



DEVELOPING
INCLUSIVE
AND SUSTAINABLE
CREATIVE ECONOMIES

REGIONAL CASE STUDY REPORT: TREVISO, ITALY

A Horizon 2020 project by:



UNIVERSITY
OF TURKU



culture & media agency europe, AISBL

CUMEDIAE



Co-funded by the Horizon 2020 programme
of the European Union

Project Number:	822314
Project Name:	Developing Inclusive and Sustainable Creative Economies
Project Acronym:	DISCE
Deliverable Number:	MS8 & MS9
Deliverable Name:	Regional case study report: Treviso, Italy
Work Package:	WP2, WP3, WP4, WP5
Responsible Partners:	KCL, GSSI, UTU, SSE Riga
Authors:	<p>This milestone has been co-developed by members of the DISCE team:</p> <p>Burlina, C., Pica, V., Comunian, R., Crociata, A., Dent, T., Denti, D., Faggian, A., Gross, J., Heinonen, J., Hytti, U., Hytönen, K., Kim, S., Kravcenko, D., Lemmetyinen, A., Nieminen, L., Popova, D., Pukkinen, T., Sauka, A., Sihvonen, L., Stenholm, P., and Wilson, N. (2022) Regional case study report: Treviso, Italy. DISCE Publications. Published online: https://disce.eu/publications/</p>
Type:	Report
Due date:	March 2022
Dissemination level:	Public

CONTENTS

1 Introduction

2 Facts and Figures

2.1 Overview of the City

2.2 Socio-Economic Profile

2.3 Cultural and Creative Profile

2.4 Inclusivity and Sustainability

3 Creative Economies: Research and Public Policy

3.1 Overview of Academic Studies

3.2 Overview of Public Policy Documentation

3.3 Stakeholders of Public Policy

3.4 Thematic Review of Public Policy Documentation

3.4.1 Creative Economy Policy & Cultural Opportunity

3.4.2 Creative Business Development & Entrepreneurship

3.4.3 Higher Education & Creative Workers

4 Conclusions

4.1 Headline Findings from the Preceding Analysis

4.2 DISCE's Approach & Next Steps

References

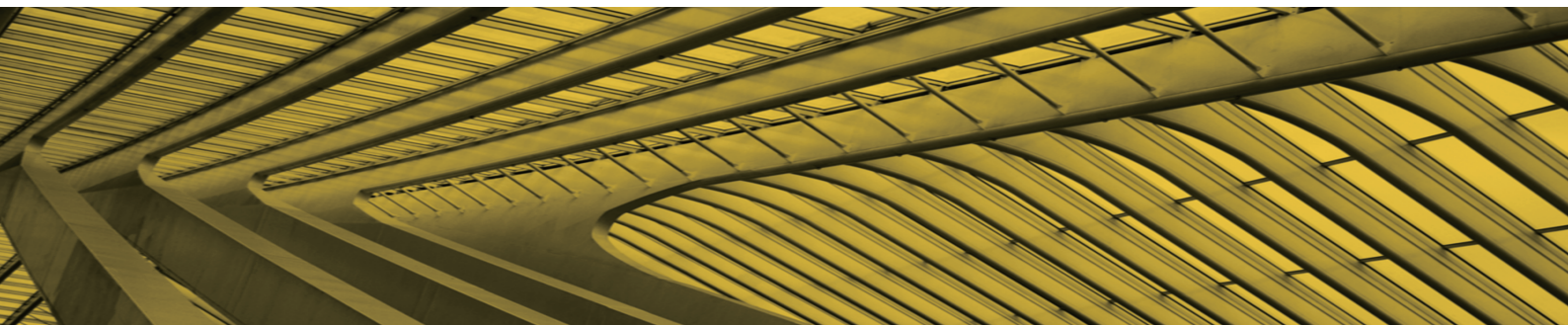
Table of Figures

Table 1

Available Data in Veneto Region and Italy (ASTI – ISTAT 2018)

Table 2

Selected 'creative economy' Policy Documentation



1. Introduction

DISCE is a research project funded by the European Commission, via Horizon 2020. The overall research question that DISCE is seeking to answer is: What are inclusive and sustainable creative economies, and how can they be developed?

To answer this question, we conducted ten regional case studies across Europe. To select the case study locations, we established the following criteria as the primary basis: the locations had not been extensively studied and they were of comparable size, with population of approximately 150,000. Additionally, we sought locations that are diverse in terms of their creative economy profile and planning, ranging from cities with an established reputation for creative economy, to those for whom this is not the case.

In this document, we present a brief overview of one of our ten case study locations, the city of Treviso, Italy. We present key facts about the city, with a particular attention to how the ‘creative economy’ has previously been understood, based on a review of existing academic literature, publicly available data, and policy documents. In future publications we will present the findings of our own empirical work within Treviso, comparing and contrasting our findings with pre-existing accounts of creative economy in the city.

A key feature of the DISCE research project is that we are using ‘creative economies’ with a deliberately inclusive meaning, involving creative activity outside of paid employment, as well as within paid employment. This is reflected in the range of academic texts, publicly available data, and policy documents we are concerned with in this report: not only focusing narrowly on the cultural and creative industries (CCIs), but more broadly on areas such as cultural participation and aspects of community development.

To read more about the distinctive DISCE approach to understanding and developing inclusive and sustainable creative economies, please see the publications on the project website: <https://disce.eu/>.

2. Facts and Figures

2.1. Overview of the City

Treviso locates in the North-East of Italy and is the main city of the province, in Veneto region. The resident population of Treviso in 2019 was 85 236, of which 40 675 were men and 44 561 women. In 2019, the resident population in the province of Treviso represents less than 2 per cent of the overall Italian population (EUROSTAT 2021). In Veneto region the resident population was 4 884 590 in 2019 (EUROSTAT 2019).

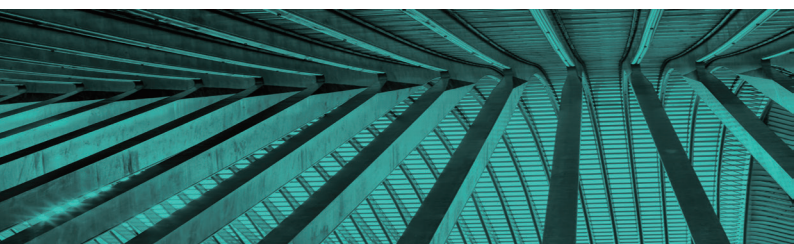
Treviso originates as the Celtic Tarvisium, which was a Roman municipality and had an important mint at the time of Charlemagne. As the capital of the march of Trevigiana, it reached its cultural peak in the 13th century under the da Camino family. Treviso was part of the republic of Venice from 1339 until it fell to the French in the Napoleonic era. Later Treviso was subject to Austria from 1815 until it was incorporated in the united Italy in 1866. Treviso suffered from aerial bombing during the World Wars I and II, causing some serious damage in the area. During the World War II, a bombing raid caused thousands of casualties and destroyed public buildings and monuments of considerable historical and artistic interest, which have always been the heritage of the city and its symbols.

