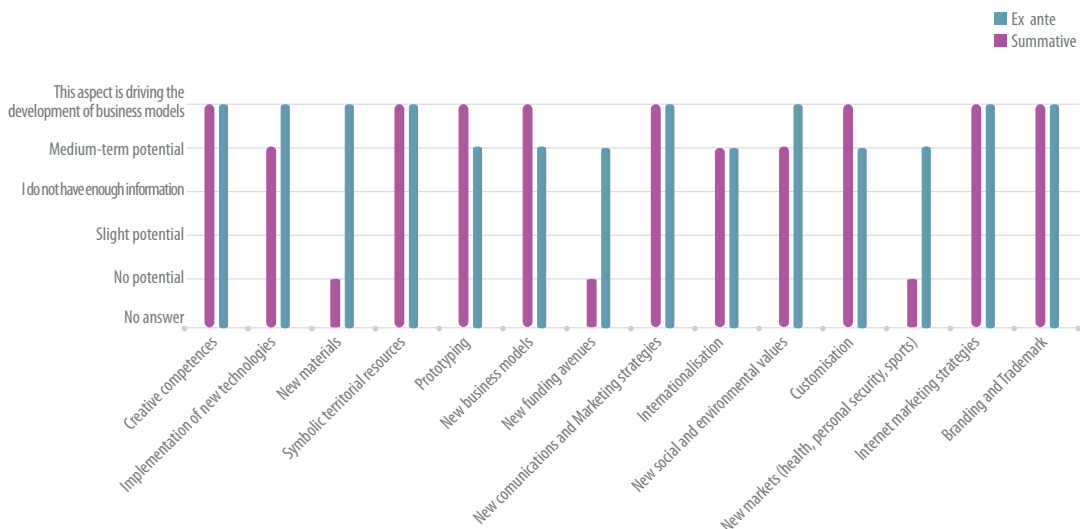
Group	Type	#	%
T&C	Industry	12	35%
	Designer	14	41%
CCI	Photographer	6	18%
	Incubator & Consultancy	1	3%
OTHER	Research & Education	1	3%
	<b>TOTAL</b>	<b>34</b>	<b>100%</b>



1. MICRO LEVEL – MATCHMAKING FUNCTION

Given its relatively small number of participants, the Heritage Hub deployed a proximity strategy for stakeholder communication, taking advantage of the public/private nature of the Textile Museum. T&C companies with a longstanding tradition in the Prato region represent 35% of the Heritage pilot stakeholders. These companies are interested in potential new uses of their archives as a source of inspiration for product development. CCIs comprise the 59% of the hub with a total of 20 creative agents, mostly designers and photographers. Photographers played a key role in the heritage hub by digitalising textile archives, the pilot’s main action line. The resulting catalogues provided designers with an additional source of inspiration for product innovation. The hub does not seem to have established meaningful connections with stakeholders from other sectors. However, collaboration with high education institutions played a significant role in the development and technical support of the Heritage Manager Software, a digitalisation tool designed to facilitate archive preservation.

1.2 ROLE OF CCI IN T&C INNOVATION



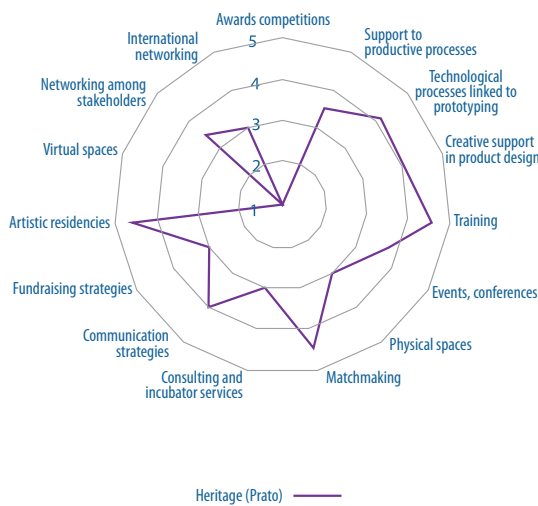
Discovered services	Consolidated expectations	Low valuation
<ul style="list-style-type: none"> <li>• New materials</li> <li>• New funding avenues</li> <li>• New markets</li> <li>• New technologies</li> </ul>	<ul style="list-style-type: none"> <li>• Creative competences</li> <li>• Symbolic territorial resources</li> <li>• New communication &amp; marketing strategies</li> <li>• Internet marketing strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Prototyping</li> <li>• New business models</li> <li>• Customization</li> </ul>

## 2.1 HERITAGE HUB – SERVICE CONCEPTS

The Heritage Hub focuses on the preservation of local textile heritage and its potential business applications through the use of a digitalisation software called the Heritage Manager. This software enables the preservation, cataloguing and creation of added value from the large amount of textile sample books owned by T&C enterprises in the Prato Region. The hub implemented its main services in a sequence of three stages. First, the software was installed in the computer systems of the T&C beneficiaries while cataloguers and photographers digitalised and catalogued their archives. Afterwards, textile designers and artists were invited to four ten-day creative residencies, during which they were asked to reinterpret the textile catalogues in order to develop design projects. Finally, marketing and communication consulting services were deployed to support the textile companies, providing them with tools for heritage marketing, storytelling and branding.

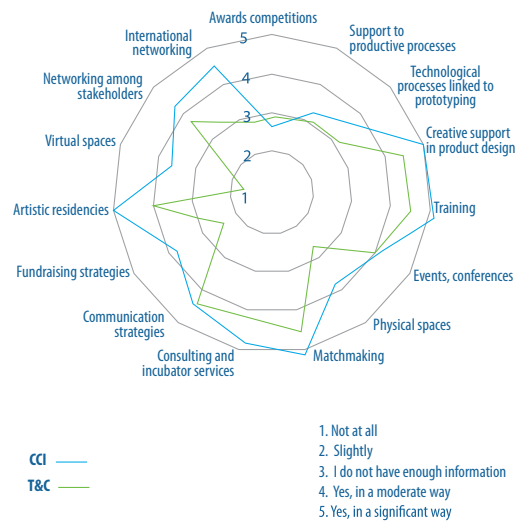
2. MESO LEVEL – ADDING VALUE FUNCTION

**Prato Textile Museum perception compared to the average (5 hubs)**



The Heritage hub specialised in artist residencies. This service, which set it apart from the rest of the pilots, was the main strategy implemented to achieve a value proposal for the textile archives of the regional T&C companies. The importance of training, with higher values than the average of the other hubs, is linked to visual arts skills such as photographic lighting, the use of photographic equipment and an understanding of the technical concepts needed to obtain high quality images for the cataloguing process. The matchmaking services also received a high valuation, indicating an optimal performance of the intermediary organisation in the hub's matchmaking function.

**T&C/CCI perception**



The services deployed by the hub received different ratings depending on the beneficiaries. While there are significant differences between the valuation of artist residencies and international networking services by CCI and T&C stakeholders, the values for communication strategies and events are very similar.

