

TO DO:

DEVELOPMENT OF CULTURAL AND
CREATIVE INDUSTRIES IN PRACTICE



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FOREWORD

SWEDEN HAS BEEN DESCRIBED in more than one study as the world's most creative country. The high level of tolerance, openness and widespread use of technology are some of the factors contributing to our prominent position. We also have broad and reliable access to advanced competence.

There are many examples of internationally successful companies and artists that started in Sweden: Acne, Dice, Swedish House Mafia, and Hyper Island to name a few. Events like the Peace & Love Festival, Konstrundan Österlen and Spaceport Sweden in Kiruna also contribute to the image of Sweden as a creative country – and to the economic, social and cultural growth around the country.

Soon it will be fifteen years since Sweden began to work seriously towards attaining the best possible conditions for its cultural and creative industries. Many of us have worked hard to make our contribution. Since the turn of the millennium, instances of public investment were made in the area, most recently in the form of a three-year action plan. The plan is the result of a historic collaboration between Sweden's Minister for Culture and Minister of Enterprise, Energy and Communications. Great focus was put on getting the agencies for culture and

business to work together and encouraging officials who work with culture and business development at the regional level to start making joint efforts. Functioning structures, strategies and plans are important to achieve long-term sustainable initiatives. At the same time, it is crucial to make concrete efforts, support business development, organise meetings among creative companies and between these and companies in other industries, build networks and so on. That is what inspired us to create a handbook full of tried and true methods that could serve as a tool for people who want to promote the development of cultural and creative industries.

The handbook attracted great interest even outside the country's borders. In Sweden we have extensive and good experience from development work with cultural and creative industries. We have been, however, rather reticent about how we have done this and its subsequent

effects. The time has come to share the lessons we learned and contribute to this work on the European arena. This becomes even more relevant since we have networks in place through which we can share our knowledge and competence, especially at a time like this when we stand before a new round of European Union framework programmes with new initiatives for culture and creativity.

This handbook is written from a Swedish perspective with Swedish examples. It is a selection of everything that was done in Sweden and may naturally be changed, supplemented with new ideas and filled with new methods. We would appreciate if people who read this book could contribute descriptions of methods that work. Let us build a stable foundation to stand upon and continue strengthening cultural and creative industries!

Johanna Skantze
Director, Generator Sverige



Introduction

WHY DO WE NEED A HANDBOOK
FOR DEVELOPMENT OF CULTURAL
AND CREATIVE INDUSTRIES?

WELCOME TO A HANDBOOK that addresses you who work with regional development of cultural and creative industries! For example you, Eva Leemet at Creative Estonia or you, Michal Hladky at Kosice 2013, or you, Jone Zubiaga at CREATIVITY ZENTRUM in Bilbao who showed great commitment for and interest in this method handbook. We are writing for people like you who create fertile ground for jobs and growth for creatives around the world.

Why have we written it? We want to inspire you and share practical approaches to simplify the work of creating good meetings. Many studies about cultural and creative industries point out that cooperation is often lacking. But is desired. And cooperation is needed. The industries themselves are not so good at getting together. And even worse at meeting across disciplines, although channels are mixing more and more these days. That's why meetings are needed. As well as initiatives that try to create new and exciting meetings. That lead to new relationships. That in turn lead to innovation and growth. And to make this concrete, help is needed with ideas about methods, processes and activities.

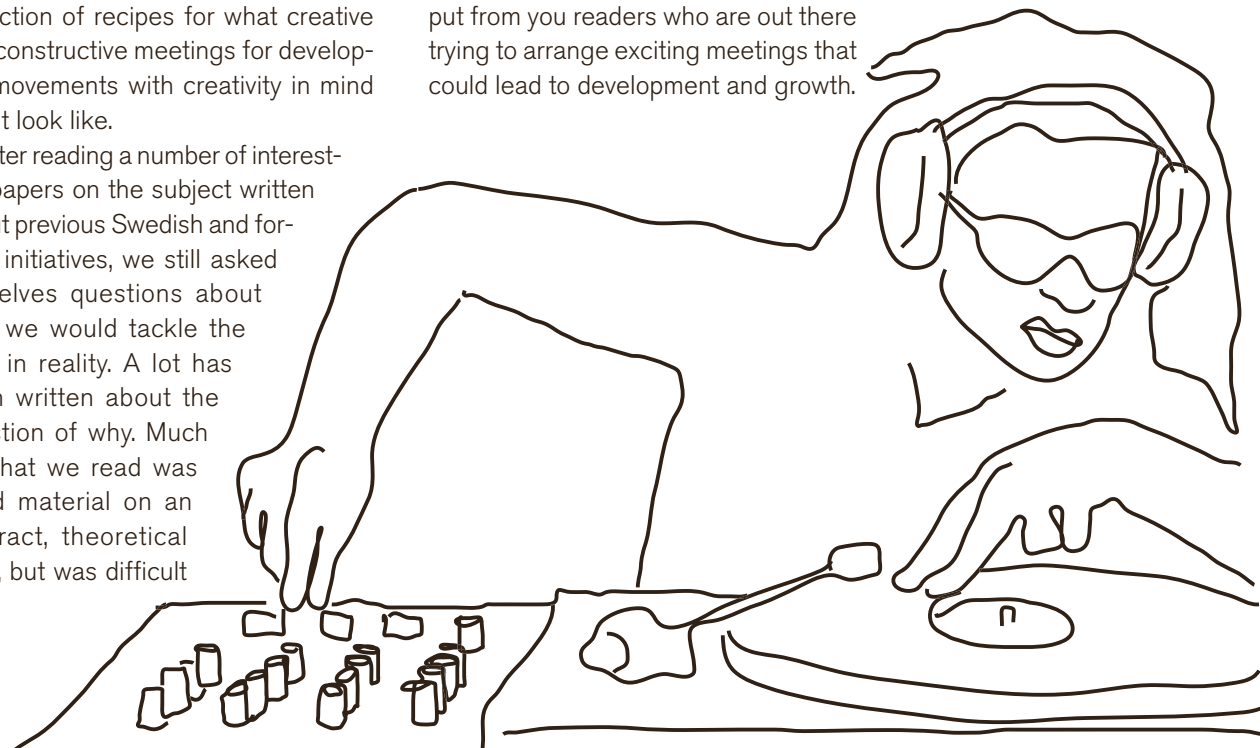
No such help was available in an aggregate form, when we had to get

