FRIEDRICH HOLL
DIRK KIEFER

CREATIVE SPRINT

A COLLABORATIVE VIEW ON CHALLENGES AND OPPORTUNITIES IN THE CREATIVE SECTOR

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FOREWORD

PROF. DR. FRIEDRICH HOLL
DIRK KIEFER

This booksprint was organized as part of the Creative Capital Conference (C2C), which was funded by the state of Brandenburg with resources from the European Social Fund. The project involved participants from around Europe exchanging their experience on and investigating how innovative instruments could be used to develop the job market in cultural and creative industries in four European model regions. Over the course of the project, we analyzed a range of measures aimed at promoting the cultural and creative industries as drivers of economic growth. We did not want to pursue this goal using traditional academic methods and concepts; instead, we chose a design for our investigation in which a practice-oriented discussion between experts lead to new methods for supporting cultural and creative industries being considered and developed by stakeholders involved in the process.

We pursued two methodological approaches – the barcamp[1] and the booksprint[2] – to put the innovative instruments that had been identified in research into a conceptual framework. The barcamp resulted in extremely interesting discussions between the international participants regarding cultural and creative industry support measures as practiced today and as needed tomorrow[3]. The graphic "minutes" that were drawn up at the barcamp are also used in this booksprint publication.

Taking the discussions in the barcamp and on the results of the academic research that had been done beforehand as our baseline, we then invited selected experts to the booksprint.
It was clear in advance that the original form of a booksprint (put five people in inspiring surroundings in one place and let them work on a topic) would not work in our case for reasons of organization, time and resources. And so

1 Barcamps can be seen as grass-roots workshops (see e.g. http://www.franztoo.de/?p=113 or http://en.wikipedia.org/wiki/Unconference).

2 See http://www.booksprints.net/book-sprint-methodology/ and Noémie Causse' "Transeuropa Express: making a booksprint work across national borders".

3 See the barcamp documentation at http://creative2c.info/after-mapping-consulting-and-networking-whats-next-in-creative-industries-support-insights-from-our-barcamp-documentation/ [Accessed 18 February 2014].

we took a bold step and "virtualized" the method, and we think our gamble has largely paid off.

From our point of view, the work done during the booksprint, and which you now have in front of you as a book, shows that new business models, innovations and competitive advantages can be developed though collaborations between the cultural and creative industries on the one hand and other industries on the other. We would like to express our warm appreciation to our international experts for their contributions; by that we mean not just the excellent texts they produced but in particular their readiness to join in in this experiment of doing a booksprint, a novelty in the academic world. We were well aware that we were breaking new ground with this project and starting a process with an open end. We think that the feedback we received from the authors and the result you have before you now both show how a booksprint can work – even across national borders – and that it produces something genuinely different from working in the usual academic seclusion. The authors have also said they would like to be involved in another booksprint adventure, and that they learned a great deal from one another during this one.

We would also like to express our gratitude to our two researchers, Noémie Causse and Josephine Hage, for all their hard work during the booksprint. It became clear to us that the success of our experiment depended to a significant degree on their outstanding management of the processes in the bookpsprint. The excellence of the result is in no small way down to the strict control they exercised, their subtle hints regarding content and their steadfastness in dealing with the authors.

Finally, we would like to thank the ministries involved and their members of staff, the supporting authorities and Brandenburg University of Applied Science as the project's executive organization. All these institutions supported us in our experiment, and the content of the booksprint and the results of the project would not have come about without the expert contributions and commitment of everybody involved.

Brandenburg an der Havel, February 2014

Prof. Dr. Friedrich Holl
Dirk Kiefer

TRANSEUROPA EXPRESS: MAKING A BOOKSPRINT WORK ACROSS NATIONAL BORDERS

NOÉMIE CAUSSE

WHAT IS A BOOKSPRINT?

A booksprint is a collaborative writing process in a very limited period of time which culminates in a finished publication. The concept originated in the Open Source movement, as did Barcamp[1], for example.
The term booksprint was coined by Tomas Krag[2], and the method was invented by Adam Hyde, project leader on Booktype[3], an open source platform for producing and publishing books or book projects.

Booksprints offer a way of harnessing collaboration and communal feedback to develop ideas and visions that a single author working alone probably would not come up with. The result of the co-creation process is, aside from a text that is typically of a high quality, an increase in shared knowledge and sense of community. The process cannot be planned in advance and this spontaneity creates space for "genuine innovation". The result is that booksprints are more than the sum of their parts.
The booksprint process brings a group of (usually five) authors to live and work together in one place for no longer than week. The writing process itself follows a strict, productive method which centers on the participants' own enthusiasm for their work and constant feedback from authors and facilitators. The whole process is based on an iterative rhythm in which writing and feedback alternate. The feedback phases recapitulate what has been achieved so far and where difficulties occurred that required input from others. Parallels between chapters are identified, which results in the book having an overall identity and a clear central theme running through it, despite the fact that each chapter is written by a different person.
Constant feedback is a key part of the process as it helps very specialized texts avoid the tendency to take the ivory tower perspective, so making

1 See http://creative2c.info/after-mapping-consulting-and-networking-whats-next-in-creative-industries-support-insights-from-our-barcamp-documentation/.

2 http://wire.less.dk/?page_id=10#t.

3 http://www.sourcefabric.org/en/booktype/.

them more accessible to non-experts, which in turn improves the quality of the text.

Aside from the authors themselves, facilitators also have a decisive role in ensuring the booksprint runs smoothly. To achieve this, they must be familiar with the topic and be able to take on a responsibility that goes beyond that of a conventional editor[4].

CREATIVE CAPITAL CONFERENCE (C2C)

The booksprint was organized as part of the Creative Capital Conference (C2C) project, a 20-month transnational research project which was itself run within the Brandenburg State Ministry for Labour, Social Affairs, Women and Family's program for promoting international exchange of knowledge and experience in order to shape the state's labour policies for the future. The project was funded by the Ministry with resources from the European Social Funds and the state. The executive organization is Brandenburg University of Applied Sciences with a team consisting of Prof. Dr. Friedrich Holl (project director, researcher), Noémie Causse (project manager and research assistant) and Josephine Hage (researcher). The consulting committee is chaired by Dirk Kiefer, the academic co-director is Prof. Dr. Klaus-Dieter Müller. Project partners are Tillväxtverket – the Swedish Agency for Economic and Regional Growth, CKO – the Danish Center for Cultural and Experience Economy and Prof. Giovanni Schiuma from the Arts for Business Institute in Matera, Italy.

The main points investigated by the project are:

- What conditions need to be created to convince creative entrepreneurs to stay in the state of Brandenburg, apply their talents and training here, and enhance business structures in the region?
- How can creative products be linked into other industries to achieve positive effects for start-ups and employment?
- What labour market policies and instruments have proved more or less effective in attracting creative industries to a location in other regions, keeping them there and fostering cooperation between them and other industries?

4 For more information on booksprints, go to http://www.booksprints.net.

As promoting employment and potentials within the cultural and creative industries is at least partly a local or regional issue and responsibility, the project looked for innovative and promising ideas in three European regions:

- Skåne, southern Sweden (focus on media industry)
- Copenhagen region, Denmark (focus on design)
- Northern Italy (focus on value creation chains between tradition and modernity)

These were selected because they had been successful in job creation in the cultural and creative industries on the one hand and because they had dealt with issues which are also or could also be of great importance in Brandenburg.

AIMS OF THE BOOKSPRINT AND ITS ROLE IN THE PROJECT

The aim of the booksprint was to deal with five topics which were international and non-audience specific, could not be linked to a particular support instrument and could not be deducted from only one of the earlier interviews. The topics had kept resurfacing in the project and so had been recognized as relevant shared areas. The five topics and trends were to be discussed by expert authors from all the regions involved as their professional expertise meant they could be expected to have a special and distinctive understanding of the matter at hand.

At the same time, the aim was not to produce a conventional publication. Instead, and in line with the project's aims, the goal was to create something innovative and original, namely a framework for knowledge transfer between experts in cultural and creative industries from different countries and different contexts with different perspectives. As the authors were approached only six months before the end of the project, it would certainly have to be a sprint if the publication was to be ready in time for the final conference.

The booksprint was deliberately not intended to be a recycling of the latest specialized literature on the topic; instead, it was designed to investigate the areas selected in a freer form and to move the discussion on. As such, the booksprint should be seen as a kind of space for play and experimentation.

The booksprint authors looked at the following topics:

- Innovation potential in the cultural and creative industries in general (Chapter 1, Prof. Dr. Carsten Becker)
- Social change (made possible by digital media) in the direction of more open and collaborative models of working, doing business and living (Chapter 2, Emma Estborn)
- New forms of identification among creative people, especially artists, and the need for innovation in the public sector (Chapter 3, Georgia Boldrini)
- The role of design (Chapter 4, Steinar Valade-Amland)
- Gamification as a cross-cutting issue with a strong potential for spill-over (Chapter 5, Prof. Dr.-Ing. Carsten Busch)

REASONS FOR CHOOSING THE FORMAT AND THE PROJECT-SPECIFIC CHANGES

It quickly became clear that the bookspring format would have to be changed in the framework of the C2C project as a bookspring in the normal form could not produce the kind and quality of academic text needed. For example, the "academic apparatus" needed by a particular author could not be transported to the location selected, nor could all the academic texts that might be needed be sourced. So, in order to be able to use the innovative approach and maintain its collaborative character, the bookspring was extended to seven weeks as a first step. The lack of physical presence was compensated by visual presence in the form of weekly Skype video meetings of at least one hour. A document sharing system ensured that everyone had access to their own and other authors' documents at all times and could collaborate on them simultaneously. Questions were asked and comments made via the commentary function so as not to interfere in other authors' texts; the questions and comments were discussed in the Skype meetings.

Face-to-face meetings were nonetheless scheduled at the beginning and end of the bookspring. The first get-to-know-you meeting was devoted to "concept mapping"[5] (definition of goals and intentions, schedule, "rules of the game," development of topics, concepts, ideas etc., basic structuring – draft ideas for chapter headings, allocation of work). Just before the end of the bookspring, another meeting was organized at which the authors worked together checking and summarizing the chapters; there was also space for extensive feedback and for everyone to reflect on their own work and the process.

5 See: http://www.booksprints.net/about/.

METHODOLOGICAL FRAMEWORK

The research method used in the project can be described as explorative as a very broad palette of support instruments, including co-working spaces, incubators, consultation offers, a matching program, a competition and a marketing strategy with audience expectations, were investigated, whereby support options for employees as well as freelancers were always included into the results. 40 interviews were conducted with experts from various innovative support programs and institutions in the three European regions, and these formed the first and the central component in the research phase of the project. The information gained in the interviews was then discussed in regional workshops and expert round tables with actors in the cultural and creative industries, representatives of government, administration and business development agencies. The relevance of the information was also assessed. A similar function was fulfilled by the barcamp[6] when 13 topics connected with developing cultural and creative industries support[7] were identified and discussed with international experts.

These formats were all designed to deepen the understanding of the cultural and creative industries support that was either gained in the interviews or already existed, to bring actors in industry, government and administration in the 4 regions into a network together, create synergies, exchange knowledge gained and open up new ideas and perspectives.

We chose to hold the bookspring as another format pursuing this same course. It aimed to give selected expert authors from all the regions a platform so that they can offer their different views on the future of cultural and creative industries (support).

6 http://creative2c.info/after-mapping-consulting-and-networking-whats-next-in-creative-industries-support-insights-from-our-barcamp-documentation/.

7 Including coaching and advice, skills development and professionalization, rooms and working spaces, internationalization, innovation potentials.

In the course of the project, it became clear that we are in the middle of a period of upheaval which is affecting ways of living and working. These new ways of living mean changing our ways of thinking – in the public sector and in the development landscape.

The project work so far, the results gained from it and the booksprint should be seen as C2C's contribution towards intensifying and deepening the discussions already begun and towards inspiring new, fresh thinking.

THE DUAL ROLE OF CULTURE AND CREATIVE INDUSTRIES: INNOVATOR AND INNOVATION DRIVER

PROF. DR. CARSTEN BECKER

"RESEARCH AND DEVELOPMENT AREN'T ENOUGH ANY MORE, SUPPORTING INNOVATION IS MUCH MORE COMPLEX."

PROF. DR. CARSTEN BECKER

Prof. Dr. Carsten Becker is managing partner and scientific director of Gesellschaft für Innovationsforschung und Beratung (GIB) in Berlin. In this role, he has evaluated a large number of programs for promoting innovation in Germany in the last few years. In the process, he observed a growth in importance of non-monetary support in the form of networking and consulting services. He is convinced that promoting and supporting innovation today can no longer rely simply on investment in research and development (R&D). He has noticed that small companies in particular still find it difficult to take the innovation route, even though many co-operations have been initiated with universities.

Carsten Becker completed vocational training as a bank clerk before graduating in economics. He then worked as a research assistant at TU Berlin where he completed a doctorate on the socio-economic effects of computer use. He held the Klaus Krone Foundation professorship for innovative services and technology-oriented business start-ups at Potsdam University of Applied Sciences for six years. He has noticed that many of his clients in manufacturing and service industries are still very wary of contact with the creative industries.

In his contribution, Carsten Becker gives a short overview of the creative industries' importance economically in Germany and analyses changes in innovation research over the last few years. The main focus of his chapter is on two ideal types of functions that the creative industries fulfill in business and innovation: as innovators, creative freelancers and business are themselves highly innovative, whether it is with regard to their use of new technologies, adoption of new working practices, implementation of innovation methods or in their interactions with clients.

It is only in recent years that policy makers involved in business and innovation support have become aware of how the creative industries are also important drivers of innovation in other industries. Carsten Becker identifies a number of areas which have thus far remained largely unexplored in terms of opportunities for innovation processes. In conclusion, he discusses barriers to these new processes and sketches out suggestions of how they can be more directly addressed by business and innovation support agencies.

(Josephine Hage)

1. INTRODUCTION

The term 'culture and creative industry' (CCI) sums up those culture and creative companies that are largely market-oriented and deal with the procurement, production, distribution and/or medial communication of cultural/creative goods and services (BMWi [Federal Ministry of Economics] 2012, p. 5). In recent years, the European Union as well as the German Federal Government have become more aware of how important the culture and creative industries are.[1] It is not only understood as a driving force for cultural diversity, but also as a commercial branch that holds huge potential for employment and growth. But there is more: A particular interest in the culture and creative industries is also directed towards the positive influence they have on the innovation ability and innovation behaviour of other economic sectors, whether by means of direct cooperation or indirectly by means of what are known as spillovers. This addresses the dual role of the culture and creative industries, both as economically important stakeholders for innovation and at the same innovation drivers in other industries. What are the particulars of the CCI innovation processes and why are they predestined to enrich the innovation behaviour of other economic sectors? Where are the starting points for the CCI stakeholders to cooperate with other industries in a reasonable manner and how do the relevant transmission mechanisms work? What other innovation and cooperation barriers are there on both sides and what needs to be done to realise the innovation potentials that exist in this regard?

THE DUAL ROLE OF THE CULTURE AND CREATIVE INDUSTRIES, BOTH AS ECONOMICALLY IMPORTANT STAKEHOLDERS FOR INNOVATION AND AT THE SAME INNOVATION DRIVERS IN OTHER INDUSTRIES

The following chapters will focus on these questions. In section two we start by addressing the more recent developments in innovation research and innovation management. Then, in section 3, we concentrate on the innovation behaviour of the CCIs as well as, in particular, on the specifics and characteristics of the relevant innovation processes. Based on this, section 4 is devoted to the starting points and the particular role that CCI stakeholders play (or will potentially play) in the national innovation system or, respectively, in the commercial innovation management as a driver of innovation. Section 5 finally deals with the question as to what innovation barriers still exist, be it on the part of CCI stakeholders or on the part of the stakeholders, in the cooperating industrial sectors and what the particular challenges will be further down the road.

1 Compare, for example, the Green Paper: Discovering the Potential of Culture and Creative Industries and the literature listed there: http://ec.europa.eu/culture/documents/greenpaper_creative_industries_de.pdf.

2. DEVELOPMENTS IN INNOVATION RESEARCH

CHANGES IN HOW INNOVATION AND INNOVATION PROCESSES ARE UNDERSTOOD

The way we understand innovation and also the shape of innovation management has been subject to fundamental development in recent years. The Oslo Manual, for example, originally published by the OECD in 1992, only covered two forms of innovation: product innovation by means of new or significantly improved products and process innovation by means of new or significantly improved production or manufacturing processes. Later in 2005 new insights into innovation in the service sector were incorporated, and the concepts of product and process innovation broadened and included, henceforth also organisational and marketing innovations.

At the level of the national innovation system, there has been a change in how innovation processes are understood. In the 1950s and 1960s, the industry-driven way of understanding innovation was dominant in the sense that science would produce new technologies that would then be adopted by companies as part of the technology transfer, and would then be commercially exploited by means of product and process innovations. Over the ensuing decades, this way of understanding innovation processes changed to the effect that market and customer requirements also entered into the equation for commercial innovation management. Correspondingly, the understanding of technology transfer as a linear process between technology supply and commercial innovation activity also changed to the effect that the transfer of technology was increasingly understood to mean a complex and interactive process with numerous forward and backward loops.[2]

THE TRANSFER OF TECHNOLOGY WAS INCREASINGLY UNDERSTOOD TO MEAN A COMPLEX AND INTERACTIVE PROCESS WITH NUMEROUS FORWARD AND BACKWARD LOOPS

2 See Kline, Rosberg (1986).

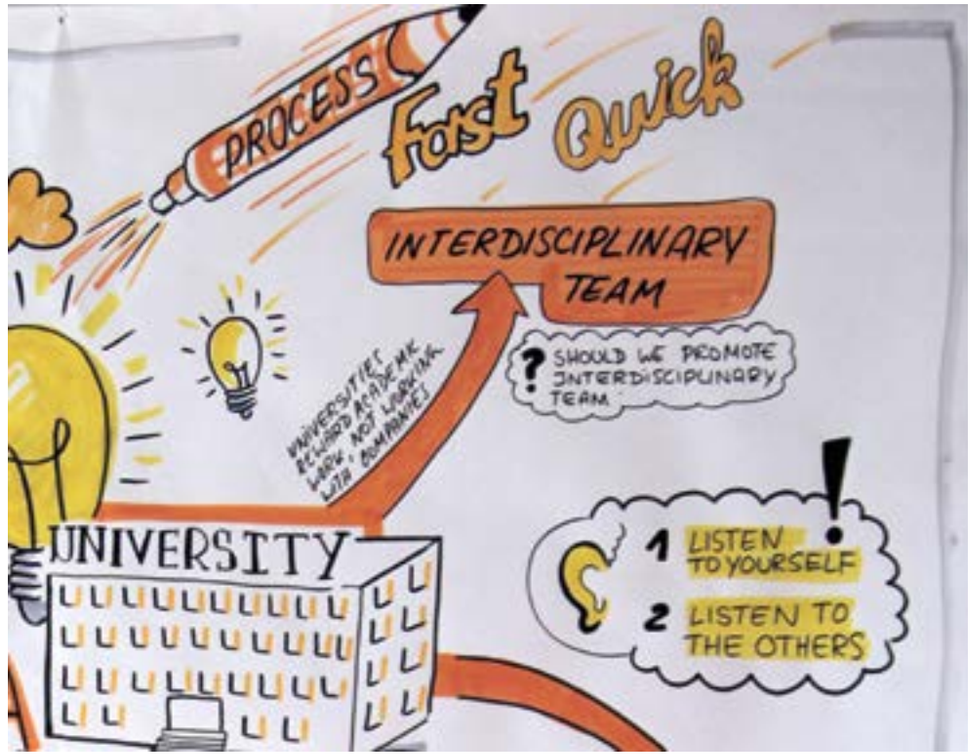
The rise in use of information and communication technologies and the related digitisation of business and innovation processes as well as of external information sources have recently contributed in a fundamental way to the development of how innovation is understood and how the discussion particularly focuses on the 'open innovation' approach.

OPEN INNOVATION

The increasing significance of open innovation has a lot to do with progress in IT applications on the one hand and changed environmental and production conditions on the other hand. The latter includes increasing globalisation, the arrival of new market participants, shorter product lifecycles or even lower R&D budgets while R&D expenditures continue to increase.[3] It is under these conditions that the 'closed innovation' paradigm – as a counterpart to open innovation – is increasingly put under pressure. As part of this strategy, companies hardly interact with their outside environment when generating new ideas or marketing new products. 'The internally-focused logic of closed innovation has stimulated a positive cycle of innovations: Investments in R&D have generated technology and product innovations that have helped increase turnover and earnings by way of the existing business model. These profits have, in part, been reinvested in new innovation projects which have generated new successes on the market' (Braun et al. 2010, p. 3). With the open innovation paradigm, in contrast, companies interact with their environment to a very high degree: '[…] open innovation is the use of purposive inflows and outflows of knowledge to accelerate internal innovation, and expand the markets for external use of innovation, respectively' (Chesbrough 2006, p. 1). Taking this into account, innovations following the open innovation line of thinking take three different paths (see Gassmann, Enkel 2006). One is the outside-in process, which aims to integrate external knowledge or knowledge holders; then there is the inside-out process, which targets external usage of innovations and technologies; and finally the coupled process, which describes a collaborative innovation process with complementary partners in strategic alliances or network structures (ibid).

COMPANIES INTERACT WITH THEIR ENVIRONMENT TO A VERY HIGH DEGREE

3 See Gibbons et. al. (1994), especially the differences between mode 1 and mode 2 conditions.



Open innovation solutions can mostly be found in the consumer goods industry, but also – and increasingly so – in the capital goods industry and in the area of technology transfer. Two random examples for crowdsourcing[4] as one of the main tools of open innovation are Citroën's 'Mobility Music' and McDonald's '250,000 New Burgers' initiatives:

CITROEN MOBILITY MUSIC:[5] Targeting musicians in particular, car manufacturer Citroën was seeking a composition for its new DS5 model that fuses the dimensions of tradition and revolution, using the slogan 'Vollkommen. Anders.' (Perfect. Difference.). The task was to reinterpret selected musical classics in a modern way and in the style of the Citroën DS5. The campaign was carried out in cooperation with the music magazines Rolling Stone and Music Express. Numerous cash prizes were offered as rewards.

4 Crowdsourcing means the outsourcing of traditionally internal tasks to a group of voluntary users via Internet.

5 See http://www.direktplus.de/praxistipps/mitmach-marketing-crowdsoucing/beispiele-erfolgreicher-crowdsourcing-kampagnen/.

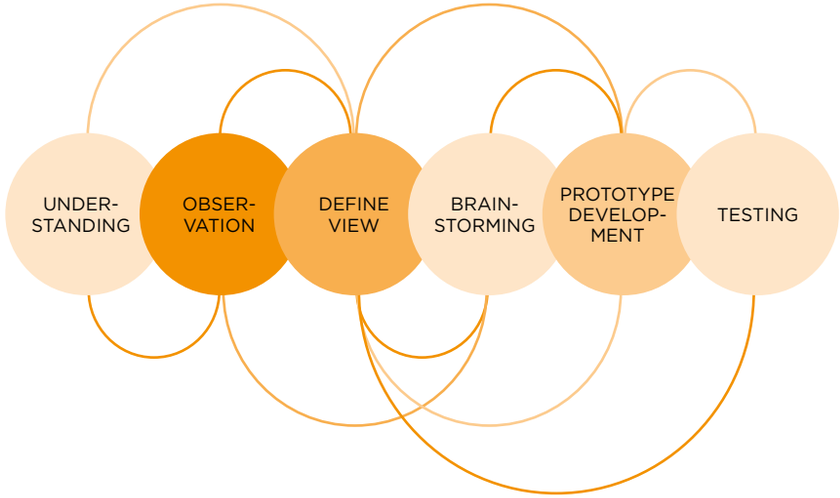


FIGURE 1: DESIGN THINKING PROCESS
(MODELLED AFTER HPI, PROF. HASSO PLATTNER)

MCDONALD'S:[6] To be closer to its customers and individualise its product portfolio in a stronger way, McDonald's Germany created an interactive campaign entitled 'My Burger 2012', calling on its fast food fans to come up with new creations following the world's standard product design of the burger. The website featured a burger generator with which each participant was able to combine standard ingredients according to their own taste. The final results were then put to a community vote, which ran successfully on Facebook. 250,000 submissions, all of which could be viewed in the online gallery, were finally whittled down to five, each of which ultimately found its way onto the McDonald's menu as a limited edition burger creation. 2012 taste winner 'McPanther' garnered 51,501 votes.

Finally, open innovation platforms such as InnoCentive, NineSigma or Yet-2com are classic examples of technology exchange platforms.[7] Their underlying business case is that companies looking for innovative solutions to their technical issues can contact potential problem-solvers over the Internet. After evaluating the submitted proposals, the 'winner' is usually awarded a monetary prize by the searching company (a certain percentage of this money is also reserved for the platform provider).