Treviso started experiencing a declining demographic trend in the 1970s. In recent years, the population loss has been more limited, partly due to foreign immigration, which compensates for the negative natural balance. Although, industrial activities have a smaller share of the workforce than in the 1960s and 1970s, they are still an important part of the city's economy. The most dynamic sectors are foodstuffs, textiles and clothing, mechanics and metallurgy, electrical engineering, building materials, paper, and ceramics. The city is also home to the

headquarters of some large clothing and service companies. The tertiary sector is the main source of employment, making an increasing contribution to the local income.

Treviso province is particularly wealthy with high annual income per capita and low level of unemployment. Driv-

ing sectors in Treviso are agriculture, wine, and diversified and well-developed industrial apparatus. Since the 1960s, industrial activities have played an important role in the economy of the area. Clothing industry is now embedded in the global value chain with many local companies owned by multinational groups.



Other relevant industries are household appliance, electrical engineering, metalwork, and furniture industry. Many of these industries are organised according to the 'industrial district' model. In the last decade, the phenomenon of the delocalisation of standardised manufacturing activities to countries with low labour costs (mainly in Eastern Europe) has been significant in Treviso.

Treviso is particularly attractive to technology start-up companies. It ranks 17th among Italian cities for the number of active start-ups, hosting 161 start-ups, which represents 1.35 per cent of the Italian total.

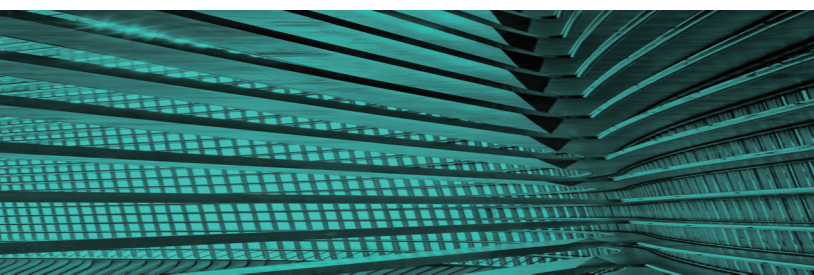
Furthermore, Treviso also attracts many non-EU residents wishing to open a technology start-up in Italy. Regarding this matter, in 2019 Treviso was the 3rd favorite destination after Milan and Rome.

Since 1994, Treviso hosts Fabrica, a highly acknowledged hub for training and networking of creative workers, as well as for production of creative goods and services sponsored by the Benetton group. Fabrica's aim is to create ideas that are "vehicles of social change", as they say. Fabrica is a place where design must be functional, sustainable, and inclusive.

Since 2005, the province of Treviso hosts a leading Italian private Networked Business Incubator called H-Farm, whose mission is to nurture innovative companies in the field of technology and new media. H-Farm offers technological, administrative, and managerial support to all its ventures, encouraging the development and early realization of creative ideas. H-Farm has three subsidiaries located in global innovative hotspots: U.S. H-Farm Inc. in Seattle, H-Farm India in Mumbai, and H-Farm UK Ltd. in London. The incubator has further broadened its activities becoming a landmark for education in digital creative professions, offering bachelor and master's degree in several fields of digital economy. In 2020, H-farm opened a new 51 ha campus that can be considered as one of the largest innovation hubs in Europe.

With the support of the Universities of Padua and Ca' Foscari in Venice, degree courses in some faculties have been set up in Treviso (Law, Medicine, Humanities, Agricultural Sciences, Business, and Tourism) since year 2000. Fabrica is a Higher Education Training Center for creative professions (designers, photographers, and video makers). H-Farm offers undergraduate, postgraduate, and certificate courses for digital creative professions. Until 2015 IUAV- Venice had two campuses devoted to fashion and design in Treviso, which were dismantled due to lack of funding. In 2016 there were in total 3 594 university students in Treviso.

Since 2019, a private hub for creativity called Opendreams has been operating in the city. It results from an urban regeneration project underway since 2016 inspired by the keywords 'innovation', 'internationalization', 'sustainability', and 'inclusion'. The project was born as a recovery of a former disused industrial area, starting from its history and territory, to create a new meeting place that focuses on people's well-being and creativity.



The city of Treviso has supported the setup of the Treviso Smart Community and TREVISiOn, Tresviso Sm@rt City. Both include Universities, local institutions, and the third sector and they are aimed at fostering innovation and sustainability in the local public policy. In 2021 Treviso is among the 10 Italian cities participating in the pilot project “Next Generation City” to design inclusive and sustainable cities within the European funds Generation Europe, Recovery Fund, and Next Generation. Since 2016, Treviso hosts the Treviso Creativity Week with the support of Veneto region.

Members of the Treviso City Council are elected every five years. The city mayor is also a member of the City Council, whereas the aldermen / executive board are not.

Culture-wise Treviso scores low (93/110) compared with the other Italian territories. Museums and art spaces are really few compared to the rest of Italy. In 2019 Treviso had 0.5 permanent exhibition facilities per 100 km², displaying a reduction in the number of facilities with respect to the previous years (ISTAT BES, 2021). Library availability amounts to 1.87 per each 100 000 inhabitants and bookshop availability amounts to 3.9 per each 100 000 inhabitants. Private provision of cultural activities aligns with the national average. Cultural and entertainment events are held around 60 per every 1 000 inhabitants. Public spending on cultural and touristic attractiveness, including usage of European funds, is among the lowest in Italy. In 2021 the City Council has drafted a strategic policy intervention to improve the cultural and touristic attractiveness of Treviso.

2.2. Socio-Economic Profile

Several economic indicators have been analysed to delimit the socio-economic profile of Treviso and its province. At province level, the gross domestic product (GDP) in 2018 was about €29445.04 million, which represents almost 18 per cent of the GDP produced in the Veneto region, and 2 per cent of the national product. The province is growing quite rapidly, with an increase in the GDP of 15 per cent in 2018 with respect to 5 years before, and of 3 per cent with respect to year 2017. In 2018, the GDP per capita in purchasing power standard units was €33200 at regional NUTS2 level (EUROSTAT 2019), which is quite above the Italian average of €29300, but below the EU average of €44920 (EUROSTAT 2021; World Bank 2021).

The rate of employment in the city of Treviso for persons between 20 and 64 years old was about 86 per cent in 2018, of which 54 per cent are males and 46 per cent females. The unemployment rate in Treviso was 8.6 per cent in 2018, which was not only lower than the Italian average of 10.5 per cent, but also below the EU average of 9.1 per cent (EUROSTAT 2018).

For what concerns social aspects, the Province of Treviso registers a median age of about 47.7 years with an age dependency ratio about 103.2 per cent, which indicates a greater burden in supporting the aging population.

As to the population structure of Treviso, the female population in the province is represented by the presence of 103.2 women per 100 men, which is quite below the Italian average of 105.3 in 2019.

The geographical compositions of people living in the city of Treviso is mainly nationals (87 per cent), while foreign people are mostly non-European citizens (2019 EU foreigners with respect to 9398 non-EU foreigners in 2019).

Finally, at the regional level the proportion of population aged 25-64 qualified at level 5 to 8 ISCED in 2011 was about 29 per cent, which is far above the rest of the country which shows a rate of 15.8 per cent of people having a diploma.