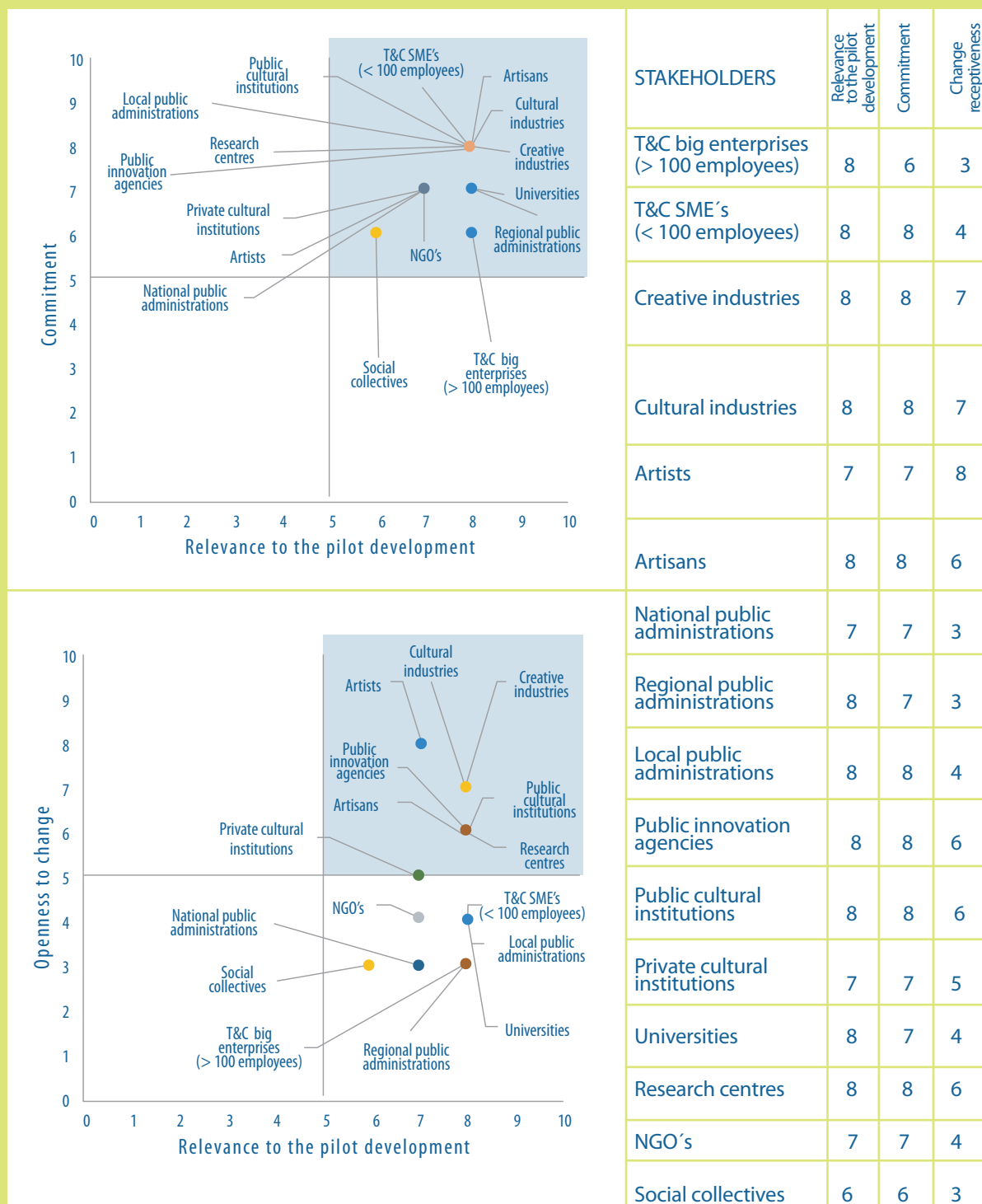
The ratings given by T&C beneficiaries are similar to those of the Textile Museum, since the most valued services were matchmaking, training, creative support in product design and communication strategies. These services are in line with the three main services deployed by the hub, namely training companies in the use of the Heritage Manager software, artist residencies and heritage marketing techniques. CCI beneficiaries assigned very high values to matchmaking, training, artist residencies and support in product design.

## 2.2 HERITAGE HUB FUNCTIONS DEVELOPMENT

MATCHMAKING	ADDING VALUE	CONNECTING
Identifying territorial creative potential required launching open calls for creative professionals. As a result, young photographers and audiovisual professionals from the region were selected to carry out the digitalisation process. Once the initial difficulties in involving T&C companies in the cataloguing process were overcome, their interactions with designers resulted in the successful development of joint projects.	Once the digitalisation of textile archives was complete, the Heritage hub deployed a service to generate value from these creative potentials. Although the systematisation of textile archives through a digital platform was a value-adding service in itself, it was necessary to determine whether these archives could generate business models. To this end, the heritage hub shaped design-based services related to business consulting, product development and marketing and communication (storytelling, branding, corporate identity)	The Heritage hub disseminated its activities through conferences, personal contact and regional events. It also implemented an international networking strategy based on presentations of the Heritage Manager software in international textile trade fairs. The platform was also linked to other projects and presented to enterprises from other EU Regions.

## 3.1 HERITAGE HUB – STAKEHOLDER ANALYSIS

## 3. MACRO LEVEL – CONNECTING FUNCTION



The stakeholder analysis of the Heritage Hub shows high levels of commitment, particularly from T&C SMEs, CCIs and local public institutions (Note: As all listed stakeholders were characterised as highly involved and highly relevant to the pilot, there are only slight differences between the most committed and the least committed stakeholders). The small number of stakeholders within the hub and the personal communication strategy used by the Textile Museum were key aspects in the achievement of these high levels of commitment.

However, when considering stakeholders' openness to change, T&C SMEs, public administrations and universities shift to a lower sector. On the other hand, CCIs, public cultural institutions, public innovation agencies and research centres were considered as receptive agents.

It is important to note that the resistance to change of T&C enterprises or public administrations and universities does not indicate a total opposition to the project. Although T&C SMEs were very interested in the outcomes of the hub's activities, they were reticent about sharing their textile archives for digitalisation purposes. Moreover, collaboration with universities (PIN Prato) was essential for the implementation of the Heritage Manager software, which explains their high relevance.

The nature of the Textile Museum as a private/public foundation contributed to the effectiveness of the stakeholder management strategy, since both the authorities and the local enterprises are represented in the museum's organisational structure.

## ARTS HUB

The Attica Region, one of Greece's main T&C clusters, is still recovering from the strong impact of the financial crisis that affected the country in recent years, asphyxiating the sector and heavily reducing the internal and external markets.

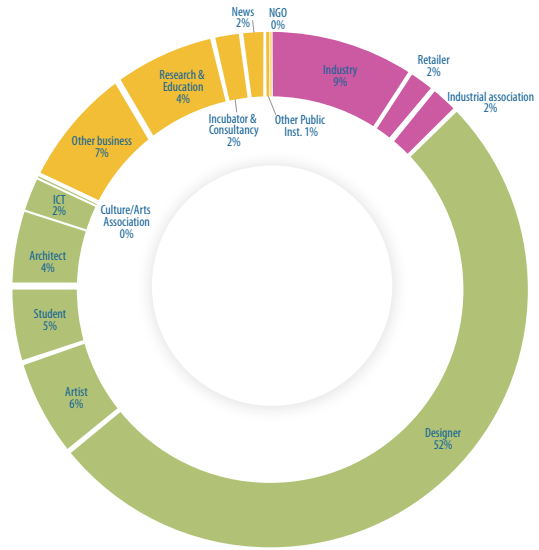
The Hellenic Fashion Industry Association (SEPEE in Greek) is the main representative of the apparel and textile industry in Greece. SEPEE, the largest apparel manufacturers association in the country, gathers apparel manufacturers, textile manufacturers and other apparel associations. The association provides a wide range of services to its membership, including inter alia lobbying through national and international organisations, collecting and disseminating information related to the apparel production chain and organising fairs, shows and trade missions abroad.

As a response to this context, the Arts Hub focused on the provision of services aiming to connect creatives and artists with the fashion industry. It focused on building a creative community, training stakeholders in fashion trends, providing technological support to creative projects and offering networking services with the industry at the regional and transnational levels.