going and develop our own creative niche on the world map. And we felt a strong need for such a handbook. So we wrote one – an initial toolbox and collection of recipes for what creative and constructive meetings for developing movements with creativity in mind might look like.

After reading a number of interesting papers on the subject written about previous Swedish and foreign initiatives, we still asked ourselves questions about how we would tackle the task in reality. A lot has been written about the question of why. Much of what we read was good material on an abstract, theoretical level, but was difficult

for us as project and process managers to transform into concrete action. And the strategies presented by officials and politicians were often structural and difficult to understand how they could be put into action.

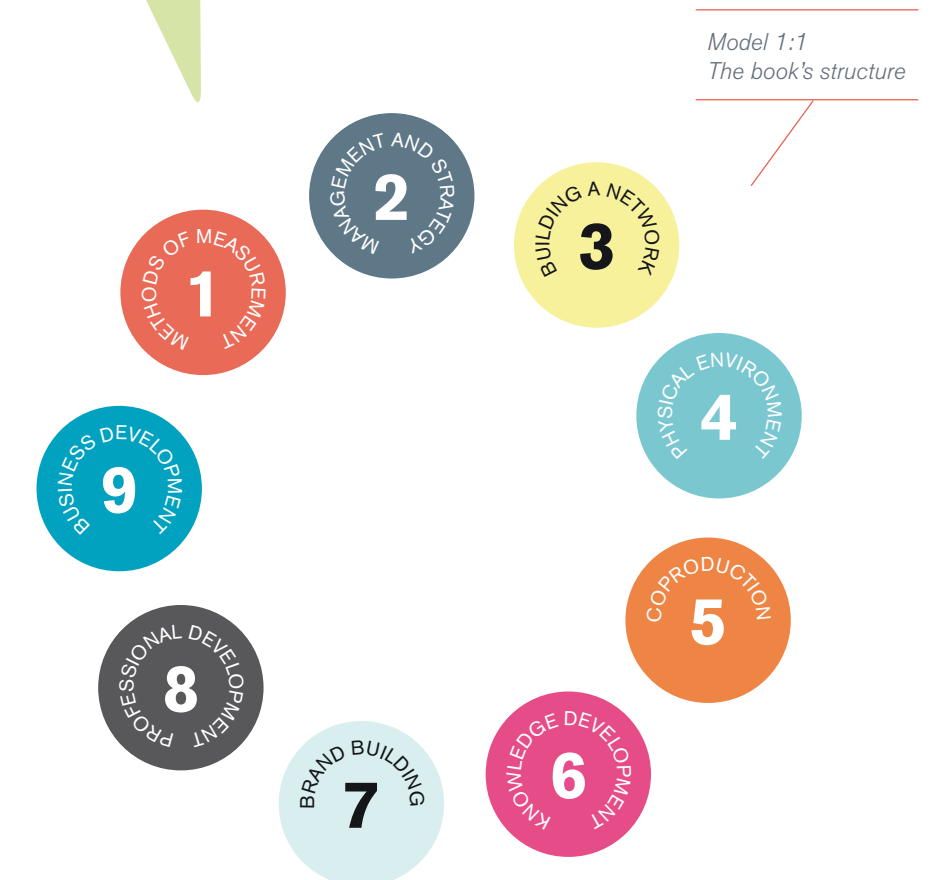
We began by collecting materials created previously and hearing about other concrete examples of successful initiatives through interviews. We realized quickly that our effort could be initiated with this book, but that it was just a humble first step in a larger inventory of methods. An inventory that will be developed and built with the help of input from you readers who are out there trying to arrange exciting meetings that could lead to development and growth.