2.3. Cultural and Creative Profile

For what concerns the job market statistics, the percentage of employment (jobs) in arts, entertainment, and recreation (NACE Rev. 2, R to T) was about 10.7 per cent in 2010. Unfortunately, more recent data are not available nor at city or province level. The labour force is distributed across various cultural and creative hotspots.

In order to highlight the main features of the cultural and creative economy of Treviso and the surroundings, indicators related to both demand and supply are taken into consideration. Unfortunately, there are no available data concerning the city of Treviso specifically, but for what concerns the Veneto region, there are 14 arts institutes (with 914 397 visitors in 2014), 1 047 public libraries, 288 non-statal museums and galleries, and 4 monuments and heritage sites.

On the demand side, total number of tickets for theatres and musicals in Veneto region in 2018 was 3 508 990, which represents 10 per cent of the Italian total. Interestingly, the number of tickets per cinema seats was 7 410 065, which represents almost 8 per cent of the national total. See Table 1 for all the detailed data.

2.4. Inclusivity and Sustainability

Unfortunately, no official statistics or data were available applicable to the domain of the cultural and creative sectors. The only reliable statics were related to presence of women in the labour force or the presence of foreign people in the territory of Treviso and surroundings.

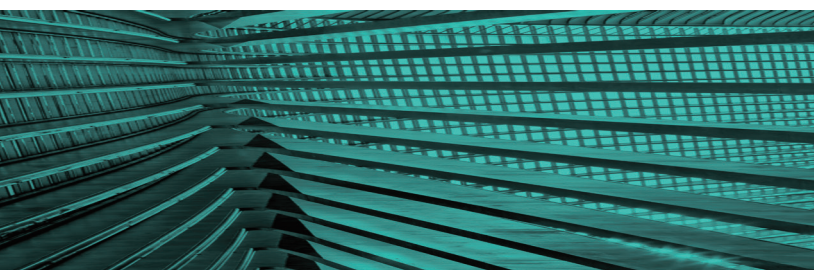
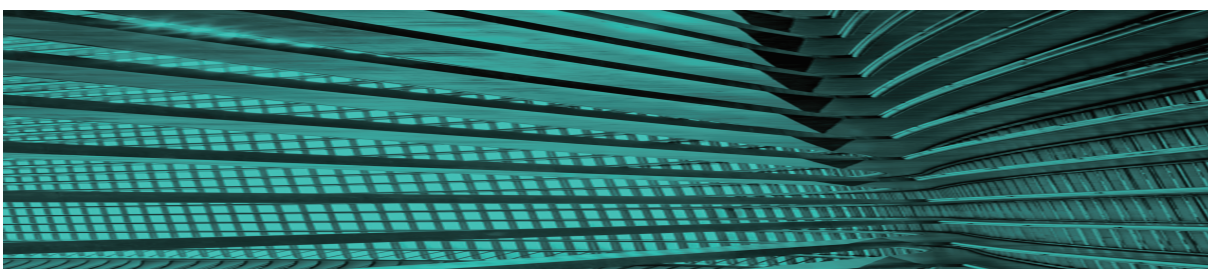
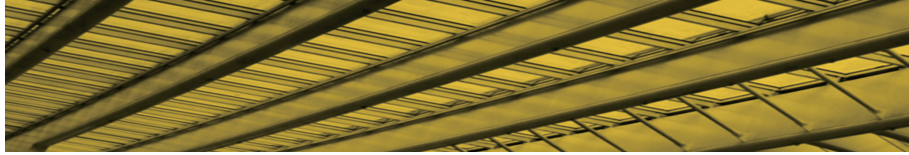


Table 1 Available Data in Veneto Region and Italy (ASTI – ISTAT 2018)

	Veneto	Italy	% of the national value
Arts institutes	14	435	3.21
Libraries (public and private)	1047	14188	7.37
Non-statal museums and galleries	288	4174	6.89
Monuments and heritage sites	4	235	1.70
Number of tickets for theatres and musicals	3508990	36504660	9.61
Number of tickets for cinema seats	7410065	90552291	8.18
Number of cinemas	439	5174	8.48
Number of musicals and theatre performances	15342	165422	9.27





3. Creative Economies: Research and Public Policy

3.1. Overview of Academic Studies

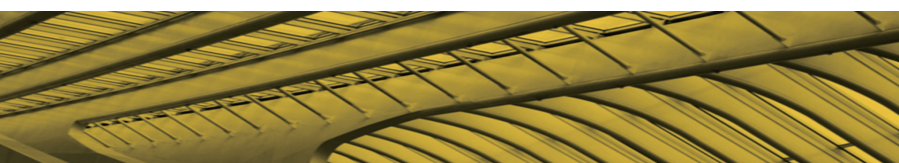
Academic publications were gathered in the following way:

- Local key informants, including employees of the local authority, provided publicly accessible documents.
- DISCE researchers conducted a web-based search, including webpages of the cities of Treviso and of the province of Treviso.

None of the academic papers speaks directly to DISCE's approach. However, DISCE's keywords and related terms are found in some of them. 'Creative and cultural economy' is used in seven papers (Aage et al, 2008; Apa et al, 2017; Bertacchini and Borrione, 2011; Boix et al, 2016; Nuccio and Ponzini, 2016; Ponzini et al 2014; Sacco, 2021) and 'Local Creative Systems' is used in one paper (Boix et al, 2016). Two papers were found to use CCLs (Bertacchini and Borrione, 2011; Sacco, 2021).

Six papers relate Treviso to 'Cultural and Creative economy'. Ponzini et al (2014) assess Treviso area according to the cultural district perspective, including production of creative and cultural goods, to find that the area has a strong asset in its strong social capital and collaboration attitudes. At the same time, the limited long-term strategic vision represents a key threat for the development of the district in the future. The same limitations are acknowledged in the paper by Nuccio and Ponzini (2016). Sacco (2021) acknowledges that the textile district in the province of Treviso is intertwined with CCLs. Using ORBIS data, he also provides descriptive evidence of marked spatial correlation between cultural and creative sectors and manufacturing production with respect to fashion and furniture industries.

Three papers in total map Treviso inside the Italian/European map of cultural and creative districts (Bertacchini and Borrione, 2013; Boix et al, 2016; Nuccio and Ponzini, 2017).



Two papers are presenting in-depth case study of the key role of networking in the creativity sector in Treviso (Aage and Belussi, 2008; Apa et al, 2017).

The relevance of the non-urban creative economy characterizing the Treviso area was stressed in four papers (Aage et al, 2008; Costa and Turvani 2013; Ponzini et al., 2014; Sacco, 2021). These papers suggest to further investigate the non-urban/creativity nexus in Treviso compared to the rest of European creative and cultural districts to identify the enabling factors which could be useful for policy insights.

There are no paper on higher education targeting Treviso, as the city hosts subsidiary branches of universities located in other cities and it has a reasonably small student population.