The Arts hub of Athens	
<b>Concept</b>	The Arts Hub is designed to act as a meeting point between CCI's and the T&C sector, connecting creative proposals with the fashion industry.
<b>Action lines</b>	Creation of an artistic community where T&C businesses can find new creative ideas and services and new possibilities for collaboration are articulated from an open perspective
	To promote CCI's interest in the T&C industry as an opportunity to develop creative solutions, fostering entrepreneurial and innovative projects.
	Use of virtual platforms and social networks to promote projects, disseminate content and reach potential interested parties.
<b>Activities</b>	Events: - 10 Seminars, 5 Workshops, 2 Conferences, 4 Exhibitions and 3 Public events
	12 Joint projects
	10 International activities

1.1 ARTS HUB COMPOSITION – PARTICIPANTS AND BENEFICIARIES

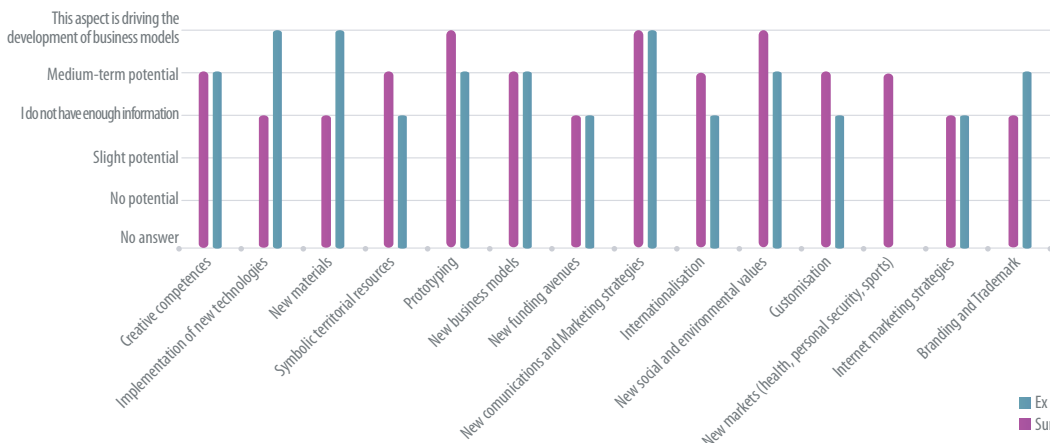
Group	Type	#	%
T&C	Industry	21	9%
	Retailer	4	2%
	Industrial association	4	2%
CCI	Designer	117	52%
	Artist	14	6%
	Student	11	5%
	Architect	10	4%
	ICT	5	2%
	Culture/Arts Association	1	0%
	Other business s	17	7%
OTHER	Research & Education	10	4%
	Incubator & Consultancy	5	2%
	News	4	2%
	Other Public Inst.	3	1%
	NGO	1	0%
	<b>TOTAL</b>		<b>227</b>



1. MICRO LEVEL – MATCHMAKING FUNCTION

The large number of participant organisations (227 stakeholders, the highest among the CreativeWear pilots) reflects the networking and convening capacity of HCIA and CreThiDev in the Attica Region. More than half of the total CreativeWear participants were involved in the Arts hub. The CCI group represents 70% of the stakeholders, enhancing an already robust creative supply by bringing together designers (the largest group among CCI stakeholders, with 117 agents), artists, architects, ICT professional (technological profiles) and students (future creatives). The high levels of participation of CCIs are a result of the hub's efforts to link these stakeholders to industrial dynamics as a source of innovation. These efforts materialised in awards designed to encourage engagement. By contrast, the T&C sector represents only 13% of the hub's stakeholders, with 21 industrial enterprises, 4 retailers and 4 T&C associations. The presence of sectoral associations indicates a generalised interest in the project that could be linked to the participation of HCIA as a pilot leader. Other sectors represent 11% and Academia and Public Institutions take up the remaining 6%. The presence of vocational training institutes and universities generates an education-research duality and allows the hub to engage with students (future creatives).

1.2 ROLE OF CCI IN T&C INNOVATION



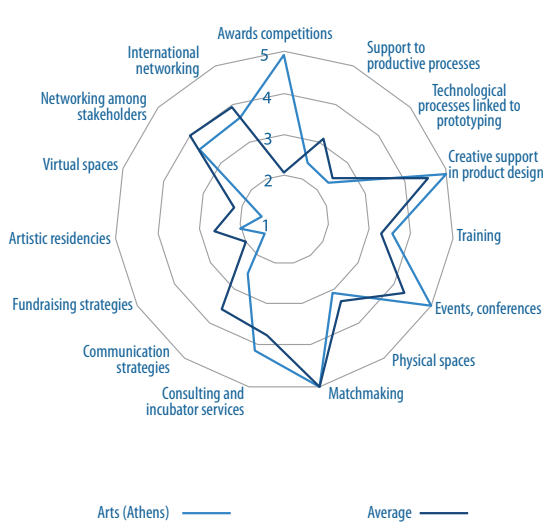
Discovered services	Consolidated expectations	Low valuation
<ul style="list-style-type: none"> <li>Implementation of new technologies</li> <li>New materials</li> </ul>	<ul style="list-style-type: none"> <li>Creative competences</li> <li>Communication and marketing</li> <li>New business models</li> <li>Social and environmental values</li> <li>Prototyping</li> </ul>	<ul style="list-style-type: none"> <li>Symbolic territorial resources</li> <li>New funding avenues</li> <li>Internationalisation</li> <li>Customisation</li> <li>Internet marketing strategies</li> </ul>

## 2.1 ARTS HUB – SERVICE CONCEPTS

The Arts hub connects creatives and artists to the fashion industry, providing access to local and international infrastructures and facilities. The hub also encourages connections between T&C enterprises and creatives through awards and competitions and provides the creative community with textile and business training through workshops on textile techniques.

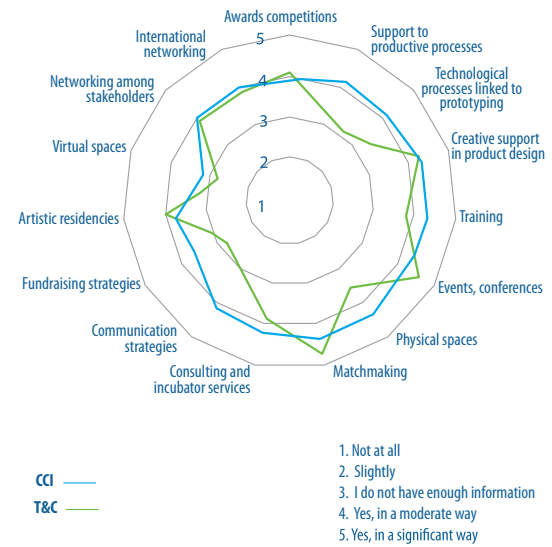
2. MESO LEVEL – ADDING VALUE FUNCTION

**HCIA/CreThiDev perception compared to the average of 5 hubs**



The graph highlights the high priority given to competitions, aimed to call on designers and artists to be part of a process of learning and exploration based on textile skills and knowledge. Training services and technological support (e.g. sewing, laser cutting...) to design projects was considered a lower priority. According to the hub, the most significant services were matchmaking, awards, creative support in product design and events, all of them rated 5. These services demonstrate the hub's focus on the development of creative innovation services, especially if the awards are seen as a means to find creative solutions to the problems and needs of T&C. Through the competitions, the T&C sector obtains short-term transferable results, while CCI agents obtain business skills and a deeper knowledge of the T&C sector.