6 See YouTube-Video for the campaign.

7 See Piller et. al. 2013, p. 39.

3. CCI AS AN INNOVATOR

CHARACTERISTICS OF CCI INNOVATION PROCESSES

One particular characteristic of the CCI sector is that a large proportion of their added value cannot be achieved through 'industrial mass production'. 'The products are often unique and single-unit, and the production processes are improvised and comparable to innovation processes: plannable only to a certain extent and open-ended in terms of results' (Deutsche Bank Research 2011, p. 4). Taking into account that the CCI sector's core competency is the output of creative work, it does not come as a surprise that many CCI stakeholders state that they are innovative. As part of a new BMWi study (2012), 86.5% of the people surveyed claimed to have developed or introduced new market products in the past three years. The strongest innovative activity can be found in the games industry, followed by the press, design and advertising sectors (BMWi 2012, p. 10).

Another characteristic that is particular to the CCIs seems to be that their highly innovative output remained hidden for a long time due to the fact that the attentions of innovation policy and statistics reports had been unilaterally focused on technical innovation for far too long. Meanwhile, the significance of social and organisational innovation, which is a key contribution of the CCIs, was not taken into account for quite some time. In order to be able to develop new products and services in a quick and open manner, CCI stakeholders must display a number of special characteristics, as underlined by the survey results of the latest BMWi study (see BMWi 2012, p. 10 et seq.):
IT support: Digital technologies form a central, sector-specific basis of knowledge and technology. There is constant collaborative creation, further development, distribution and consumption of online products and services on online platforms.

Open innovation processes: Innovation processes are traditionally very open (respectively very close to open innovation), both horizontally and vertically, i.e., characterised by close cooperation with suppliers and CCI partners who contribute complementary services, as well as with clients.

Specific work organisation: As CCI products and services are typically rather short lived, the CCI sector is also strongly defined by heavily project-oriented and interdisciplinary ways of operating. Additionally, new ways of working have been developed, such as innovation communities or co-working spaces.

Specific work methods: One core competency of CCI stakeholders is their ability to alter their perspective according to the problem and to thus achieve new (product) solutions. They are also characterised by their very systematic approach to recognising user and client needs, and to seeking out new trends. Due to their external point of view, CCI stakeholders can also intermediate very well between producers and users, sometimes even between sectors, and help transfer technologies and work methods into new application contexts.

DESIGN THINKING

Regarding the various work methods, 'design thinking' or other design-orientated methods count as one of the core methodological competences of CCI stakeholders. This method represents a strongly design-oriented problem-solving method for developing new ideas and innovations: Representatives of different disciplines work together (in multi-disciplinary teams) and through their interaction develop new ways of looking at a given problem. A key characteristic of design thinking is that, for the development of concepts and problem solutions, it focuses in particular on the needs and motivations of people. This method is very much in line with how industrial designers work by combining assembly steps and methods (see Figure 1). Further research on the design thinking method is currently being carried out, and it has been a part of institutional curriculums since 2005, for example, at the Hasso Plattner Institute of Design or the d.school. It has also been tested in various industry collaborations.

IN AN IDEAL CASE, THE DESIGN THINKING PROCESS WOULD WORK AS FOLLOWS:

UNDERSTAND: The first step is to understand the problem, and consequently choose an appropriate question that defines the requirements and challenges of the project.

OBSERVE: What follows is intense research and field study in order to gain important insights and knowledge and to define the framework of the status quo.

POINT OF VIEW: The observations made will then be broken down to create a single, prototypical user whose needs are summarised by means of a clearly defined brainstorming question.

IDEATE: This step is one of the core elements of design thinking and mostly consists of brainstorming, which serves in the development and visualisation of different concepts.

PROTOTYPE: Initial, simple prototypes are developed for testing and for airing ideas, and then later put to the test on a target group.

TEST: Based on insights gained from the prototype, the concept is improved and refined until an optimal, user-friendly product has been created. This iteration step can refer back to all the previous steps.

Each of the above-mentioned special characteristics underlines the potentially high significance of CCIs for other sectors. By way of their specific core competencies and innovative ways of working, CCI stakeholders help companies from other sectors re-evaluate business models and points of view and thus arrive at more creative ways of thinking and approaches to solving problems.

4. CCI AS AN INNOVATION DRIVER

COLLABORATIVE INNOVATION[8]

As diverse as the sub-sectors of the CCI sector may be, the interfaces between the CCIs and other industry sectors are equally numerous. Some of the CCI stakeholders, e.g., from advertising, radio, TV, film or design, traditionally have intense business relations with clients from other industries. Aside from this, however, there are additional sub-areas of the CCI sector where cooperation with other sectors is still stuck in the early stages, even though it would prove to be very beneficial. The following is a non-exhaustive list, for selected areas of enterprise that are relevant to innovation, of other starting points that exist for collaborative innovation:

STRATEGIC MANAGEMENT: The more knowledge-driven the innovation processes, the less they can be controlled and calculated. Aside from aspects of correct project management, this means that questions regarding personnel management and motivation will also increasingly come into focus to ensure the required flexibility and creativity of the innovation process. This opens up a field of activity in particular for stakeholders from the performing arts, who can qualify, counsel and coach the management on persuasion, leadership by means of emotional intelligence, or creativity techniques.

DEVELOPMENT OF QUALIFIED HUMAN RESOURCES: Against a backdrop of demographic change and the resulting shortage of qualified personnel, the continuous further development of one's own workforce is essential for many companies (lifelong learning). In particular, this means ensuring that personnel remain willing and able to innovate. CCI stakeholders from the field of performing arts, for example, join in when it comes to increasing emotional and personal competences – which in turn improves creativity and security in social-communicative exchanges. Employing techniques and methods from the games industry would also be a suitable way for the field of professional advanced training to allow for more learning and better understanding through play (see Carsten Busch's contribution, Chap. 5).

INNOVATION MANAGEMENT: One field of activity for CCI stakeholders is supporting companies in the implementation of the above-described design thinking methods. This implementation step is particularly appropriate for companies that are able to generate greater customer need and gain access to new target groups as part of their innovative open innovation concept, but fail to adequately use this information in their ongoing internal innovation management process, for example, because old thinking patterns and outdated solution routines still dominate.

MARKETING: There are also diverse fields of activity for CCI stakeholders in the area of situation-oriented marketing, and these fields of activity go beyond the traditional areas of advertisement and company communication. In the field of consumption goods, for example, a trend is emerging that determines not only the customer's needs but also puts a focus on emotionalising innovation strategies and strategies for customer loyalty. Design thinking is also sought after in this regard – helping firms to carve out an emotional selling proposition for their new products and services. But beyond this, it is also about implementing and controlling social user networks, the corresponding alignment of corporate identity strategies, and the artistic design of the company's external appearance, all the way up to the development of new service concepts and business models.

SPILLOVERS

Even if this seems to point out that open innovation and design thinking methods are still in their early stages in terms of broad industrial implementation, it is also evident how much potential they offer in terms of added-value and innovation, and thus how much benefit can be drawn from closer cooperation between the CCI and the various user industries. With the ever increasing digitisation of business processes and simultaneous involvement of CCI providers, implementing companies also adapt their methods and ways of thinking and working within the creative industry. Prominent examples of this are the transfer of new organisational methods (e.g. co-working-methods), the ability to manage creative talents, or the transfer of so-called tacit knowledge concerning idea and innovation management.

BENEFIT CAN BE DRAWN FROM CLOSER COOPERATION BETWEEN THE CCI AND THE VARIOUS USER INDUSTRIES

Aside from this transfer of mainly soft skills, respectively 'knowledge spillover', the CCI has a special ability that enables its creative products and services to simultaneously bring about a demand for complementary products and services in other sectors and markets, which also supports what is known as a 'product spillover'. Besides product and service innovations, innovative marketing tools or new IT solutions (e.g. gamification, eye-tracking) are

8 For a description of collaborative innovation see Emma Estborn's contribution (Chap. 2).

also incorporated. Some authors also differentiate between a third kind of spillover effect, the 'network spillover', which describes a situation in which the attractiveness of an economic business location or regional innovation cluster is increased by the disproportionate presence of CCI providers. The presence of creative talents could be of assistance, for example, in making a region and its image more attractive to foreign business partners or in developing local talent pools and business networks.

CO-VENTURING

It is appropriate that stakeholders from the CCI and other professional disciplines cooperate not only at company level but also in the area of business foundation through interdisciplinary start-up teams. To exemplify, two instances of start-up consulting in Brandenburg shall be listed here, as they demonstrate the relevant synergy potential:[9]

- A team of one female and one male sound master, one acoustician and one business administrator is preparing a start-up, the purpose of which is to optimise sound mixes of all types for the needs of the millions of people with hearing disabilities.

- A film sound designer, a documentary film producer and a mechanical engineer are developing and distributing technology that makes it possible to create high-quality surround sound under water and also make tourism offers of a new kind available on the market.

5. CHALLENGES AND INNOVATION BARRIERS

CCI SECTOR

The foregoing reflections have shown that the CCI sector is a major player in the national innovation system and that IT support in particular is a key success factor in the CCI innovation process. Nevertheless, recent experience has revealed that IT technology has also presented challenges for many areas of the CCI sector, as it has put traditional sales and communication structures under intense pressure. The protection of intellectual property and the securing of copyrights and related rights was a huge problem, above all for the music and the film industry but also for the book and publishing sector. However, there are two sides to every coin. The music industry has also become a positive example of how product and process innovations have been launched by technical progress and opened up new growth prospects.

9 See Müller (2009), p. 9.

EVEN THE CONCEPTION OF INNOVATIVE BUSINESS MODELS HAS HARDLY BEEN ELIGIBLE FOR SUPPORT

Despite CCIs importance for innovation, bottlenecks to the industries' development do exist. The business structure is often small scale, and the associated problems draw the observer's attention (see Deutsche Bank Research, 2011): insufficient equity capital basis, low wages and a lack of liquidity. This often limits the (pre)financing of innovative projects.

As further underlined by a new business survey carried out about the culture and creative industries in 2012, bottlenecks also signify a lack of promotion efforts for innovative projects from the creative industries (Arndt and Kimpeler, 2012). Even the conception of innovative business models has hardly been eligible for support. It is not rare for stakeholders in the CCI sector to discover that innovative projects without technological procedures are often considered non-innovative. For this reason, it is difficult to gain access to private venture capital.

The creative industry's small-scale structure not only creates problems in terms of financing, but also encourages other stakeholders outside of the CCI sector to gain added-value potential. For example, it has often been reported that business consultants working for the industry involve stakeholders from the CCI sector in their activities – which in turn implies that CCI stakeholders, due to their small-scale structure, are often not permitted direct access to (bigger) industrial companies.

CUSTOMERS OF CCI SECTOR

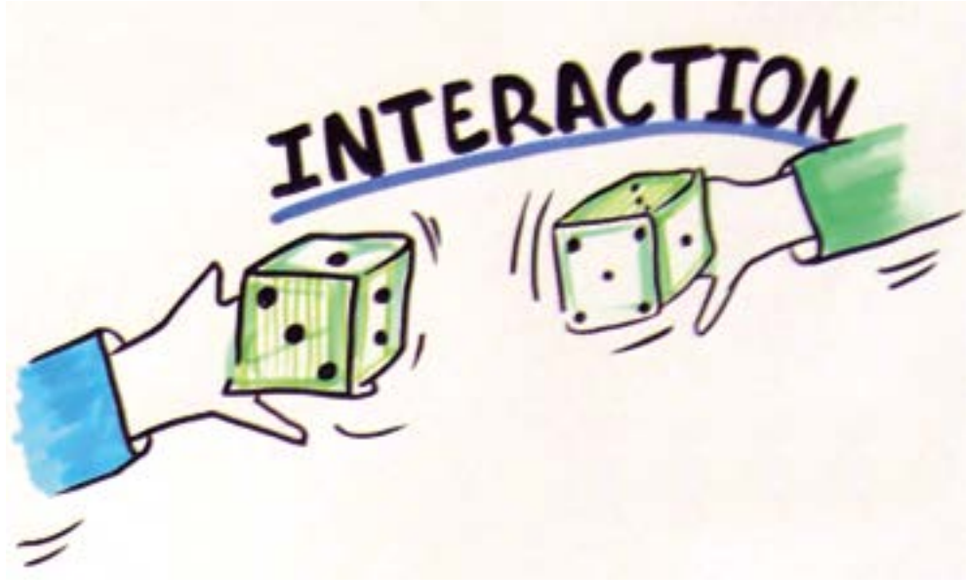
Barriers also exist on the customer side of the CCI sector, particularly for other industries. Generally speaking, CCI stakeholders complain that customers often fail to sufficiently notice or appreciate the innovative potentials that result from cooperation between the CCI sector and other industries. Aside from cultural differences and communication hurdles, potential partners tend to lack the creative personnel that could build bridges between the two economic sectors. It can be assumed that — unlike with the consumer goods industry — the investment goods industry is more often dominated

by technological innovation. In other words, the synergy potentials of combining technological, organisational and social innovations have yet to be sufficiently recognised.

SYNERGY POTENTIALS OF COMBINING TECHNOLOGICAL, ORGANISATIONAL AND SOCIAL INNOVATIONS HAVE YET TO BE SUFFICIENTLY RECOGNISED

Another element hindering more intense cooperation, which exists not only with regard to cooperation with the CCI sector, is the increased establishment of open innovation concepts in general. Many companies fear that closer cooperation with external partners could conflict with their confidentiality and data protection requirements.

All in all, it is evident that the CCI sector, with its dual role as innovator and promoter of innovation in other industries, has become an important economic player. The stores of innovation potential linked to increased future cooperation are clearly still far from being used up.



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2

COLLABO-RATION
THE POWER OF MANY – ENGAGING THE UNLIKE-MINDED TO ENABLE INNOVATION

EMMA ESTBORN

"THE MORE YOU GIVE, THE MORE YOU GET. COLLABORATION, WITH YOUR COMMUNITY AND USERS, PROVIDES FERTILE GROUND FOR INNOVATION AS WELL AS NEW ORGANIZATIONAL AND BUSINESS MODELS."

EMMA ESTBORN

Emma Estborn studied media and communications science at the University of Växjö in Sweden and also spent one semester at the University of Aarhus in Denmark. Since her graduation, she has specialized in idea development, project & process management and change leadership. Emma Estborn became involved in the development of Swedish creative industries at an early stage, coordinating a national network. Her insights into the power of collaboration came while working on entrepreneurship with university students at Rock City in the city of Hultsfred, where she was engaged in and inspired by how a small grass-roots festival grew into Sweden's biggest music festival by means of collaboration, actively engaging people and thus establishing a real community. Music remains an important part of her life even today.

In 2006, Emma Estborn started working for a national creative industries project focusing on media in Malmö, which finally led to the formation of the cluster Media Evolution. As head of Collaboration, she works as strategist and process consultant and loves taking ideas to reality.

Collaboration is at the very core of both the mission and the business model of Media Evolution. Over the first few years, the cluster focused on establishing and tightening relations between various media industries, facilitating collaborative innovation by identifying the common challenges they face. Meanwhile, the cluster has expanded its activities and now looks at what possibilities digitization in society gives to other sectors, enabling new collaborations and markets to develop. Media Evolution is increasingly working with stakeholders from a diverse set of backgrounds. For example, a union approached Media Evolution to create new values for and ways of organizing its members. Construction companies as well as cultural institutions are also turning to Media Evolution in order to facilitate collaborative processes.

In her chapter, Emma Estborn illustrates the gap between "old" organizational structures and the new behaviors that have arisen with the use of

digital platforms. She also points to the challenges faced by the private as well as the public sector when it comes to problems that simply cannot be solved within a single department but which require the integration of a wide range of stakeholders and the engagement of unlike minds. Her contribution is not only a strong argument for collaboration as a new way of working as such, but also clearly states that it provides a fertile ground for new innovation and business models.

(Josephine Hage)

INTRODUCTION

Collaboration is a way of innovating, in co-creation with others. Digitisation in society has given us the tools and behaviours of sharing, which in turn has enabled collaboration to increase. This also hints at a societal and industrial shift, where collaborative behaviours are now facing traditional structures, and where new ways of working are emerging. This chapter explains what collaboration is, why and when it is needed, and how it works and enables innovation via new ways of working. It also shows how collaboration is a way for businesses to develop in the cultural and creative industries, and how it can and will influence innovation models in every other sector as well.

1. COLLABORATION: WHAT?

CREATING THE NEW

When faced with complex challenges, we need new approaches to problems. We need the fresh perspectives and ideas that can help us come up with alternative solutions. This is what collaboration is all about. Collaboration enables innovation by providing access to wider knowledge and resources than each of us have alone. Collaboration is a way of engaging our networks and/or users in our development processes. By building the frameworks that allow people to co-create, we can make use of differences in competence and perspective, and enable the emergence of the new. As an open and innovative process in itself, collaboration is a way of working that makes ingenious solutions possible.

The culture of collaboration isn't entirely new. It is a human behaviour that has helped us develop business and society for centuries. We seek to understand and improve existing ideas and solutions by testing and developing. We build on existing knowledge in order to create the new. We like to consume, but we also like to produce, and we like to share with others what we think and do. We tend to constantly be improving.

Innovation is about 'connecting the dots', as Steve Jobs put it. And so, innovation needs collaboration. Collaboration is about different minds working together, building on each others' ideas, in order to co-create the new. Collaboration is a way of working that capitalises on differences in perspective and knowledge. It is a way of innovating that makes use of networked

relations and connects the unlike-minded. After all, true innovation doesn't happen in isolation.

In the industrial era, however, the collaborative aspect of innovation has been lost somewhat along the way. The focus on building linear, hierarchical institutions has produced organisational structures where development happens mainly within closed systems. The logic of protecting ideas and knowledge has given others a competitive approach. Even within the systems themselves, having separate structured hierarchies of thinkers and doers again means we don't really allow knowledge and ideas to connect, not even within our own organisational contexts.

The rapid digital developments we face in society today have enabled collaboration to arise and develop once more. By taking advantage of new technical possibilities, we have been able to create collaborative platforms for production, interaction, sharing and co-creation. This has made it possible for us to connect to whatever or whoever we want, whenever and however we like, meaning we are no longer restricted by our location or time zone. We are now able to build and sustain networks; relations that can be used to collaborate. We can participate, create and co-create, share work and ideas with each other, and develop new ones together. This is an opportunity to work in new ways, one that has been established to complement our new behaviours in digital contexts and that can be applied in our organisational contexts and business models as well.

CAN BE APPLIED IN OUR ORGANISATIONAL CONTEXTS AND BUSINESS MODELS AS WELL

Collaboration stands for transparency, openness and co-creation. When collaborating, you give to get and you get to give. In this sense, collaboration is something much more than just cooperation. It is co-creating the new together, by participating and building on each others' ideas and work, and making use of the differences we all stand for – enabling true innovation.

COLLABORATIVE MEDIA

So how has digitisation in society enabled collaboration? Well-known, digitally driven movements such as hacking, open source programming, crowdsourcing and Creative Commons are all examples of how collaboration constitutes the underlying culture of media development today. They all use collaboration as a way of working, which has helped them innovate business

models and provide alternate distribution models that are built on sharing. Crowdsourcing shows how the culture of collaboration is built into digitally driven development. This term describes when a large group of people get together and all contribute one small piece each to a project, thereby creating something big collaboratively. It is found in crowdfunding, for example, one of the most famous examples being Kickstarter.[1] On these platforms, creative people can put up with a project for anyone to support, not only in terms of providing funding to realise the project (e.g. produce a film), but also by creating a community of fans who can engage with the product while it's being developed and share and promote it in their personal networks. Crowdsourcing is a way to develop content, get financing and create a market, by asking for help from a broader community of people available via an online platform.

Open source programming as another example, is source code made open and available for everyone to use and/or modify from its original design. Open source code is typically created as a collaborative effort, whereby programmers use and improve upon the code and share their changes with the community. Open source code enables companies and entrepreneurs to develop websites with 'free software', for example, and users can give something back by improving the code and making the applications and improvements available for everyone.

Another movement on this theme is Creative Commons,[2] an organisation that has developed a way to share creative work and make it available for others to build upon. They have developed and released several copyright licenses, known as 'Creative Commons licenses', which enables creators to share their work with others while stipulating terms of use at the same time.

1 See http://www.kickstarter.com.

2 See https://creativecommons.org.

One of the most innovative licenses is called ‘share-alike’, which allows you to use and/or remix someone’s work provided that you re-publish your work under the same license; building upon others’ work and sharing it the same way for others to make further amendments. This is a great example of how existing culture feeds new culture, and what collaboration can mean for creative development.

The hacking movement is built on the same principles: developing and sharing, and building on each others’ work. The hacking culture is currently also being applied in business development contexts such as ‘hackathons’, where hackers come together to develop new solutions based on industrial needs and/or challenges. While this chapter is being written, the Malmö Music Hack Weekend[3] is happening; an open event for ‘musicians, developers, artists, designers, composers, hardware tinkerers and others’. With the participation of creatives and entrepreneurs, as well as larger music and tech companies such as Spotify and Soundcloud, unlike minds and competences are joining forces for a weekend of project hacking and exploring new ways of discovering and consuming music.

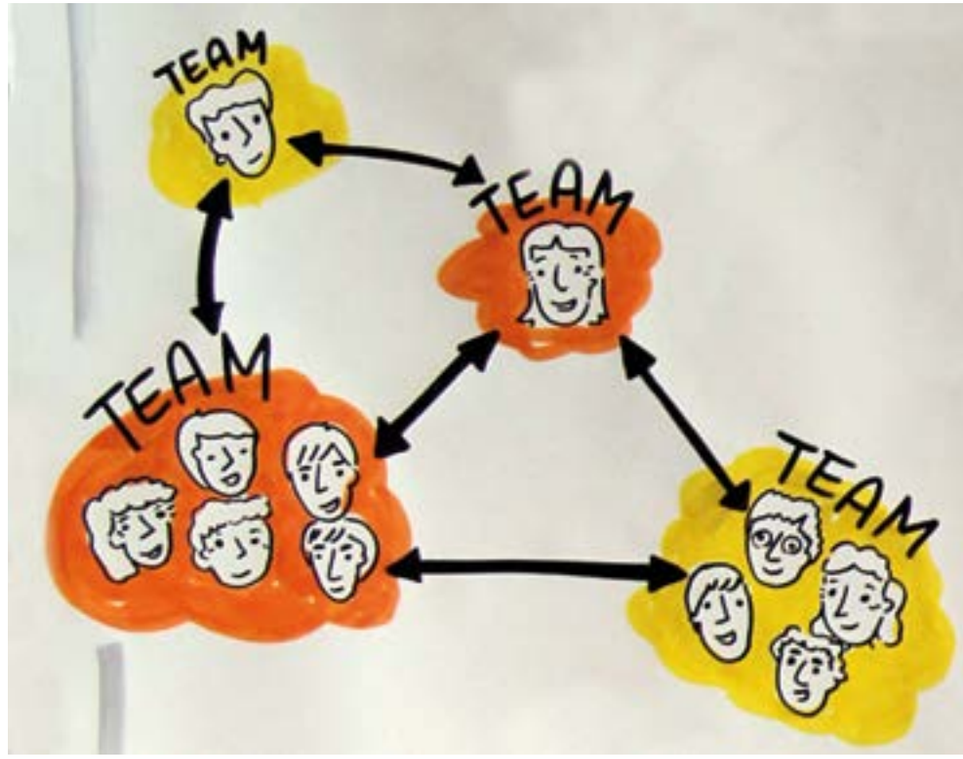
A CIRCULAR INNOVATION PROCESS

Thus, collaboration is about sharing and co-creating. But it is also about doing so in order to enable new results to emerge. It is therefore essential for innovation. By enabling the interaction of different competences, collaboration creates new solutions – solutions that cannot be found within existing structures or systems.

REACH A SOLUTION WITHOUT KNOWING WHAT THAT SOLUTION MIGHT BE

It also represents a circular way of working, in contrast to linear organisational schemes. In circular, open processes, we do not know what the exact outcomes will be, but we do know that they will be totally unique and impossible to create on our own. In circular as well as collaborative processes, the focus is on how to reach a solution without knowing what that solution might be. Trusting, innovative results may be borne out of this collaborative process if we set up the right frameworks within which people can work together. What happens and is discovered or explored in the actual process, where competing competences and perspectives meet and collaborate, forms the foundation for those unexplored ideas that we wouldn’t be able to think of otherwise.

3 https://www.facebook.com/events/1385339361703096/.