In all these areas we have focused on a concise handbook, tried to describe important work that creates success. And each section contains at least three specific methods described in detail and step-by-step format to make it as easy as possible for future project and process managers. We have chosen to use methods that we successfully tested ourselves and methods that we heard good things about (and then interviewed others about what they did). The methods straggle slightly in size and shape, description and example, budget and breakthrough. But we have chosen to allow this straggling to demonstrate the variety of activities that can be carried out and with the hopes that these tools are only the beginning of a stream that we would love to develop with you the reader!

P.S. By the way, is anyone looking for a definition? What it's really called and what it means ... the experience industry, cultural and creative industries or just cultural industries? Well, no, we decided to skip writing about definitions. We'll leave the theoretical polished play to others. Our job is to do things. To act. To get dirt under our fingernails. That is when these efforts really have a chance to succeed. And that is what this book is about.

The book is built around a paper by the Swedish Knowledge Foundation (the research financier for universities with the task of strengthening Sweden's competitiveness and ability to create value) written by Stina Algotson and Carin Daal called "Meeting Places for the Experience Industry". The paper describes patterns for work areas and formats that were used in previous initiatives within the creative industries. It listed seven main activities that are vital, and we chose to add two new ones: business development and methods of measurement.





Management and strategy

WHO DRIVES AND WHERE TO ... AND WHY?

Five important lessons in this chapter

- Development work requires loooong-term thinking.
- Gather support from entrepreneurs for the project. And get more support. And then just a little more.
- Get real things done instead of talking and writing reports.
- Find enthusiasts and cross-disciplinaries and get them involved.
- Remember that business and entrepreneurs are the core of the initiative.

STARTING REGIONAL development work for cultural and creative industries, is no “walk in the park”. This work requires a great amount of leadership, support and long-term planning. In the chapter Management and strategy we discuss overall thoughts about the process for the long term and methods for how to get started. How do you know which area a region should concentrate on – how did the automotive city of Trollhättan get its focus on films, what compelled Gothenburg to invest in a mix of design and advertising and what thoughts led to the decision of starting a Swedish food cluster in Grythyttan? Quite simply, how do you find your own niche that provides an interesting and innovative growth scenario but also relates to the region's own strengths?

The experience and methods presented in this chapter are inspired in part by the work carried out with the concept of Cultural Planning – with advocates like Charles Landry and Lia Ghilardi. In addition, they are inspired in part by the Knowledge Foundation's work to develop the ERIBA methodology. But before we go any further, it is important to ask the question: why are we doing this?

Why are we doing this?

It is mainly about two things:

1. to develop regions and generate new growth in them, and

2. to develop the cultural and creative industries and generate more growth in them.

It is that easy and that difficult. The Government Action Plan for Cultural and Creative Industries, (2010) states: *“The Government has seen a need for developing entrepreneurship and free enterprise within cultural and creative industries as well as cooperation between culture and the business sector. Improved conditions for cultural workers and entrepreneurs within cultural and creative industries and increased*

cooperation with the business sector can contribute to regional growth and increased Swedish competitiveness. [...] Firms' needs for information may span a whole range of areas and include everything from basic information to more qualified business counselling and systematic professional development. The need for support exists in all stages of running a business in regards to starting, running and growing, but is especially great in stages of development, i.e. during start-up, expansion, new investment or entering new markets.”

Potential exists in these industries: we need more people like Caroline af Ugglas who create internationally successful TV shows like Clash of the Choirs and more writers like Stieg Larsson who climb best-sellers' lists and more companies like Spotify that revolutionize their industry. Because they provide both growth and regional marketing. But there is also a need for government support in order for these industries to flourish. The action plan cites nine areas of action that are in line with the contents of this handbook:

What is the goal?

That was why. Let us now be a little more concrete and look at the goals for running this kind of project. Of course it

depends on your level and position, but here are some examples:

- strengthen and develop existing companies for jobs to be created
- create new companies and in the long term new jobs
- improve the attractiveness of an area or a location
- improve quality of life for residents in an area.

We could probably add more to the list but the main goal of initiatives in cultural and creative industries within regional development is captured in these four elements: innovation, growth, attraction

and social issues. Here it is useful to specify some goals for yourself within these areas. For example:

- Innovation – the goal is to create x number of new companies, patents, products, etc.
- Growth – the goal is that turnover within the industry should increase X percent and create X number of new jobs.
- Attraction – the goal is that our region is mentioned in these important forums, that tourism increases.
- Social issues – indicators of how to measure the effect of culture on growth, number of places to meet that

get people involved and provide good conditions for non-profit organisations.

What is most difficult is, of course, to identify goals for the soft areas – because what really is social growth, how do you measure it and when does it generate economic growth? It is important that you as a public actor ask yourself these questions and have tangible goals for your work. Otherwise you run the risk of these initiatives being written off as a waste of taxpayer money.

What is our position?

