

I fondi strutturali per la Cultura 2014-2020: la Toscana come
laboratorio di innovazione
Firenze, Auditorium di Sant'Apollonia
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CENTER FOR CULTURAL AND EXPERIENCE ECONOMY

CKO

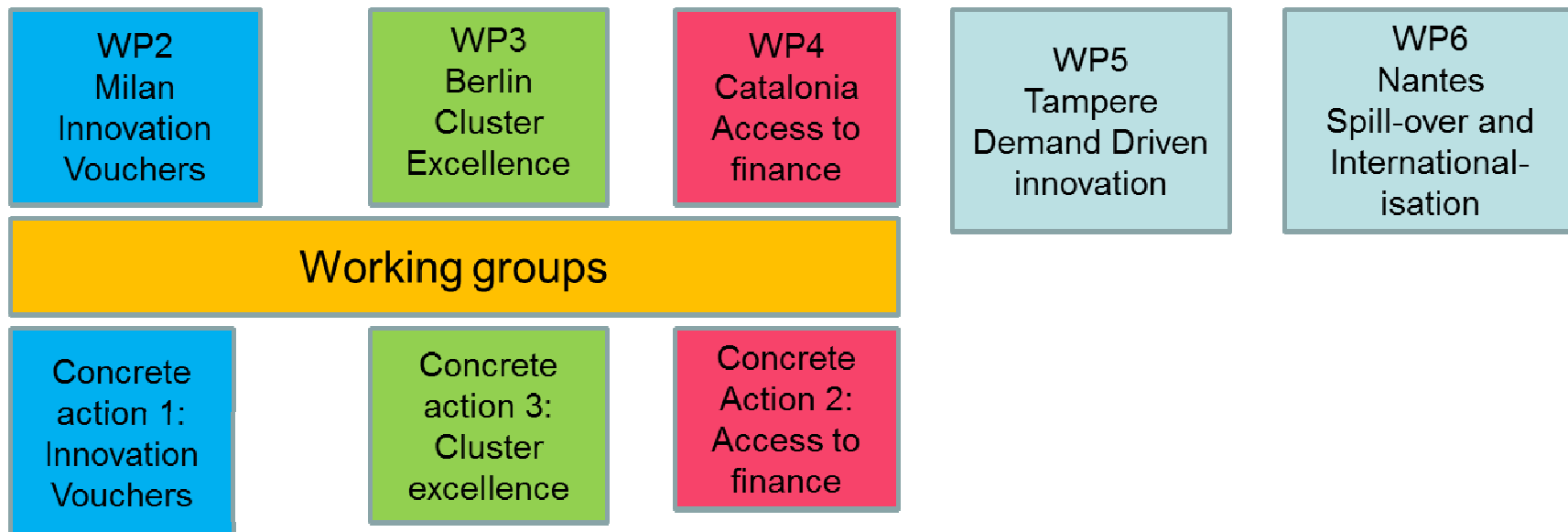
Center for Kultur- og Oplevelsesøkonomi

ECIA Policy Learning Platform

Platform of 25 experts, ECIAP-members and concrete action coordinators to discuss how industrial innovation policy can strengthen creative industries in Europe. The chairman and spokesperson of the platform is Rasmus Wiinstedt Tschering.

ECIAP

Amsterdam: Responsible for the secretariat of the PLP and website
Six partners: Amsterdam, Berlin, Catalonia, Milan, Nantes, Tampere



Expected outcome of ECIA

- A practical master plan and roadmaps for future policy action in support of creative industries;
- A better understanding of the creative and cultural industries;
- A platform that provides information regarding the creative industries for both entrepreneurs, policy makers and other stakeholders;
- Policy recommendations regarding to innovation voucher schemes, peer review, cluster cooperation and access to finance;

*The role of the cultural sector
in 'the new economic paradigm'*

A victim or a
rescuer?

The 'victim paradigm'

We must protect the cultural sector from the commercial forces of capitalism!

Because commercialization leads to standardization of cultural products – and we want cultural diversity!

Why?

Oh...So what do we do about it?

WE KEEP CULTURE AND BUSINESS
APART

– in the name of protecting the arts!

The 'rescuer paradigm'

The cultural sector is crucial to social *and* economic development!

Because we can't compete on standards anymore – we have to compete on 'added value'

Why?

Oh...So what do we do about it?

WE CLOSE THE GAP BETWEEN
CULTURE AND BUSINESS

– in favour of sustainability in both the
cultural sector and the wider economy!