This deeply relates back to the creative process in itself, where an artist or creative starts out by exploring an idea, not knowing exactly what or where it will lead to, but trusting that the innovative stage in itself will pave the way for a creative result.

Collaboration can also be seen, albeit in a bit more structured fashion, in the IT industry, where agile and scrum processes have emerged and developed into dependable models. Agile innovation is about developing your product in collaboration with your users, customers and networks, i.e., using the development process in itself as a way to test an idea or product in beta mode on the market. Not only does this involve gaining the necessary knowledge, input and feedback to continue developing and adapting the product to customers’ needs; it also simultaneously creates a market by engaging end users at an early stage, presenting the product as if it were already out there.

EMERGENCE OF THE NEW

It is more useful to conceive of collaboration as a practice than a theory. By working together, we are constantly exploring how to do or think about

things in new ways, and it has to be practised in order to see that it works. That said, some theoretical approaches on emergence can help us understand why and how it works.

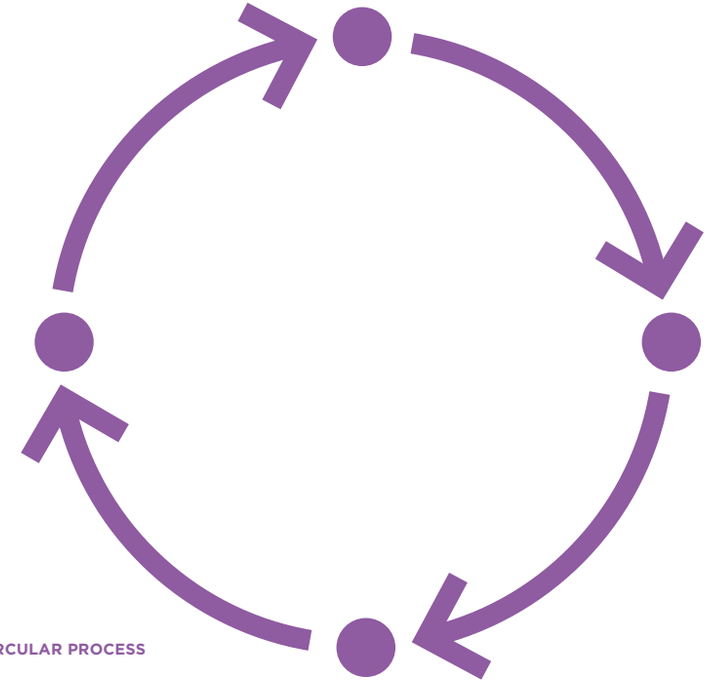
To enable the emergence of the new, we need to set up meaningful frameworks that enable people to contribute and collaborate. The inspiration for such frameworks comes from nature's ecosystems. How can a flock of birds fly in the same direction,[4] always moving into new formations and reacting to changes or threats, whilst still moving as one body? Such a phenomenon can only occur depending on the degree of connection between its parts. They relate to each other by means of a set of rules that dictate how to behave. The better the parts can communicate with each other, the more efficient the organising process appears to be. This is good to bear in mind when setting up collaborative processes. Emergence theory has shown us that the design and functionality of frameworks, i.e., the 'set of rules' people abide by and co-create within, affect the outcomes of the processes. It is we, as facilitators, who 'connect the dots' and get others to communicate and collaborate, who enable (or not) the emergence of new results within a collaborative process.

Another valuable perspective on how to make collaboration successful, with all the parts connecting and communicating in sync, can be found in Otto Scharmer's Theory U.[5] In his book about 'leading from the future as it emerges', Scharmer provides a thorough explanation of the differences between various forms of cooperation or collaboration. He shows us how different modes of listening enable alternative forms of interaction.

Collaborative processes, to be successful and reach their core potentials, need to move on from stage 1 (where we just 'download' what we already know) and stage 2 (where we gain new or different perspectives), and even the empathic listening of stage 3, to stage 4 where a generative type of listening enables collective creativity and the emergence of something new.

4 See Neel Castillion's Bird Ballet, http://vimeo.com/58291553.

5 For a summary see http://www.ottoscharmer.com/publications/summaries.php.



THE CIRCULAR PROCESS

2. COLLABORATION: WHEN?

SOLVING COMPLEX CHALLENGES

In what situations is collaboration and co-creation a good, or even necessary, thing? To answer this, it's useful to think about how we tackle different kinds of problems, in business as well as society.

There are simple problems, where we can use best practices and apply the same solutions to produce roughly the same results. And there are complicated problems, where we might need to bring in an expert with experience and knowledge on how things function and relate to each other, who can then direct us on how to get around them. There are also complex problems – the ones where none of us really know the solution and where there isn't one 'right' answer. These problems require us to work collaboratively to come up with new ways of solving them. This is when we need to connect to different levels of expertise and experience, and work in networks containing broad competences and perspectives in order to find a solution, since

no one has the right answer. Complex problems require collaboration. There is even a fourth type of problem, known as 'chaos'; a state we all know too well, and one to which we tend to apply simple solutions in order to find the easiest way out, which often doesn't actually solve the problem but sends us back into chaos.

All of these types of problems are circulating in a system at any given time, and identifying the kind of problem we face can help us choose the process needed to solve it. Simple solutions often work well in linear systems where we have a cause and effect. Complicated problems can often be dealt with in the right way by an experienced person. It's when we are facing complex problems, however, that co-created solutions are necessary. If we continue to apply the same type of solution in these cases, we tend to get the same results. So when we're in need of a different kind of result, we need to collaborate within a network of competences, using the co-creative process to identify these new solutions.

Perhaps the most pressing current example of a complex and wicked problem is global climate change. This is an issue that cannot be solved by, or in one sole part of, the system but is affecting us all in business as well as society. The LAUNCH' initiative[6] by NIKE, NASA, USAID and the U.S. Department of State is a good example of how industry also needs to seek innovate solutions to the complex global challenges we are facing today. By bringing together designers, chemists, astronauts, academics, policy-makers, civil society and many more, Nike's initiative facilitates the development of innovative and sustainable solutions for materials via a collaborative process.

3. COLLABORATION: WHY?

COMPETITIVE COLLABORATION VS. COLLABORATIVE COMPETITION

We are all the product of different traditions and experiences. From an industrial perspective, it is hard to see how collaborating and sharing your ideas could improve your business. We are used to protecting good ideas, and not sharing them with people or asking for help until we know that they are truly protected so that no one can steal them. This is the logic behind

6 See http://www.launch.org/, http://vimeo.com/64939206.

SOURCE: "CYNEFIN FRAMEWORK" BY DAVID SNOWDEN, CREATIVE COMMONS ATTRIBUTION 3.0 UNPORTED

the patent system, which can be found alive and well in linear systems and traditional industries. However, for the newer industries, which are more creative or digitally driven or where the users consume digitally, the patents system does not work at all. The logics of these newer digital and creative industries are quite the opposite; when you have an idea or beta product you go out and spread the word in order to get input on how to develop the product according to user feedback, thereby enabling others to engage in the testing process and creating a market. Intellectual property rights (IPR) issues arising from this process are a whole different ball game in themselves, a problem that is still trying to meet its solution. Meanwhile, new ways of working and handling how IPR can work within a sharing culture

have emerged within the industry, Creative Commons being one example (as mentioned above).

The different forms of, and perspectives on, competition vs. collaboration are explained in great detail by Cindy Gallop in her speech from The Conference 2013,[7] organised by Media Evolution. She gets straight to the point, saying we can either choose to keep on working the way we're used to – in 'competitive collaboration' – where basically everyone in an industry is offering pretty much the same thing and where we keep on competing by being quite like-minded, making the same kind of products in the same kind of ways and not really innovating. Or, we can choose to work in new ways, turning words and assumptions on their heads and working in 'collaborative competition' instead. This implies a mode whereby working closely with each other and sharing ideas, even within the same industry, actually enables us to get better at what we do and to offer more unique products and services.

SHIFT FROM INFORMATION TO DIALOGUE – FROM COMMUNICATING TO, TO COMMUNICATING WITH CUSTOMERS

If we take the advertising industry as an example, it usually works in a quite competitive way nowadays, where traditionally a linear production model had been applied to every customer since the 'Mad Men' era. However, the industry changed dramatically when Internet came onto the scene. Suddenly, new types of agencies were born, offering not only websites but digital strategies and communication on different platforms. This shift in communication, enabled by a technically driven development, meant there was no longer one right way of communicating with customers. More importantly, it also entailed a shift from information to dialogue – from communicating to, to communicating with customers. Since the advertising industry traditionally had not worked that way, new competences evolved which totally transformed the communication industry and what it could offer. For many years, the diverse competences existing within this enlarged communications sector carried on working in fairly isolated fashion, offering different types of products to customers within the various types of agencies. But what we see now is actually that these different competences are merging; separate companies are sharing office space and collaborating, all in order to be able to give the customer the comprehensive communications solutions they need. We now have 'communications' agencies instead of 'advertising' or 'web' agencies.

7 See http://videos.theconf.se/video/8577379/0/cindy-gallop.

What is particularly interesting about this development is that its strength is the product of collaboration between these companies and competences, not of competition. What we must recognise is that through collaboration, each company is able to further develop and sharpen its own expertise, which renders it even more interesting to work with in future, to the advantage of both its customers and the companies within its network.

The strength of working this way – namely that you actually get more and better results by sharing your thoughts and ideas – is quite alien to those used to working in traditional industries. Collaboration instead of competition? It does sound a bit odd, from an old perspective and linear-logic point of view, and you can choose not to go down that path at all if you don't want to. But once you do try it out, you will soon recognise how it really does work and pushes development in a fast-changing world.

COLLABORATIVE INNOVATION VS. OPEN INNOVATION

What is important to keep in mind is that you cannot integrate the notion of sharing ideas into a traditionally-structured system. As these systems are built precisely to prevent this from happening, their structures do not allow for transparency. Open innovation is a really good example of this – linear

working industries initially take on the idea of co-creation but do not fully adopt it, rather re-integrating the realised innovation into a closed system that doesn't allow for total openness or co-ownership. On Wikipedia open innovation is summarized as 'a paradigm that assumes that firms can and should use external ideas as well as internal ideas, and internal and external paths to market, as the firms look to advance their technology'.[8] Typically, a company touches base with its surrounding network or community by engaging others to share and contribute their ideas on how to improve its products. For example, with its collaboration initiative 'Simply Innovate', Philips reaches out to its customers for ideas on how to meet the needs of everyday life by using innovative solutions.[9] Open innovation processes originate from the same notion as collaboration – that the source of true innovation often comes from others' perspectives – but once the ideas have been collected, these processes tend to close up again, as in the Philips case. These ideas are brought back into a system where they need to be protected in their continued development – quite the reverse for transparent and collaborative innovation. We at Media Evolution have met with the same behaviours when trying to collaborate with larger companies, for example in the mobile, food and packaging industries. While these sectors want to connect in order to spark off innovative ideas in other areas, they aren't prepared to do it in a 100% open and transparent manner. Co-ownership is tricky to integrate here.

So do we really need to fully collaborate and if so, why? As shown above, collaboration is certainly needed when we are faced with complex challenges. To fully exploit the potential of others' ideas and perspectives we need to recognise that complexity is not only about what we do, but also how we do it. Engaging different perspectives to co-create in a fully transparent environment produces quite different results than the ones we get when we bring new ideas back into an existing closed system. When we start innovating the innovation process, that is, when we see truly innovative results.

8 http://en.wikipedia.org/wiki/Open_innovation.

9 See http://www.simplyinnovate.philips.com.

4. COLLABORATION: HOW?

NEW WAYS OF WORKING IT: A SHIFT DRIVEN BY DIGITISATION

We are in the middle of a shift in society, where new ways of working are emerging as a result of a digitally driven development, meaning that people are now able to create, co-create, share and communicate in more modern ways. No longer tied to physical boundaries or time zones, we can collaborate with people from around the world who share in our interests.

Take this Booksprint publication as an example. The chapters have all been written in Google Drive and are instantly shared with everyone working on the project, enabling all of the writers and editors from different European countries and organisations to follow the writing as a work-in-progress, in real time. It has enabled us to not only read but also comment on each others' work, ensuring that we make best use of the fact that we have many different competences and bring different backgrounds, national experiences and perspectives contributing to writing the book. By collaborating on this project, each of us contributing our expertise and perspective, both to our own chapters as well as other parts of the book, we have enabled the Booksprint publication to be bigger and better than the sum of its parts.

COLLABORATIVE CONSUMPTION DESCRIBES THE SHIFT IN CONSUMER VALUES FROM OWNERSHIP TO ACCESS

Another example of the shift is of course the plethora of social media platforms out there being used by many of us not only for private conversation but also for business. Facebook, for example, has evolved from being a silly 'poke' machine to a social gaming platform that has created a whole new market and platform for the computer games industry, as well as to the most common way of sharing conference and meet-up invitations virally. At Media Evolution, we have been using Facebook's 'closed groups' for years for all of our internal communications. Not because this is the best solution with the best features (we tried several others first, which were only better in theory), but because everyone is already on it, using it on a daily basis, obviously enjoying doing so and quite used to communicating with it. We've therefore chosen to adapt our internal communication to the new ways in which people already behave, building on this to make them function in new ways.

SHIFT IN SOCIETY; A SHIFT WHERE WE HAVE ALL OF THESE NEW BEHAVIOURS AND WORK IN MORE MODERN WAYS ON THE ONE HAND, AND ON THE OTHER WHERE WE ARE STILL ORGANISED IN QUITE TRADITIONAL WAYS WITHIN OUR ORGANISATIONS, EMPLOYING LINEAR STRUCTURES THAT DON'T REALLY ALLOW US TO COLLABORATE OR MAKE USE OF PEOPLE'S ALREADY EXISTING POTENTIAL

The culture of sharing has also evolved into a business model in itself. Collaborative consumption[10] is a new economic model. Named by TIME magazine as one of the '10 Ideas That Will Change the World', collaborative consumption describes the shift in consumer values from ownership to access.[11] Using network technologies and the culture of sharing, websites such as eBay[12], AirBnb[13] and Zipcar[14] enable people to make use of each other's resources, while at the same time getting paid. It's a good business model for users at both ends; the buyer gets access to a flat or car or whatever it is they need, when and where they need it, and the seller gets paid through their connection with that someone using the car or flat while they aren't. Beyond the buyer and seller, climate and planet also profit from this business model. It enables new consumer behaviours, whereby we make use of existing resources instead of always consuming anew. There are further benefits for society, too, since being connected to others we wouldn't otherwise have met makes us see the world from new perspectives. Last but not least, it really is a good business model for the people behind these collaborative consumption services. As Robin Chase, founder of both Buzzcar and Zipcar, put it: 'With collaboration comes diversity and quality'. By making use of those that use a service, connecting to and engaging them not only in experimenting with the service but also being co-creators of it so that it is as good as it can be from a user perspective, the culture of sharing is in its prime for business development as well.

The fact that we have all of these channels available for sharing, communicating and co-creating, and that they are so easy and useful for us, is quite something. How we behave in these digital communities affects the way we perceive possible methods of working together. At the same time, it is important to understand how these new behaviours, created by digital and social platforms, are not simply restricted to digital society. They obviously influence our actions and perceptions in everyday life as well. Thus we are witnessing a shift in society; a shift where we have all of these new behaviours and work in more modern ways on the one hand, and on the other where we are still organised in quite traditional ways within our organisations, employing linear structures that don't really allow us to collaborate or make use of people's already existing potential.

10 See http://www.collaborativeconsumption.com/about/.

11 http://content.time.com/time/specials/packages/article/0,28804,2059521_2059717_2059710,00.html.

12 http://www.ebay.com.

13 https://www.airbnb.com.

14 http://www.zipcar.com.

OLD STRUCTURES VS. NEW BEHAVIOURS

'You cannot do new world order business from an old world order place', as Cindy Gallop frankly puts it. Or as good old Albert Einstein once said; 'Problems cannot be solved with the same mind sets that created them'. Ipso facto, we will not actually be able to collaborate and innovate if we keep trying to do so via the existing, linear ways of working, and with the same minds and mindsets. In order to change what we do – and get innovative results – we need to change the way we do it, to innovate the innovative process as it were, i.e., by putting more brains at work and gaining additional perspectives.

The shift has to be recognised for us to be able to adapt to new ways of working. If we see that the world, and the way we can do business, is changing, we can make use of new logics and behaviours to influence our new business and organisational models. Today we are in the middle of this shift, with the old models no longer as successful and the discovery of how to do business in newer, more functional ways still a work-in-progress. But what also needs to be recognised is that there is probably no one 'right answer' or model to apply anymore. This is the difference between the old and new world order perspectives. In an old world order place, we used linear processes because they all functioned in practically the same way; this continued for a long period of time. Hence, the same type of solutions could be applied over and over. In the new world order, things are constantly shifting, forcing us to work in more circular ways in order to solve complex challenges. This is a continuous development process that involves consulting networks and users to keep up with a changing society.

What is most important to understand in all this is that the shift is already upon us. The culture and creative industries (CCIs) are already facing all of these challenges head-on. This is why we should take a look at how they

work, in new or different ways and make use of the lessons learnt in creating business support models for CCIs when we are developing the new solutions that can be used to support every other industry facing the same challenges and new logics tomorrow.

USER-DRIVEN INNOVATION

The shift is often user-driven, from a bottom-up perspective, leaving companies and industries facing new user behaviours. This leads to a point where they can either choose to adapt to the changes or fight back and ignore them.

If companies ignore this shift, it can actually entail their slow death. We have numerous examples of this from across the globe. In Sweden, FACIT is the most famous of these; a successful company manufacturing mechanical calculators, it ignored the digital shift to electronic calculators in the 1960s, and with that signed its own death warrant. From the users' perspective, the new calculators were simply much easier to use. This is not to say that they were better, just more handy, portable and more user-friendly.

The music industry is one of the most well-known and current examples of how a digital shift and a shift in user behaviour can turn a whole industry and its business models upside down. Not that long ago, the music industry was still known as the 'record label' industry. Companies signed artists, produced, promoted and sold their music, taking in high-percentage margins. Album sales formed the core business model. Big labels were basically the only distribution platform for artists, and therefore had great power over whose music reached audiences, or not. When new technologies and the Internet emerged, enabling us to start consuming music digitally, this was not the result of exploration on the part of the record music industry; their business model was working just fine until then. It was the users who created the new platforms for consuming music, who established the new distribution models for music in a digital format. And use them we did, on a grand scale. The industries' response, however, was not to view these new services as industry innovations, nor to view the masses of people listening to music in this new way as their new market. Instead they saw it as a threat to their current business model. For them, music was to be consumed on records or CDs. The content rights on these records were owned by the record producer. So, instead of seeing Napster, the Pirate Bay or similar services as user-driven innovations to collaborate with and possibly revolutionise the industry with by making user demands the base of the business model, record label industries went the opposite way, fighting these innovative users and illegitimating a whole generation of user behaviours. But the change was there to stay whether the companies liked it or not. Today, we have a music industry that has changed dramatically in a very short space of time, no longer taking its profit from records but from a new business model generated by a large live scene as well as digital consumption. People are listening to much more music today than ever, simply in different ways. With Spotify,[15] the music industry has accepted and found a model for digital distribution with an updated business model: People now pay to have access to music 'on demand' by means of a streaming model instead of owning one specific record. The use of these streaming platforms (with attached business models) has meant that paying for digitally distributed music is on the up, with very few people downloading music illegally anymore as streaming services are much easier and much more convenient to use. It's all there when you want it, for little or no effort. This is innovation from a user perspective as part of a digitally driven change and with the application of a totally new model in order to meet new needs and behaviours. Mind you, Spotify wasn't created by the music industry, but by a user who saw both the technical solutions and business possibilities that could be gained through collaboration with, not by working against, the big music companies who own the content everyone wants access to.

5. COLLABORATION APPLIED

CONNECTING THE DOTS THROUGH COLLABORATION

The core of working collaboratively is built on making use of relations. By networking we can build up the relationships required to be able to connect to others when we need new inputs, ideas and collaborative effort. Networking in its linear, traditional sense is something else altogether though. Handing out business cards at mingles, or establishing business contacts at networking events, is generally more about cooperation or the transfer of services than collaboration. To enable collaboration, we need to network in a sense where we build relations that might be used to share knowledge and ideas, both within and between sectors. And to make those relations useful in a context where we want to enable collaboration and innovation, we need

15 See https://www.spotify.com.

to design and facilitate meaningful contexts and meetings; to provide the meeting places that connect the dots.

Innovation, as well as collaboration, is built on relations. At Media Evolution, this is the foundation of everything we do. By creating and hosting meeting places, projects and processes of different sorts, we enable people to connect, collaborate, share and innovate. The cluster in itself is an organisation based on the idea that innovation is the product of relations, with 370 organisations in the private, public and academic sector (triple helix) being members. But innovation doesn't just happen by itself. These organisations coming together as part of one network, Media Evolution, is one thing – the possibilities that can come out of them being connected as one network, is another. Our role as network facilitators and matchmakers is crucial to making the relations meaningful, thereby enabling our member total to grow and our business to develop. How we do this is probably where Media Evolution differentiates from other clusters and networks. Since the beginning we have been working from a grassroots perspective instead of as a top-down public initiative. We focus on how to facilitate our members' ideas and competences coming together in order to enable innovative collaborations and encourage the intersection of industries. Our task is to set up the kinds of meetings and projects that no-one else would or could, the ones that make a difference for the participants as well as for the industry. In our case, the way we have connected fairly distinct media industries over the years has been by unearthing the relevant questions or challenges that unite them; the kind of complex questions where you have to, and want to, collaborate with others to be able to solve or understand and act upon them. We are constantly rethinking how we can do that in the best possible ways, to ensure that the most comes out of the collaborative processes: constantly innovating the process by collaborating with our customers.

PLAYING MATCHMAKER BETWEEN VARIOUS COMPETENCES AND FACILITATING MEANINGFUL MEETINGS BETWEEN UNLIKE MINDS IS MEDIA EVOLUTION'S CORE STRENGTH AND BUSINESS STRATEGY

Playing matchmaker between various competences and facilitating meaningful meetings between unlike minds is Media Evolution's core strength and business strategy; not only for connecting companies and ideas, but also for developing the products and services that are relevant and useful for our customers. For us, two good examples of how collaboration constitutes

the fundamental condition for good business development are our flagship products and meeting places Media Evolution City and Media Evolution: The Conference.

Media Evolution City[16] is a building in Malmö, Sweden that hosts about 500 people working in 100+ companies every day as well as housing meeting rooms and a restaurant. But more importantly it is a co-working space and meeting place for building new connections and networks. By the mere fact that you are sharing space with other companies' competences – whether it be over a coffee, in the corridor, at our after work events or in a planned meeting – people get connected. However, when we first launched the idea of a place where you could share office space and resources with your competitors, it wasn't all that well received by the media industries. Why should they move next door to their competitors, and pay more per square metre? The answer came in the very aspect of collaborating. Through our relations with different media companies we could engage them in exploring their needs regarding workspaces and how they were connected, and from that develop a crowdsourced business idea and meeting place concept that was built on the actual needs and possibilities of the industry. Furthermore, being able to work in close relation with the construction company as well as the city's planning office has enabled us to connect the industry's needs (not for new locations but for smart workspaces and connections to others competences), with the city's wish of developing a new area hosting home-grown creative industries and talents, and with the construction company's need to erect a building in an area where the creative industries actually wanted to be. This was something the construction company couldn't do

16 See http://www.mediaevolutioncity.se/en/.

"MEDIA EVOLUTION CITY – OFFICE: FIRST FLIGHT"
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themselves, since they neither had the necessary relations with the media industries, nor the organisational structure or business model that would allow for collaboration and emerging innovative solutions. What has been interesting, though, is learning from the construction company throughout this process; with Media Evolution creating this concept in collaboration with the industry, 'being part of Media Evolution City' was a fully formed idea before the building was even finished. So when it was ready, every office space was already taken. And since we knew there was a need for flexibility, the building was designed to fit the changing needs of companies so that they wouldn't need to move out, but move around instead. This is innovation by collaboration, as well as a sustainable business model. The use of our broad network formed the foundation for making these needs connect, and us providing the frameworks for collaboration, and taking care of the emerging solutions that came out of the crowdsourced process, was the method and key to making it happen. This is still the business and development model of Media Evolution City.