Are public actors necessary to support cultural and creative industries? Some people do not think so, most people involved in cultural and creative industries are not aware that public sector initiatives in this area even exists. And we must constantly ask ourselves the question – are we necessary? Be honest with yourself and make sure that you only work on things that you see a need for. Never forget that it is the entrepreneurs who are most important – everything from “lifestyle companies” with their individual firms to “growth companies” and gazelles – not the government initiative. Nothing is more irritating to industry than public stars on the scene

NINE AREAS FOR ACTION

- Providing advice to companies
- Programme initiative in incubators for cultural and creative industries
- Intermediaries/Networks/Models for cooperation
- Entrepreneurship in cultural and creative training programmes
- Innovation and design
- Leadership and organisation of work
- Study about financing needs
- Improved statistics
- Professional development

CHECK-LIST TO ENSURE THE BUSINESS SECTOR GETS ITS FAIR SHARE

- Compensate entrepreneurs for their participation in public initiatives.
- Always put entrepreneurs on stage.
- Note that people who work everyday in the industry probably know the most.
- Make a check-list of activities that public actors can do and one for activities that should be left to the private sector.

DOING = EXISTING

Experience shows it is important to act quickly instead of generating internal reports. Do not just make a survey – carry out activities as a part of the survey. Why make a survey? Mainly to achieve a kind of legitimacy towards politicians, for in-house training of government workers or as support documentation for grant applications. This is important. But companies get the best use out of activities, not reports. And the companies are the reason the initiative was started in the first place.

who steal the show at the cost of industry representatives. We administer taxpayer money and must in the best way possible maximize utility for cultural and creative industries. And that's that.

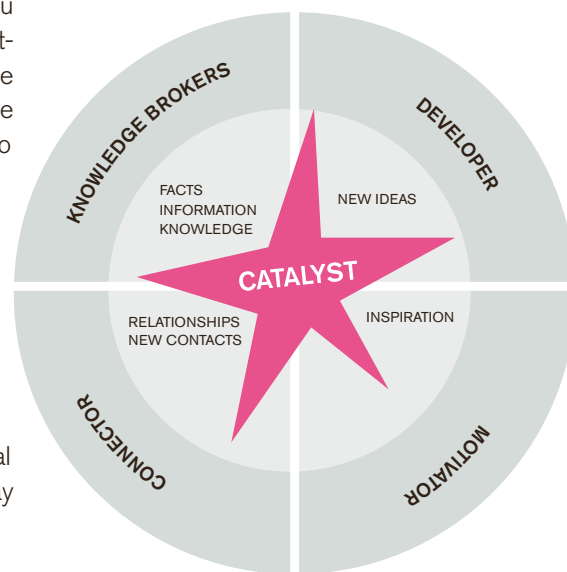
To clarify which position you as a public actor can take, the catalyst metaphor created by Daal and Algotson is excellent. To see the efforts as an inspirational kit between businesses and organisations that makes exciting things happen and meets a need that the business sector cannot fulfil on its own.

Strategy

– bottom up or top down?

Now we are closer to your situation and your actual work. Which initiative will you carry out and how do you design a strategy for this work? A vital part should be that you really understand and decide on the creative industry you want to support, what kind of “approach” you in the region want to have in this industry and the target that is relevant to the situation. When it comes to all regional development, sooner or later you arrive at the question of whether the initiative should be made from the top down, i.e. from the political end, or if you should build on an existing critical mass that comes from below but may

not have formed itself or grown strong yet. Should we do like Dubai and build a holiday resort from square one (in this in case a desert)? It probably requires a lot of money and long-term planning. Or should you dig where you stand and work with existing local talent and bring them up a notch? In most cases this, of course, is the smartest thing to do, but it requires that you find your place and your purpose for the industry. In most cases, of course, it is recommended that such initiatives are built from the bottom up, but there are also examples of successful initiatives that originated from the public sector.



The examples above also show the importance of finding the right level for your initiative – locally, regionally, internationally. Cultural and creative industries are becoming increasingly global, like the rest of society, and initiatives that previously had the goal of becoming central on the Swedish industry map, may need to have quite a bigger perspective today. At the same time you cannot lose your foothold and credibility. What if we then imagine a global perspective? Then perhaps most people imagine a big city or a large region is necessary to succeed in the global competition? However, experience shows a little of both. Sometimes an initiative in a big city can disappear since an industry already exists there. Consequently, it can be difficult for a new public player to be visible and find its role. In a smaller place, however, it makes more sense and is more viable to invest in an industry niche. Consider Film in Väst in Trollhättan or Gävleborg's focus on post production of films. But on the other hand, big cities and their cultural

Model 2:1

The role of a meeting place. Knowledge broker, developer, connector and motivator – four exciting costumes that are not always filled by the industries themselves and the public sector can play a meaningful role. Which role best suits you and your situation?