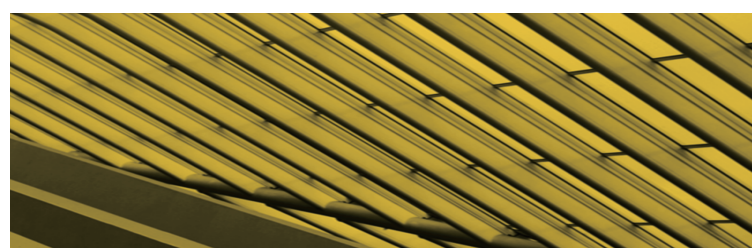
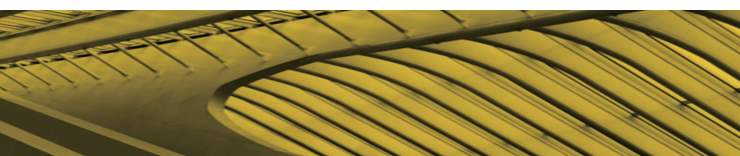
The relevance of private actors of innovation and creativity in Treviso is acknowledged by five papers analyzing H-Farm (Apa et al. 2017; Costa and Turvani, 2013; Sedita & Grandinetti 2014; Sedita et al. 2016; Tracey et al. 2018.) and 4 master's

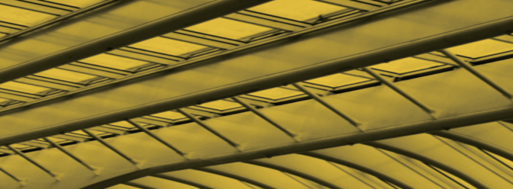
thesis. The main focus of the papers is the role of H-Farm in promoting the development of a creative clusters around its campus. Costa and Turvani (2013) outline the central role assigned to sustainability by H-Farm business strategy, also highlighting that H-Farm appears to be a

success case of creative innovation hub outside an urban area deserving further investigation. Apa et al. (2017) present a qualitative case study in which they find that H-Farm networking strategy promoting strong ties in the H-Farm community is a key factor to achieve sustainability for start-ups. The central focus in all the four master's thesis is understanding how H-Farm's portfolio of supporting actions is capable of boosting start-ups.

Sacco's paper (2021) connects with DISCE's approach to some extent, by acknowledging the idiosyncratic sustainability issue in the cultural and creative sector, as well as the co-movement between manufacturing and creative and cultural activities in a broad angle.

Also, some papers (Aage et al. 2008; Costa and Turvani 2013; Ponzini et al. 2014) align to the DISCE approach to some extent, as they stress both the importance of the creative districts for non-urban development strategies and that sustainability is among the most important element to consider for these strategies to be effective.





3.2. Overview of Public Policy Documentation

Public policy documents were gathered in the following way:

- Local key informants, including employees of the local authority, provided publicly accessible documents.
- DISCE researchers conducted a web-based search, including webpages of the cities of Treviso and of the province of Treviso.

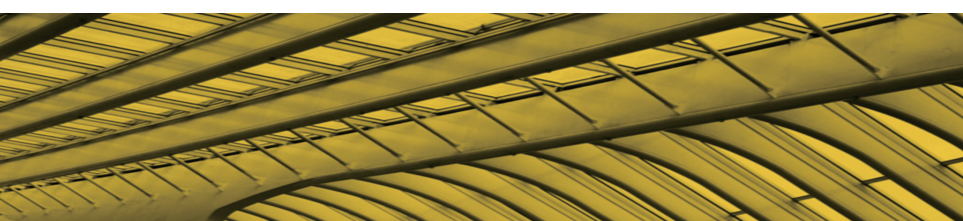
The selected policy documents tend to use DISCE key terms “creative economy” but never “sustainable and inclusive creative economy”. However, many terms closely related to “creative economy”. Selected documents are listed in Table 2. All the documents are in Italian, but the titles have been translated for the table.

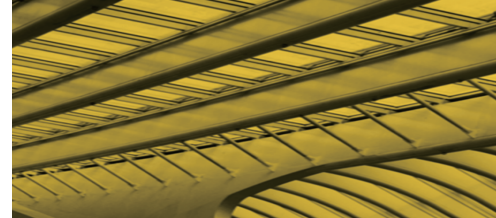
Table 2 Selected ‘creative economy’ Policy Documentation

Document	What this document is about?	To what extent creative economies are discussed in the document? ¹
City of Treviso (2021) IPA - Area Programming Agreement	2021-2027 strategy for local development	Creative economies mentioned
City of Treviso and Chamber of Commerce (2021) Agreement to boost the economy and tourism	Series of actions to enhance the attractiveness of the city through cultural activities	Creative economies mentioned
City of Treviso (2018). Treviso City Council guidelines 2018-2023	Vision for the city of the current City Council	Creative economies and sustainability mentioned
City of Treviso (2020). Application for Italian Cultural Capital. 2020 call	Collections of documents supporting the cultural capital endowment of the city	Creative economies mentioned
City of Treviso (2014). Cultural Manifesto	Strategic plan to improve the cultural and creative dimension. It includes a multi-stakeholders vision with a strong role of Universities	Creative economies mentioned
City of Treviso (2017) City Branding	Open call to update the city brand to enhance the attractiveness of Treviso in terms of culture, well-being and inclusiveness	Creativity and inclusiveness are mentioned

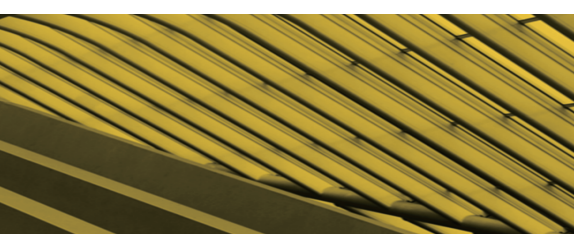
¹ The classification includes four categories:

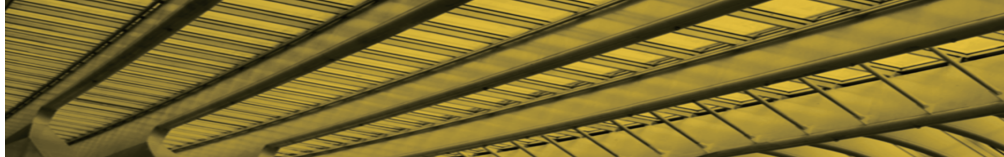
- Focus on creative economies
- Creative economies mentioned (e.g. culture, cultural or creative sectors or industries, creative businesses/companies, creative workers/people/class, cultural hotspots/hubs)
- Creative economies not mentioned but addresses closely related topics (e.g. innovation, innovative industries/companies, knowledge cities, knowledge-intensive sectors)
- Overall economy of the city or region (creative economies not mentioned specifically)