Over the years, our meeting place The Conference[17] has become Scandinavia's most important international conference on societal development

17 See http://www.theconference.se.

"MEDIA EVOLUTION CITY – FIX DESK MEDIESKOGEN"
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from a media and digitisation angle. Media Evolution: The Conference was launched on a smaller scale and in a different format several years ago now and has since evolved as the result of constant re-thinking about what we do, why and how we do it. One of the most important decisions we made, which had a direct impact on the expansion of The Conference, was to engage our users in the creation of its content and programme. We have an advisory group to help us with this task, as many other companies and conferences probably have, too. The difference being, ours is not a set team of ten or so people regularly meeting at a set time, but an advisory group on Facebook currently with over 200 active participants who contribute daily in our development work. Working with our network as co-creators has enabled the development of a unique product we would never have been able to create on our own. With this engagement comes co-ownership, former speakers and participants being our biggest fans, which means both great promotion and us being able to connect to their networks of competences. As we all know, a personal recommendation by someone trustworthy makes all the difference on how we perceive the offers we get. So being able to connect to a broader network, build new contacts through the ones we already have and take care of our networks as a development resource is how The Conference grows and becomes even more interesting year after year.

IT AFFECTS BOTH BUSINESS MODELS AND THE SUPPORT MODELS WE PROVIDE FOR BUSINESS DEVELOPMENT

A third example of how networking, matchmaking and connecting the unlike-minded are the foundations for collaboration and innovation is seen in our work with other sectors and industries. We believe that the digitisation of society not only affects the media and creative industries, but other sectors, too. The door to developing new products and services based on users' new digital behaviours lies in the intersection between these different industries. A very interesting and current area of development in this context is the digitisation of culture. This is an area with many possibilities, not only in terms of digitising existing cultural expressions, but more importantly with regards to creating new forms of culture and making them available on more platforms.[18] Already we are hard at work on a range of projects in this area. A few examples are: we're involved in the region's strategy development for digitising culture (connected to the ambition of being Europe's most innovative region by 2020); we facilitate the collaborative process for digitising cultural heritage around a public walking trail; we are working together with a construction company to create a platform for the production and presentation of digital culture in a public space of a new building; we are cooperating with a museum to develop of new ways of interacting with their visitors both physically and digitally. However, the development of digital culture can only occur at the intersection of cultural and digital competences. The digitisation of culture will not happen on one side alone, because each lack the holistic insights and interests required to see the possibilities of both content and distribution. We're in the process of creating a new market where new solutions can only blossom when digital and cultural producers work together in harmony, sharing in each others' knowledge and finding new ways of working with and providing culture, innovating what it is.

FRAMEWORKS FOR COLLABORATION

Today, collaboration is a human behaviour that drives business as well as societal development. It is a way of working that enables and also requires us to rethink how we structure and organise things. It affects both business models and the support models we provide for business development. This, in turn, has an impact on our organisational models.

18 To read more, see a summary of our round table dialogue on this subject http://mediaevolution.se/nyheter/2013/06/rundsbordssamtal-digital-culture-roundtable.

The changes are obviously relevant for the culture and creative industries today, but they also have a big impact on other industries, not solely those in the public sector. With users behaving in new ways, we are forced to rethink what we offer and how in order to take advantage of the possibilities that are out there. In the public sector, working with CCI development structures has made it very clear that this industry requires cross-sector collaboration in order to meet its full needs. Culture and creative industries are neither culture nor business alone, they are both, and they also relate to tourism and city development. The logics of the creative sector have forced the support structures to rethink their offers and methods. And since we are in an industrial and societal shift, the business challenges, logics and prerequisites that the CCIs are facing today will be met by other industries tomorrow. We need to look at the needs of the creative sector, and the support models we have put in place to meet them, as a way in which we can and will support business development in every other sector in future.

THE LOGICS OF THE CREATIVE SECTOR HAVE FORCED THE SUPPORT STRUCTURES TO RETHINK THEIR OFFERS AND METHODS

As shift is happening, complex challenges are arising. So do questions whose answers cannot be found within the existing frameworks and systems. This is where we need to reach out to other mindsets and perspectives. This is where collaboration paves the way for true innovation. It is something customers and co-workers will demand, systems require and a collaborative framework enables.

Collaboration implies new ways of working. It requires a mindset that is somewhat more open to breaking away from how things are usually done. It is a more circular process, different from traditional linear schemes and logics in that it loops back to a continuous development process in connection with networks and users. It involves working with unlike minds, not only listening to their input but using them as co-creators to come up with a better and more unique solution. And it requires that we work in an open and democratic process, where everyone's voice is of equal value and we all contribute one piece to the larger puzzle. This means we sometimes have to let go of control in its ordinary sense, where we can plan what results we will end up with.

But not to be forgotten are the demands that we engage people to put in their time and efforts. As Clay Shirky (2010) shows us in his book Cognitive Surplus using Wikipedia as an example, the frameworks for collaboration enable people to relate, connect and engage. That is what makes us donate

our time and effort. And just as birds need collaborative flying patterns to function well as a unit, we as humans need frameworks or sets of rules that stipulate how to relate to each other and the task in order for emergence to happen. This, in turn, creates new ways of organising a team so that collaboration can go ahead.

Setting up frameworks that people can relate to and decide to engage with is crucial for making collaboration successful. For me and my colleagues at Media Evolution, we see it as our core task, and something that is constantly being redeveloped: learning by doing and collaborating. Some of the lessons I and we have learnt along the way about how to provide these frameworks for people to collaborate in, are:

MAKE USE OF THE DIFFERENCES. TAKE TIME TO MATCH-MAKE people's competences, perspectives and experiences, both when designing and facilitating the meeting. Make sure they complete each other, and have a look at how you can play matchmaker between different industries, sectors, genders, ages, backgrounds, etc. Not simply to have people to represent a certain group, but because the result gets better when you include different mindsets and expertise.

DESIGN MEETING PLACES FOR THE UNLIKE-MINDED TO CONNECT, THINK AND CO-CREATE. Think of participants as people who need a good reason and decent framework in place to engage their time and efforts. And who need ways to be able to connect the dots. Take time to think and rethink how you provide the frameworks for collaboration to happen, how you can design a process where people want to and can participate fully, where ideas are both shared and built upon.

FIND THE UNIFYING QUESTIONS that make people want and need to engage with others – the complex challenges that cannot be solved from within the existing system or context. Make an effort to see what the questions are really asking, and allow participants to understand and develop them as well.

GO ALL-IN. MAKE SURE THE PROCESS IS TRANSPARENT AND OPEN ALL THE WAY to make people want to co-create. This enables shared ownership in the process. An important basis for people opening up and sharing is that you do it too. Give to get and take to give – this goes for everyone, participants as well as case owners or facilitators. Do it together.

BE OPEN-MINDED TO ENABLING THE NEW TO EMERGE. Listen and open up to what can happen when you collaborate. The process might lead to something else than you'd thought of. Giving up a sense of control and power is the key to enabling new solutions to emerge. Make sure the collaborative process is designed to take care of new things that emerge along the way, so that you know you will reach a collaborative result, just not what this result will be.

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3

FROM THE ‘CREATOR’ TO THE ‘CREATIVE’ EXPERIENCING NEW IDENTITIES AND SUPPORT SCHEMES IN THE ERA OF CCIS

GIORGIA BOLDRINI

“IT’S NOT TIME FOR REVOLUTION,
BUT FOR EVOLUTION.”

GIORGIA BOLDRINI

Giorgia Boldrini started studying architecture, then moved to the Faculty for Drama, Art and Music Studies (DAMS) where she obtained a degree in theatrical studies with a thesis on the role of theater in the city in Renaissance “architectural treaties”. When Umberto Eco decided to open a postgraduate school for publishing in Bologna, Giorgia Boldrini was attracted because the school was looking for curious people instead of specialists in one specific field. After finishing her master degree in publishing, she joined the city administration of Bologna rather by chance when she was rewarded a paid internship in the cultural department, where she started working with theatres and the promotion of young artists. Since 2000, Giorgia Boldrini has also worked for the central public library, the Cineteca di Bologna and has been engaged in the management of intersectoral projects and international networks. In the course of developing a new support scheme for cultural and creative professionals (“IncrediBOL!”), she moved to Bologna’s business development and city marketing department. Together with a poet and video maker, she is currently also active for an NGO, producing video stories, and audiovisual maps exploring identities and territories. She likes to define herself as a ‘creative agent’.

While working in support of young artists, Giorgia Boldrini realized that the approach of the public sector, with its temporary awards, prizes, scholarships and project grants, was not sustainable and that these instruments did not improve the situation of artists in the long run. Rather, the artists remained in a subsidy circle, making it difficult for them to escape the sheer logic of public support and to achieve real innovation and growth. The public cultural sector, at least in Italy, had followed a rather paternalistic approach, offering pre-defined formats like artist residencies. Therefore, Giorgia Boldrini developed a support scheme that would enable artists to grow and set up a process to slowly change the support schemes. The city invited artists to participate in challenges during which they had to act as agents and also had to establish contact with the private sector. Under the motto “money is over”, her activities resulted in the support scheme “IncrediBOL” that was the Italian winner of the Enterprise Promotion award in 2013 and was nominated for the European Enterprise Promotion Award.

In her contribution to the booksprint, Giorgia Boldrini traces the conditions and challenges linked to the changes in the public support system for cultural and creative professionals and artists in Bologna. Her chapter is a strong argument for the need to be innovative also on the supporters' side when it comes to supporting innovation and enabling growth.

(Josephine Hage)

INTRO

CCIs are becoming increasingly relevant for the public sector in Europe, something we could hardly have foreseen even ten years ago. 'Thanks' to the persisting heavy recession we're in, our most important traditional economic sectors are in deep crisis and new fields for development are needed. Many other factors[1] more or less related to this have in the last few years forced Europe, national states, regions and cities to rapidly define policies, strategies and actions to strengthen CCIs, seeing them as a key sector for the future economy and identity of Europe.

At the same time, the identity of the sector and its actors is constantly and rapidly evolving: The dual identity of culture and creativity – on the one hand mainly small-scale, oriented towards the so-called free arts and still heavily dependent on public funds, on the other hand market-oriented and self-sustainable (well, the situation is much more complex than this, of course) – is reflected by the fact that, on a European level, the theme of CCIs is addressed from different perspectives both by the Directorate General for Education and Culture and the Directorate General for Enterprise and Industry, and occasionally by other departments such as DG Research & Innovation – perspectives that should become more and more integrated. The results that the CCI sector will achieve in the next few years will be crucial to establishing whether it's here to stay or if it's just a temporary upsurge.

In the next few pages I would like to tell you about my experience in a local public administration on the periphery of Europe, hoping that from this practical example some of you can benefit from ideas, tips and hopefully new suggestions that may be applied somewhere out there ...

MY STORY: BOLOGNA, ITALY, IN THE LAST DECADE

I started working for the cultural sector of the city of Bologna in 2000. Bologna is a fairly rich city with a medieval centre and around 380,000

1 Santagata, Walter (2009) White paper on creativity. Towards an Italian model of development [Online] 2009. Available at http://www.ufficiostudi.beniculturali.it/mibac/multimedia/UfficioStudi/documents/1263201867891_White_paper_Creativity_JUNE_2009.pdf [Accessed 12 November 2013].

inhabitants. It is situated in the Emilia-Romagna region, at the crossroads between Florence (100 km), Milan (200 km) and Venice (160 km), in the heart of Italy. Its population is fairly 'elderly', but it can count on around 85,000 university students to balance out the age of its local inhabitants and ensure a lively atmosphere and cultural scene.

Emilia-Romagna has always been a laboratory for Italy in the domains of politics, social models, culture and industry; a rich region that has always been acclaimed for not only 'bread', but also for 'roses'.

Bologna was proclaimed a European Capital of Culture in 2000, but this was also the year of a U-turn in city government; in 1999, Bologna 'la Rossa' (the Red), for the colour of its medieval bricks of course but mainly for its political colour, turned white for the first time with a civic list led by the former president of the Chamber of Commerce.

A NEW MODEL OF SUPPORT FOR THE SECTOR WAS NEEDED

I entered the city offices thanks to a post-graduate degree internship I had completed a short time after my studies in DAMS at the local university, renowned as the oldest in Europe. The acronym 'DAMS' stands for 'drama, art and music studies' and the University of Bologna became the first Italian institution of its kind to offer such a course, launched in 1968 and involving people like Umberto Eco and many important names from the national artistic and intellectual avant-garde. In just a short time, DAMS became a laboratory for arts and culture, synonymous with a new model of university; one with a bohemian lifestyle and an aura of sex, drugs and rock 'n' roll situated in a vibrant city, attracting talented people from across Italy, and one that played a big role in making Bologna a mythical place for emerging artists in all fields.

The city of Bologna, already an example of 'good administration', lent great importance to the theme of emerging talents, developing support programmes for young artists connected to national and international networks and programmes. It was a very strong model, run by professionals and made to measure for the characteristics of the city, but it could work only in wealthy times. And being declared a European Capital of Culture in 2000 marked perhaps the climax of these wealthy times: Grants, events, huge productions and new venues gave the town's cultural sector the illusion that the city administration could actually sustain the costs of the huge production and offer of art and culture. Basically, support to the cultural sector was considered quite satisfying at that time. Expenditure for culture was high, and Bologna ranked first in Italian charters for cultural offerings and audience.

Nevertheless, it was clear that the city had not developed the right policies and strategies to ensure sustainability and long-term effects; from that year onwards, expenditure for culture progressively decreased, grants provided got lower and lower every year, the buildings that the city had planned to construct remained unfinished or under-used. Political instability affected the town, and the cultural sector slowly declined, with the final blow being the economic recession at the end of last decade.

'MONEY IS OVER!': THE INCREDIBOL! PROJECT, A NEW SUPPORT SCHEME FOR THE CULTURAL AND CREATIVE SECTOR

The model set up in the previous decade for supporting arts and culture had helped Bologna become the perfect place to study. It was the ideal debut scene for Italian (and not only Italian) creatives, but the context had dramatically changed. By the end of the decade it was pretty clear that a new model of support for the sector was needed.

FACTORS FOR CHANGE:

1: On one hand we had the increasing influence of cultural economics studies, that, even in Italy where the arts and culture sector seems to be more conservative than elsewhere, showed us , another way of looking at arts and culture, more related to management: This might sound obvious in some contexts, but in Italy it was a sort of blasphemy, and this shift highlighted the importance of managerial competences that since then had always been regarded with suspicion by most of the cultural organisations.

2: On another hand, we experienced the shift in identity of young artists and cultural types, mainly open to the change and ready to re-define their roles and aspirations, moving from the traditional identity of 'creators' of culture, to the broader identity of 'creatives' that had started to be adopted, which incorporated such different figures as artists, cultural operators and professionals from the so-called 'creative sectors'. These new emerging figures didn't fit into old educational and institutional models anymore based on

THESE NEW EMERGING FIGURES DIDN'T FIT INTO OLD EDUCATIONAL AND INSTITUTIONAL MODELS ANYMORE

the fact that the economy of the arts and culture sector was still too heavily dependent on grants and public support, particularly but not solely in Italy.
The participants recently involved in our project, whom I believe can be considered a representative test group for the emerging creative class of the city, could roughly be distinguished as belonging to the two traditional circles of 'cultural' and 'creative' professionals:

- 'Cultural', often based on singular and specific talents and defined by the individual dimension of creation, characterised by limited dimensional growth and difficulty in accessing the market, and considered the failure of the traditional model of support to start-ups and entrepreneurs (traditional business plans, venture capital etc. are not suitable for them), still heavily dependent on public funding and having an enormous need for new training models and support actions;

- 'Creative', more connected to the industrial dimension and to technologies that are already experiencing different structures, needs and perspectives, more open to the market but still not trusted enough by the traditional sectors as valuable equal partners and drivers of innovation, in need of good contacts, internationalisation measures, investors, business accelerators.

3: Finally, we had to face the problem of a very lively local productive scene that wasn't able to take on a more industrial or rather professional dimension: After their studies, the most talented and skilled artists/creatives decided to leave and go elsewhere to find more structured 'creative ecosystems' where they could flourish as professionals (e.g. in Italy, Milan for design and fashion, Rome for film and TV).

The heavy economic recession and the changing needs of this young creative class, no longer finding its answers in the insufficient public promotion schemes, made us think about an alternative way to resource the cultural and creative sector of Emilia-Romagna region that was coming to Bologna, the capital, in search of a good learning environment and a lively city atmosphere.

The project we started to plan in 2009 to address these needs is called IncrediBOL!, Bologna's creative innovation, and comprises a network to support creative professionals from the whole region. I like to call it a case of 'frugal innovation', a bottom-up initiative within the public sector, built day-by-day without a fixed budget; we had to fundraise in order to launch the project, find extra time during our working day to develop it, and throughout the process continuously change the format of what became a new, mainly non-monetary support scheme. The good support from the management level in the municipality (i.e. my director Mauro Felicori), combined with the opportunity of getting extra funds for the project, allowed us to start this experiment and launch the first edition of an open call for projects in May 2010.

The project targets aspiring cultural and creative entrepreneurs and professionals or start-ups at the beginning of their career and helps them develop their business. These young entrepreneurs can enter the community by sending their project to the annual open call published by IncrediBOL! The submitted projects have to be related to the CCI sector as categorised in the 2007 White Book on Creativity of the Italian Ministry of Culture.[2]

IncrediBOL! started out as a small-scale,[3] home-made project to support and boost the cultural and creative sector, based on some new principles:

- Experience a more active and informal approach of public administration; this meant, among other things, engaging post-graduates from the cultural economics studies via paid internships (from 2010 to 2013, six people working in our office) to act as facilitators and tutors for participants in the calls for projects in order to better understand their needs, and as promoters through the use of social media and the organisation of networking events.

- Establish a public-private alliance, a partnership to support the cultural and creative sector in mainly non-financial ways; this meant finding private partners who offer free consultancies and services, for instance, lawyers interested in gaining experience in the sector who offer free support for the first year, or business consultants (both freelance or working for other institutions) involved in the network.

2 Santagata, Walter (2009) White paper on creativity. Towards an Italian model of development [Online] 2009. Available at http://www.ufficiostudi.beniculturali.it/mibac/multimedia/UfficioStudi/documents/1263201867891_White_paper_Creativity_JUNE_2009.pdf [Accessed November 2013].

3 EUR 24,000 total budget for the first year, then EUR 40,000 and for the third edition EUR 150,000, excluding personnel costs.

- Provide tailor-made advice for cultural and creative professionals in order to help them fill the gaps in the educational system on certain topics; we organised non-conventional training sessions on management, economy, marketing etc., not in order to turn creatives into managers but to raise awareness on these topics and encourage match-making between creatives and managers, combining the needs expressed by the winners with the offers received by other professionals in the sector.

- Make strategic use of public heritage, offering small studios/spaces for free; in Italy municipalities often own many buildings that are empty and not exactly in perfect condition, but of course cities don't have the money to finance a proper refurbishment. By offering these buildings as workspaces, we give young aspiring entrepreneurs a chance to set up their activity in a physical place, the result being that the whole city regains social cohesion and some districts even witness small-scale regeneration processes.

- Offer services that extend beyond the financial; for example, creatives might be very active in promotion via social media, but can experience great difficulties in reaching the traditional mass media. The municipality offers them the possibility of using the city's press office and free municipal spaces to organise exhibitions and events.

- Encourage the creation of a regional community of professionals within the CCI sector; this project provides a 'common place' for sharing information among creatives in a more structured way, establishing collaboration and networking, raising awareness of how they could achieve more influence, visibility and respect for their work, using social media, promoting events and providing regular information about opportunities.

- Lobby on regional, national and international levels for recognition of CCIs' potential as drivers for innovation; in 2010 there were still no existing mappings, policies or projects for the creative sector in our region. Just a couple of years later, large-scale research on Emilia-Romagna's cultural and creative sector provided a first glimpse.[4]

4 EUR 24,000 total budget for the first year, then EUR 40,000 and for the third edition EUR 150,000, excluding personnel costs.

When we launched the project in June 2010, the call was the first of its kind in the region, and one of very few at national level. Now the situation has changed considerably; on the one hand in a positive way because recognition of the importance of the sector for economic and social development seems to have been achieved, but on the other hand the multiplicity of calls and opportunities now often overlap and risk creating confusion and encouraging aspiring entrepreneurs in this field to rely more on grants and other funding opportunities than on their own resources and ideas. I think we should be particularly wary of this, as it is a lesson we should have learnt by now, yet we often see the same old mistakes repeated...

A NEW MODEL WHERE PUBLIC ADMINISTRATION ACTS MORE AS A FACILITATOR AND SERVICE PROVIDER THAN A MONEY DISPENSER, AND THE SECTOR ITSELF BECOMES MORE SELF-SUSTAINABLE AND CONSCIOUS OF ITS POTENTIAL

The slogan for the project was 'Money is over!', signifying the need for change, for a new model where public administration acts more as a facilitator and service provider than a money dispenser, and the sector itself becomes more self-sustainable and conscious of its potential. For the first edition we received 89 projects from across the region, predominantly from the city of Bologna.

In 2011, after the elections which brought a new mayor and some huge changes to the city administration, IncrediBOL! and I moved from the Culture Department to the Economic Development Department. On the one hand this might be regarded a success, a sort of 'upgrade'; but on the other hand it was a real failure, because this meant that the cultural approach, at least in the Culture Department in Bologna, was still much more oriented towards the old scheme of cultural institutions and events than towards promoting content-driven innovation and cultural entrepreneurship. So, the striking thing is that the same topic was considered a priority for one department, and not so important for another one. I see this aspect as heavily dependent on how general city policies are developed and structured, and on how cross-sector and integrated approaches are addressed by the local governments. Thus this factor is strictly related to the introduction of new governance models in local authorities that need to be adopted, and that some cities around Europe are somehow already experimenting with. The individualistic and sectoral approach has had its time, and if, as I hope, the public sector still has significance, there is an urgent need for more policy-oriented and well-managed administrations.

PICTURES:
APPARATI EFFIMERI
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FACTS AND FIGURES

Altogether in the three editions of IncrediBOL!, 296 entrepreneurial projects have been submitted, and 46 of them were selected as winners of small grants or free spaces, services, advice and consultancies, depending on their needs. The average age of the recipients has been 32, up to now. The composition of participants has clearly shifted from the 2010 edition, when there was a dominance of entries from the traditional cultural sector, and mainly applicants from NGOs, to the following editions, which have had a stronger focus on the creative sector and on economic development.

The majority (more than 80%) of applicant professionals and organisations are located in the Bologna metropolitan area, while just short of 20% of projects are from the surrounding region. Selected projects cover a wide range of topics, from cultural events to publishing, from ICT creative services to social innovation projects, etc.

In 2011 IncrediBOL! won the national Federculture Special Award for the best youth cultural policy. In 2012 it was adopted from Emilia-Romagna's Economic Development sector as regional project for the promotion of CCIs (and opened a new branch of 'Emilia Romagna Start-up' project dedicated to the creative sector[5]). Finally, in 2013, it was shortlisted by DG Enterprise and Industry in the category 'Improving the Business Environment' for the European Enterprises Promotion Awards, which identify and recognise the most successful promoters of enterprise and entrepreneurship across Europe, showcase the best entrepreneurship policies and practices, raise awareness of the added value of entrepreneurship and encourage and inspire potential entrepreneurs.[6]

5 EUR 24,000 total budget for the first year, then EUR 40,000 and for the third edition EUR 150,000, excluding personnel costs.

6 See http://ec.europa.eu/enterprise/policies/sme/best-practices/european-enterprise-awards/index_en.htm.

SUCCESS STORIES

Here are some examples of winners from the first call, selected in December 2010, who went on to successfully develop their business and creative style over the last three years with actually very little help from IncrediBOL!:

Vicolopagliacorta[7] and Esercizidistile[8] are small-scale design companies working with recycled materials. They both benefitted from free studio space, among other advantages. Esercizidistile has since moved to a larger space, and the studio was recently re-assigned to new winners[9].

Apparati Effimeri[10] is an impressive visual design agency founded by Federico Bigi and Marco Grassivaro, who came to study arts in Bologna and were active VJs on the Bolognese scene. The company now operates internationally, working on large-scale 3D mapping for events and advertising, solutions for museums and heritage, virtual scenography, and artistic research projects. At the time they won the call, they didn't ask for a grant or a space, but for advice and new opportunities. We provided that as much as possible, promoting them and helping them get orders from the public sector, as well as supporting them in participating in fairs and events.

And finally a different kind of success story: Lorelei,[11] a sound design agency founded in 2008 by Sara Lenzi, assignee of a studio, experienced difficulties in Italy but is now successfully based in Singapore!

For more information about all of our winners visit www.incredibol.net.

7 See http://www.vicolopagliacorta.it/.

8 See http://www.saisei.eu (pleasingly, the Saisei promotional video viewable on their homepage was made by another winner: www.seiperdue.org).