GOOD PRACTICES

In the MÖTET project, regional project managers had an idea from the regional political level to build a bike path along the west coast of Sweden. Perhaps Varberg could be developed into a biking town? When the analysis work started, the project managers realized that Varberg's strength was wind and water and that there already was a sub-culture in the city that could be the basis for an initiative, namely surfing. A more detailed survey showed, among other things, that there was a number of small companies within the surfing industry in Varberg, that there was no central surfing organisation in Sweden and that surfers in Varberg had discussed establishing something together but, for several reasons, never got around to it. In other words, there was already a basis for starting an initiative for surfing to support the start up of an industry organisation and Scandinavia's first big trade fair for surfing and board culture, which developed into Coastal Culture. The strategic work started as a top down attempt to develop a bike path, but ended as a bottom up project where CRED – Creative Destination Halland currently invests in making Halland the primary meeting place in Scandinavia for surfing industries.

In Kilaforss they started with local strengths and aimed for an international level. Gävleborg's initiative for cultural and creative industries in 2009 was based on the already prioritized film industry and a powerful tech-

nical infrastructure. An international platform grew from local strengths. The county cultural office and film consultants facilitated cross-disciplinary development work among county film makers in cooperation with Film in Dalarna. The region led a long process with brainstorming meetings and think tanks together with all conceivable actors who might enrich, question and develop the idea. Two years after the start The Galaxy of Postproduction, www.galaxypost.se/english, a network/cluster initiative within postproduction of film localized in Kilaforss was born. Before the preliminary study was concluded, Hollywood came to visit and filmed the American version of The Girl with the Dragon Tattoo in a little village in the municipality of Bollnäs. Fantastic, isn't it? And Gävleborg got to experience how the abstract words with positive tones and expected “spin-off” effects were realized even before the project got off the ground. Now the Galaxy is moving on towards the stars and finding itself in, among other things, film tourism.

Certain initiatives might only need support and encouragement, like Jönköping's work with Dreamhack, which was started by some young guys. Others focus on starting new industry constellations and meeting points, like Media Evolution in Malmö which is trying to bring together industries that work with moving pictures and to become a neutral platform that paves the way for new business models, products and services.

and creative industries often have the muscle to create globally recognized clusters partly on their own. Check out how the Ruhr area in its culture capital initiative in 2010 attracted both culture and industry, www.e-c-c-e.com.

Who should take the initiative and who are the cross-disciplinaries?

Who plants the first seed? There are surely many people who claim that this starts among the creatives and entrepreneurs in the region. People who work in cultural and creative industries are, after all, the initiative's flesh and blood. And all too often they are forgotten when the initiative comes from national and regional sources. However, despite everything, it is common that the public sector becomes the driving factor and is more likely to serve as a unifying force for an industry or trade, since creatives are busy developing their companies or ideas and are not concerned with regional development.

Perhaps the initiative comes from a regional development council, a company or perhaps from universities that are responsible for regional development. Sometimes the initiative starts when the government or EU contributes funds to develop specific industries. What is most

THE PROFILE OF A CROSS-DISCIPLINARY

Networker, trend expert, initiator, multi-talented artist, fearless, visionary, can “speak the same language” as others, process manager, etc.

The importance of cross-disciplinaries has already been highlighted as part of the puzzle for a successful initiative. Cross-disciplinaries are people who move in many different arenas – public, private, and academic – and who love to get things moving and to network. The best cross-disciplinary works in several places, not 100 percent in the public sector. The challenge with a successful cross-disciplinary is that the person may become identical with the initiative and then the whole initiative can become unstable. Use cross-disciplinaries without becoming dependent on them, even if it is a difficult balancing act.

important may not be where it comes from but that it is carried out over the long term, with passion and broad support.

Leadership and management – who is in charge and gives their opinions?

To get moving, suitable operative leadership of the initiative is needed and an organisation to get the bigger whole to work and interact. A smaller management group or core group should be put together to make the continuous decisions and the project manager(s) takes care of the daily operations. The management group should preferably consist of representatives of cultural and creative industries, politics, government,

academia and business. This group should be able to meet relatively often and make decisions about how things should be done, i.e. establish a vision, tangible goals, project plan, schedule and budget. The initiatives in Sweden that have had clarity about their mission and goals have done much better at creating noticeable effects and results.

You can also create a larger reference group or advisory board that may serve as a sounding board, provide views and ideas and perhaps most importantly contribute by generating support in the region. This group should also be comprised of a mixture of creatives, the public sector, academia and the business sector. But perhaps also people from in-

terest or industry organisations, groups and national initiatives. Try to find people who are passionate about this and will not just come and sit through various meetings. Invite people because of their drive and motivation and not just their position or title. The reference group should meet a couple of times a year.

Some initiatives have also made use of member networks. These are designed to create community and industry knowledge within the local trade. Members are continuously invited to various round-table discussions, seminars, lunches and conferences. The intention is to make the local industry tighter, get a sense of what is happening and come closer to the “grassroots” level for the regional initiative.

Gathering support

Gathering support is essential to all processes of creating and developing groups. Where can you gather support? Should you start with the triple-helix line of thought (academia, business, the public sector)? Should you use the ERIBA perspective (acronym for Education, Research, Industry, Business and the Arts/culture)? Or should you just start with an existing subculture/creative industry and create a network among these players in the region?

In cultural planning circles, people speak of making a geographic cut-off, gathering broad support and making sure that the highest political leadership in a region gets involved in the process to achieve successful results. They must know about and believe in the work.