*“at the dawn of the **Experience** Economy, in which consumers increasingly seek **venues and events that engage them** in an inherently personal and memorable way, **authenticity** has become the primary concern in their purchasing decisions.”*

- Pine & Gilmore (2009)

*“**emotions and imagination are as real as labour and capital**, creating and connecting are as real as manufacture and sales, and **beauty and meaning are as real as fast and cheap.**”*

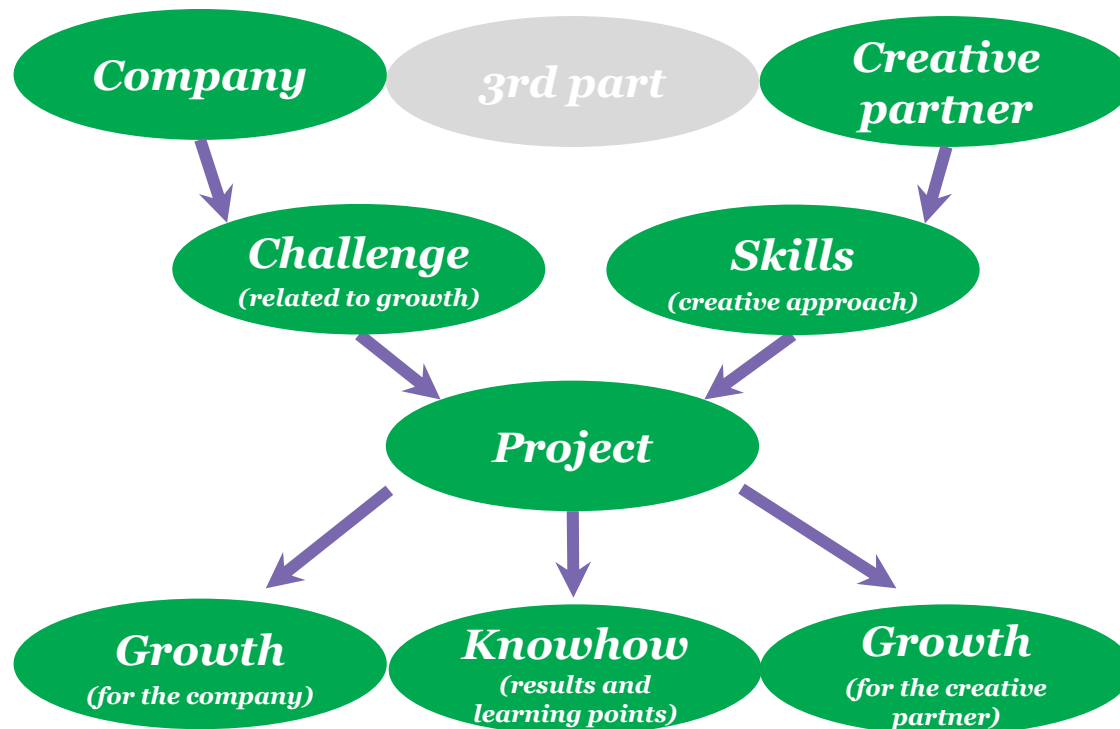
- Davis & McIntosh (2005)

A policy example: The CKO Growth Fund 2009-2012

*Stand out from
the crowd*



3.3 EUR used for co-funding of 20 innovation projects based on cross sector collaboration



It worked!

- ***More than 80 pct.*** of the companies consider creative collaboration to be a ***good or very good investment***. In other words they have experienced a good og very good return on the time and the money the have invested in the project
- ***93 pct.*** of the companies ***are motivated*** in terms of wanting to continue a business-related collaboration between the companies and creative partners
- ***90 pct.*** of the companies ***have fulfilled the goals*** they had set themselves prior to the project. Many of those who did not fulfill their initial goals have fulfilled other goals. I.e. goals they have discovered are much more important than they had initially imagined.



Read more about the 20 projects co-funded by the CKO Growth Fund and learn how they succeeded with collaborative

- *Product and Service Innovation*
- *Communication and Marketing*
- *Organizational Development and Management.*

Digital download:

<http://cko.dk/en/about-center-cultural-and-experience-economy>

- Look for the link “**Creative Competitive Advantages**” in the right side of the page

It sounds good... But what about the value of culture in itself? Isn't the cultural sector being used to serve other (economic) interests? Isn't the cultural sector being instrumentalized?

Cultural value is still cultural value. Adding an extra layer to the cake doesn't make the first layers disappear!

Contact...

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