9 The new occupants and recent winners: http://www.studioazue.eu/.

10 See http://www.apparatieffimeri.com.

11 See http://loreleiproject.com.

LESSONS LEARNT, IDEAS FOR THE FUTURE AND SOME RECOMMENDATIONS

The main characteristic of the IncrediBOL! model is that it is adaptable and can be applied in any context (where a certain degree of innovation is allowed in the public sector), either at city/university level or at regional level, changing the actors and their roles according to the context but maintaining the same basic format. This is why, I believe, such a small project has gained this level of attention. At the same time, it can't be applied as it is because it is based on tailor-made solutions; there is no fixed support scheme, and the initiatives vary based on participants' needs. This requires motivated staff and a great deal of empathy, which it's not easy to maintain in the daily routine of the job.

In any case, even considering the different situation in other regions of Europe, where maybe the distance between the public and creative sector is less accentuated, and the situation of the creative sector is better, both in economical and managerial terms, I think the general format of the support scheme could be helpful anywhere.

PUTTING CIVIL SERVANTS, CREATIVES AND PRIVATE PARTNERS ON THE SAME HIERARCHICAL LEVEL AROUND A TABLE HAS LED TO AN OPPORTUNITY WHEREBY WE CAN CO-CREATE A PROGRAMME IN WHICH EVERYONE IS PART OF THE GAME

The feedback we had from the cultural and creative sector was extremely positive. One of the winners told me that for the first time they felt they had allies in the municipality and amongst such helpful people as lawyers, accountants and business consultants because she felt we were on the same side, led by the same objectives. Putting civil servants, creatives and private partners on the same hierarchical level around a table has led to an opportunity whereby we can co-create a programme in which everyone is part of the game and has a chance of broadening their usual competencies, experiences and knowledge by means of a win-win model, with the public sector acting as 'gatekeeper'.

Thus, those benefitting from the project are not only the winners, but anyone participating in the project's activities. The call is conceived as an opportunity to think seriously about a project, and many networking and training opportunities are also offered to participants who do not win the call out right but nevertheless benefit from the support structure.

THERE ARE MORE PEOPLE OUT THERE THAN YOU WOULD EXPECT WHO ARE INTERESTED IN BEING ACTIVELY INVOLVED IN PUBLIC-PRIVATE PROJECTS

This project has generated (even if on a small scale) new formats for training courses, as well as establishing new partnerships and increased awareness of a sector that, having probably been pampered too much by the former abundance of public aids and by the old vision of arts and culture as a 'reserve to be preserved', has started experiencing the possibilities that shifts in the world's paradigms can offer.

There are more people out there than you would expect who are interested in being actively involved in public-private projects where the rewards are 'experiential' and where income can only be indirectly generated, so why not give it a go?

Developing and managing the project has also allowed me to experience the joy and pain of trying to innovate from within the public sector. I discovered that there are many marginal areas, not under the focus of mainstream policies, where one can experiment with new ideas, projects and formats (even if, looking back, I don't know how I got the strength to do that – it has been an everyday fight against bureaucracy).

As the size of the project increased, our role changed: We started to become more forceful with our lobbying, discussing at regional policy level the needs of the sector, but I also think we lost some advantages. It started out as a laboratory, an experimental pilot project, and in three years it has become a 'success story' (I hate the word 'best practice') but the risk is that we remain stuck in renewed yet still old schemes. We started out small and quick, and now we are still too small in terms of resources, but the increased size of the network has made us less efficient and I believe the coordination point should no longer remain confined within the public sector but should be taken up by one of the creative sector actors.

Now that the topic of CCIs has become mainstream in Europe, I believe that we cannot confine the good stories we have around Europe into models because we have just started this societal shift. I am convinced that the next important challenge must be to create small and flexible 'creative agencies', set up by operators that can act as intermediates between the creatives and the traditional industries, and that can act as network

managers in order to help creative professionals find tailor-made solutions and achieve a critical mass in front of the international market of arts, culture and creativity.

I see these subjects as private organisations that could count on endorsement of and benefit from some aspects of the public sector (for example, by working on international relations and projects of the municipality we managed to obtain very good opportunities for the IncrediBOL! recipients) but should depend as little as possible on public money for their existence. If these kinds of measures are to remain in the hands of the public sector for much longer, the risk is that we remain cemented in political debate and technical bureaucracy, ultimately losing contact with the real creative sector.

On the other hand, arts, culture and creativity cannot be considered an economic sector like any other, and if these projects were completely run by the private sector there would be a serious risk that the CCIs would be reduced to aspects of ICT and a few more topics. So again, a horizontal public-private partnership would be a good starting point, and a network manager able to connect both would be the key factor for success.

What we can ask the public sector, for example, and the Structural Funds can be a good instrument for that, is to allow the creative sector to wield its potential in terms of economic development and social innovation. The new ESF period 2014–2020 should be a playground for experimenting with new, non-traditional training models for the sector that are based on interdisciplinary approach and collaboration. The so-called 'contamination labs' recently set up in Italian universities might be considered an example of such a model, with the aim of rounding up people from different backgrounds and with different competencies in order to encourage innovation. The concept in a broad sense is well known, particularly in Scandinavia.[12]

Italian 'contamination labs' are described as 'carrying out activities, programmes and initiatives aimed at promoting a culture of innovation and entrepreneurship in schools throughout Italy. Setting up contamination labs in Italian universities to promote education, mentoring programmes, the "contamination" of different disciplines and giving birth to innovative business ideas. The guidelines for the creation of contamination labs were developed in 2012 by two Italian Ministries, Economic Development and University & Research, with no direct reference to the creative sector, but the model in itself fits perfectly with the characteristics of the sector.[13]

These kinds of places should flourish not only in universities but in any institution where culture and creativity play a key role, such as arts academies, conservatories etc. They should remain as 'soft' as possible; it's not the time for 'hard' projects anymore. We have more than enough huge Structural Funds-financed 'incubators' around Europe that will never be able to achieve sustainability.

12 See for example the experience of Aalto University in Finland http://www.aalto.fi/en, or Malmo Labs in Sweden http://medea.mah.se/labs/.

13 See Task Force on Startups established by the Ministry of Economic Development (2012) Restart, Italia!, [Online] September 2012. Available at: http://www.sviluppoeconomico.gov.it/images/stories/documenti/layout_startup_summary-versione-inglese.pdf [Accessed 12 November 2013], page 5.

STRUCTURAL FUNDS FOR CULTURE AND CREATIVITY

With regards to Structural Funds and their use for culture, the European Agenda for Culture: Work Plan for Culture 2011–2014[14] is a good, albeit slightly outdated, document that sums up some examples from the previous period and provides tips for the next generation of funding schemes. The 2012 KEA study[15] also provides a good overview.

And finally, as far as economic sustainability and state aid are concerned: Are we sure that sectors traditionally perceived as good business models are not depending on public support? What about agriculture and the automotive industry, not to mention others?

So why complain and make claims about economic sustainability only when dealing with culture? It's not fair! The fact that public money in the cultural sector has often been spent quite 'freely', without considering any evaluation factors, can't be the reason for falling into the absurd trap of looking at culture only in economic terms. For every good piece of research we conduct to demonstrate the economic impact of CCIs, all of which are necessary, we should spend at least the same amount of energy on finding evidence of the social impact of culture and creativity (e.g. the theme of culture and wellbeing, very popular in Finland, but also the huge themes of education, social innovation, experience economy, and all cases of the 'spillover effect' of arts and culture in a very broad sense), discovering within the sector itself non-financial indicators that can be used for evaluation purposes. And it needs to happen fast, otherwise the EU will soon engage a consultant to tell the sector what and how to measure!

SO WHY COMPLAIN AND MAKE CLAIMS ABOUT ECONOMIC SUSTAINABILITY ONLY WHEN DEALING WITH CULTURE? IT'S NOT FAIR!

Another key challenge for the creative sector in the future will be to keep one eye on the global dimension of the sector and the other eye on local identity (i.e. the assets that

14 Task Force on Startups established by the Ministry of Economic Development 2012. Restart, Italia! [online] Available at: <http://www.sviluppoeconomico. gov.it/images/stories/documenti/layout_startup_summary-versione-inglese.pdf> [Accessed: 12 November 2013].

15 Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council of 2 December 2010 on the Work Plan for Culture 2011-2014. Official Journal of the European Union C325/1 [online] Available at: <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2010:325:0001:0009:EN:PDF.

JEWELRY BY VICOLOPAGLIACORTA
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make each city, region and community unique). There are many more opportunities now than in the past to promote (and sell!) cultural and creative products and services with strong local identity at an international level. The public sector can, and should, promote internationalisation more than ever, particularly in this field. If all creative products around the world look the same and could have been created anywhere, thereby losing diversity, where is the creativity? And if creativity becomes a marketing instrument, a spellbound magic repeated at every corner because each city claims to be 'creative' as a brand, then what remains is an empty word that will soon become obsolete.

THERE ARE MANY MORE OPPORTUNITIES NOW THAN IN THE PAST TO PROMOTE (AND SELL!) CULTURAL AND CREATIVE PRODUCTS AND SERVICES WITH STRONG LOCAL IDENTITY AT AN INTERNATIONAL LEVEL

I consider the recent activities of UNESCO an example of the misunderstanding in this field: Following the dated (2001) but very important declaration on cultural diversity,[16] the Creative Cities Network initiative (why call them 'cities' considering the brand new entry of Fabriano, Italy, with 30,000 inhabitants?) suffered an evident lack in aims and selection criteria[17].

16 See http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html.

17 Iglesias, M./Kern, P./Montalto, V. (2012) Use Of Structural Funds For Cultural

The risk is that an initiative that should take into account cultural identities and diversity becomes just another branding opportunity for cities, and the umpteenth platform for exchange among cities using the UNESCO label as a trademark.

Going back to my experience, I have one final tip: The best lesson I learnt is ... mistakes are ok! [18]

Projects [Online] July 2012. Available at http://www.keanet.eu/docs/structuralfundsstudy.pdf [Accessed: November 2013].

18 See http://carolinamelis.com/TV-commercial-BBC.

DESIGN FROM A VALUE CHAIN PERSPECTIVE: FROM THE ANECDOTAL TO THE SYSTEMIC

STEINAR VALADE-AMLAND

"DESIGN IS THE MORE ATTRACTIVE WAY OF SOLVING PROBLEMS"

STEINAR VALADE-AMLAND

Working in Norway for a company distributing Danish products, Steinar Valade-Amland came to Denmark in 1989. As export and marketing manager in design-driven companies, he had been in regular contact with independent designers long before becoming managing director and CEO of the association of Danish Designers in 2000, a position he held until 2012. The same year, he founded his own design management consulting agency, Three Point Zero, which works for public and private organizations throughout Europe. Steinar is a sought-after speaker, moderator and writer. Even though he has been surrounded by design throughout his entire professional life, in private Steinar Valade-Amland is more passionate about architecture, antiques and fine arts.

Steinar Valade-Amland is involved in the European project "European House of Design Management". It focuses on using the knowledge and methodologies of design management generated in the private sector to enable public sector organizations to work professionally with design management, and to embed it into their very DNA.

Even though Steinar Valade-Amland's contribution has a broader scope, the structural background for design policies in Denmmark might also be relevant in other contexts: a country with no major industries with an economic system built mainly on small family-owned companies is a small market place. Those companies with growth ambitions have thus naturally had to look abroad for markets and to think how they could differentiate their products. These preconditions favored a national approach to doing business through focusing on niche markets and products. Even though design today is not as explicitly socially ambitious as it was in the past, the thinking and the ideas of design in the 1950s have been re-interpreted for today and designers (though not only) in Denmark are now increasingly working on social design.

In his chapter, Steinar Valade-Amland traces back the journey of design and the social ambitions it was once associated with. From his point of view, design has suffered from being portrayed as following some kind of trend.

He strongly advocates seeing design solutions as part of a wide range of value chains in a broader sense, and as a tool enabling change rather than an individual artistic expression. To him, design is much wider-ranging than objects; it is the more attractive way of solving problems. He places design policies within a European context and develops scenarios for the "next practice" for both the design community and design support policies.

(Josephine Hage)

INTRODUCTION

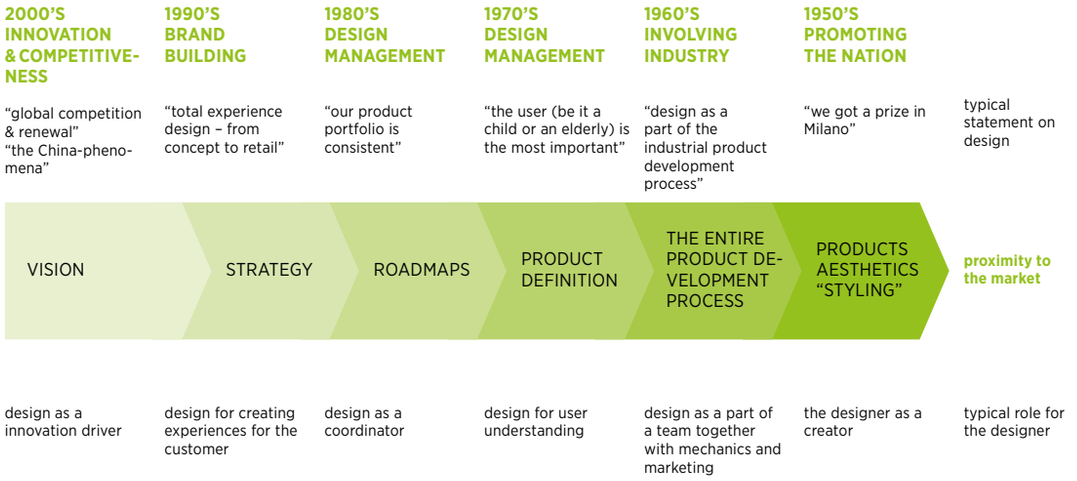
The role of design and the inseparable professional identity of the designer have changed dramatically over time, presenting the design community itself, educational institutions, and the political domain with an interest in exploiting design's potential with the challenge of adapting to new agendas, new facts and new discourses. This chapter aims to portray this process of change, and as with all portraits, the choice of features worth highlighting remains subjective to the painter. The brushstrokes are bold and the style is impressionist, while the observations, as well as my calls for further and even radical changes both in design practice, design promotion and support, design education, and overriding design policy, are all anchored in my own experiences accumulated from decades of intimate knowledge of the design community in all its complexity.

DESIGN HISTORY

Design in a contemporary understanding of the word – as an independent professional discipline focusing on giving form and shape to objects, spaces, visual communication and relational experiences – emerged alongside industrialisation and mass production. For a long time it made an impact in so few areas of industry and was still predominantly practised by architects and engineers, that most research on design's role and significance has concentrated on the latter half of the twentieth century up until today.

A widely used reference to support this view is Anna Valtonen's PhD dissertation from 2007, in which she analyses the professional practice of design from the fifties until the time of publication of her thesis. Even though the study focuses on Finland, the findings have echoed as recognisable in most parts of Europe.

Once design had moved beyond the rather exclusive confines of simply being a craft – despite the visions of pioneers like the Duke of Weimar, who as early as 1902 employed the architect Henry van de Velde to drive the region's crafts and industries through design – its potential significance as a tool for economical growth and competitiveness made it and the environment in which it develops interesting to a wide range of stakeholders. Individual designers and the design industry itself, educational and research



DESIGN HISTORY

institutions, trade and industry at large, the political domain and government bodies, and even civic society now seem to appreciate the potential of design as a driver of change. Understanding how design has evolved within this new paradigm is a precondition to assessing both its potentials and shortcomings as well as the dedicated initiatives to foster design-driven growth either through education, promotion or support. I will later examine the extent to which this understanding has been reached.

DESIGN SWOT

Design is already being employed on an extensive basis – and successfully so. Over the last decade, we have gathered a rather substantial amount of documentation regarding the effects of design on all kinds bottom lines, such as the Danish Design Centre's surveys from 2003 and 2008 measuring design activity versus company performance in more than a thousand companies, complemented by numerous reports published by the UK Design Council, SVID in Sweden, Premsela in Holland and many other design support organisations. Research from the nineties as well as more recent works strengthen the case of design as a methodology and approach that has the potential to significantly enhance the competitiveness of commercial suppliers of products and services as well as communication, services and environments delivered by public service providers. All in all, design looks like a pretty good proposition.

Why is it, then that the design industry seems to have such a hard time positioning itself and its legitimacy as a provider of professional and effective services that enhance the development of, and change processes within small and medium enterprises as well as other organisations – regardless of whether these supply products or services to consumer markets or business to business?

The pervasiveness of design is clearly a strength, as it has opened up a wealth of new market opportunities. At the same time, it has proven a weakness, as the design profession itself as well as support and promotional bodies – let alone the educational sector – have all struggled to adapt to and embrace these new opportunities, challenging as they are. With this hesitance comes the threat of being overhauled by other, often more agile professional communities such as management consultancies, who are ready to absorb all the new thinking that derives from design practice – lately quite liberally labelled 'design thinking' – and apply it to processes of change, improvement and new developments. More on design thinking in Carsten Becker's chapter on "The Dual Role of Culture and Creative Industries: Innovator and Innovation Driver"

Damien Newman, principal of the California-based design agency Central, once drew a 'squiggle of the design process' (Newman 2011), which later went on to become an iconic representation of what design thinking looks like. On the one hand, it is a brilliant and almost self-explanatory model, and at the same time it severely adds to the risk of design processes being perceived as light years away from, and incompatible with, the typically linear and mathematically-inspired development processes that most organisations depend on.

Design, like so many other methodologies and support mechanisms, is effective only when used strategically. This is no longer an assumption but a proven fact. Studies from Denmark and abroad indicate that businesses that make use of design do better than those that do not – in terms of both earnings and exports. The more integrated design is in the development and

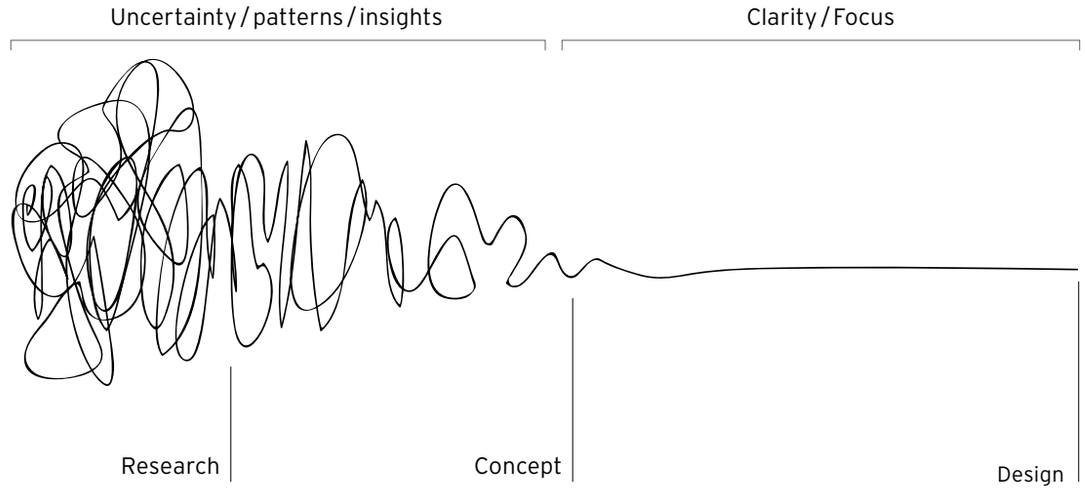
innovation processes of the business, the greater its impact on gross profit growth and export capability.

However, the key word here is 'strategically'; as an operation embedded in organisational culture and managed with the same degree of professionalism as any other vital organisational asset, be it finances, ICT or human resources. As a matter of fact, recent research shows that there is a significant difference between return on investment in design depending on whether the design process is managed professionally or not (Chiva & Alegre, 2009), suggesting that design does not enhance the performance of organisations that employ it randomly and without strategic intent.

DESIGN PARADOX

As an anecdote, one of my first assignments as newly-appointed director of Danish Designers – a cross-disciplinary professional designers' association – back in early 2001, was to meet with the Danish Minister of Trade and Industry, who back then was the sole European minister actually responsible for a national design policy. After talking about the inevitable stronghold of Danish design, as evidenced by iconic furniture, high-end home electronics and internationally-renowned home accessories, I tried and was quite satisfied that I had succeeded in diverting the discussion towards the role of design in more complex products, such as medical and other 'hard-core' industrial appliances. He could see that design was of quite significant importance there also. So self-assured was I that I decided to bring up the more novel, but in the design community increasingly hot issue of design as a means to improve existing services and develop new ones, not simply for private, but even (and perhaps in particular) public service providers. This quite abruptly ended our meeting, as the minister stood up and said 'Stop, stop... Listen, it was good discussing the role of design with you, but now you've lost me. To me, design is about adding good looks and possibly other values to products, so that you can ask for a higher price. Full stop. For discussions beyond that you have to go back to your own peers. Design of services is too far out, as far as I'm concerned, and will never be part of any design policy'.

According to the Danish Ministry of Business and Growth anno 2013, the vision is that 'in 2020, Denmark is known worldwide as the design society that, at all levels has integrated the use of design to improve the quality of



"THE SQUIGGLE" BY DAMIEN NEWMAN
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people's lives, create economic value for businesses, and make the public sector more efficient'.

Things change, thankfully, but all too often this change happens much too slowly. This seemingly unavoidable inertia in policy-making environments has had and still has an unintended but alas universal effect on design policies, programmes and initiatives. Most often they do not promote progress and development, but rather perpetuate stale, sometimes obsolete practices – both in education, in the design industry itself, and in its potential markets.

All things happen for a reason, as with the case above, and I regret to say that the reasons are to be found in the professional design community itself. It has left – complacently – the chores of defining the needs for design support and promotion, as well as design itself, to design centres and design councils – where they exist – and to the political and bureaucratic domain at large. No one can blame the politicians and bureaucrats

for not keeping abreast of the latest developments in regards to the role and challenges of design if the design profession itself pays as marginal an interest in policy-making, as has often been the case. Thus, this is above all a plea to design practitioners and their allies to get their act together and build a comprehensive and indisputable business case for the future of their own profession, and then to go to the same lengths and use the same mechanisms to be heard in parliaments and ministries like any other professional community. The agricultural, green technologies, wind power and pharmaceutical industries – to mention but a few – are not being heard because their propositions are more intriguing or convincing per se; they are being heard and taken seriously because they invest in their own future.

THE MORE INTEGRATED DESIGN IS IN THE DEVELOPMENT AND INNOVATION PROCESSES OF THE BUSINESS, THE GREATER ITS IMPACT ON GROSS PROFIT GROWTH AND EXPORT CAPABILITY

The journey design has made – from being an arts and crafts-based professional endeavour with the designer as creator to being an integrated element of a wide number of value-chains in both the private and public sector with immaterial as well as material outcomes – has left both the design community and its closest allies somewhat bewildered.

And yet, while design as a professional practice and the understanding of its role have changed from decade to decade – slowly building the construct we see today, where design has become an almost transversal approach to change and development – not all designers work with strategic issues or with advanced methodologies for stakeholder engagement. The field of design practitioners thus ranges from those who pursue design just as it was practiced in the fifties, through combinations of all the intermediate levels of professional sophistication to those who have parted from their professional heritage entirely by focusing solely on processes and methodological refinement.

However, in order to propose meaningful measures to support its further development, this journey needs to be understood and appreciated – by policy-makers, educators, practitioners and by the beneficiaries of the now thoroughly-documented effects of applying design to the development of tangible products as well as intangible services, communication, user interfaces and experiences, and spaces both on and offline – for the sake of individuals as well as the community as a whole. This has only partially been the case until now, even for the most forward-thinking design communities in Europe. Design has become an integral and thus often-unidentifiable part of development processes across different sectors, offering new opportunities as well as creating some significant challenges for the individual design practitioner as a creative professional.

This situation is somewhat parallel to that of a musician downgraded from being a soloist to an anonymous violinist whose ultimate career goal is to work his or her way up to becoming a concert master, but who, on the other hand, benefits from a community of peers, the feeling of being crucial to the delivery of monumental performances, like Gustav Mahler's Symphony No. 8 or Krzysztof Penderecki's Polis Requiem, and the comfort of a stable income and pension scheme. To some, this institutionalised approach to design practice seems alien, almost unheard of, but for many it boils down to contesting the dream of becoming a new star on the design horizon – which at any rate is only fulfilled by a select few – and embracing the opportunities and professional challenges of being part of a value system.

SCENARIOS AND 'NEXT PRACTICE'

Having struggled for recognition and credit for half a century, design fairly recently reached its summit as yet through its absorption into the glossary and mindspace of the European Commission. With the publication of green and white papers and staff documents, not least the commitment of individuals from and with access to respective Directorate Generals, a number of initiatives were launched side-by-side in 2011 to celebrate the acceptance of design's role as a lever of European economic growth, competitiveness and social development. These initiatives were, amongst others, the establishment of a European Design Leadership Board and the announcement of the first action plan of the European Design Innovation Initiative, which currently co-finances six parallel projects on the role and potential of design for Europe. Design is having its chance, and the question now is whether or not the design community itself will prove capable of making the most of this situation.