City of Treviso (2016) Urban strategy for sustainable development	4-year action plan for improving the socioeconomic performance of the city	Sustainability mentioned
SMAU (2014) A governance model for Treviso Smart City	Operative plan to implement the smart city strategy	Sustainability and culture mentioned
City of Treviso (2010-2020) Strategic development plan	Presents the vision and the subsequent actions to foster a place-based development strategy for Treviso and 7 neighbouring towns based on Europe 2020	Sustainability and culture mentioned
INTERREG Central Europe STIMULART (2019) GAP Analysis Methodology for Cultural-led Development of Small and Medium Sized Cities Alterevo S.r.l.s for the Municipality of Vittorio Veneto	Assess a GAP analysis for Vittorio Veneto and other 10 municipalities in the Treviso province to improve their culture and creativity-based economy.	Creative economies core of the GAP analysis
Cacciatore E. (2018) Data mining for ICCs	Data mining techniques applied to Big Data to classify Veneto CCI companies and their projects (submitted under the POR-FESR calls for proposals, i.e. at regional and European programming level) in four main sectors: Artistic Core, Cultural Industries, Creative Industries and Complementary Sectors.	Focus on Creative economies
Veneto Region (2014) Strategic plan for innovation (POR FESR 2014-2020)	Identifies the strategic industries for the regional economic development	Creative economies mentioned Sustainability and inclusiveness mentioned
Veneto Region RIS3	Regional Innovation systems	Focus on Creative economies
INTERREG V-DIVA (2020) Policy-based mapping of Veneto CCIs	analysis on the actual results of CCI support actions carried out through the innovative use of European funds.	Focus on Creative economies
Veneto Regione and Panozzo F, Bernhofer J. Cacciatore E, (2017) Strategic mapping of Veneto's CCIs in the framework of the 2014-2020 ROP ERDF Programming	analysis on the actual results of CCI support actions carried out through the innovative use of European funds.	Focus on Creative economies





3.3. Stakeholders of Public Policy

Who is responsible for ‘creative economy policy’ in Treviso?

How – and how much – ‘creative economy’ policy has been developed?

The documents indicate that policy related to the range of activities DISCE refers to as “creative economy” has been addressed by authorities on different levels – municipality/city of Treviso, province of Treviso, Veneto Region, and the State of Italy. Policy framed directly in terms of “creative economy” are well managed and planned by the Regional Government and they greatly rely on European funds.

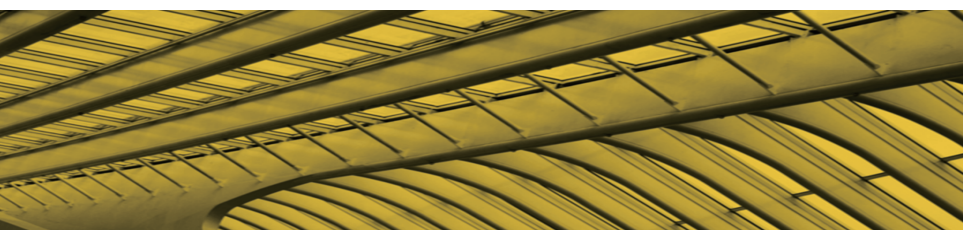
In 2014, the municipality of Treviso published a document called “Cultural Manifesto”, aimed at reinforcing the cultural endowment of the city. The City Council envisioned a multi-stakeholder strategy also involving Universities, the private sector, foundations, and voluntary organizations. The role of the municipality was direct support to certain activities, alongside connecting and enabling the work of the cultural sector. The Cultural Manifesto was followed by a 2017 city re-branding strategy with the goal of promoting the cultural dimension of Treviso as mean of attraction for tourists and talents. The new logo “Treviso is Open” is meant to convey the image of an inclusive and welcoming place.

Currently, the City Council has adopted a strategic vision which recognizes CCIs as a strategy to reach the goal of making Treviso an “international ambassador of Art, Culture, and Lifestyle” as well as a key actor to upgrade the artistic and cultural milieu of the city.

Notably, the policy interest in CCIs is not bounded within Treviso, as several neighbouring towns are pursuing similar policy, consistently with the “district” outlook of the province. Alongside Treviso, two towns in the province run for the Italian Capital of Culture in distinctive years: Vittorio Veneto and Pieve di Soligo. This signals that the whole Treviso area is progressively acknowledging that culture and creativity can represent a drive for their economic development and a way to attract new talent so to compensate the overall drain due to the relevant delocalisation of standardised manufacturing activities to countries with low labour costs (mainly in Eastern Europe).

The main institutional player for CCIs is the Veneto Regional Government, which oversees the local economic policies as well as the dedicated European funds.

The policy matters regarding CCIs are addressed in the regional innovation policy. In the 2014-2020 Strategy for the competitiveness of production systems, CCIs are assigned a specific set of policy actions and dedicated documents. The region has first realized a mapping and an assessment of the existing CCIs, both in terms of economic performance and in terms of effectiveness of the existing supporting policy. Also, the region has made a remarkable selection, within the macro-category of CCI, of those areas that it considered particularly significant at



this historical moment and that are characterizing the CCI in the Veneto region. In practical terms, in Veneto there are 13 926 companies that fall within the set of CCIs according to SIC classification (Infocamere data updated to 2019). The Veneto Region acknowledges as strategic for the local development only some SICs within CCIs, overall amounting to 1 526 enterprises. These selected SICs within CCIs are the ones eligible for the regional calls for tenders using ERDF funds. The Veneto Region has made a clear choice in favor of the artistic core, the cultural and creative industries, rather than design, communication, or marketing.

Within the POR FESR 2014-2020, Veneto Region has also implemented “INN Veneto - Brains returning for the Veneto of the future - Social innovation projects”. This initiative promotes the implementation of actions able to bring back high professionalism (workers or entrepreneurs) who, after a period of stay abroad, want to work on the area in social and cultural innovation projects.

Aside the public policy dimension, it is important to acknowledge that the Treviso province hosts one of the largest innovation camps in Europe which has a strong focus on CCIs and which operates as a private actor. To this respect, H-Farm represents a key player in the evolution of CCIs in the area, with 600 employees, a 51ha area devoted to innovation and education. Further, Fabbrica and Open-dreams are two relevant private players in the creative economy, whose relationship with the public discourse on creativity needs to be assessed.

3.4. Thematic Review of Public Policy Documentation

3.4.1. Creative Economy Policy & Cultural Opportunity

What are the aims of creative economy policy in Treviso? What does success look like?

One of the key aims of city policy in Treviso – encompassing a range of policy domains contributing to local and regional development – is to attract and retain ‘talent’, to compensate the drain of resources due to off-shoring of traditional manufacturing, and to avoid lock-in in lagging development trajectories. Culture and creativity can help in fostering the touristic sector, in creating added value for manufacturing in fashion, furniture, and food industries, and in favoring new start-up creations. ‘Creative industries’ often refers to this aim.

In the Cultural Manifesto as well as in the Smart City strategy, the City Council stresses the importance of a multi-stakeholder approach being capable of leveraging the added value for the different players active at the local level: e.g., local artists, cultural institutions, the voluntary sector, Universities, and foundations.

This approach is grounded in avoiding redundancies, designing effective policy to nurture the local cultural endowment, and promoting a bottom-up approach to cultural development.

What challenges and opportunities for creative economy in this location are identified?

A range of policy documents identify attracting and retaining talent as a key challenge not only for Treviso, but for the Veneto Region as a whole.

The 2014, 2017, and 2020 Veneto Region documents on the innovation policy strategy recognize that Veneto ranks among the “moderate innovators” according to the EC Regional Innovation Scoreboard 2014. Veneto is a territorial system operating at a lower regime than the EU average but with many strengths, such as non-R&D-based innovation, and generally using innovative technologies and systems already developed by others. It is acknowledged that the regional landscape is threatened by the risk of a rising gap with respect to other competing places endowed with a higher capacity of adopting digital innovation. At this point, Veneto needs to strengthen the local coverage of broad band connectivity.