**T&C/CCI perception**



Overall, CCIs show higher valuations than T&C enterprises in terms of the significance of the services deployed by the Arts hub. CCI ratings are quite homogeneous, with all aspects rated around 4 points ("moderately significant") except for virtual spaces and funding strategies, which received lower ratings (3.2 and 3.6, respectively). T&C stakeholders rated matchmaking and events as the most significant services (nearly 5 points), followed by creative support and awards and competitions, rated as moderately significant. Networking services (both, local and international) and artist residencies were seen as moderately significant by both T&C and CCI stakeholders.

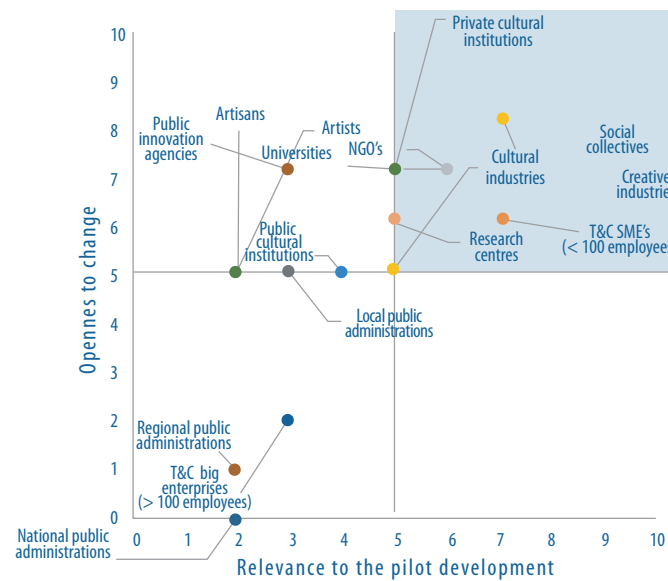
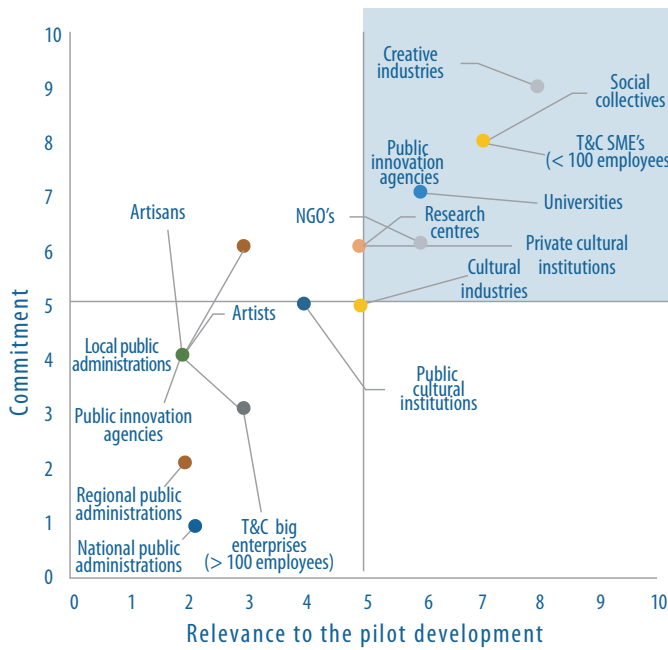
## 2.2 ARTS HUB FUNCTIONS DEVELOPMENT

MATCHMAKING	ADDING VALUE	CONNECTING
<p>The approach of the Arts hub consists in bringing together creatives and fashion enterprises through the collective dimension of artistic work, articulating a community of creative agents to motivate them into interacting with the industry. The pilot used HCIA and CreThiDev's connections to attract as many textile enterprises and associations as possible in order to encourage CCIs to participate in the creative network it developed.</p>	<p>After articulating creativity into a collaborative network, the Arts hub provided CCIs with training in business skills and support to creativity (e.g. advanced materials, textile techniques...), consulting services, exhibitions and participation in conferences and trade fairs. Competitions and awards were created to connect creatives and T&amp;C, bringing CCI insight into the needs and processes of the T&amp;C sector.</p>	<p>Thanks to its convening capacity, HCIA gathered a significant number of T&amp;C retailers, industries and associations. The focus on the development of a creative network resulted in a vast creative supply. The high levels of participation in the Arts hub facilitated the connection of its activities and outputs with the innovation ecosystem, particularly with Universities and vocational training institutes (IEK, in greek).</p>



3.1 ARTS HUB – STAKEHOLDER ANALYSIS

3. MACRO LEVEL – CONNECTING FUNCTION



STAKEHOLDERS	Relevance to the pilot development	Commitment	Change receptiveness
T&C big enterprises (> 100 employees)	N/A	N/A	N/A
T&C SME's (< 100 employees)	7	8	2
Creative industries	7	8	6
Cultural industries	6	9	6
Artists	6	9	6
Artisans	6	7	6
National public administrations	4	4	1
Regional public administrations	4	4	1
Local public administrations	6	7	2
Public innovation agencies	4	4	2
Public cultural institutions	5	5	4
Private cultural institutions	6	6	6
Universities	5	5	6
Research centres	7	6	7
NGO's	5	6	5
Social collectives	7	7	5

The stakeholder map shows the good performance of the hub's stakeholder identification and engagement strategies. Public Innovation Agencies have not been actively involved in the process to date, possibly due to the existing dissonance between the public and the private sector in terms of scope and timescale. So far, public institutions have played the passive role of an observer. However, their engagement might improve once the results of the project become clearer, as the large number of stakeholders involved may generate a meaningful impact in the region. The hub directs its efforts towards creatives and T&C SMEs because of their high relevance and commitment to pilot development. Artists show a higher commitment but are seen as less relevant than creatives. However, T&C SMEs show a low degree of openness to change that makes them harder to engage. The Athens School of Fine Arts, the Costumes Museum and the Municipality of Athens have been key stakeholders for the Arts Hub, as they have provided spaces for conferences, training and other activities.

## SOCIAL HUB

The financial crisis and the globalisation of T&C production have deeply affected the Slovenian T&C sector, causing massive company closures. The significant leftover of specialised and highly skilled labour released as a result remains a human capital resource with great potential that can be articulated into a local social process designed to promote innovation in the regional T&C.

The aim of the CreativeWear project is to explore the social aspects of production and consumption in the T&C sector by implementing services and products with clear effects on environmental and social sustainability, especially in terms of social inclusion, ergonomics and an ethical approach.

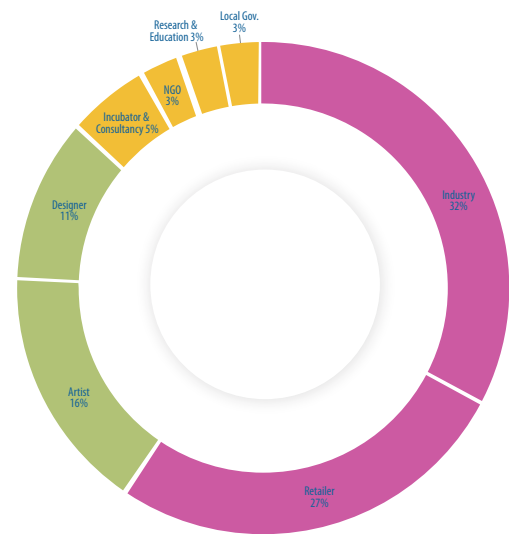
The concept and activities of the Social pilot have been developed through two action lines: The creation of an ergonomic working space and the promotion of a responsible consumption standard, the Etrilabel (*Etriketa* in Slovenian).

Ezavod and Etri Community are the leading organisations of the Social pilot. They support business models that follow the principles of sustainable and inclusive social production processes, developing products (e.g. bread bags, backpacks...) and working methods (cooperative and inclusive approach) focused on the role of design as a driver of social and economic innovations. The Social pilot explores how to lead the creative potential of artists, designers and the regional T&C labour force into a model of sustainable production and consumption through a process of engagement with local communities and collectives.

