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Creative Economy and Beyond (CEB) conference  
September 9-10, 2009  
Helsinki, Finland

## SUMMARY of the KEYNOTE PRESENTATIONS

**Wednesday September 9, 2009**

### **SESSION 1: CREATIVE ECONOMY and BEYOND**

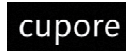
#### ***Reality in Translation: Art Transforming Possibility into Reality***

**Nancy Adler, CA**

Professor Adler's presentation started with a brief glance at the crises we are facing today. Adler brought in mind the financial, poverty, health, education, peace and environmental crises. Adler concluded this introduction to her presentation by stating there are no local problems, but only world's problems. The way to face these problems is to collaborate and use our creativity like never before.

In today's global society power has increasingly shifted from the governmental to the private sector. Thus especially businesses are in a key role to become co-creators of society's welfare. According to Adler the creative economy is extreme creativity combined with huge market potential to solve problems worthy of solving, solutions worthy of our humanity.

Adler brought in mind the important work of Albert Einstein, and his statement that we cannot solve a problem in its original scale. Also we need to see the world in a new way, and this is a skill that most artists possess. What is obvious is that the 20<sup>th</sup> century management skills are incapable of solving the problems mentioned above. Adler presented that there are three things that a good business leader and an artistic leader have in common. Firstly, courage to see and face the reality as it is even if other people refuse to see it. Secondly, courage to envision, to see possibility when other people do not, and third, courage to inspire people to move from the current reality back to possibility.



## SESSION 2: THIS BUSINESS of INNOVATION

### *SenseMaking for ChangeMaking* GK VanPatter, US

GK VanPatter, a cofounder of the NextDesign Leadership Institute and of the visual thinking innovation consultancy Humantific gave a keynote speech about “SenseMaking for ChangeMaking”. His presentation was highly visual, in line with the Humantific way of action. First of all VanPatter talked about the changes at workplaces. Today we live in a world where education is very much divided into specific disciplines. After graduating people are supposed to interact and solve problems in cross disciplinary workplaces. It might sometimes be hard to succeed in this since most of the disciplines have their own way of doing things. What Humantific does is it tries to make people in the cross disciplinary teams to understand how the team works and how it can solve problems together. Humantific gives the team tools and a mutual language by using visual models. When a team understands itself and has a way of communicating despite the different disciplinary backgrounds of the members, SenseMaking is made and this is what is needed to have a possibility of ChangeMaking in a productive way.

### *Evolving Nature of Innovation: Experiential Service Design* Chris Voss, UK

Professor Chris Voss started his presentation by stating there is a lot of innovative service design in today’s world. Voss gave examples of companies using innovative service design, such as Virgin Atlantic Airlines and Yo! Sushi - restaurant chain. So what is it that we can learn from successful innovators of experiential service? Voss conducted 17 case studies eight of which were made in agencies and consultancies and the rest in innovative experiential service providers. Voss presented six principles common to most of the successful innovators of experiential service design companies:

- 1) Design the perspective of the customer journey and its associated touch points
- 2) Conduct sensory design
- 3) Require front line staff to engage with customers
- 4) Pay attention to the sequence and structure of events
- 5) Manage the presence of fellow customers
- 6) Closely couple back stage employees and front stage experiences



The innovation process in the case organizations was studied. Firstly all of the studied companies used tools which focus on the experiential and emotional aspects of the service delivery. Such methods are storytelling, using metaphors or prototyping. Secondly the innovation process in the studied companies was in some cases systematic and in some flexible, both being as effective. The third finding of the study was that market research requires both empathic and ethnographic approaches. This means understanding customer's emotions and understanding the customer's way of living. As a last finding Voss stated that innovation requires a broad base for creativity, since ideas can come from anywhere in the organization.

### **SESSION 3B: LOCAL and REGIONAL ACTIONS**

#### ***Can Social Media Raise Participation in Culture?***

**Jarmo Röksä, FI**

Project Manager Jarmo Röksä of the Turku 2011 Foundation gave a presentation about social media. He presented the European Capital of Culture Turku 2011 project and the social media tools used to promote and support it. He clarified the concept of social media as an open communication media, which enables two-way communication. For example Facebook and Twitter are social media channels. According to Röksä social media also empowers people by encouraging them to participate. Contrary to what people may think Röksä clarified that there has been an exponential rise in adult participation of social media, so it is not only meant for the youngsters anymore. Röksä also gave hints to organisations that are interested in applying social media. First of all an organisation should consider what social media to use that is in accordance with its strategy. Then the organization should establish its presence and expand its reach. After that the organization has to nurture relationships and properly maintain presence in the social media. Röksä continued by giving reasons why to participate in social media. One key point was the importance of word of mouth. Who wouldn't be interested in reading peoples reviews on the hotel you are planning to stay in?