Other threats are identified in the micro-sized firms with increasing limitations in setting up formal and informal collaboration network, as well as limitation to innovation. The Region needs to develop an innovation strategy capable of allowing firms to invest in innovation and creativity.

Sacco (2021) highlights that Veneto’s creative economy has a non-negligible size, but it has a low ratio of GDP per productive unit, mainly due to a strong fragmentation that needs to be addressed and a public-private relationship that needs to be assessed.

Sacco (2021) identifies among the missing links that are acknowledged as hindering the potential of the creative economy is the region’s generally lower level of educational qualification. Further, although there are important universities, which are strongly integrated with the local productive systems, they are more engaged in applied research and technological transfer in manufacturing.

From 2005 to 2015 Treviso hosted some degree courses in design and fashion held by IUAV, one of the leading universities in Europe and across the world in the fields of architecture, design, fashion, visual arts, urban and regional planning, and theatre. Established in 1926 as one of the first Architecture Schools in Italy, IUAV combines a renowned tradition with a strong commitment to permanent innovation while putting the design process at the core of the whole educational experience. In 2015 IUAV relocated the courses to Venice due to a lack of financial support to the Treviso campus.

A new opportunity is the H-Farm Education campus, opened in 2020. The Campus, with a 2 000-student capacity, five buildings dedicated to education, from infancy to university and post-graduate provision, as well as a 244-bed student residence, a sports centre comprising a hall and multi-purpose fields.

H-Farm offers graduate and post-graduate courses on digital economics, digital marketing, design, sustainability, and tourism. It is seen to have a high potential to attract international audience. Similarly, Opendreams represents another potential key player for education in the creative and cultural fields. Opendreams has already hosted masterclass and laboratories for artists and creative professions.

What opportunities for 'aesthetic capability' – opportunities to 'participate', to have cultural 'experiences', etc. – are identified within the documents and data?

The 2014 Culture Manifesto and the 2018-2023 Treviso City Council guidelines identify the role of networking among different players as a key element to untap the potential of the cultural economy.

The 2017 application for Italian Capital of Culture 2021 represented a milestone to fulfill a multistakeholder strategy, in which private and public actors together designed a vision for the development strategy in which culture is highlighted. Out of that work, several projects are not happening.

In 2021, the Municipality of Treviso and the Chamber of Commerce of Treviso-Belluno signed an effective collaboration, also involving other public and private entities, to consolidate the image of Treviso as an area suited to tourism through the promotion of cultural and sporting events. Alongside cultural activities, also requalification of cultural heritage and cultural marketing have been planned and supported. This strategy will also be implemented through a dedicated organizational form responsible for coordinating the management and tourism marketing of the destination.

The 2021 IPA - Area Programming Agreement reinforces the participation also by introducing a specific platform for the management of participatory processes.

How is community engagement with creativity described, imagined, referenced?

Community engagement with creativity is directly addressed in the 2014 Culture Manifesto, the 2018-2023 Treviso City Council guidelines, the 2021 IPA - Area Programming Agreement, and the 2014 governance model for Treviso Smart City. The local milieu of arts, craft, and human capital is recognized as key element to foster the cultural dimension of the city. The 2014 governance model for Treviso Smart City also assigned a physical space for the local community involved in the smart city actions.

Who is involved in the creative economy? (What kinds of activities / projects, organizations, and people are understood as being involved in the creative economy?)

The Cultural Manifesto and the Smart City Strategy One 2018 document uses the terms "creative sectors" and "cultural sectors" to be involved.

Who is involved in creative economy policymaking? And what processes are in place for developing creative economy policy and data?

In The Cultural Manifesto it is written that Universities, local artists, and private foundations represent relevant actors to include in the designing of a strategy for culture in Treviso. Through the 2021 IPA - Area Programming Agreement, also neighboring municipalities have been acknowledged as key players to involve. And the 2021 Agreement with the local Chamber of Commerce identifies shared strategies and activities to foster the cultural attractiveness of the city.

The Veneto Region has implemented the mapping of the CCIIs at the regional level, with a strong focus on the CCIIs belonging to the SICs that are acknowledged as strategic for the regional economic growth.

Do these policy documents draw on a wide range of community voices in the process of policy planning? For example, through a formal process of consultation?

There is no evidence of this within the policy documents, at the same time, a new tool for participation is being implemented, as stated in the 2021 IPA - Area Programming Agreement. The Agreement also launches the pilot project "Next Generation City", where active engagement of the community is a key component.

According to the 2014 Cultural Manifest, the cultural policies of the Municipality of Treviso want to "include", in the various operational and qualitative levels, all the city operators and any other possible partners and/or supporters interested in realising cultural initiatives also at national and international level.

Is there any indication of how local / municipal / regional creative economy policy in this location relates to national policy?

The documents on the regional strategy on innovation refers to the national policy, mainly in terms of macro-economic policy goals such as the EU2020 goals.

3.4.2. Creative Business Development & Entrepreneurship

Is there any strategy for creative businesses / entrepreneurship /self-employment for the city?

The city of Treviso has various policy plans, such as economic support plan, labor market plan, marketing plan, as well as culture plan, and creative businesses/entrepreneurship are addressed within these documents and receive supports on specific actions.



Are businesses / entrepreneurship included in policy discussions of the creative economy? If so, how?

The Veneto Region strategy for the creative economy is directed towards business and entrepreneurs. The strategy hinges on the existing map of the regional creative economy and on the effectiveness of previous policy aimed at supporting the private sector.

Out of this evaluation, the Region has selected specific CCIs sectors to support and the ongoing monitoring of the effectiveness of the policy tools in fulfilling this support.

The three policy papers from the Veneto Region specifically focus on business (2014 Veneto Region Strategic plan for innovation, the POR FESR 2014-2020, Veneto Region RIS3 and the Veneto Region Strategic mapping of Veneto's CCIs in the framework of the 2014-2020 ROP ERDF Programming).

Further, "INN Veneto - Brains returning for the Veneto of the future - Social innovation projects" aims at bringing back high professionalism (workers or entrepreneurs) who, after a period of stay abroad, want to work on the area in social and cultural innovation projects. This project is within the POR FESR 2014-2020 strategy of the Veneto Region.

At the municipal level, the debate on the creative economy is broader, with a strong focus on public actors, foundations, universities, and local artists. The role of business is acknowledged, mainly in terms of fostering their engagement.

Are there any discussions or recommendations for attracting creative businesses / entrepreneurship to the area?

The Treviso Culture Manifesto states that culture should be funded because, as an organized 'cultural industry', it offers job opportunities, especially for young people. Moreover, the services rendered to the community by the cultural industry, in the field of entertainment, organization of exhibitions, events, etc., offer society and citizens the possibility of concrete spiritual and economic development.

To this regard, it appears that a relevant role is played by private actors: H-Farm and Opendreams. Opendreams and H-Farm have the attraction in creation of creative business among their core aims. H-Farm has already supported 125 start-ups, with new ideas selected every year. Whereas Opendreams works to attract new businesses within the "INN Veneto - Brains returning for the Veneto of the future - Social innovation projects", a regional policy belonging to the POR FESR 2014-2020 of the Veneto Region.