The Social hub of Slovenia	
<b>Concept</b>	The Social pilot focuses on the social dimension of the textile industry, introducing a coworking approach and a social label.
<b>Action lines</b>	Creation of a coworking space to promote the transfer of textile knowledge and provide an inclusive and ergonomic workplace for vulnerable groups.
	ETRILABEL ( <i>Etriketa</i> ): Items carrying this label are certified as social and ethical products. The label enables traceability and guarantees that the products were manufactured following the principles of the circular economy.
<b>Activities</b>	Events: - 5 Seminars, 2 Workshops and 2 Exhibitions
	4 Joint projects
	2 International activities

1.1 SOCIAL HUB COMPOSITION – PARTICIPANTS AND BENEFICIARIES

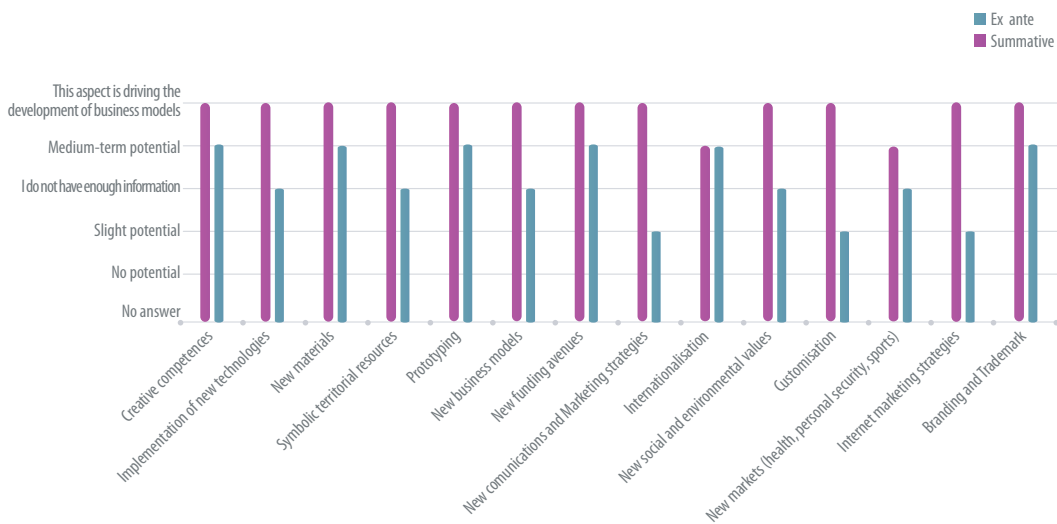
Group	Type	#	%
T&C	Industry	12	32%
	Retailer	10	27%
CCI	Artist	6	16%
	Designer	4	11%
OTHER	Incubator & Consultancy	2	5%
	NGO	1	3%
	Research & Education	1	3%
	Local Gov.	1	3%
<b>TOTAL</b>		<b>37</b>	<b>100%</b>



The composition of the Social Hub shows a widespread participation of textile companies and particularly SMEs, which represent nearly 60% of the 37 participants of the pilot. CCIs represent 27% of the hub’s participants, while the remaining 13% is split among other sectors (consultancies and incubators, NGOs...), Academia and Public Institutions.

The considerable number of textile companies is an indicator of the relevance of the textile industry in Slovenia. However, the limited variety of subtypes within the CCI group, which only features artists and designers, curbs the pilot’s innovation potential. Therefore, the hub could benefit from introducing new ways of creative exploration by attracting other CCI profiles.

1.2 ROLE OF CCI IN T&C INNOVATION



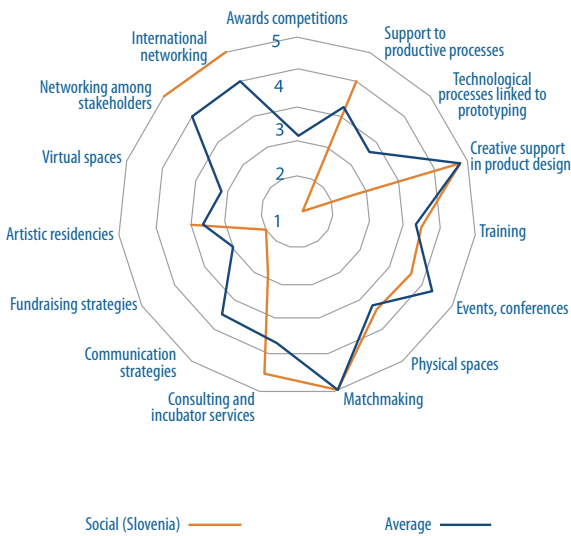
Discovered services	Consolidated expectations	Low valuation
<ul style="list-style-type: none"> <li>New materials</li> </ul>	<ul style="list-style-type: none"> <li>Creative Competences</li> <li>Prototyping</li> <li>New funding avenues</li> <li>Internationalisation</li> <li>Branding and trademark</li> </ul>	<ul style="list-style-type: none"> <li>New communication and marketing strategies</li> <li>Customisation</li> <li>Internet marketing strategies</li> <li>Implementation of new technologies</li> <li>Symbolic territorial resources</li> <li>New business models</li> <li>New social and environmental values*</li> <li>New markets. Health, personal security, sports...*</li> </ul>

2.1 SOCIAL HUB – SERVICE CONCEPTS

The concept and activities of the Social hub have been developed through two action lines: The creation of an ergonomic working space and the promotion of a responsible consumption standard, the *Etrilabel* (*Etriketa* in Slovenian). The aim is to explore the social aspects of production and consumption of T&C sector by implementing services and products with clear effects on environmental and social sustainability, especially in terms of social inclusion, ergonomics and an ethical approach.

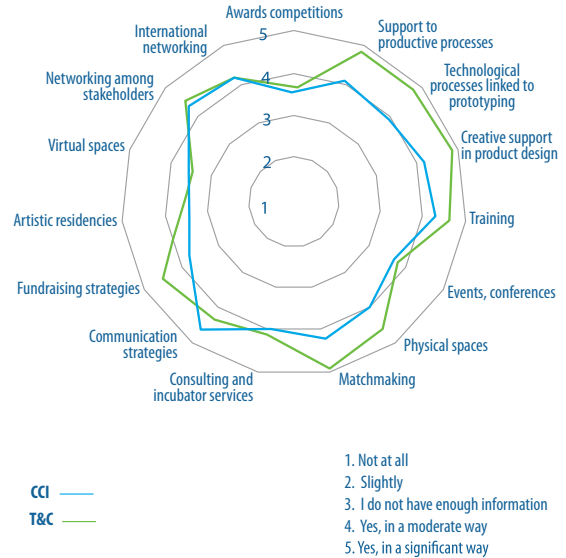
2. MESO LEVEL – ADDING VALUE FUNCTION

EZAVOD/ETRI perception compared to the average of 5 hubs



The assessment of awards and virtual spaces was left blank, perhaps because these aspects are not part of the pilot's action lines. The leading organisations of the Social pilot gave matchmaking and creative support in product design the highest scores (5 and 4.5 respectively), in line with the average of the five hubs. Consulting and incubator services, support to productive processes and networking services (among stakeholders and at an international level) present higher values than the average, thus revealing the added value proposal of the Social Hub. Networking services stand out due to their relationship with the transnational strategy (exchange of materials with the Technology hub) and the importance of the Hub's connection with the other agents of the Regional Innovation System in the context of its social responsibility strategy (*Etrilabel*, *Coworking Factory*...). Although the Social hub considered that technological processes linked to prototyping were not a relevant service, the exchanges with the Technology hub during the transnational phase gave the pilot access to advanced materials and technical advice.