To the same extent, many of the meeting places created in Sweden point out that it is equally vital to generate support within the industry itself, both nationally and locally. Forgetting to ask central players to join at an early stage may result in big consequences over the long haul. Make sure that you perform a careful analysis of interested parties – or why not a “survey of enthusiasts” so all important players are involved early on.

Financing – and there was the thing about the money

To make an initiative possible, capital is needed and several options are available for external financing. You can find financing in part through local foundations, scholarships, regional project funds or national proclamations by authorities like the Swedish Agency for Economic and Regional Growth and Vinnova. There is also an abundance of EU funds that support this kind of initiative.

The choice of external financing varies depending on, for example, where you are in the process, which political winds are blowing and the money and priorities that would be involved, your geographic location and the type of organisation you work in.

The prioritized process

Now we are getting closer to methodology. Hopefully, you and a few others may in any case have determined that there exists both the need and potential for an initiative of some kind. So what now?

When you start a regional development project, it's important to understand that the work takes time. To change society, to build a brand and a cluster and attain a breakthrough for this in the world is nothing you do in a day. To provide an overview of the entire project you will work through, we chose to share two examples that demonstrate the broad strokes. In part the more general method of cultural planning and in part the ERIBA model developed by the Swedish Knowledge Foundation in co-operation with the Network for Swedish Creative Industries. Both methods have been described in books already. They are described below only schematically to provide a basic understanding.

The methodology for cultural planning stems mainly from work carried out in Canada and Australia. For example, Creative Cities in Canada has developed several tool kits that can be downloaded from the Internet which describe the process. And the Swedish Association of Local Authorities and Regions in Sweden has published a paper on the subject, *Att Fånga Platsens Själ* (Eng. Capturing the Soul of a Place), after testing the method in, for example, the county of Kronoberg. The work can mainly be described in The Nine Steps:

4. Reconciliation – to constantly spread and create dialogue about the results of the project (continuous).
5. Write an action plan – create an action plan or a growth scenario that fits into the region's vision of the future (1–2 months).
6. Get feedback – select important players who can give their opinion of and contribute to the action plan (2–3 months).
7. Final work – the plan is accepted, a polishing up of the action plan through comments received (1–2 months).
8. Launching – create a plan that is easy to read and communicate and try to hold a real release (1 month)
9. Execution, follow-up and evaluation – carrying out the action plan

THE 9 STEPS

1. PREPARATION AND SUPPORT
2. CULTURAL MAPPING
3. ANALYSIS
4. RECONCILIATION
5. ACTION PLAN IS WRITTEN
6. GET FEEDBACK
7. FINAL WORK – THE PLAN IS ADAPTED
8. LAUNCHING
9. EXECUTION, FOLLOW UP AND EVALUATION

15 months

The ERIBA process

ERIBA started as an attempt to describe a model for how growth could be generated within the experience industry. The formula for ERIBA (acronym for Education, Research, Industry, Business and the Arts/culture) originates from Rock City in Hultsfred, which in cooperation with the Knowledge Foundation investigated how resources and organisations in society could be coordinated to generate growth in cultural and creative industries. The seven meeting

places that existed in the initiative during 2006–2007 became part of a pilot project with ERIBA as a base to produce suggestions for growth programmes within different industries. The result of the regional processes were compiled in the Knowledge Foundation's publication Nybyggarna (2007) which included a national growth programme for the cultural and creative industries as a whole.

The broad outline of the regional work with ERIBA were sketched as follows:

1. *Employment*: most importantly, be sure to find a good process manager for this work – and allow that person to learn more about the project – who can work in parallel with a project manager
2. *Planning*: put together team line-ups (core group and reference group), make a schedule
3. *Kick-off*: invite all process participants and start a survey of the industry and region
4. *Survey*: a survey both in the form of pure research but also in workshop form on three levels: locally and regionally (current actors), nationally (industry focus) and internationally (exports and global trends)
5. *Production of growth programmes*: write and launch a high level proposal for a growth programme that can be distributed to decision makers (municipalities, regional government offices, industry organisations)
6. *Implementation*: find financing for and start implementation of the growth proposal.