As part of the Flagship initiative 'Innovation Union' , the European Commission launched the European Design Innovation Initiative (EDII) in 2011 to exploit the full potential of design for innovation.

As part of this initiative, the European Design Leadership Board was established to steer the initiative and to come up with a recommendation for how to exploit design as a driver of growth and innovation in Europe. Their report, entitled Design for Growth and Prosperity,[1] lists 21 recommendations across six areas for strategic action that could contribute to releasing this potential. These six areas are:

- Differentiating European design on the global stage
- Positioning design within the European innovation system
- Design for innovative and competitive enterprises
- Design for an innovative public sector
- Positioning design research for the 21st century
- Design competencies for the 21st century

Amongst the 21 recommendations, the word 'culture' appears in just one, the twentieth, which calls for actions to 'raise the level of design literacy for all the citizens of Europe by fostering a culture of design learning for all at every level of the education system' (p. 11).

WHAT WE NEED RIGHT NOW IS NOT MORE TOOLS, BUT THE STRATEGICALLY VESTED ABSORPTION AND APPLICATION OF THE TOOLS THAT ALREADY EXIST

The applicability and relevance of design as a meaningful approach to improving existing products, services, relations and experiences, and developing new ones has been thoroughly documented through design research and empirical evidence – amongst other by means of publicly-supported pilot projects and experiments from the last couple of decades in particular. Now the time seems to have come when we need to focus on scalability and systemic application. What we need right now is not more research, but a rally to anchor the knowledge we already have in organisations across the private and public sector. What we need right now is not more tools, but the strategically vested absorption and application of the tools that already exist. What we need right now is not more anecdotal pilot projects, but a full-scale rollout to prove the systemic applicability of design.

Design was not just a fad – it's here to stay. However, if we want it to remain the privilege of the design industry to define and refine the future of design as a culturally-connoted creative discipline and its role in creating value on its own as well as within existing value-chains, many things will need to change. Retaining this privilege will demand a radical change in how we educate designers, a close look at both labour market legislation in many European countries and at how the design community organises itself, new ways of talking about, promoting and supporting design, and a much less dogmatic approach to what being a designer means.

1 The report is available online at http://ec.europa.eu/enterprise/policies/innovation/files/design/design-for-growth-and-prosperity-report_en.pdf.

DESIGN EDUCATION & DESIGN PRACTICE

There is an inherent challenge to developing educational programmes in a rapidly changing environment. While no one has access to the wisdom of how the future will look, this is exactly what is needed to prepare young people for a career they might embark on in six to seven years from now at the earliest; a challenge indeed, and one that only few educational institutions offering design courses seem to have met head-on and with a great deal of success.

Having served for three years now as Vice President of the board of one of Denmark's – and possibly Europe's – most progressive design schools, the Kolding School of Design, I encounter this challenge very directly. What do I believe the marketplace will demand from designers in the future, in which role and as part of which value-chains? And how do I convince others, all with different perspectives, that what is needed right now is a quite radical shift in how we perceive design as an academic as well as a hands-on professional discipline?

Educational success is measured by employment rates more than anything else, and by the expected return on investment – in our part of the world most often made by governments.

However, the motives for young people seeking an education do not always support the same success indicators. Furthermore, the idea of making a career does often look quite different among young people embarking on a professional life as a "creative" than for most other young professionals. On the one hand, one could easily imagine how difficult it would be for trained musicians to make a living if it weren't for the opportunity of employment

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or engagement in large cultural institutions, be it symphonies orchestras, operas or theatres. On the other, what drives musicians is often the dream and pursuit of the level of excellence it takes to become a star performer. Designers have always dreamt about the fame and fortune of creating iconic designs, of becoming the next Arne Jacobsen or Alvar Aalto, Ettore Sottsass or Dieter Rahms, and the dream of stardom will always be fulfilled for some. But the vast majority of designers will find themselves part of a multidisciplinary team and complex value-chain – regardless of whether they act as independent suppliers of design services or as part of an in-house development team. This situation needs to be recognised and acted upon by the design community, as it would undoubtedly make a more rational motive for choosing a design career than what currently seems to be the case. Design schools still nurture the dream of fame, as do design centres and the media, while only few players advocate the more subtle, yet often much more significant value that is created by designers working in teams alongside engineers, doctors, sociologists and civil servants to enhance or improve – or even radically change – the outcomes of the value-chain they have chosen to be part of. What has hitherto been considered 'good practice' in the design profession might no longer be enough to sustain the position that design practice has held until now. The documentation of design's effectiveness – in situations where design processes are strongly linked to strategic goals and observed from a value-chain perspective – gives the design industry a long sought-after platform to argue its own case. This is regardless of whether its value proposition is one that is tangible and rooted in traditional design practice as a creator of beauty and function, or one that builds upon collaborative practices of co-creation and stakeholder engagement, possibly aiming to enhance the perceived value of a transaction or service.

However, it requires the design industry to understand as well as accommodate the logics and rationales of its clients. The most pressing challenge facing the design industry is thus to be more articulate and conscious about its methodologies, forms of collaboration, as elaborated in Emma Estborn's chapter on "Collaboration: Co-created Innovation in a Digitally Driven Society", compliance and accountability, and to accept its role as part of a value-chain, seeking to understand its dynamics rather than acting as lone masters of creation. The shift from the 'creator' to the 'creative', as described in Giorgia Boldrini's chapter must be acknowledged by the design profession, both on an individual basis as well as by the community of professionals as a whole.

A brilliant example of a team with a clear vision for its own design activities – as valid today as when it was first shown – stems from 1969, when Ray and Charles Eames displayed their diagram of the design process at the What is Design? exhibition held at the Musée des Arts décoratifs in Paris.

More and more schools – from academies of art through polytechnic and business schools to traditional universities – seem eager to take advantage of design's popularity and train up new designers, albeit most often within conventional areas like fashion and textile design, product design, visual communication and interface design – even though the labour market for traditionally trained designers is currently not very encouraging. At the same time, there is a shortage of graduates with adequate competences in service design, collaborative processes and other emerging design disciplines.

Furthermore, designers have one of the lowest average incomes for people with a graduate-level education. However, the management and boards of directors of these design schools are reluctant to implement changes that they perceive as risky, and as with most other people, radical changes immediately trigger a red alert on the risk-o-meter.

While this could easily read like a catch-22, I believe that there is no way around a rather fundamental redesign of design education itself.

We need to recognise that design has become a universal tool for change – and turn this into an opportunity instead of regarding it as a threat. At the same time, we need to revisit the very core and DNA of design as a discipline; its recognition of aesthetical resonance and sensorial sensitivity, its iterative – as opposed to linear – methodology based on abstraction

and gradual validation through visual and tangible representation – often also called prototyping, and design as research methodology.

WHAT CAN WE LEARN FROM HALF A CENTURY OF VARYING INITIATIVES IN ORDER TO EXPLORE AND EXPLOIT THE ALLEGED POTENTIAL OF DESIGN?

In doing so, we must also rethink and evaluate the opportunities to obtain Masters degrees and doctorates in any of the aforementioned areas, regardless of whether they are offered by academies of art, technical universities or business schools. And we need to do this while ensuring that they all carry within them the core and DNA of design – to prevent it from losing its meaning and legitimacy. Otherwise, design will remain a generic educational programme, where the destiny of the designer is haphazardly left to chance, and survival of the fittest will only benefit those who absorb and adopt the various bits and pieces – singular particles – of design's DNA and insert them into their own molecular constructions as consulting engineers or management consultants.

New design programmes need to articulate much more clearly what design means in, and what it offers of value to, that very specific context for which the programme is producing designers. We need a much wider range of design programmes than we have today; programmes ranging from design as craft via the 'classical' disciplines to systemic design, process design and business modelling design.

DESIGN ADVOCACY: CURRENT PRACTICES AND THEIR EFFECTIVENESS

Design centres and design councils have often been the operators of political initiatives to support the field of design; initiatives, which have been funded based on a growing understanding and emerging documentation about design's potential role. However, the roles played by these centres and councils have often been multiple and sometimes contradictory. On the one hand, their role has been to support a modus of change in the perception of what design is and is capable of doing, while on the other it has been to promote prize-winning designs of lifestyle objects. Balancing the various roles has never been easy, and only rarely successful, which might explain why we currently see some quite dramatic shifts in design support and design promotion strategies throughout Europe. Design schools are also mirrors of how design is being perceived in the political and public domain, so unsurprisingly their focuses have been equally split between two ends of a spectrum: the historical legacy of design on one end and its future potential on the other. And in the middle, an increasingly disparate community of design practitioners has struggled to find its own feet, with neither a meaningful communication platform nor a market for its constantly growing range of services and propositions.

According to Gisele Raulik-Murphy in her 2010 PhD thesis A Comparative Analysis of Strategies for Design Promotion in Different National Contexts, seven factors which, although not exhaustive, represent fundamentals that must be understood for a cohesive design promotion strategy are:

- Design policy: a measure for creating an environment where design and creativity can flourish, where companies are encouraged to use design, and where the public sector uses design to improve processes for the benefit of the population. This is the formal structure of strategies for design promotion.
- Design programmes: the means by which strategies for design promotion are encouraged or delivered.
- Design education: an integral part of strategies for design promotion, ensuring that the number, quality and expertise of design professionals are sufficient.
- Professional design sector: to help realise design promotion strategies and/or as a key element in promoting design.
- National design system: action from a complex network of actors who accumulate experience, knowledge, capabilities and leadership in their own areas in order to meet the requirements for design promotion.
- Rationale: why promoting design is an issue – Strategies for design promotion most commonly address market failure and industry competitiveness; however, new trends show the tendency of these strategies moving towards social innovation.
- National context: the arena for promotion strategies to be put to work – Design promotion strategies should not be implemented in isolation; every policy or strategy created operates within a context, with direct or indirect impacts from other policies and the environment.

While they may not have approached the issue with the same level of scientific scrutiny as Ms Raulik-Murphy, my belief is that many European countries,

Denmark and Finland at the forefront, have made great efforts to understand and act on the need for multi-layered and multi-faceted initiatives to release the potential of design. Unfortunately this has been with a definite tendency of delay compared to the actual trends and developments in the design industry itself, among practising professionals and design 'thinkers', who – just to note – existed long before 'design thinking' became a buzzword.

The question arising from this is: What can we learn from half a century of varying initiatives in order to explore and exploit the alleged potential of design?

Design as a policy area is far more modern than many seem to think. Even though references were being made to design as a means of enhancing productivity and the quality of industrialised products as early as the 1940s and 1950s, earlier even – the most widely known example being the Bauhaus movement – a more coherent political approach to what design can do and what it would take to release its potential did not emerge until the 1990s. In 1997 Denmark was one of the first countries to launch a national design policy, an initiative that triggered similar policies in a number of European countries as well as in countries as far away as Korea and New Zealand. A common denominator of all of these countries is the focus on design's potential role as an enhancer of products and customer experiences, thus of competitiveness and economic growth.

Observing, however, that design is much more than this – much richer and much more diverse, and changing much more rapidly than any policy development would be expected to respond to – not all initiatives launched to further the development and absorption of design have enjoyed equal success.

Very few have proven overtly effective. Some have triggered companies to engage with design by offering financial support and others have succeeded in collating and communicating good, best or at least current practices in the hope that they will inspire others to act by example. However, my postulate is that the overall effect of these collective endeavours has been limited. For a vast majority of private and public organisations in Europe, design is – as much today as it was a decade ago – an underestimated and anecdotal approach to development and growth. And this despite all the evidence pointing towards its positive effects and despite its absorption by the political domain at national level in most European countries and as a part of the European growth agenda and the agenda for a Creative Europe.

LABOUR MARKET LEGISLATION

In many European countries, labour market legislation is firmly rooted in the industrial era, where the formula is that either you work full-time or you do not – a striking contrast to the more complex characteristics of today's labour market in general, and of the cultural and creative industries in particular. This disconnect has all kinds of curious and frequently unintentional effects. For example, an unemployed designer or architect in Denmark stands to lose his or her unemployment benefits if he or she participates in a design competition, as such participation is considered a professional activity – no matter whether they stand a chance of winning or not. If one accepts a freelance assignment, however big or small, the entitlement to unemployment benefits is lost unless the beneficiary can guarantee that he or she is able to take on a full-time job within one day's notice at the same time. Moreover, the fundamental presumption contained in Danish legislation (provided that one does work) is that one is either an employee or self-employed; and the choice must be made, because the benefits and the procedures to qualify for them vary widely depending on which status one chooses. Through the lens of the cultural and creative industries this is a quite baroque scenario.

THERE IS A NEED FOR A MORE CONSCIOUS AND CRITICAL DISCOURSE ON THE PROFESSIONAL IDENTITY OF DESIGN PROFESSIONALS. WHAT ARE THEY? CREATORS OF FUNCTIONAL BEAUTY? AGENTS OF CHANGE? FACILITATORS OF CREATIVE PROCESSES?

For most creative industries professionals – in this respect designers are in the very best of company – the reality is much more interesting, much more colourful. Perhaps there is no typical profile as such, but it is not uncommon that a week's work will include some studio work on one's own projects (possibly funded, possibly not), some freelance work for clients or colleagues, some teaching, perhaps a fixed-fee assignment and maybe some development work which may or may not lead to future income through licence fees or royalties. While I can appreciate the challenges policy-makers are faced with in constantly adapting legislation to volatile conditions, there is no doubt that an abyssal gap exists between the political aspiration of strengthening Europe's competitiveness via creativity and innovation on one side and the

lack of courage to challenge the century-old structures that stand in the way of releasing the potential of the cultural and creative industries on the other.

PROFESSIONAL IDENTITY

Referencing my previous observations on the schism between the dream of fame nurtured by parts of the design community and the current comme il faut design discourse that focuses on design's role in fostering growth and innovation, there is a need for a more conscious and critical discourse on the professional identity of design professionals. What are they? Creators of functional beauty? Agents of change? Facilitators of creative processes? They are all of the above, balancing them carefully and individually – that is not really the issue here. The question is rather whether they are prepared to fight for their discipline in new environments and on new terms. Are they ready to adapt to the mechanisms and culture of measurability and leanification, or are they simply called upon to bring more aesthetics to the world? The good news is that there is plenty of space for both. The bad news is that the individual designer will have to make a choice. Not a choice between aesthetics and measurability, but between aesthetics as in beautiful – as in appearance and attractiveness in the eyes of lifestyle magazines – and aesthetics as in the emotional resonance of systems and services and as in a motivator for behavioural change.

Tim Brown, CEO of the world's largest and most renowned design service provider IDEO, has in some of his talks listed seven transforming forces that are bringing about a need for a fundamental shift in design practice (Plevin 2013). Without necessarily subscribing fully and unconditionally to each one of them, I would like to encourage all designers to discuss their relevance and exactly how the individual designer sees his or her own professional future:

- From the certain to the uncertain: The pace of innovation is increasing and time-spans are shortening all the time.
- From the simple to the complex: Everything is part of a system, requiring interdisciplinarity and collaboration.
- From a Newtonian to a Darwinist outlook: The constant and physical are shifting to the constantly changing and organic.
- From some to everyone: Making creation possible by designing the right tools and processes, leaving the making to the individual.
- From centralised control to peer networks: Changing structures from ownership to participatory power.
- From message to meaning: Helping cut through information overload and finding meaning, inter alia through the ability to process large data chunks.
- From matters of industry to matters of conscious capitalism: Pursuing the challenges of solving some of the world's greatest problems instead of serving individual clients with narrow interests.

Such reflections seem to thrive in the most elitist parts of the design community, whether accompanied by red wine or mise en scène as roundtable discussions, but they need to filter down throughout the design community – the faster the better – unless we are prepared to accept a gradual increase in the gap between the collective self-image of design practice and the perception of the world around it.

THERE IS A NEED FOR A MORE CONSCIOUS AND CRITICAL DISCOURSE ON THE PROFESSIONAL IDENTITY OF DESIGN PROFESSIONALS. WHAT ARE THEY? CREATORS OF FUNCTIONAL BEAUTY? AGENTS OF CHANGE? FACILITATORS OF CREATIVE PROCESSES?

DESIGN SUPPORT, DESIGN INITIATIVES AND DESIGN POLICIES

Design has enjoyed more goodwill throughout the last decade than ever before, at least as measured by its denomination as political currency – regardless of its barely measurable fiscal traces on public spending. An unimaginable number of local, regional and national projects and initiatives have been supported, from exhibitions and award schemes en masse through ice-breaker schemes supporting first-time design procurement to the hard-core accumulation of data documenting the effects and effectiveness of design. This is all well and good but none of it has really brought us much further. Which seems to have sedimented within DG Enterprise – one of the EU Directorate Generals that has shown an interest in design for quite a while – as they have within DG Education and Culture and even DG Research, which former Head of the Innovation Policy unit Mr Rheinhardt Büscher has reminded us of repeatedly over the last couple of years. His message was crystal clear: Unless some of the countless projects supported by the EU over the last decade start to prove sustainable in the sense that they are sturdy enough to move on from being pilot projects of an experimental level and scale to having systemic and lasting effects, the

EU is prepared to throw in the towel and look elsewhere for levers of growth and innovation.

This signal needs to be taken seriously; Mr Büscher is not only a wise man but also one to which many national government bodies have listened carefully. Design desperately needs to cement its new roles as well as re-affirm its old ones. Relevance and legitimacy are not to be taken for granted and the price of complacency could potentially be devastating. Design as we used to know it – as in giving form and function to artefacts, means of communication and physical environments – will always constitute a valuable offer in its own right, and keeping up with new technologies and methodologies to do so is a challenge in itself. Applying design to new domains of intangible and systemic complexities, such as services, relations and processes, poses a different set of challenges altogether. And ensuring that design as a concept remains robust enough to encompass both takes more than random design exhibitions or conferences, experimental pilot projects, show-off manifestations like the World Design Capital, or the many design weeks and festivals that keep design tourism alive.

To consolidate and move design from its current anecdotal role to a level where it can have a profound and lasting impact as a lever of responsible and sustainable economic growth, as an intelligent and human-centred approach to public sector challenges, to dealing with big data and enhancing the quality of life of individuals and communities, not simply in our own privileged part of the world, but everywhere – at the same time giving room and space for design as we know it – we need to see a level of political commitment that has never before been witnessed. We can see signs of more focus and a more strategic approach in countries like Denmark, Sweden and the UK, but unfortunately these are also accompanied by budget cuts and the leaving of otherwise viable initiatives in limbo. But let us hope that there is a shift coming, and that this is all something we will just have to cope with as the price to be paid for finally being taken seriously. If it proves to be, I hope that we – the design community – rise to the occasion and are able to respond by proving that design carries the potential we have attached to it for decades.

WE NEED TO SEE A LEVEL OF POLITICAL COMMITMENT THAT HAS NEVER BEFORE BEEN WITNESSED

EPILOGUE

From originally adorning our physical environments and enhancing our artefacts and visual communication, design has transcended any previously imaginable confines. Its current domain encompasses the material as well as the immaterial, the strive for beauty, form and function as well as the ambition of enhancing public sector innovation in times of austerity, and of facilitating more responsible consumption in a world threatened by climate change and socioeconomic collapse. And everything in between. Questions and red flags are raised. Can any professional identity sustain and remain identifiable and unique while trying to embrace all the challenges of the world?

I believe that design will indeed play an increasingly crucial role in addressing the challenges we face, on micro- as well as macro- and meta-levels, just not on its own. Design and designers must either rethink and redefine, or reinforce and accept the limitations of their role.

WE NEED TO BE ABLE TO MANAGE AND HUMANIFY NEW TECHNOLOGIES AND BIG DATA, AND WE NEED TO ADDRESS ISSUES THAT UNLESS DEALT WITH WILL HAVE AN EFFECT ON THE GLOBAL ECONOMY AND POLITICAL STABILITY

On the one hand, the world needs beauty, form and function – as applied to the objects and appliances we use on an everyday basis, to our homes and working environments, and to the means of communication we are so dependent on – to make our everyday lives easier and more enjoyable. On the other, we need beauty, form and function as applied to medical equipment and assistive technologies, hospital wards, and environments for play and learning – because it bears an influence on our healing, our independence from caretakers and our ability to comprehend. We need beauty, form and function because how we perceive and to what extent we understand and embrace our surroundings and the systems we are part of are determining factors for our individual and collective quality of life.

That said, we also need smarter, leaner, more efficient and more sustainable answers to some of the challenges we rarely encounter as individuals, but which face us and those who will succeed us on a systemic and global level. We need to be able to manage and humanify new technologies and big data, and we need to address issues that unless dealt with will have an effect on the global economy and political stability; issues like migration, poverty, illiteracy and the overexploitation of natural resources.

Design and designers have something to offer on both levels, provided that these are neither the same approach to design nor the same design professionals. Hence, we urgently need to discuss how design fits in and what it will take for the individual designer as well as the design community at large to be able to handle this complexity and variety. It has already proven possible for ICT, an area which just 30 years ago was trapped by factors like cost and capacity, leaving it relevant only to large and advanced corporations, while today it is an integral part of most human beings' daily lives on a social as well as professional level.

Design and designers need to deal with their past, learn from the present and relate to the future by embracing the challenge of finding their legitimate space in the value-chains they see themselves as part of. There is not simply a need, but an almost instinctive demand for the services design represents: the ability to add value and attractiveness by deciphering the latent and unarticulated needs of individuals and communities, and to subsequently then interpret and materialise these needs in the form of products, services, environments and communication that resonate with human nature.

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5

GAMIFICATION TECHNO-LOGIES AND METHODS OF DIGITAL GAMES AS INNOVATION DRIVERS IN CREATIVE AND OTHER INDUSTRIES

PROF. DR.-ING. CARSTEN BUSCH

"THE TECHNOLOGY HAS TO SUIT THE CONTENT: TECHNOLOGY HELPS IF IT ACTIVATES PEOPLE AND MAKES EXPLORATORY LEARNING POSSIBLE"

PROF. DR.-ING. CARSTEN BUSCH

Carsten Busch is Professor for International Media and Computing at HTW Berlin University of Applied Sciences and Dean of the Economics II Department. He holds a degree in IT engineering and has worked as head of planning at Berlin's University of the Arts (UdK), has set up co-operations with companies, has been involved in media design and has taught media theory.

At HTW, Carsten Busch is head of the Creative Media research group which investigates ways of improving the networking between universities and creative companies. The research group has already set up laboratories in various fields, including interactive learning cultures and interactive media in restoration and museology. As one of the initiators of GamesLab, Carsten Busch is particularly interested in sophisticated design in computer games and supporting local companies with "games skills".

Although he played primarily analogue games such as skat or Malefiz in his younger years, today Carsten Busch is passionate about the interplay between content and technology. He finds educational games the most fascinating as they combine two challenges: On the one hand, the content must be presented in a way that is appropriate for the target group and, on the other, the games demand the application of the latest technology. The combination is often used in situations like training nursing staff or explaining the connection between illnesses and taking medicine to children. A simulation to train business owners for meetings with banks to discuss a loan has also been developed in cooperation with colleagues from the business studies department. Carsten Busch sees the challenge of constantly learning about new subjects and problems as a main attraction of his work. In his experience, many of today's educational games fail to work because they are fully developed in only one of two dimensions; they are either too focused on content or are just technically state of the art.

On the international front, Carsten Busch is Program Chair of the European Conference on Game-Based Learning, which will be hosted by Berlin for the first time in 2014.

In his contribution on gamification, Carsten Busch traces not only the remarkable development of the games industry over the last few years, he also looks at the range of avenues that gaming methods and techniques can open up beyond games themselves; for instance, there is a safer sex campaign in Stockholm that uses QR codes to promote the use of condoms, or an advertisement in Berlin for a vegetarian take on the popular doner. Carsten Busch sees educational contexts inspired and supported by digital games as one of the most challenging areas where apps can be used, even if, from an economic point of view, they are often heavily reliant on state-sourced funding. He also looks at the potentials for and challenges to games being used in other context and industries.

(Josephine Hage)

1. INTRODUCTION AND DEFINITIONS

GAMIFI- WHAT?

Of course everybody 'knows' games. Just think of GrandTheftAuto, CounterStrike, Moorhuhnjagd or farmville[1] – to mention but a few of the most successful digital games from recent years.

But what is gamification exactly and what relationship does it bear to creative industries?

Oxford Dictionaries online defines gamification as:
the application of typical elements of game playing (e.g. point scoring, competition with others, rules of play) to other areas of activity, typically as an online marketing technique to encourage engagement with a product or service: gamification is exciting because it promises to make the hard stuff in life fun[2]

I prefer to define gamification as: THE USE OF THE METHODS AND TECHNOLOGIES BEHIND ANALOGUE OR DIGITAL GAMES WITH THE SPECIFIC AIM OF ENRICHING A NON-GAME CONTEXT.