T&C/CCI perception



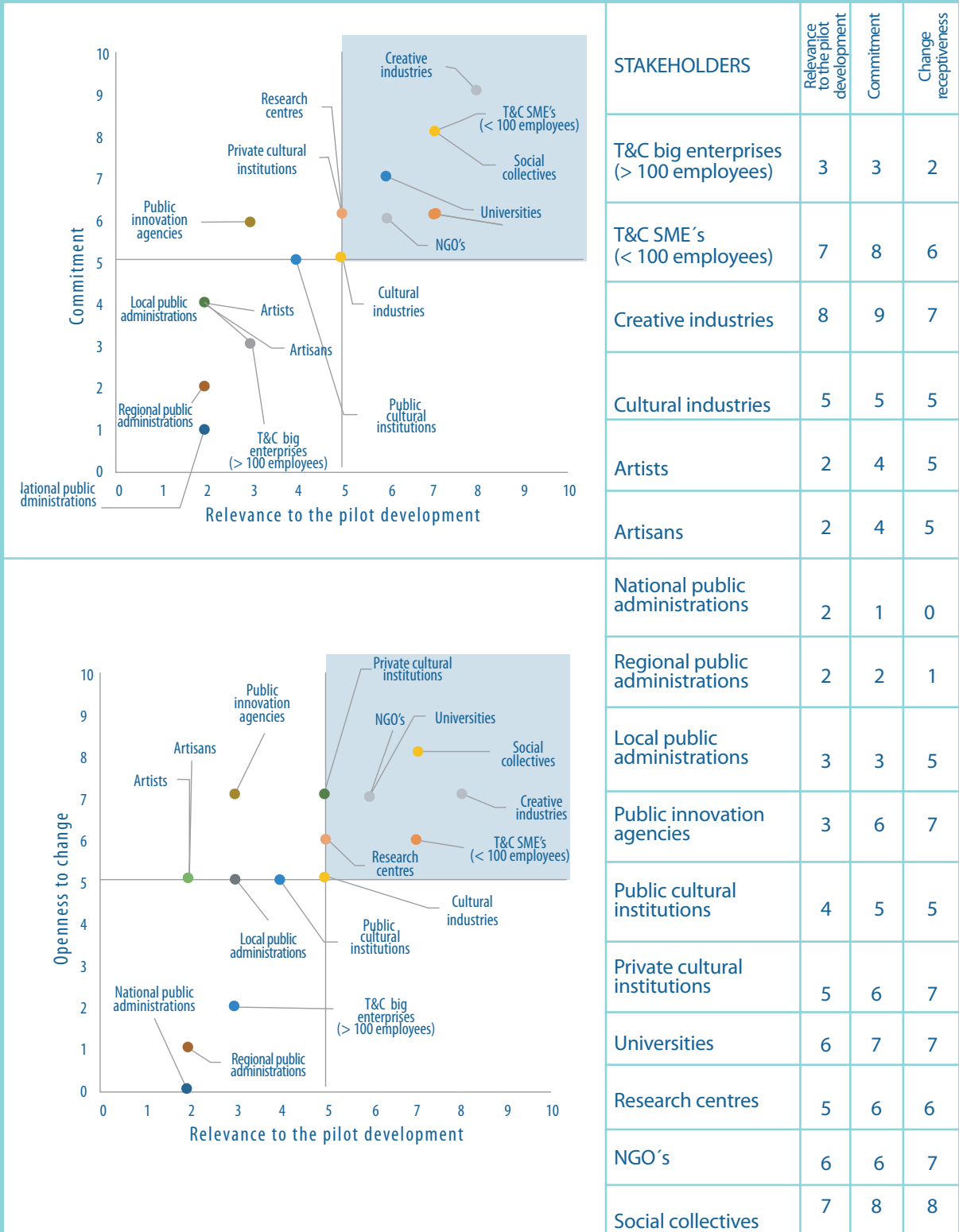
The perspectives of the participants and beneficiaries of the Social hub are different from that of the pilot leader. The T&C perspective is especially interesting, since these stakeholders rated matchmaking, support to productive processes, technological processes and creative support in product design as significant services. The high significance of technology-related variables may have prompted the collaboration with the Technology hub during the transnational phase. Physical spaces and funding strategies also received high values, followed by local and international networking services. Overall, CCIs presented slightly lower values. Communication strategies and virtual spaces were the only services that received higher values from CCIs than T&C, mostly due to the strong internet presence of several CCI participants (entrepreneurship).

2.2 SOCIAL HUB FUNCTIONS DEVELOPMENT

MATCHMAKING	ADDING VALUE	CONNECTING
The Social hub identified and engaged with the surplus of former T&C workers left behind by the industrial crisis. They were seen as a source of knowledge for vulnerable collectives, who were provided with a working space to develop textile products (COF).	Social Hub attempted to tackle the particularities of the local T&C crisis and the global innovation trends through the creation of a label, the <i>Etrilabel</i> ( <i>Etriketa</i> in Slovenian). The Hackathon was an event designed to promote the collective generation of added value for T&C products and the use of co-working spaces (COF) to train creatives in textile and business skills and transfer T&C knowledge.	The Social hub worked on the development of an advocacy process while connecting its activities to regional and transnational stakeholders.

3.1 SOCIAL HUB – STAKEHOLDER ANALYSIS

3. MACRO LEVEL – CONNECTING FUNCTION



The stakeholder map identifies designers (creative industries) as key agents of the Social Hub, followed by textile SMEs, social collectives, Universities and NGOs.

The relatively low degree of commitment presented by the artists and artisans (4 points) indicates that the pilot is tailored to the characteristics of designers and textile creatives. Although Public Innovation Agencies are not considered relevant to the development of the pilot, their high level of commitment is remarkable.

The local approach and the limited size of the hub placed Public Administrations in the non-relevant section of the map. This assessment is reinforced by their resistance to change. However, the Local Administration seemed comparatively more open to change, which made it easier to engage with it and work on a communication plan focused on the pilot results.

## TECHNOLOGY HUB

T&C is a key sector in the Valencia region. It is focused on the production of advanced textile materials (polychromic, luminescent, silver ionized yarns...) and the use of new technologies (laser) as a competitive strategy against cost-based competitors.

The Textile Technological Institute (AITEK) is the leading organisation of the Technology pilot, which explores the technological and productive dimension of innovation in Mediterranean textiles. AITEK is a private research centre that offers technological solutions to the innovation needs of T&C companies through knowledge transfer and training (seminars, workshops).

For the Valencian T&C sector, CreativeWear represents an opportunity to explore the creative dimension of innovation, taking advantage of the region's rich cultural heritage and particularly of intangible heritage manifestations that connect local identity with textile and clothing traditions such as the Fallas or the Festival of Moors and Christians.

Therefore, the Technology pilot proposes to link high technology with the work of local designers and artists and territorial traditions. Essentially, the exchanges with creatives consist in exploring artistic and creative uses for techniques such as laser cutting and printing and knowledge of advanced textiles through seminars, courses and workshops. To achieve a successful integration between T&C enterprises and local CCI, the hub focused on the development of its matchmaking functions in line with AITEK's specialisation in value creation through the transfer of technological knowledge.