Are there any challenges / opportunities in relation to creative businesses / entrepreneurship in general?

The 2017 Annual Report of the Economic and Social observatory of Treviso delivers a positive outlook for CCIs. In the Treviso area, CCIs generated a total added value equal to €1,266 million, equal to about 5.2 per cent of the added value of the total economy. The total amount generated in the province of Treviso is 17 per cent of the regional value. The biggest contribution comes from creative-driven activities, which are the so-called evolved manufacturing and artistic craftsmanship, as well as new technologies (€611,5 million; more than 48 per cent of the total). Next in the order of importance are the cultural industries (film, video,



radio, TV, video games and software, music, publishing) which, with over €327 million, account for almost 26 per cent of the added value of the cultural system. A stock of €238.5 million (18.8 per cent of the total) comes from the creative industries (architecture, communication and branding, design, Made in Italy). This is followed by minor

contributions generated by the performing art-visuals (an area that includes artistic and entertainment performances, conventions, and fairs) with €77.3 million and the activities of museums, libraries, and archives directly linked to the historical-artistic heritage (€11.6 million).

These figures need to be assessed in the regional framework, which has been analyzed by Sacco (2021). In his paper, Sacco (2021) outlines that if on the one hand Veneto CCIs are among the largest, in terms of size and share of regional GDP, compared to other major Italian regions, on the other hand, they have limited competitiveness at the national and global level. These limitations are due to their small size, fragmented structure of the industries, and the lack of strong connection between cultural institutions and productive sector. Further, culture is not operating as a driver of specific industrial districts per se, rather it works supporting the existing manufacturing districts, hence depending on their economic performance. Finally, Veneto has low educational level of the regional labor force, which is a central feature that reduces the attraction of talents.

In 2016, through the Urban strategy for sustainable development, the City Council has drafted several policies aimed at relaunching the commercial fabric in the historic center: Start-up calls with non-repayable grants, and enhancement of new activities with a signposting project (historic shops, new shops, etc.)

How are creative businesses / entrepreneurship described, imagined, or referenced in these documents?

Both the municipality and the regional policy documents refer to businesses or entrepreneurs as being creative or cultural. The regional policy documents refer to established literature on CCIs which is also reviewed in the DISCE D2.1 paper.

3.4.3. Higher Education & Creative Workers

Is there a creative Higher Education strategy for Treviso? Or is there a Higher Education strategy that includes any specific reference to creative Higher Education within it?

ISTAT data from 2016 for the province of Treviso shows a relevant outflow of people. Even if the province has among the lowest unemployment level in Italy (and Europe), in 2015 more than 3 200 people emigrated from Treviso, confirming a multi-year trend. This number is higher than the people leaving the whole Sardinia region. During a 10-year period between 2005 and 2015, 23 000 Trevisans chose to settle outside Italian borders. Many of these expatriates are university graduates.

The Veneto Region has implemented “INN Veneto - Brains returning for the Veneto of the future - Social innovation projects to bring back high professionalism (workers or entrepreneurs) who, after a period of stay abroad, want to work on the area in social and cultural innovation projects.

At the municipal level, Treviso hosts subsidiaries of the Universities of Padua and Ca' Foscari in Venice, offering several degree courses: Law, Medicine, Humanities, Agricultural Sciences, Business, and Tourism. The City Council and the University of Pauda have recently broadened the courses offered by the Medicine department. However, the IUAV Campus left the city in 2015, after 10 years, due to lack of support by the local environment.

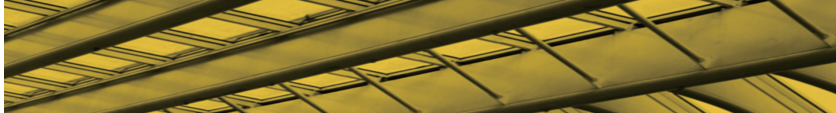
In the 2014 Culture Manifesto, the Municipality of Treviso states its goal to undertake profitable and meaningful relationships with higher education institutes to integrate their presence in the social and cultural fabric of Treviso.

There are also three private providers for higher education in the Treviso Area: H-Farm, Fabrica, and Opendreams. Fabrica has a settled tradition in hosting high-profile creatives through a selection process and it has a global reach. Whereas H-Farm and Opendreams started operating in the higher education sector very recently. They have a great potential in attracting students both nationally and globally.

Since 2018, H-Farm has a project to attract talents in the cultural sector financed by the Veneto Region through the INN Veneto - Brains returning for the Veneto of the future - Social innovation projects to bring back high professionalism (workers or entrepreneurs)”. The project, Venet-Art is a training program on creativity for social inclusion.

Are HEIs included in policy discussions of the creative economy? If so, how?

The local HEIs are included in the consultation for the city cultural strategy (Culture Manifesto 2014) and for the Smart City Strategy (A governance model for Treviso Smart City 2014).



Are there specific discussions or recommendations for attracting students to the area to study creative subjects?

The Veneto Region is supporting two initiatives to attract students in Treviso to study creative subject through the “INN Veneto - Brains returning for the Veneto of the future - Social innovation projects to bring back high professionalism (workers or entrepreneurs)”. The first initiative is Venet-Art, realized by H-Farm. And the second is the global support to OpenDreams, which has the attraction of students in creative subjects among its core missions.

Further, the Veneto Region has acknowledged the importance of the Campus realized by H-Farm in attracting talent in the creative sectors, by labelling the Campus as “project of strategic interest” and as such is the beneficiary of an accelerated authorization procedure.

Are there any imagined or predicted challenges / opportunities in relation to students in general?

There is a consistent narrative across the policy of the relevance of retaining and attracting students in the city. Having several bachelor's degrees offered at the local level from the year 2000, represents an important feature to reduce the outflow of young cohorts. However, in the present day the university has only around 3 000 students, and creative courses are not offered by public institutions since 2015.

H-Farm, Fabbrica, and Opendreams appear to have a remarkable role in attracting students, although it is not clear how the local institutions are collaborating with these private actors to retain the students after graduation.

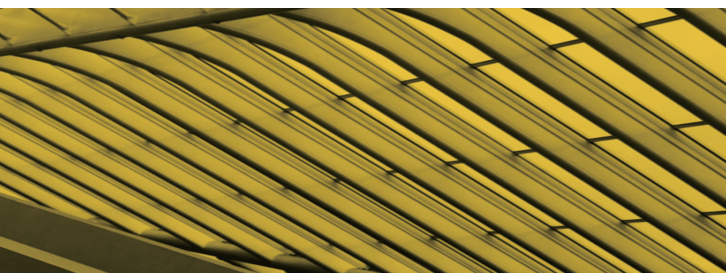
How are creative / cultural workers described, imagined, or referenced in these documents?

Reference to the creative and or cultural workforce across the Treviso policy documents is mainly done referring to arts and culture. At the same time, there are also multiple references to workers within the knowledge economy, the digital economy, and the smart economy.

There is no discourse, on precarious employment models for creative workers.

Do these policy documents include input from the creative/cultural workforce? If so, whose voices are included?

Documents don't include input from the creative/cultural workforce.