It's obvious that this definition is broader than the one above and this is important, because games first and foremost are much more than just the digital games we have known for the last 60 years: Gaming has been the activity and passion of human beings since the very beginning of humanity (but watching animals like birds or cats or monkeys also shows us that playing is not solely a human exercise). In this respect, gaming is similar to other anthropological constants like cooperation or the need for communication and social interaction. Second, gamification means much more than point scoring, competing with others or rules of play: There are methods behind it, such as role play, producing a game flow, balancing cooperation with competition, alienation etc., and there are technologies that advance it, like sensory control, augmented reality, real-time interaction in crowds,

1 See Grand Theft Auto V and CounterStrike from Amazon advertisement, Moorhuhnjagd from http://www.moorhuhn.de/history.php?seite=2, Farmville from http://company.zynga.com/games/farmville. [Accessed 15 January 2014].

2 See http://www.oxforddictionaries.com/definition/english/gamification. [Accessed 15 January 2014].

three-dimensional display and many more. Third, my definition is not solely restricted to online marketing, without a doubt one of the current most fashionable application fields for gamification, albeit certainly not the only one and assuredly not the most important one for the future.

Before delving deeper into this, it may help to first take a short look at what we mean by 'games':
The Dutch historian Johan Huizinga was one of the first authors to work extensively on the theory of playing games. In his book Homo Ludens ('Man the Player' originally published in 1938), he writes:

Summing up the formal characteristic of play, we might call it a free activity standing quite consciously outside 'ordinary' life as being 'not serious' but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings that tend to surround themselves with secrecy and to stress the difference from the common world by disguise or other means. (1955, p 37)

Even earlier, in 1795, Friedrich Schiller emphasised the relevance of gaming by means of this well-known quote from his letters about the aesthetic education of man:
'Man only plays when in the full meaning of the word he is a man, and he is only completely a man when he plays.'

A brief overview of some of the milestones of gaming, from the first dolls found in Egypt and Greece right up to electronic and digital games, is provided by Bremer and myself in our article entitled Spielzeit, or 'Time for Gaming' (Bremer & Busch 2009).

2. EXAMPLES

For this chapter it is not necessary to know the precise details of the history of either analogue or digital games. The most important thing to be aware of is that gaming in all its forms is an inherent part of being human – from the fun to the serious, the solo-player to the group games, the complex to the easy-to-learn, from games using artefacts to those that are high-tech and/or fantasy-driven. The consequential need of both children and adults to play games and the joy they have in doing so are the main reasons behind the success of gamification. With this in mind, it is clear that gamification is not a modern phenomenon, but one with a history stretching back thousands of years. That said, in order to understand its success it may be easier to take a look at some more recent examples:

"MAN ONLY PLAYS WHEN IN THE FULL MEANING OF THE WORD HE IS A MAN, AND HE IS ONLY COMPLETELY A MAN WHEN HE PLAYS." FRIEDRICH SCHILLER

- Designing a flight of piano stairs, played by walking up and down the steps, as an alternative to the neighbouring escalator. The result? The number of people using the 'piano stairs' increased and use of the escalator decreased [3]
- A campaign for safer sex and using condoms in the city of Stockholm, Sweden, using QR code and mobile devices [4]
- An impressive website with lots of funny interactive elements advertising vegetarian doner kebabs in the city of Berlin, Germany [5]
- Using mini games as a marketing tool for addressing certain target groups [6]
- Helping NASA to classify images of the moon by using gamification with Moon Zoo [7]
- Helping men to make the goal using a pissoir [8]:
- Swirp Fever: a multi-level iPad game for kids that teaches them about fever and how to make the sick grey monster better using medicine retrieved by swirling the three coins intelligently [9]:
- ...

All of these examples use interactive media and game technologies and/or game methods in varying combinations in order to enrich areas as diverse as:

3 See http://www.thefuntheory.com/piano-staircase. [Accessed 15 January 2014].

4 See http://2d-code.co.uk/qr-code-condom-campaign/. [Accessed 15 January 2014].

5 See http://www.mustafas.de. [Accessed 15 January 2014].

6 See http://www.topshop.com/en/tsuk/category/scvngr-41/home?geoip=noredirect. [Accessed 15 January 2014].

7 See http://www.moonzoo.org. [Accessed 15 January 2014].

8 There are a plethora of these on the Internet. Simply search for 'pissoir goal' or 'uro goal'.

9 This game was created by Sabine Classnitz for her 2012 Masters thesis "Development of an iPad-Game with Multitouch-Capabilities" at the University of Applied Sciences in Berlin.

sporting activities, safe sex, healthy fast food, shopping, exploring the moon, preventing urine mishaps and teaching children about illness and medicine.

One of the most complex examples is the safer sex campaign in Stockholm, which is using

- interactive media and game technologies like
- QR-Code,
- smartphones,
- sensors,
- apps,
- the Web,
- (and condoms!),

combined with game methods including

- having fun with others,
- cooperation,
- concurrency,
- scores,
- role-play and
- making results public.

The campaign is even more impressive because of its integration with classic communication media like posters and handouts, and its incorporation of face-to-face-elements, beds and so on. On the other end of the spectrum, the soccer goal in the public urinal simply uses men's enthusiasm for soccer combined with the joy of shooting to score their 'own goal' and to initiate a shift from spraying to spouting.

Having knowledge of gamification is all well and good, but what in the world has it got to do with business and industry, which – of course – are serious enterprises that somehow seem to exclude having fun and playing games?

3. GAMIFICATION IN CREATIVE INDUSTRIES

The first part of the answer is easy:
Obviously the gaming industry is one of the sectors implied when talking about creative industries. In Germany games have been recognised as cultural assets, or 'Kulturgüter' since 2008 and the G.A.M.E Bundesverband der Computerspielindustrie ('German Games Industry Association') is an integral part of the German cultural advisory board, the 'Kulturrat'.

And don't be fooled – the gaming industry is not one of the smaller ones. In Germany, for instance, video game sales surpassed those of music by a long way in 2008, bringing the gaming industry on a par with the film industry (PwC 2012, p 31). Attentive readers may have picked up on the fact that this is the first time I am mentioning 'video games' in particular, for it is only the non-hardware sector of the games industry that is so strong, with a turnover of more than EUR 2 billion. This sector covers video games for consoles, PC games, online games, games for mobile devices and in-game advertising.
In terms of global statistics we have witnessed annual turnovers of more than USD 19 billion in the gaming industry in 2009 and estimated more than USD 30 billion in 2014. (statista.com 2014)

More important than the figures is the development that gaming has enjoyed over the years: The games industry has experienced more growth than almost any other creative and/or media and entertainment industry in recent years. Average growth for video games in Germany from 2006 to the present has been around 7.9% – much higher than the average for all branches of media and entertainment at 2.8%. Only one sector is experiencing faster

growth: online advertising, at about 9.9%. The forecast for the next few years is equally strong, with video games experiencing growth roughly three times higher than the average rate for the media and entertainment sector as a whole. Even in years of crisis like we had back in 2008 and 2010, the games industry has suffered fewer losses than most other industries.

As a result the share of the market held by the games industry increases every year.

Beyond the gaming industry in a narrow sense, there are additional noteworthy phenomena that emerge from the relationship between games and other creative industries:

- In-game advertising and vice-versa gamification in the marketing and advertising industry;
- Gaming technologies like 3D or augmented reality in architecture, design, sculpturing, dancing, theatre, movies and so on;
- Games and movies: Movies based on games, like WingCommander, and vice-versa games based on movies like Harry Potter, Lord of the Rings or Star Wars;
- Games and TV: Games as spin-offs to TV shows like Who Wants to be a Millionaire? or America's Next Top Model. A slightly more integrated example is the free-to-download online game Ski Challenge, produced by games company BigPoint, which incorporates real ski tournaments in winter, both of which (the game and the tournaments) are promoted by the TV station Pro7 and share some of their sponsors;
- Games and Internet: MMRPGs like EVE online or World of Warcraft, and games on social platforms like Farmville on Facebook;
- Games and apps: Lots of games have spin-offs in the form of an app and lots of apps are designed as small games;
- Game methods as techniques for enhancing creativity, like role-play or alienation;

And the list goes on.

Only at first glance might this diversity of relationships between games and other creative industries seem surprising. Delving a little deeper it must be so because of the intricate bond between creativity and playfulness; the conditions behind creativity are similar to some of the elements of game play. To reiterate Johan Huizinga's words, game play is a:

> free activity standing quite outside 'ordinary' life as being 'not serious' … an activity connected with no material interest … [with its] own proper boundaries of time and space … [and which] promotes the formation of social groupings that tend to surround themselves with secrecy and stress the difference from the common world. (1955, p 37)

Most people would agree that this also constitutes a good description for creativity.
Thus there is clearly a lot of crossover between games and creativity and multiple relationships between the gaming industry and other creative industries. It would be very surprising if this were not the case.

Of course, gamification (as defined above) has more influence and potential than already mentioned for other branches as well. In the next two sections, I will discuss games and gamification respectively, first in the field of teaching and learning, and second in other industries.

4. GAMES AND GAMIFICATION IN THE FIELD OF TEACHING AND LEARNING

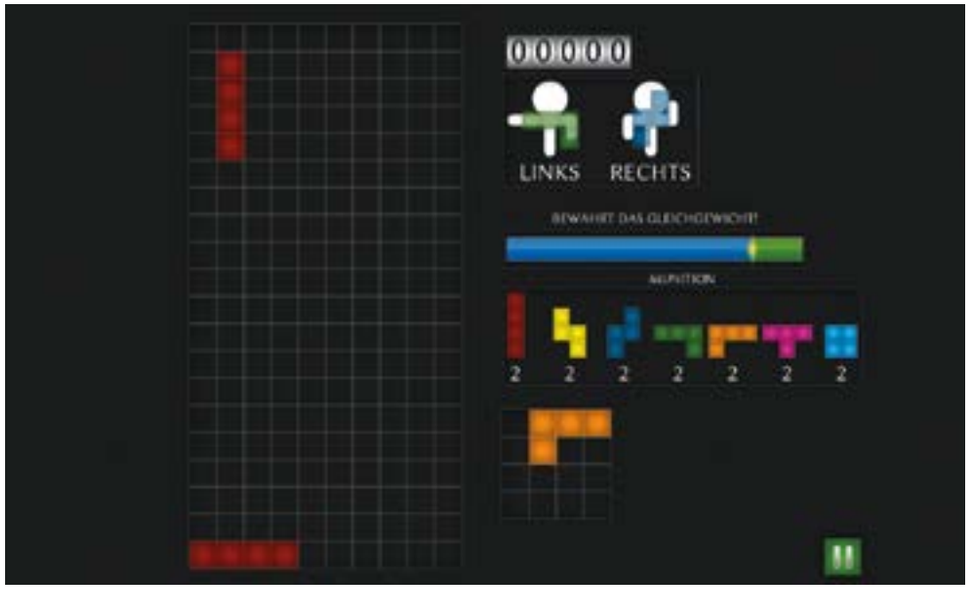
A lot of authors write about 'serious games' – implying the use of games (meant as being somehow 'unserious') to teach or procure earnest topics – while others prefer 'edutainment' – a combination of education and entertainment. And of course there are some relations to e-learning and web-based learning. The UK charity organisation Nesta discussed 'fun and games in education' in a blog post[10] from Oct. 10, 2010.

At University of Applied Sciences in Berlin (a.k.a. HTW Berlin) – especially in the gameslab[11] – a comparatively broad definition of digital game-based learning is applied:

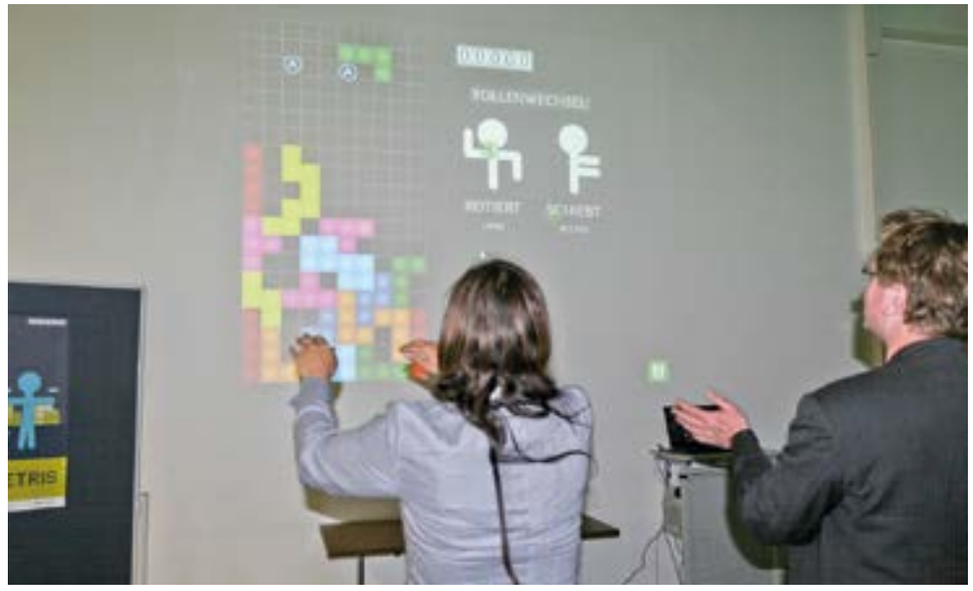
> Digital game based learning is the process of being taught and/or learning via digitally enriched play-/game-like activities or by playing/designing/creating/modifying digital games. (Bodrow, W. et al. 2011)

10 See their blog at http://www.nesta.org.uk/blog/. [Accessed 15 January 2014].

11 The gameslab of the HTW was founded by C. Busch and T. Bremer in 2007 as institution for research and development in the field of digital games.



SREENSHOT OF KINECT TETRIS



TWO PEOPLE LAYING THE TETRIS USING A KINECT AND A BEAMER

IN SHORT, IT COVERS THREE MORE OR LESS DISTINCT SCENARIOS:
1. learning by playing a digital game with or without individual reflection or group discussion.
2. learning by designing, creating or modifying digital games – generating an entertainment or learning experience.
And 3. learning framed by playful interaction with digital media or game components.

Examples for the first scenario in the field of intercultural training are: culture assimilators, tactical language and culture training systems or the Culture Trainer Europe[12]. And you can find many examples for practically every one of those. Helpful for the second scenario are frameworks like Kodu[13] from Microsoft or Sony's 'LittleBigPlanet'[14]. The third scenario counts among the favourites at my research group at HTW Berlin, because it allows us to experiment with various interactive technologies and gaming methods. For example, a team of students programmed a sort of Tetris game, not to be played solo but as part of a duo (either in cooperative or competitive mode); the players control the game with gestures and movements detected by Microsoft's 'Kinect' camera system:

This leads to a special kind of game-based learning called 'embodied' learning; traditionally, learning has focused on providing information and increasing people's knowledge. In a similar vein, common self-monitoring techniques work largely on a passive, cognitive level by feeding back information about us and our environment in the hope that this will improve our self-knowledge and our understanding about what affects our thoughts, feelings, behaviour, body and well-being. However, textual and visual information representations are just one way in which people can engage with themselves via personal and contextual data. Games and interactive media that combine digital elements with interaction and performance in the physical world, either alone

12 A web based training from the German car company Volkswagen. Informations for example at http://lernverbindung.de/downloads/PDF1.pdf. [Accessed 15 January 2014].

13 Microsoft's gaming language 'Kodu is a new visual programming language made specifically for creating games. It is designed to be accessible for children and enjoyable for anyone.' See http://research.microsoft.com/en-us/projects/kodu/. [Accessed 15 January 2014].

14 Wikipedia describes LittleBigPlanet as "a puzzle platform video game series created by Media Molecule and published by Sony Computer Entertainment across multiple PlayStation platforms. The series follows the adventures of Sackboy and has a large emphasis on gameplay rather than being story-driven. All of the games in the series put a strong emphasis on user-generated content.' See http://en.wikipedia.org/wiki/LittleBigPlanet and http://www.littlebigplanet.com/. [Accessed 15 January 2014].

or in collaboration with others, present an alternative way in which people and groups can engage with their personal information. Games can support understanding, reflection and learning in various ways, for instance, by incorporating didactic elements (the traditional approach), by having (lay) people create games, by using games as a mediator in collaborative learning, by producing games that incorporate biofeedback or those that merge information from the environment with digital elements. The body typically only plays an instrumental role, if any, in such learning scenarios. In the context of mental health, however, there is increasing recognition that the body plays an important role in addition to cognitions, emotions and behaviour in maintaining wellbeing or in precipitating mental crises. Indeed, a growing development in psychology and cognitive science has been to emphasise the benefits of an embodied view of cognition, based on the notion that functioning in the world with specific bodily capabilities critically shapes a wide range of thoughts and experiences. This is relevant first because sensing can bring 'hidden' information related to our bodies to our attention and hence create unintended reactions, and second because it suggests that bodily experiences could play a more active and positive role in learning through the monitoring of and reflection on personal and contextual information. One of the key questions in this context is to clarify the most adaptive level of feedback provided by data derived from self-monitoring, sensing and other novel modalities in mental health situations, to harness the great potential of new technologies while avoiding the potential pitfalls of information overload.

GAMES AND INTERACTIVE MEDIA THAT COMBINE DIGITAL ELEMENTS WITH INTERACTION AND PERFORMANCE IN THE PHYSICAL WORLD, EITHER ALONE OR IN COLLABORATION WITH OTHERS, PRESENT AN ALTERNATIVE WAY IN WHICH PEOPLE AND GROUPS CAN ENGAGE WITH THEIR PERSONAL INFORMATION

Although these fields are quite exciting from a research and development point of view and there is a lot of talk and writing about serious games, edutainment, game based learning and so on, it has to be clarified that this is not yet a real market in an economic sense. Maybe there will be a substantial turnover and a normal market with customers and producers in a couple of years. But for the moment it is, at best, a market in its infancy, mostly driven by well-meaning rather than well-designed business models, and often depending on subsidies. From an economic point of view the most interesting examples are brain trainers like Dr Kawashima or similar products. It is left to the reader to judge whether these are good examples of game-based learning or not.

5. GAMES AND GAMIFICATION IN OTHER INDUSTRIES

Even if the end of the last section sounded a little pessimistic, the present and future of applying games and gamification to other industries look very bright indeed:

In a research project from 2007 to 2010, funded by the German Federal Ministry of Education and Research (Bundesministerium für Bildung und Forschung), my team designed a study based on interviews with experts from different branches about the capabilities of game technologies and concepts in non-game industries. The results were as follows[15]:

THE MOST FREQUENTLY MENTIONED COMPONENTS OF GAMES TO BE TRANSFERRED TO OTHER INDUSTRIES:

- Real-time environments (3D engines, game physics and artificial intelligence in particular)
- Network-based interaction (community systems and multi-user environments in particular)
- User interfaces
- Gameplay concepts

POTENTIAL SALES MARKETS IDENTIFIED:

- Architecture, urban planning and logistics
- Sensor technology, engineering and the automation industry
- Health and fitness
- Education and research
- Museums and tourism
- Public relations and advertising
- Film and TV production

More ideas can be found by watching an inspiring 30-minute presentation by Jesse Schell, professor at Carnegie Mellon University's Entertainment Technology Center from 2010. Schell ends with a sort of utopia – some may say horror scenario – of a world where all parts of our everyday life are pervaded by gamification elements: from our sleep, to waking up, to teeth

15 The final report of the research project is entitled "Realitätsnähe und Symbolische Interaction in Computerspielen und Online-Games" ('Reality concepts and symbolic interaction in digital games'). (Busch, 2010, p. 47).

brushing, to having breakfast, to going to work, to being at work, to leisure time and to educating our children.[16]

MY CURRENT PERSONAL FAVOURITES ARE:

- 3D technology in manufacturing, the automobile industry and process engineering
- The real-time interaction between crowds of people in all kinds of domains where global collaboration is challenged
- Scoring and a game-like balance of competition and cooperation in healthcare, customer relationship management, or coupon systems and the insurance business
- Augmented reality technology in factories, traffic or the space industry.

But it's not a question of personal favourites: From 2008 on, the German automotive industry, for example, co-financed the project Avilus in cooperation with the German Federal Ministry of Education and Research for virtual reality, augmented reality, game-based learning and other game-related technologies in the processes of vehicle production. Avilus was one of three compound projects in the field of virtual reality funded by the ministry with about 39 million EUR.[17] In the last decade the German car company Volkswagen AG has carried out its own projects and applications for a virtual automobile repair and trading station (virtuelles Autohaus), in-game advertising/product placement in games like Need for Speed or World Racing, serious gaming about mechatronics in the Gatscar[18] game, augmented reality and 3D technology in car design and production – and of course the nice gamification example from the beginning of this article.

So now the question is no longer 'if' it is possible to apply game technologies and methods in the automotive industry and others, but rather one of 'how' and 'when' or 'in what dimensions'.

16 Available at http://www.g4tv.com/videos/44277/dice-2010-design-outside-the-box-presentation. [Accessed 15 January 2014].

17 Informations for example online at http://www.bmbf.de/press/2323.php and http://www.uni-koblenz-landau.de/koblenz/fb4/institute/icv/agmueller/projects/avilus_o/avilus [Accessed 15 January 2014].

18 A project initiated in cooperation between Volkswagen AG and my research group at the University of Applied Sciences Berlin.

NEVERTHELESS THE SUCCESS OF GAMIFICATION WILL NOT BE AN EASY RUN, BECAUSE THERE ARE SOME SERIOUS BARRIERS:

- From the perspective of gaming or game-related companies, it is rarely the case that they will have rational reasons to taking the risk of entering non-gaming markets, as most gaming markets are growing continuously and already offer a lot of profitable opportunities.
- From the perspective of non-gaming industries, there may be even greater barriers, the first of which is surely the prejudice that gaming is somehow the opposite of earning an honest living and doing business; for most people gaming is related to free time and feels too leisurely to be of use to the 'hard stuff' like producing cars, running a factory, selling financial services and so on. A second kind of barrier can be seen in the negative image attached to some game genres like so-called 'violent video games' or the fear of people spending too much time gaming, and game addiction.
- And – last but not least – the gaming and non-gaming industries know little about each other; most people working in the gaming industry or related branches will have made a conscious decision against entering a so-felt 'serious' or 'boring' industry and vice-versa.

SO, WHAT TO DO?

The most successful strategy might be to wait rather than try to force anything. As with anything else, it's normally just a question of time until some person or company sniffs out new business opportunities. Even if the first

attempt fails, the second or third will probably come through and then others from different markets also willing to participate will soon follow. Having crises in the game industry – of which there have certainly been some in recent decades and of which there will undoubtedly be more – at least propels the people working for our games companies to develop new ideas about how to use their know-how in other branches, for example.

A less liberal market strategy might be to bring together open-minded people and experts from the gaming sector and other industries, just to talk, look and get a feeling for one another, which should enable ideas to flourish. At the HTW Berlin we will start a project based on this idea in 2014.

My personal prediction is another one altogether: The technologies and concepts coming out of the field of digital gaming are so strong and offer so many possibilities that they will eventually diffuse and establish themselves in other sectors of life and industry, mostly without the realisation that they were made for gaming. The aim is to develop well-functioning and convincing prototypes that can be embedded in profit-generating or cost-reducing business environments.

6. CONCLUSION

In 1983 Theodore Levitt wrote in a later famous article in the Harvard Business Review: 'The globalization of markets is at hand.' Quite a curious thesis for a time when the world was divided into two opposing political blocks, China and India were negotiable as part of the global market and the internet was a pipe dream of some crazy nerds.
Another impressive success story is that of 'Web 2.0', presented at a conference of the same name in October 2004 and explained in the wide-spread article 'What is Web 2.0?' written by Tim O'Reilly[19].

Both articles described their topic in a clear and convincing way and made it explicit that a sort of breaking point had been reached where an important phenomenon was about to mature and change the world dramatically.

19 Available online at O'Reilly, Tim (2005), What is Web 2.0? Design Patterns and Business Models for the Next Generation of Software. Available online at: http://www.oreilly.de/artikel/web20.html. [Accessed 15 January 2014].

I don't think gamification is as important and world-changing as globalisation or Web 2.0, but there is still good reason to believe that gamification is at hand, too ...

However, as ironic as life often is, this phenomenon's success will not rest upon its name – which may actually be more of a hindrance than a help – but rather on its underlying technologies and concepts.

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THE BOOKSPRINT: A REFLECTION ON SUCCESS FACTORS AND CHALLENGES

NOÉMIE CAUSSE

We think the result of the booksprint is a great success, although we were confronted with problems that we could not have predicted. As we assume that there will be repetitions of our "virtual" booksprint, we would like to detail some of the problems we encountered and which we think need special attention.