Social media has given many organizations a lot of attention, and it has become a place for the company to do research and marketing. The European Capital of culture 2011 Turku will apply social media in an open source and will strive to bring social media into a cultural community.



***Postindustrial Facelifts – Creative Industries and their Development in Northern Cities***  
**Petri Sirviö, FI**

First of all Petri Sirviö, Project Manager for the Oulu 15 platform, presented the core idea of the project and general information about the Oulu region. The platform's main objective is culture based urban development of the region. According to Sirviö, the city is facing challenges of combining urban politics, cultural politics and business development. The challenges in urban politics are adding culture into a technological city, refreshing the image of the city, strive for better communication and well designed logistics and a balanced development. The main challenges of cultural politics are to get state or municipal support and to emphasize cultural events, such as theatre and opera.

The answer Sirviö is looking for is how to create a win-win situation. His own answer is that instead of having factories in the city the city could see itself as a factory. Since the Oulu region economy is split into mosaic it's important to find bonds across the brands. The Oulu 15 platform concentrates in creating a creative hub in the Oulu region.

***Creative Metropolises – Beyond the Policies in Support of Creative Industries***  
**Dieter Hasselbach, DE**

Professor and Consultant of the Creative Metropolises Project, Dieter Hasselbach first presented the Creative Metropolises project where 11 cities – Amsterdam, Barcelona, Berlin, Birmingham, Helsinki, Oslo, Riga, Stockholm, Tallinn, Vilnius and Warsaw – join their strengths to exchange best practices. The three year project will end in September 2011 with the aim of efficient public support system for creative industries.

Hasselbach states that the difficulties lie in the nature of policy fostering creativity, and that is one of the main subjects to resolve in the Creative Metropolises project. He goes on by defining the word creativity as the word of engendering something new, while innovation is implementing the ideas. That means creativity isn't exclusive to specific industries, and all industries need creativity in order to survive. Creativity can also be seen as a new way of telling stories. This means that the cities involved in the project must foster and develop good stories. Policy makers such as city governors are usually not the ones perceived by creativity. This leads to a paradox that the creativity policy should be able to go beyond the policy power. The policy power can though support creative



acts by creating networks, a fruitful environment build space, adjust taxation and develop education for creativity. Hasselbach is taking part in the research of this project and gave examples on the fields of study. Important studies are made and compared concerning the definition of creativity, the structure of the city administration and the aims of the project. The way the cities answer these questions have a big impact on policymaking and e.g. funding of creative projects. Hasselbach finds there are differences between the cities but still sees that studying of the best practices is important so that the cities can learn from each other.

## **SESSION 4B: NORDIC and CROSS-BORDER DIMENSIONS**

### ***Introducing St. Petersburg:***

#### ***St. Petersburg Traditions and Creative Industries***

**Vassily Pankratov, Andrei Zonin and Irina Kizilova, RU**

St. Petersburg's culture was presented by showing the audience video footage from the different cultural happenings in the city like opera, dance, and theatre. The video can be seen on [www.spbculture.ru](http://www.spbculture.ru).

Deputy Chairperson of the Committee for Culture of St.Petersburg Vassily Pankratov continued on presenting the city's cultural aspects. The historical centre of St. Petersburg is an UNESCO World Heritage Site thanks to its broad cultural diversity. To understand the magnitude, the city has 62 theatres and 38 concert halls. The above mentioned are all funded by the state. The objectives of cultural policy in St.Petersburg are e.g. to maintain demand, ease accessibility and improve the effectiveness of culture. Pankratov also mentioned the collaboration of South-East Finland and Russia in ENPI CBC program. <http://www.southeastfinrusnpi.fi/>

Director Andrei Zonin and Deputy Director Irina Kizilova from the Institute for Cultural Programs, Russia, presented the festivals of St.Petersburg. The city has developed new ideas on how to use its cultural sites. One example is the annual festival of Contemporary Art in Traditional Museum. Kizilova also explained the audience how the education is planned to support the music festivals. For example the Creative Management of Music Festivals project is done in collaboration with Sibelius Academy in Finland.