4. Conclusions

4.1. Headline Findings from the Preceding Analysis

The preceding review of existing studies, policy documentation, and data provides an important analysis of how creative economy is currently imagined, managed, and governed within Treviso. This provides a set of key insights that DISCE's research speaks to, as we offer new understandings and possibilities for creative economy in Treviso – with our detailed empirical findings, conceptual innovations and policy recommendations are set to be published at the end of the project, in 2022.

Our analysis of the existing academic and policy documents related to 'creative economy' in Treviso leads to the following conclusions:

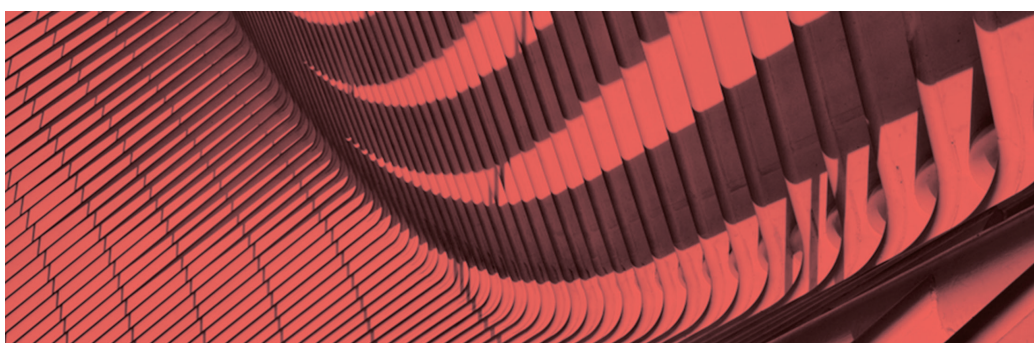
1. By far there is only little of explicit, direct, and sustained 'creative economy' policy for Treviso at the municipal level, while there is more at the regional level. It must be acknowledged that the Regional Authority has been devolved the economic development strategy by the national government, whereas the local level has not. However, there is a range of policy of significance to the creative economy at the municipal level, such as overarching economic and marketing and smart plans for the city.
2. There is terminological consistency in the existing documentation regarding creative economy and creative economy policy in the city and at the regional level.
3. It appears that Treviso has several relevant private actors in the CCIs, whose activities refer to several keywords of the DISCE project
3. Existing documentation considering current collaboration between the City of Treviso and relevant local players within CCIs, such as Fabrica and H-Farm, is not provided.

In the context of these conclusions, we look forward to offering a range of new insights on the basis of our fieldwork in Treviso. This will include providing new accounts of the what the 'creative economy' in Treviso consists of, what range of 'value' it generates (and to whom), and what are the challenges and opportunities – beyond those identified above – for developing a distinctively 'inclusive and sustainable' creative economy in Treviso.

4.2. DISCE's Approach & Next Steps

Our distinctive methodological approach challenges and expands prevailing accounts of creative economy, offering new insights into how creative economies can be supported to develop inclusively and sustainably. Our approach to the creative economy is deliberately very inclusive: involving not only people who work in the 'creative industries' but also those who do creative jobs outside of the creative industries. We also include people involved in creative activities outside of paid employment. This is integral to our 'ecological' framework, in which we emphasize the interconnections and interdependencies between cultural and creative activities of many kinds, including 'everyday', amateur and community creativity.

To keep up to date with these publications, please sign up to the [DISCE](#) project email list via our project website. Here you can also read reports providing more detail on the distinctiveness of DISCE ecological approach to studying and developing creative economies: for example, in our case study framework (2019) and our initial policy briefing (2020). These and other DISCE publications can be accessed here: <https://disce.eu/publications/>.



References

- Aage, T., & Fiorenza Belussi, F. (2008).** From Fashion to Design: Creative Networks, Industrial Districts. *Industry and Innovation*, 15:5, 475-491.
- Apa, A.R., Grandinetti, R., & Sedita, S.R. (2017).** The social and business dimensions of a networked business incubator: the case of H-Farm. *Journal of Small Business and Enterprise Development*, Vol. 24:2, 198-221.
- ASTI – ISTAT (2018).** [website] <<http://asti.istat.it/asti/>>, accessed 4.2.2022.
- Bertacchini, E., & Borrione, P. (2013).** The Geography of the Italian Creative Economy: The Special Role of the Design and Craft-based Industries. *Regional Studies*, 47:2, 135-147.
- Boix, R., Capone, F., De Propriis, L., Lazzeretti, L., & Sanchez, D. (2016).** Comparing creative industries in Europe. *European Urban and Regional Studies*, 2016;23(4):935-940.
- Città di Treviso (2015).** Piano di Assetto del Territorio.
- Città di Treviso and SINLOC (2021).** Piano Strategico e operativo per la valorizzazione dei siti d'interesse turistico-culturale della Città di Treviso.
- Costa, C., & Turvani, M. (2013).** New industrial spaces as sustainable communities: the case of digital incubators, ERSA conference papers ersa13p413, European Regional Science Association.
- Fulleylove, R. (2016).** The Italian ideas factory: Fabrica through the eyes of its alumni. *It's Nice That. Championing Creativity since 2007.*
- H-Farm (2021).** Fascicolo di Bilancio, accessed 31.12.2020.
- ISTAT (2021).** BES index for NUTS3.
- LAB24 (2021).** 2020 Quality of life of Italian Provinces.
- Ministry of Economic Development (2019).** Italia Startup Visa & Hub 4 rapporto trimestrale 2019. Sintesi.
- Ministry of Economic Development, UnionCamere, Infocamere (2021).** Start up innovative. Cruscotto di indicatori statistici.
- Nuccio M., & Ponzini, D. (2017).** What does a cultural district actually do? Critically reappraising 15 years of cultural district policy in Italy. *European Urban and Regional Studies*, 2017;24(4):405-424.
- Osservatorio dello Spettacolo - SIAE (2020).** Annuario dello Spettacolo.
- Ponzini, D., Gugu, D., & Oppio, A. (2014).** Is the concept of the cultural district appropriate for both analysis and policymaking? Two cases in Northern Italy. *City, Culture and Society*, 5:2.

- Robinson, J. (2014).** HUBS: Fabbrica. The British Council Creative Economy.
- Sacco, P. (2021).** Veneto: A manufacturing region with a cultural and creative edge. OECD Local Economic and Employment Development (LEED) Papers 2021/04.
- Sedita, S.R., & Grandinetti, R. (2014).** Relationships at work in a networked business incubator: the case of H-Farm, “Marco Fanno” Working Papers 0190. Dipartimento di Scienze Economiche “Marco Fanno”.
- Sedita, S.R., Bellusi, F., & Grandinetti, R. (2016).** How Does a Networked Business Incubator Fuel Cluster Emergence? A Theoretical Discussion and an Empirical Illustration in Entrepreneurship and Cluster Dynamics. Routledge.
- Territorial Cohesion Agency (2021).** Treviso becomes a laboratory city for the “Next Generation” project. PON Governance and Institutional Capacity 2014-2020.
- Tracey, P., Dalpiaz, E., & Phillips, N. (2018).** Fish out of Water: Translation, Legitimation, and New Venture Creation. Academy of Management Journal,. 61: 5.
- Treccani (2021).** Treviso.