Model 2:3
The ERIBA process

Model 2:4
Schedule for the ERIBA process

SCHEDULE

MONTH	EX	MILESTONES	VENUE		
			THE PROCESS MANAGER	WORK IN PROGRESS	LOCAL MEETINGS
1	May	Choice of perspective			National, regional or local focus? The entire experience industry or one sector?
2	June	Employment process manager and project manager	Reading up on the ERIBA model and planning		
4	Aug	"Training day" for process managers and project managers about ERIBA, about the process, about survey methods, about visions and goals, about examples and previous lessons. Planning ready: Team set-up core group and date.	Putting together management group of (4-5 people) reference group (approx. 20 people) and external sounding boards, invitations.		
5	Sept	Survey is started		Combine with network work	Meetings with reference persons with various expertise
		KICK OFF	Manage the day		Meetings with all participants in the reference group
6	Oct	Workshop culture and business	Sammanikallar och Call together and start	Part of survey	Representatives of culture and business according to what is needed so culture can become business
		Reconciliation survey	Mailings through e-mail. Prepare discussion questions before the workshop. Round 1. Send out ahead of time.		
7	Nov	Workshop round 1	Compile workshop round 1 and the survey. Send to the reference group and external sounding boards.	Reading and opinions	Three occasions to meet: about the current situation, needs and possibilities
8	Dec	Workshop round 1	Prepare discussion questions before workshop round 2. Send out ahead of time. Planning for the end if this was not done earlier.		Meeting with external sounding boards to get input for suggestions
9	Jan	Workshop round 2	Compile workshop round 2 and suggestions. Send to the reference group. First compilation of the growth programme.	Reading and opinions	Three occasions to meet; about measures, our own role, the future, visions, implementation Meeting with sounding boards
11	Mar	Reconciliation growth program	Presentation of the growth programme, can we agree on this? Final work, growth programme.	Start: Design	Meeting with all participants in the reference group
12	Apr	Reconciliation growth program		Print	
13	May	Conclusion Continuing	Process manager's task carried out	Start: Design Implementation is lead by the project leader	Others also invited, e.g. the press

Several important lessons were learned after completion of the ERIBA project. Some of the most important were:

- Focus more on the location and less on the industry. A regional and local perspective should serve as a start-off point since regional conditions are very different.
- You will need more time for this kind of process, than you estimated in the first place. Instead of trying to get everything done in around eight months – which was the original intention– the call was to give the work at least a year to have time to do everything from hiring people to launching the growth programme.
- A similar process should be the natural first step in work with creating a meeting place for cultural and creative industries.

Get out and meet the cultural and creative industries you will work with. Maintain a dialogue, plan and do things. Be prepared to change your course afterwards. Regional development work is a constant “work in progress”. You will never be done, but the work continues

and develops hopefully afterwards towards a more ambitious level.

METHODS





METHOD

Regional survey of cultural and creative industries

PURPOSE

To create an overview of and understanding for the region's situation and its cultural and creative industries to make a strategic decision about the kind of initiative you want to start.

INTRO

The first questions you should ask yourself, as a representative for a region that will start an initiative for cultural and creative industries is: Who are we? Which trends affect us in our surroundings and how does that affect how we want to shape the future? What cultural and creative industries exist nearby that fit in our vision of the future and its possibilities? These are important questions that must be summarized and discussed to fall into a common view of the initiative that should be carried out. How do we find our niche that lets us become music's Manchester (or Hultsfred), film's Hollywood (or Trollhättan) or fashion's Paris (or Stockholm)?

STEP-BY-STEP

1. Gather a relevant group of people that is a mixture of business, academia, the public sector and most importantly entrepreneurs within cultural and creative industries (please give them a nominal payment for showing up).
2. Think through how you want to structure the template below. Perhaps you want to change some headings and focus on certain ones. Print them in a big format so they can be put on walls or on a table. Write the name of the location you are working on in the middle of the map.

- External trends – which affect us in our surroundings?
- Areas of strength – find your niche.
- Bubblers – where are things bubbling already?
- Subcultures – which subcultures exist, organized or non-organized.
- Infrastructure – what exists, buildings, roads, Internet, networks....
- Central players within business and politics. Preferably with people's names.
- Challenges – what are we facing?

3. At the meeting itself, it is a good idea to break the group into smaller mixed groups that can fill in and discuss the template below.

4. Gather the entire group and discuss the results and what might be relevant to focus on in your region. What are the strengths and which niches have the best potential for growth?

TIME

Around half a day.

LOCATION

An inspirational location with several rooms to facilitate work in smaller groups.

NUMBER OF PARTICIPANTS

At least 5, perhaps a maximum of 15.