***Introducing KreaNord: Creative Economy in the Nordic Countries***  
**Anna Hag, SE**

The last speaker of the day was Chair of the KreaNord steering group, Anna Hag from the Swedish Ministry of Enterprise, Energy and Communications. KreaNord is a collaboration program between the Nordic countries to develop the creative industries. The aim of the program is to develop businesses and to build a strategy on an international level of how to develop the industry in the Nordic countries. The small Scandinavian countries need a joint venture of development, policymaking and coordination. One of the most important projects within the program is to introduce creative entrepreneurship in the higher education, and to stress the importance of entrepreneurial spirit for artists and the art in business. More information of the program on KreaNord homepage: <http://www.kreanord.org/>.

**Thursday September 10, 2009**  
**SESSION 5: LEADERSHIP and the ARTS**

***Creative Leadership: Lessons from the Arts***  
**Steven S. Taylor, US**

Professor Steven S. Taylor from Worcester Polytechnic Institute, US, held the first presentation of the second day of the conference. In his presentation Taylor wanted to press the 'beyond' part of the conference. According to Taylor the crises the world is facing are all symptoms of one core problem, the continuous strive for growth. Everything can't continue to grow forever, there are limits to growth. One thing organizations can learn from creative industries is that there is a theory in creativity. Creativity is first of all an uneducated process. There are techniques to do arts that people can learn and that way get better at it.

Passion is the second characteristic of creativity. In arts an artist does things with passion. A pianist's passion is playing the piano, an actors is acting. Taylor states that liking isn't enough, creativity needs passion. That is a wakeup call for leaders, how many people of the organization are passionate about what they do?

A creative mindset is needed to be creative. There are three ways of making sense of something: studying the history and generalizing, rationally analyzing or using the artistic method. The artistic method is constant communication between senses and sense-making. In the artistic methods attention is paid to the senses and the sensory data they generate. This method is rarely used in organizations since the



normal way of doing things is collecting data of the past and analyzing it. This eliminates, according to Taylor, artistry in organizations.

Creativity is always about collaboration. The collaboration might be implicit like in the case of reading or explicit in the case of discussion. Collaboration is the most effective when somebody gives an offer and the other a “yes and” response. Organizations should emphasize the importance of creating one mind. This might be difficult in organizations that have a lot of different status people. Having a domain in arts gives us quite a good idea of what people do. How about the domain of leadership, what is the right way of leading? There is not only one and only right way, but the leaders have to know the rules in the branch before they can break them.

The last point Taylor made is that creativity has a story. Leadership is according to him a lot about acting, and even acting is a process that can be developed to a strong skill.

## **SESSION 6: CHALLENGING the CREATIVE ECONOMY**

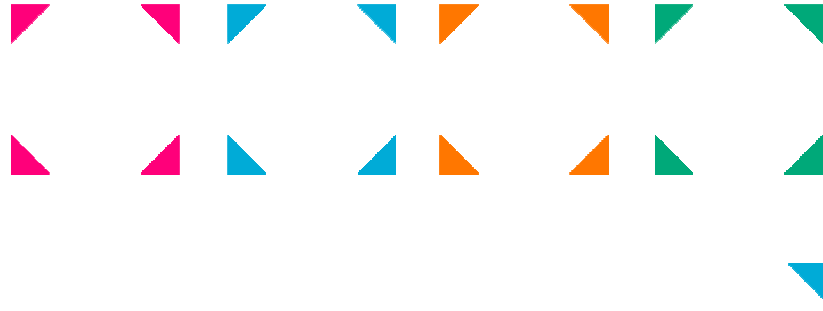
### ***The Challenge: Beyond the Creative Economy - A Heretical Look At A Beloved Concept***

**Alf Rehn, FI**

Professor Alf Rehn from Åbo Akademi University, Finland, was the last keynote speaker of the conference. Rehn’s purpose was to highlight the moral issues and the problems of creativity. In Rehn’s opinion a creative organization never has to say it’s creative. The word creativity has become a buzz word that even the person viewed as the most conservative person, the Pope is talking about creativity and innovation. Using the word this way creates moral discourse. Rehn also warns the audience about the mass of products at hand, which he calls “the dangerous pretty things”. According to Rehn the creative economy connived in many ways in the financial crisis, since people wanted to buy the “dangerous pretty things” and the financial institutions supported arts in many ways. The creative economy must now take a moral role. Just being creative doesn’t make things right.

Another point Rehn made was that when talking about the creative economy, people forget the not so pretty side of the creative economy, such as the pornography industry. Rehn also asked the audience, can one be creative about creativity? The philosophical conundrum is that can one be creative about creativity, and if so, what will the post creative economy look like? If creativity is everywhere, why talk about it? There is no pre-packed creative economy, and the





creative economy of today might not be the one of tomorrow. That is why Rehn suggests that we should stop trying to control creativity and let it develop in its own way.

