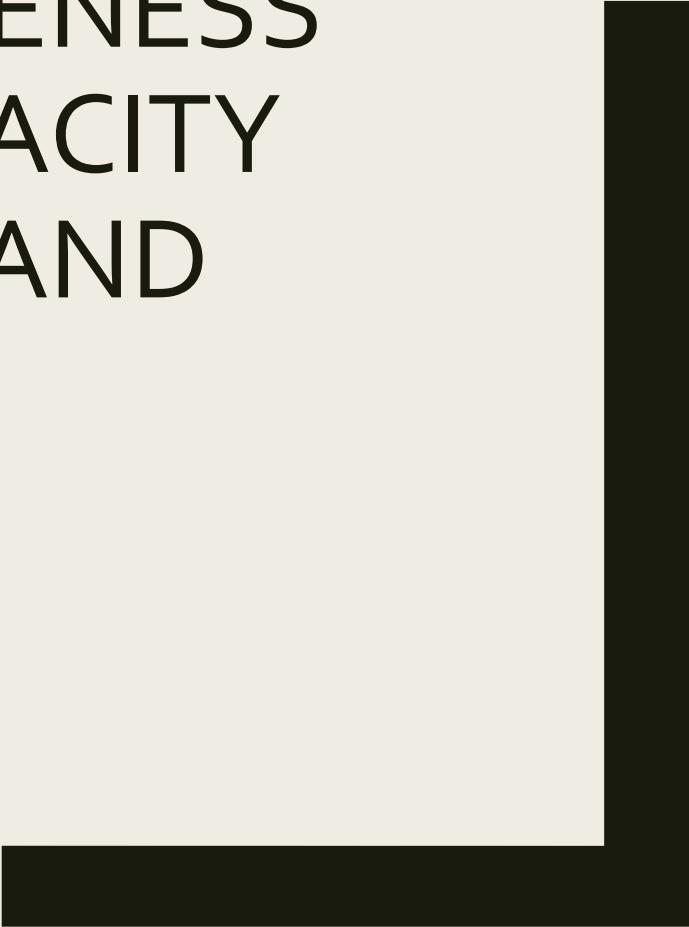




BUILDING COMPETITIVENESS AND INNOVATIVE CAPACITY THROUGH CULTURE AND CREATIVITY

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Three different regimes of cultural value creation



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- **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

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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

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'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

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Mapping cultural and creative sectors

Open platforms (3.0)



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- 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



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- 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



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- 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



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- 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



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- 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?



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- 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