BRIEFING AUTHORS BEFORE THE PROCESSS:

Care should be taken to ensuring that all the authors are briefed in a similar way. Aside from defining the content of the topic, the goals and standards (length of contribution, citation conventions etc.) need to be communicated clearly to the authors. A code of conduct with guidelines which can be referred to and adapted as necessary during the project would probably be helpful. The authors pointed out that stricter rules should be drawn up and applied, and that infringement against them should result, as a last resort, in exclusion from the process. Regular participation in all scheduled meetings is particularly important if the process is to run smoothly and productively, as is consistent work on the texts throughout the process.

FACE-TO-FACE MEETINGS:

It became clear that face-to-face meetings were extremely important for the authors to get to know each other properly. Virtual meetings were not seen as sufficient, particularly when the technical circumstances did not allow genuine video conferencing. We believe that a booksprint should involve at least three face-to-face meetings; at the beginning, in the middle and towards the end of the process. A half-day writing workshop was suggested for immediately after the kick-off meeting where the first, rough plan is drafted for the booksprint. The authors can then find out about each others' writing style and speed, and may be able to identify problems before they become acute, and so avoid or prepare for them. A similar pace of work is what permits the crucial interlinking between the chapters, as overlaps in content and cross-references are continually being identified even as the texts are being produced.

VIRTUAL MEETINGS:

A) TECHNOLOGY:

It is important to ensure that the video equipment has the right functionality and that it is available to all the participants. A simple audio link is not sufficient for a booksprint; video images with sufficient resolution are necessary as well as audio. Technical faults are extremely disruptive to the work process and severely dampen motivation; the system used should be chosen accordingly to minimize these risks.

The same applies to the system for sharing documents online. Certain Google products are available only to people with a Googlemail account, for instance. These technical aspects need to be thought about more carefully for future booksprints and adaptations made as necessary.

B) STRUCTURE AND REALIZATION:

Structuring the meetings is one of the most important tasks for the facilitators. Attention should be paid to ensuring that each meeting focuses primarily on the new passages in each chapter and that time plans are strictly observed. A few minutes of small talk at the beginning of each session are nonetheless important as a "soft element" which can at least partly compensate for the loss of getting to know and living with new people, such important social components in a conventional booksprint.

Although a booksprint is an open process, the meetings must nonetheless be carefully controlled without allowing the control to stifle potential initiatives. This demands great sensitivity on the part of whoever is guiding the meeting. It is an advantage if the moderator(s) know something of the topic and can be sparring partners for the authors and can contribute questions and comments of their own. In that respect, the quality of the moderator(s) is a major contributory factor to the success of a virtual booksprint.

SCHEDULING:

Scheduling is a major aspect contributing to the success of a booksprint, and attention should be given to it in advance, especially by the authors. The closing deadline(s) must be understood as binding and must always be kept in mind by all authors so that the cooperative work can be concluded together at the same time. This in turn requires that the authors rigidly structure their own work. Aside from writing their own texts, which also includes incorporating comments made by other authors, the participants must be aware that preparing and taking part in the virtual meetings is very time-consuming (e.g. reading all of the (new) passages in all of the texts).

FINALLY, there remains the question of whether a virtual booksprint can replace a conventional "physical" one. Our answer is a clear yes. We have seen that it can produce a first-class result. However, we feel that this kind of booksprint needs even stricter structuring, more careful and clearer communication and even more precise supervision of each step in the process by the moderators than a conventional booksprint, where new developments can be taken into account at any time.

Although this booksprint was virtual in nature, a sense of community did nonetheless develop between the authors, and so it was a tremendous experience for all involved, despite the challenges it entailed. The participants feel they profited personally and professionally from the booksprint as everybody discovered something about new or unfamiliar subjects, had a reason to look carefully again at their own work and was able to make new contacts that may be useful in the future.

IN PLACE OF A SUMMARY: FUTURE CHALLENGES FACING (CREATIVE) INDUSTRY DEVELOPMENT

NOÉMIE CAUSSE
JOSEPHINE HAGE

This Creative Sprint is the expression of a discussion about the creative industries as drivers of growth and innovation in Europe. A large number of instruments supporting the creative industries have been tested in the last ten years, structures have been set up and are now consolidating themselves. Nonetheless, there are very different approaches to providing support across Europe, and dozens of European projects have contributed to exchanging best practices, networking stakeholders and raising awareness of creative industries[1]. At a time when creative industries are being ascribed an important role in bringing intelligent, sustainable and integrative growth, Creative Sprint looks at the future raison d'être of creative industries support and its implications for other industries. In summary, four main trends are sketched out based on the chapters here in Creative Sprint.

1. INTERNATIONALIZATION

The fragmented structure of cultural and creative industries means that a large number of freelancers and businesses operate only in local and regional markets, which in turn limits their opportunities for growth[2]. We consider that insufficient attention has been given to this in studies on cultural and creative industries carried out until now. Here, Giorgia Boldrini details the steps taken by the city of Bologna to support artists and creative people in setting up international networks, highlighting the role of intermediary network managers in finding suitable internationalization strategies to take

1 See e.g. the INTERREG project "Capitalisation" Creative Industries, which evaluates the results of creative industries-related INTERREG projects to date: http://www.interreg4c.eu/good-practices/capitalisation/creative-industries/.

2 See Bundesministerium für Wirtschaft und Technologie, 2011. Monitoring zu ausgewählten wirtschaftlichen Eckdaten der Kultur- und Kreativwirtschaft 2011, Langfassung, Berlin, p. 21. Available at: <http://www.kultur-kreativ-wirtschaft.de/Dateien/KuK/PDF/monitoring-zu-ausgewaehlten-wirtschaftlichen-eckdaten-der-kultur-und-kreativwirtschaft-2011-langfassung,property=pdf,bereich=kuk,sprache=de,rwb=true.pdf> [Accessed 20 February 2014].

advantage of the international market for cultural and creative goods and services[3]. She also says that the protection and exploitation of copyright is becoming increasingly important.

A detailed analysis has already been carried out on the international dimension of supporting creative industries in the Netherlands. This also showed, however, that only relatively few creative industry organisations are actively included in export trade development schemes[4]. In addition, it transpired that business development agencies have little experience with internationalization strategies, particularly in view of the fact that the individual markets present very different challenges. The result was that a fund[5] was created in the Netherlands in 2013 to actively support creative industries to break into new international markets. The experience gathered in the process can provide valuable hints on how to shape programs supporting internationalization.

Cluster structures involving creative industries in Europe are generally only a few years old and have concentrated primarily on networking among members and building a profile to raise awareness of the industries in the regions and among other industries. On the basis of our work and observations in the scene in Europe, we believe that formats which foreground international networking and the development of international markets will become increasingly important for creative industries. The large numbers of freelancers and shortage of capital among small and very small enterprises operating in the creative industries means that instruments supporting internationalization will need to take a relatively long-term view.

Different "speeds" can be seen in the way the member states of the European Union are reacting to increase export rates for creative goods and

3 For an overview of international trade in creative goods and services, see Creative Economy Report 2008, 2010 und 2013. [online] Available at <http://www.unesco.org/new/en/culture/themes/creativity/creative-economy-report-2013-special-edition/> [Accessed 18 February 2014].

4 Aalbers, R., Mulder, J. and Poort, J., 2005. International opportunities for the creative industries. Report commissioned by the Ministry of Economics Affairs, Agency for international Business and Cooperation (EVD), Amsterdam. [online] Available at: <http://www. seo.nl/uploads/media/821_International_opportunities_for_the_creative_industries.pdf< [Accessed 10 February 2014].

5 See "Creative Industries Fonds NL to implement the Creative industries Internationalization Programme 2013-2016", http://stimuleringsfonds.nl/en/internationalization/.

services[6]. The Scandinavian countries have shown how a branding campaign (particularly for design) rooted in regional policy can bear fruit beyond national borders.

2. SPILLOVER

A large number of local, regional and national reports have described creative industries in Europe in quantitative and qualitative terms. We see these reports primarily as justifications for (business) policy action which have contributed to the development of a wide range of support instruments which take the specific economy of the creative industries[7] into account. The first few years of support for the industries were dominated by consulting and networking projects motivated by regional and city development development concerns.

Now that infrastructures supporting the creative industries have developed and consolidated around Europe, we (and others) are interested to see how they will develop, not least in the light of the beginning of the new EU funding period and political initiatives like the Innovation Union[8]. This interest infuses the chapters in this Creative Sprint, regardless of whether it is from the public point of view (Giorgia Boldrini), as a challenge to institutes of education and stakeholders themselves (Steinar Valade-Amland), as a plea in favour of collaborative innovation processes (Emma Estborn) or as call for creative industry techniques to be applied to other content and broader social challenges (Carsten Busch). Finally, broadening support for creative industry is seen as an important way of leveraging innovation processes in other industries (Carsten Becker).

Discussions during the barcamp and throughout the project confirmed our opinion that this development shows that business development is moving away from being an administering (public) funding and towards taking a central role as an active agent brokering contacts between different industries and assisting in networking.

6 See Staines, J. and Mercer, C., 2013. Mapping of Cultural and Creative Industry Export and Internationalisation Strategies in EU Member States, European Expert Network on Culture Report. [online] Available at: <http://www.eenc.info/wp-content/uploads/2013/04/JStaines-CMercer-Mapping-CCI-Export-Strategies-Feb-2013.pdf< [Accessed 10 February 2014].

7 Vgl. Caves, R., 2000. Creative Industries. Contracts between Art and Commerce. Cambridge, MA: Harvard University Press.

8 http://ec.europa.eu/research/innovation-union/index_en.cfm.

3. IDENTITY / STAKEHOLDERS' ROLE AWARENESS:

Another important topic that the authors examine from various perspectives is the topic of identity and role awareness amongst people involved in the cultural and creative industries. The dynamism in the industries and the constant pattern of change in relationships with other markets forces the "affected" to constantly redefine themselves. This aspect came up frequently in our analyses of the Creative Capital Conference and was also raised many times by stakeholders themselves in workshops and discussion groups.

Artists and creative people cannot expect the state or others to pay for their upkeep and subsidize their creative activities to such a degree that they can live from it. As Valade-Amsland writes, only very few people manage to become famous artists or renowned architects or star musicians – most artists and creatives have to earn their living on the market with their art and/or creative work. The financial crisis, growing unemployment in many parts of Europa and cuts in culture spending mean that artists and creatives are having to develop entrepreneurial spirit. Giorgia Boldrini said in conversation: "Before, it was difficult to find a job in the cultural sector in Italy. Now, it is impossible." The why a change in self-image – from the 'creator' to the 'creative' [9] – is essential if creative work is not to be devalued, and if creative and artistic products are to be exploited effectively to generate income.

Many of the interview and workshops we carried out during the project showed that an artist's reputation "in the scene" depends primarily on original and non-commercial work. Based on this observation, it seems sadly that self-marketing by artists and creative people or collaboration with business is still seen as slightly dirty.

To counter that, we argue that the full potential of creative ideas can be fully exploited and graduates from creative and artistic programs can make a living from their creativity only if there is a process of radical reform in creative education. Art colleges and other educational establishments focusing on creative disciplines are in the best position to give people involved in the cultural and creative industries entrepreneurial and management skills and to prepare their students for the challenges that a career as a freelancer brings. In Denmark, for instance, CAKi[10] is an entrepreneurship advice service that is open to all students of all the art colleges in Copenhagen. Berlin has the International Summer School of Creative Entrepreneurship (ISSCE) organized by Berlin Career College at UdK[11].

We believe that it is only through such programs and instruments that creative people can be freed from the subsidy trap. Valade-Amland writes that creatives and artists must be more aware of their (market) potential, must be more confident, set up their own lobby and campaign for their interests if they want to be noticed and taken seriously[12]. The interest groups set up by the music[13], film[14] and design[15] industries show one approach that other sections of the creative industries could take[16].

4. OLD STRUCTURES VS. NEW BEHAVIOURS

The slogan "old structures versus now behaviors" runs through the Creative Sprint like a thread linking the first with the last chapter. What this means is the fact that the old linear structures in the support landscape, labor and social policy, administration, education and training no longer reflect or can

9 See chapter by Giorgia Boldrini.

10 http://caki.dk/english/ [Accessed 1 February 2014].

11 http://www.udk-berlin.de/sites/sommerkurse/content/index_eng.html [Accessed 1 February 2014].

12 See chapter by Steinar Valade-Amland: "Thus, this is above all a plea to design practitioners and their allies to get their act together and build a comprehensive and indisputable business case for the future of their own profession, and then to go to the same lengths and use the same mechanisms to be heard in parliaments and ministries like any other professional community.".

13 See for example http://www.initiative-musik.de und http://www.musikindustrie.de [Accessed 1 February 2014].

14 A number of associations exist in the film industry covering the various specializations, e.g, for producers (http://www.filmproduzentenverband.de), authors (http://www.bdfa.de), actors (http://www.bffs.de) and many more. [Accessed 1 February 2014].

15 See for example https://www.agd.de und http://www.bdg-designer.de [Accessed 1 February 2014].

16 For information on interest/pressure groups on all 11 cultural and creative industries see http://www.kultur-kreativ-wirtschaft.de/KuK/Navigation/kultur-kreativwirtschaft.html [Accessed 1 February 2014].

accommodate the way a growing number of people choose to live and work, and in fact even prevent or damage them. The result is that a vast potential for innovation is lost. [17]

As noted in the chapter "Transeuropa Express: making a booksprint work across national borders," we are currently in a period of change: advances in communication technology, globalization and the economic crisis are changing society in such a way that more collaborative methods are becoming possible and even necessary. It has been known since Friebe and Lobo[18] at the latest that new, more flexible and more mobile forms of living and working are establishing themselves. Employees and freelancers are paying more and more attention to a healthy work-life balance, are choosing the pursuit of their own visions over the security of a 9-to-5 job with benefits; they are globally networked, work in trains, from home or in co-working spaces because they are not rooted in one place but still like to work with other inspirational people; they speak foreign languages, travel the world and are at home on the Internet and refuse to be hemmed in by real or virtual boundaries. This may sound like science fiction to some, but we agree with Emma Estborn when she predicts that these changes and practices will find their way into other industries. As all of our authors note, this means a change of mindset on all levels coupled with the creation and recognition of and fair payment for flexible working practices that take creative careers into account[19].

We are facing more and more challenges, some of which are very complex. Demographic change, widespread unemployment in many parts of Europe, new and old environmental issues etc. If we stick to conventional behavior

17 See Arndt, O., Kimpeler, S. et al., 2012. Die Kultur- und Kreativwirtschaft in der gesamtwirtschaftlichen Wertschöpfungskette - Wirkungsketten, Innovationkraft, Potenziale, Studie im Auftrag des Bundesministeriums für Wirtschaft und Technologie. Available at http://www.kultur-kreativ-wirtschaft.de/Dateien/KuK/PDF/die-kultur-und-kreativwirtschaft-in-der-gesamtwirtschaftlichen-wertschoepfungskette-wirkungsketten-innovationskraft-potentiale-endbericht,property=pdf,bereich=kuk,sprache=de,rwb=true.pdf [Accessed 18 February 2014].

18 Friebe, H. and Lobo, S., 2006. Wir nennen es Arbeit. München: Wilhelm Heyne Verlag.

19 See chapter by Steinar Valade-Amland: "Retaining this privilege will demand a radical change in how we educate designers, a close look at both labour market legislation in many European countries and at how the design community organises itself, new ways of talking about, promoting and supporting design, and a much less dogmatic approach to what being a designer means.".

patterns when dealing with these problems, we won't progress very far before we find ourselves stuck in unproductivity[20]. Instead, what is needed is collaboration between specialists from various disciplines. To support cultural and creative industries, a cross-sector strategy is required[21]. The commercial exploitation of creativity is a cross-disciplinary field that is at home in both the public and the private sector and has interfaces with many other industries. Tourism and regional or city development are just three of the obvious examples, just think of cultural tourism or the establishing of cultural and creative centers which revive inner city areas or even whole regions as was the case with Media Evolution City[22] in Malmö. Collaboration with cultural and creative industries can also bring benefits to the medical, mobility and logistics industries and lead to innovations, as Carsten Busch describes in his chapter.

We believe that the full (innovation) potential of the cultural and creative industries can be better exploited if these kinds of contacts are encouraged as early as possible. Some institutes of higher education are already investing in interdisciplinary working groups, such as the Bauhaus University in Weimar with its prototyping seminar[23] which is run by the start-up academy neudeli. A further example of fruitful cooperation between research, academia, industry and creative industries is the Medea research and prototyping laboratory at Malmö; students and professors from the widest range of subjects can work there on prototypes for e.g. the manufacturing industry, but they can also develop artistic and social projects which combine art and technology[24].

Just as creatives need to rethink their identity and roles, the public sector also needs to rethink its role. Giorgia Boldrini illustrates this approach very clearly in her description of developments in the city administration of

20 See chapter by Emma Estborn: "It's when we are facing complex problems, however, that co-created solutions are necessary. If we continue to apply the same type of solution in these cases, we tend to get the same results.".

21 See chapter by Emma Estborn: "In the public sector, working with CCI development structures has made it very clear that this industry requires cross-sector collaboration in order to meet its full needs.".

22 http://www.mediaevolutioncity.se [Accessed 1 February 2014].

23 https://www.uni-weimar.de/de/medien/institute/neudeli/lehre/prototypenseminar/ [Accessed 1 February 2014].

24 See http://medea.mah.se/projects/ und http://medea.mah.se/category/living-labs/ [Accessed 1 February 2014].

Bologna. We share the opinion that – in Bologna and elsewhere – the members of staff in public support institutions must stop being administrators and move towards being facilitators, networkers and bridge builders. This requires specific training, of course, together with industry-specific information. The "creative agencies" suggested by Boldrini could be one possibility here as they include all the parties involved and allow all them to meet as equals.
One example of where this idea has been put into practice successfully is the Media Evolution City[25] in Malmö that was mentioned earlier. In this case, the future tenants were involved right at the planning and realization stages and so were not just tenants but co-developers. The result is an organic sense of responsibility and identity among the people who work there, a stronger networking awareness and greater "inter-pollination" across the sectors represented by the tenants.

Another example is the game "Nordjylland på spil"[26], which was developed on behalf of the regional administration in North Jutland in Denmark to increase interest among the population, and particularly young people, for regional development and to get the population more involved. Instead of simply delivering a finished solution, the company commissioned by the administration[27] developed a game with an open end that included both the administration itself and schools in the region by using social media tools and other media. Although the initial reaction was defensive on both sides, the process allowed all parties to meet as equals, the local population to be networked and something new to be created. In the private sector, cooperation between freelancers and businesses in cultural and creative industries and companies in other industries requires a strategic approach such as is often seen in design strategies adopted by larger companies, for instance Braun or Apple. In Thuringia, the Thüringer Agentur für die Kreativwirtschaft[28] has been running a project called KMU Kreativ[29] to try to interest small and medium-sized enterprises (KMUs in German) in cooperation with creative industries and integrating creative products into their work process. This work has shown, however, that smaller companies in particular

25 http://www.mediaevolutioncity.se [Accessed 1 February 2014].

26 http://www.nordjyllandpaaspil.rn.dk/ [Accessed 1 February 2014].

27 http://jkinnovation.dk [Accessed 1 February 2014].

28 http://www.thueringen-kreativ.de [Accessed 1 February 2014].

29 http://www.kmu-kreativ.de [Accessed 1 February 2014].

find it very difficult to realize such changes. As a result, we think it is important to give more emphasis to programs which offer specialized support, like the Design Transfer Bonus program offered by the city of Berlin's department for economics, technology and women, and currently under review for enlargement and improvement.[30]

What we can see is certainly needed in every collaboration – whether it is between creative people, between creative businesses and the public sector, or between creative businesses and other private companies – is better, more open and honest communication. This is the only way that supporting institutes and traditional companies can understand the value that creative products can add. This kind of communication can also help creative people improve their management and business skills, which will help them lose the reputation of being risky businesses and establish themselves as drivers of innovation as Carsten Becker describes them in his chapter. Innovative business models that do not have a technical aspect are currently often not recognized as such, which bars the way to commercial success, says Becker.

Despite the fact that political decision makers, administrators and business people have been occupied with the topic for many years, the development of the creative industries is currently standing at the beginning of a process of major change. As Giorgia Boldrini writes in her chapter, the EU funding period 2014-2020 could be used to turn newly developed, unconventionally, interdisciplinary and collaborative models into reality. The potential for growth and innovation in the cultural and creative industries has been demonstrated often and conclusively enough, and in some cases it has already been shown more than clearly in economic statistics[31].

30 http://www.designtransferbonus.de/. [Accessed 1 February 2014].

31 For the German context, see the monitoring reports from the German governments initiative on the cultural and creative industries, mort recently "Monitoring zu ausgewählten wirtschaftlichen Eckdaten der Kultur- und Kreativwirtschaft 2012", issued by BMWi (Federal Ministry for Economics and Energy), Berlin 2014. [online] Available at: http://www.kultur-kreativ- wirtschaft.de/KuK/Redaktion/PDF/monitoring-wirtschaftliche-eckdaten-kuk-2012,prop erty=pdf,bereich=kuk,sprache=de,rwb=true.pdf and Department for Culture, Media and Sport, 2014. Creative Industries Economic Estimates January 2014, London. [online] Available at: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/271008/ Creative_Industries_Economic_Estimates_-_January_2014.pdf [Accessed 18 February 2014].

IN THE LIGHT OF THE MAPPING, NETWORKING AND CONSULTING AS WELL AS THE CITY AND REGIONAL DEVELOPMENT EFFORTS THAT HAS BEEN SEEN IN CONNECTION WITH CREATIVE INDUSTRIES IN RECENT YEARS, AND THEIR INCREASING IMPORTANCE WITHIN THE OVERALL EUROPEAN INNOVATION AGENDA, CREATIVE SPRINT IS AN ATTEMPT TO BRING TOGETHER A NUMBER OF DIMENSIONS IN CREATIVE INDUSTRIES SUPPORT.
CREATIVE SPRINT IS AN EXERCISE IN COLLABORATIVE WRITING. FIVE AUTHORS WITH DIFFERENT BACKGROUNDS IN SWEDEN, ITALY, DENMARK AND GERMANY PRODUCED THEIR CHAPTERS OVER SEVEN WEEKS, DURING WHICH TIME THEY WERE ENGAGED IN CONTINUOUS DIALOGUE ON THE PROGRESS OF THEIR CONTRIBUTIONS:

PROF. DR. CARSTEN BECKER DISCUSSES THE DUAL ROLE OF CREATIVE INDUSTRIES AS BOTH INNOVATOR AND INNOVATION DRIVER FOR OTHER SECTORS OF THE ECONOMY.
EMMA ESTBORN DEVELOPS A PLEA FOR MORE COLLABORATION ACROSS ALL FIELDS, DISCIPLINES AND COUNTRIES, AND DEMONSTRATES HOW WE CAN USE DIGITAL MEDIA TO EXPLOIT OUR COLLABORATIVE POTENTIAL FOR INNOVATION.
STEINAR VALADE-AMLAND ANALYZES THE EVOLUTION OF DESIGN AS A SMART WAY OF SOLVING PROBLEMS AND IDENTIFIES SEVERAL MEASURES TO IMPROVE THE DESIGN SUPPORT SYSTEM.
GIORGIA BOLDRINI HIGHLIGHTS THE CHANGING ROLE OF CULTURAL AND CREATIVE PROFESSIONALS, AND THE RESULTING NEED TO INTRODUCE INNOVATION INTO THE PUBLIC SUPPORT SYSTEM.
PROF. DR.-ING. CARSTEN BUSCH LEADS US INTO THE WORLD OF GAMIFICATION AND EXPLORES THE ORIGINS AND POTENTIALS OF THIS RESEARCH AND FUTURE BUSINESS FIELD.

WITH CONTRIBUTIONS FROM THE CREATIVE INDUSTRIES RESEARCHERS NOÉMIE CAUSSE AND JOSEPHINE HAGE:
AN INTRODUCTION TO THE BOOKSPRINT FORMAT BY NOÉMIE CAUSSE, HIGHLIGHTING ITS APPLICABILITY, KEY FEATURES AND CHALLENGES IN A SEMI-VIRTUAL AND TRANSNATIONAL CONTEXT, AND A REFLECTION ON ITS ACTUAL IMPLEMENTATION.
A DISCUSSION BY NOÉMIE CAUSSE AND JOSEPHINE HAGE SUMMARIZING THE MAIN EMERGING HYPOTHESES AND LEADS FOR THE FUTURE OF CREATIVE INDUSTRIES SUPPORT, BASED ON THE POSITIONS DEVELOPED BY THE AUTHORS.