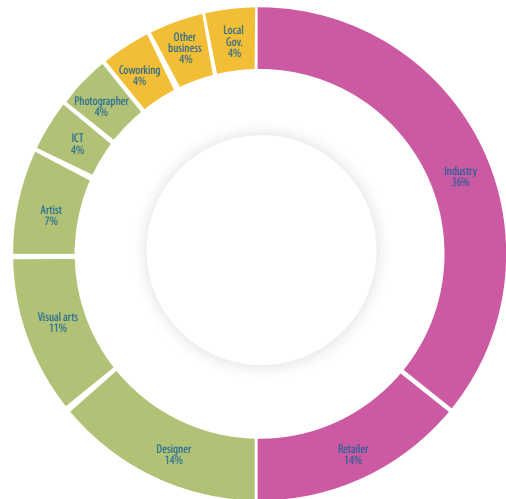
AITEK indicated that the CreativeWear project has made them think about the role creativity can play in textile companies. The Technology hub recognises the need to include CCI in the production processes of the T&C industry as a means to achieve competitive advantage. However, since textile companies operate following rather rigid standardised processes, it is important to train CCI in textile techniques and guide them through the interaction process.

### The Technology Hub of Valencia

<b>Concept</b>	The aim of Valencia Pilot is to establish a Hub that creates synergies between creativity, textile technologies and new materials.
<b>Action lines</b>	New high performance and functional materials
	High added value textile solutions for strategic markets
	4.0 industry and advanced manufacturing
	Circular economy and clean technologies
<b>Activities</b>	16 Events: - 2 Seminars, 2 Workshops, 8 Conferences, 1 Exhibition and 3 Public events
	8 Joint projects
	10 International activities

1.1 TECHNOLOGY HUB COMPOSITION – PARTICIPANTS AND BENEFICIARIES

Group	Type	#	%
T&C	Industry	10	36%
	Retailer	4	14%
CCI	Designer	4	14%
	Visual arts	3	11%
	Artist	2	7%
	ICT	1	4%
	Photographer	1	4%
OTHER	Coworking	1	4%
	Other business	1	4%
	Local Gov.	1	4%
<b>TOTAL</b>		<b>28</b>	<b>100%</b>



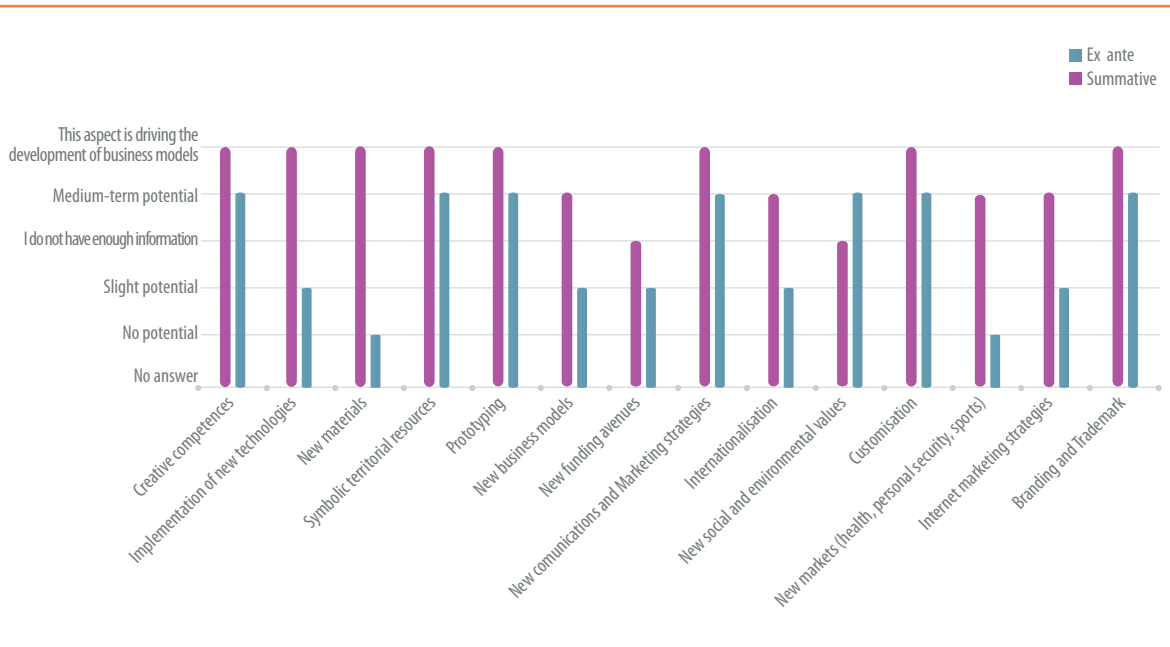
1. MICRO LEVEL – MATCHMAKING FUNCTION

The Technology hub engaged 28 stakeholders, the lowest number among the five CreativeWear pilots. Out of those 28, 50% belong to the T&C group and 39% to the CCI group. Other sectors, including the local government, represent the remaining 12%.

The nature of AITEX as a textile industrial association attracted textile enterprises focused on a variety of markets, including home textiles, knitwear, furniture decoration and clothing. The creative sectors, represented by local artists, designers and photographers among others, were expected to bring a new approach to T&C based on regional traditions. These traditions, particularly those related to the patterns used in the costumes worn during local festivities, have been identified as a rich source of territorial cultural heritage.

Other sectors included a local government representative, a coworking space and an industrial packaging company. The connections between the Technology hub and other sectors were few and not significant, as the services developed by the pilot were mostly oriented towards T&C and CCIs.

