BUILDING COMPETITIVENESS AND INNOVATIVE CAPACITY THROUGH CULTURE AND CREATIVITY

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Three different regimes of cultural value creation

- **Culture 1.0: patronage.**
  - **No industrial organization**
  - **Subsidies indispensable**
  - **Centered on creative development & expert recognition**
  - **Select audiences**
  - **Highbrow/lowbrow**

- **Culture 2.0: cultural and creative industries**
  - **Industrially organized**
  - **Profitable**
  - **Centered on market outcomes**
  - **Large audiences**
  - **Copyright**

- **Culture 3.0: open platforms**
  - **Commercial platforms + communities**
  - **Profits + crowdfunding**
  - **Centered on co-creation**
  - **Prosumer ecosystems**
  - **Virality**
Mapping cultural and creative sectors
The non industrial core (1.0)

- Visual arts
- Performing arts
- Heritage and museums

They are like the ‘R&D’ lab of cultural and creative production

Cannot sustain themselves on the market, but are a crucial dynamic force

They are tendentially elitarian, but must be made as inclusive as possible
Mapping cultural and creative sectors

Cultural industries (2.0)

- Publishing
- Cinema
- Music
- Radio-television
- Videogames

‘Experience economy’ industrial sectors based on the ‘first wave’ of cultural technical innovation (except videogames)

More elitarian in Europe, more mass-market in the US and Asia

The cornerstone of industrial cultural production
Mapping cultural and creative sectors
Creative industries (2.0)

- Design
- Fashion
- Industry of taste
- Communication & advertising
- Architectural design
- Serious gaming

At the crossroads between cultural and functional content
Strong segmentation, from luxury high end to mass market
The most dynamic component of the industrial spectrum
Mapping cultural and creative sectors
Open platforms (3.0)

- Collaborative ecologies (Wikipedia)
- Blogs and ground publishing
- Content communities (YouTube, Instagram)
- Social networks (Facebook, Twitter)
- Filter communities (Reddit, Imgur)
- Personal broadcasting (Snapchat, Whatsapp)
- Virtual social worlds (Second Life)
- Game worlds (World of Warcraft)

Mostly user content-driven, but very effective for traditional cultural and creative players
Complex mix of market and non-market element, profitable data ecologies
A mutable space in perpetual evolution and difficult to chart, which increasingly interacts with traditional sectors
Culture 3.0: content communities

- Collapse of the separation between producers and audience: a blurred continuum of active/passive participation
- A new wave of technological innovation that enables massive, shared and shareable production of content and instant diffusion and circulation
- The production of value moves to the social domain and connects to all of the main dimensions of civic functioning: innovation, welfare, sustainability, social cohesion, lifelong learning, social entrepreneurship, local identity, soft power
How to be competitive and innovative in a creative economy? What to avoid

- Avoid naïve clustering strategies: non-industrial tourism & heritage clusters are a thing of the past
- Avoid cutting the budgets on non-industrial sectors such as museums or libraries because they are not ‘profitable’
- Avoid building mono-sectorial cultural and creative clusters
- Avoid passively copying formulas and business models that have been developed in other socio-cultural contexts
- Avoid sticking to the status quo business models because they are familiar
- Avoid centering strategies on customers rather than on users (including citizens even when they are not customers)
How to be competitive and innovative in a creative economy? What to pursue

- Pursue physical proximity among players belonging to different cultural and creative sectors
- Pursue cultural contamination and crossovers between different cultural and creative fields
- Pursue strong levels of cultural participation and cultural capability building before attraction of strong customer bases
- Pursue business models that do not entirely rely upon copyright
- Pursue forms of expression, creativity and talent that are distinctively local but with a potential non-local appeal
- Pursue a real, active dialogue between tradition and innovation instead of freezing local cultural identity
Economic and social value creation go hand in hand

- A cultural and creative economy produces value on a large spectrum of dimensions, not all of which pass through the market
- Welfare
- Innovation
- Social cohesion
- Sustainability
- Lifelong learning
- New entrepreneurship
- Soft power
- Local identity
Something is changing: are you ready for change?

- Don’t think in terms of industry, think in terms of ecology, where industry is a key component of a broader spectrum of activities.
- Your main infrastructure is the participation of residents. Without it, is like building a food sector where nobody eats.
- This is an exceptional moment where there is no longer a global cultural mainstream. Local creativity can easily go global if vibrant enough!
- Cultural participation as a pre-innovation platform > spatial productivity.