1.2 ROLE OF CCI IN T&C INNOVATION

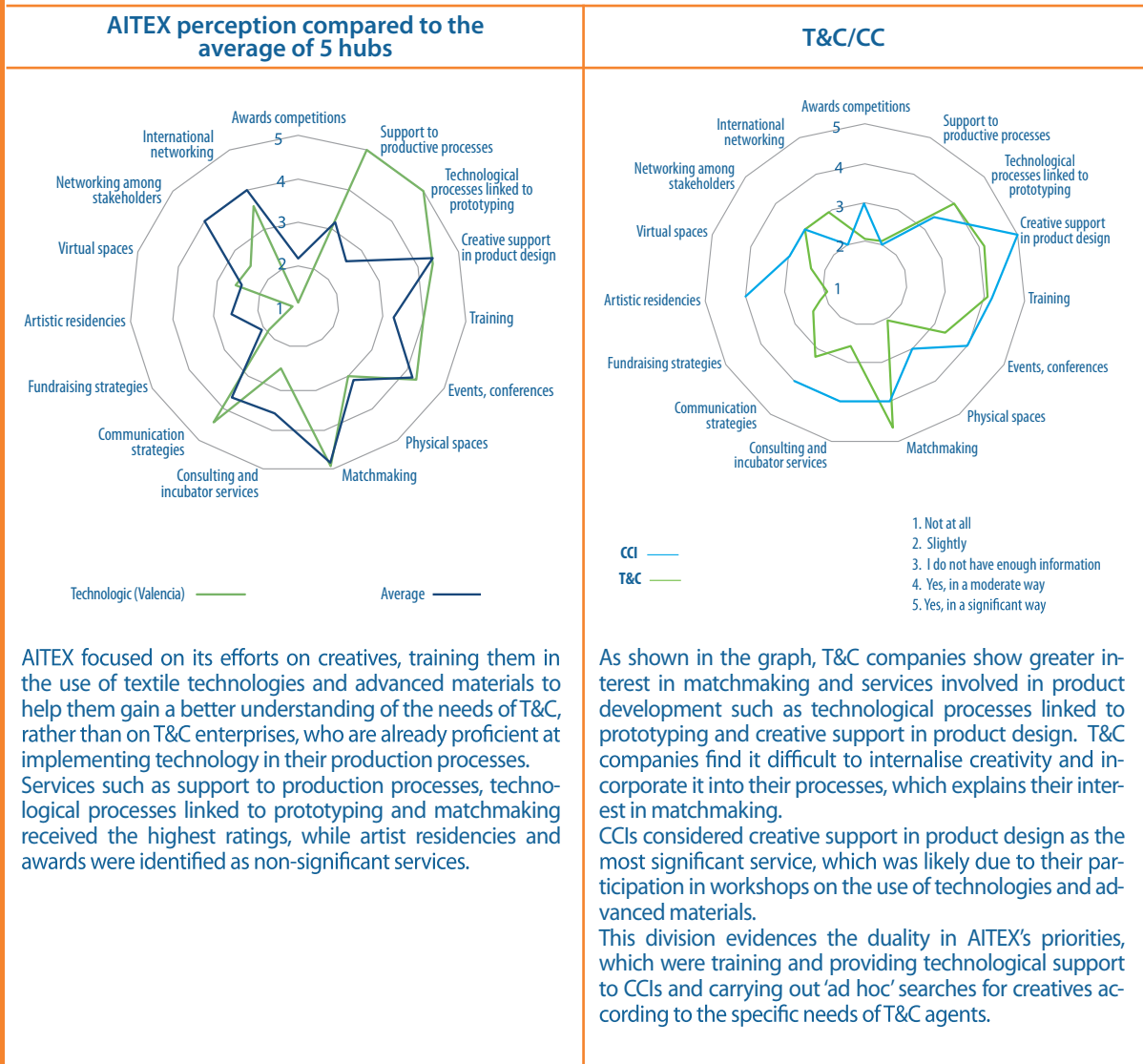


Discovered services	Consolidated expectations	Low valuation
<ul style="list-style-type: none"> <li>New social and environmental values</li> </ul>	<ul style="list-style-type: none"> <li>Creative competences</li> <li>Symbolic territorial resources</li> <li>Prototyping</li> <li>New communication &amp; marketing strategies</li> <li>Customisation</li> <li>Branding and trademark</li> </ul>	<ul style="list-style-type: none"> <li>New materials</li> <li>Implementation of new technologies</li> <li>New markets</li> </ul>

## 2.1 TECHNOLOGY HUB – SERVICE CONCEPTS

The services developed by the Technology Hub to enhance the role of creatives in T&C innovation are based on the introduction of technological processes to traditional dressmaking. These services are the result of AITEX's binomial approach, which consisted in providing advice on textile techniques to creative agents and at the same time carrying out 'ad hoc' searches for creative providers adapted to the needs of specific T&C companies.

2. MESO LEVEL – ADDING VALUE FUNCTION



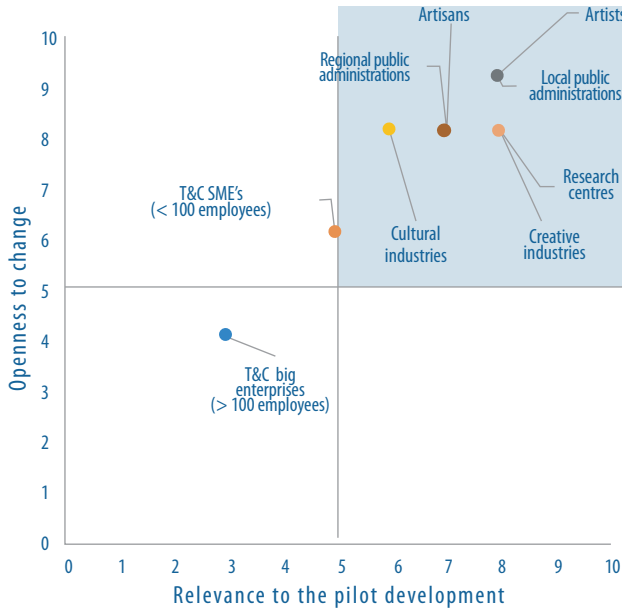
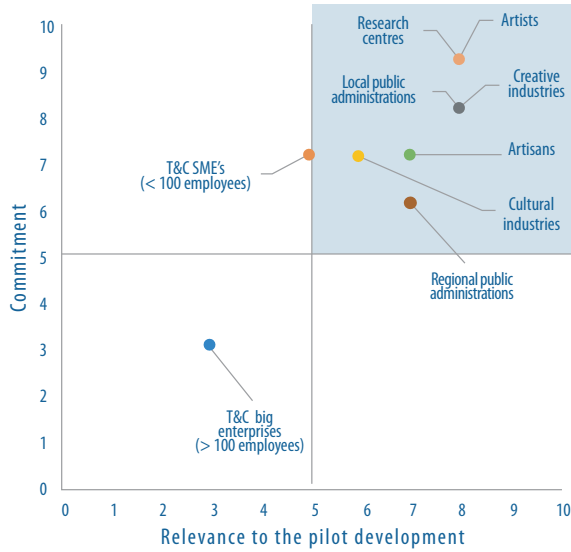
### 2.1 TECHNOLOGY HUB FUNCTIONS DEVELOPMENT

MATCHMAKING	ADDING VALUE	CONNECTING
<p>The search for CCI agents and the connection with T&amp;C industries is considered as one of the main services of the intermediary organisation. Moreover, when a T&amp;C enterprise asks for a designer or a creative, AITEX conducts a tailored search whose work can address the specific needs of the company. As a result, most of the connections between T&amp;C and CCIs are initiated by T&amp;C enterprises, who have a traditional concept of creativity linked to product innovation that manifests in aspects such as prototyping and patterns, or communication and marketing.</p>	<p>The services developed by the hub to enhance the role of creatives in T&amp;C innovation are based on technology and technical processes. According to AITEX, the responsibility of process innovation falls to the industry, while the role of the CCIs is applying these processes to the development of new products. The support to product design is deployed through design software training and traditional dressmaking workshops for creatives.</p>	<p>The nature of AITEX as a textile industrial association focused on generating results for the T&amp;C sector has determined the hub's connections with transnational partners, as evidenced by the expectations in regard to international set in the Ex ante evaluation (Note: 50 international activities were expected).</p>



3.1 TECHNOLOGY HUB – STAKEHOLDER ANALYSIS

3. MACRO LEVEL – CONNECTING FUNCTION



STAKEHOLDERS	Relevance to the pilot development	Commitment	Change receptiveness
T&C big enterprises (> 100 employees)	3	3	4
T&C SME's (< 100 employees)	5	7	6
Creative industries	8	8	8
Cultural industries	6	7	8
Artists	8	9	9
Artisans	7	7	8
National public administrations	N/A	N/A	N/A
Regional public administrations	7	6	8
Local public administrations	8	8	9
Public innovation agencies	N/A	N/A	N/A
Public cultural institutions	N/A	N/A	N/A
Private cultural institutions	N/A	N/A	N/A
Universities	N/A	N/A	N/A
Research centres	8	9	8
NGO's	N/A	N/A	N/A
Social collectives	N/A	N/A	N/A

The analysis of the hub's connection with the regional innovation system is limited due to the lack of data about the involvement of the national administration, public innovation agencies, public and private cultural institutions, universities, NGOs and social collectives.

The stakeholders identified as strategic for the Technology hub are research centres, artists, local public institutions, creative industries, artisans, T&C SMEs and regional administrations, in that order. The group of stakeholders with the least strategic value is that of the large T&C companies (more than 100 employees).

The engagement of the local public administration has been quite relevant, especially for the dissemination of the project. Although T&C SMEs are considered key stakeholders, they are located at the edge of the map because of their lower relevance to pilot development. According to the pilot leader, these companies have a passive role as innovation demand in comparison to the active role of CCI as innovation supply. Research centres received high ratings due to the connection between AITEX and a research centre linked to the Polytechnic University of Valencia.

Transnational cooperation connected the Technology hub with the Social hub (advanced materials sent to Ljubljana for the development of a sample book), the Heritage hub (workshop with Spanish T&C companies organised to present the Cataloguing Software and the application of laser technology to designs from Prato) and the Arts Hub (development of luminescent materials for Greek prototypes).

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