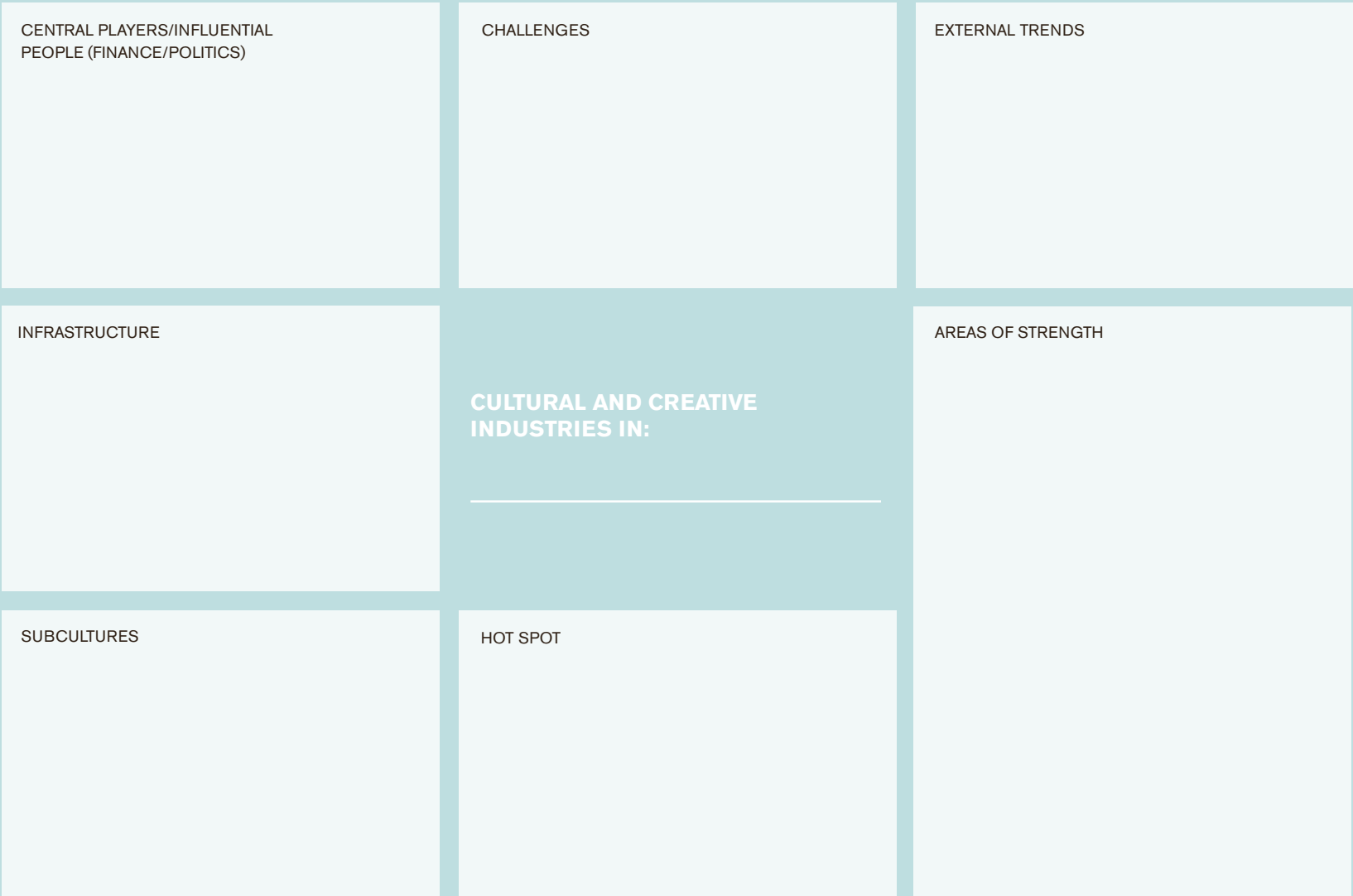
MATERIALS

Posters in large format.

RESULTS

A well thought out survey based on the views of important players and a introductory dialogue with important partners about the content of the initiative and its future.

Model 2:5
Analysis of interested parties





METHOD

Map of networks or analysis of interested parties

PURPOSE

To gain an overview of your network and what it will need to look like to succeed with the survey and gathering support.

INTRO

To arrange successful cross-disciplinary meetings, you need to understand the world of the people and organisations you will have to contact. Analysing the interested parties is fundamental to achieving such an understanding. This can be done using, for example, ERIBA or other regional models or by tailoring the analysis to your specific situation. One precondition for this analysis is that you have arrived at the cultural and creative niche you want to build your initiative around. We believe, however, that it is important to insert enthusiasts and cross-disciplinaries in your analysis, not just list organisations, companies or phenomena. After all, it is the people themselves you have to motivate, organize and get to help create the extra value you want to harvest. It is often more enjoyable to be invited because you are an interesting person, rather than because

you represent an important institution or a company – the best thing is when both of these occur.

It could also be wise to make a general analysis of interested parties for your initiative and then a personal network map for yourself as a project or process manager.

STEP-BY-STEP

1. Prepare yourself by deciding on the model you will use to build the network (triple helix, ERIBA or other models for regional development).
2. Gather participants and describe the purpose of the initiative in general and especially the networking survey.
3. Divide participants into mixed groups of no more than five people so everyone can participate in the discussion and no one is excluded. Ask the different groups to either focus on various parts of the model or work with the whole model.
4. Try to have coaches, with experience from previous initiatives for cultural and creative industries, go around and discuss issues and give feedback during the work.

5. Gather all the groups and review the results. Allow time for discussion at the end, since many participants will want to discuss the contents.

6. Make sure you document the results and send them to participants together with a short plan about the next step for the initiative.

TIME

The work can take anywhere from a couple of hours to several days depending on how detailed you want to be and how many people will be involved.

LOCATION

Large light premises where you can put posters on the walls or on a large table for worksheets.

NUMBER OF PARTICIPANTS

Make sure the most important people for the initiative are already on hand at this stage. The number should not exceed twenty persons to ensure that it feels like a central group and not an impersonal gathering. Remember that more participants entail more planning and process management.

MATERIALS

Various kinds of worksheets, graphic templates that suit the goal – examples of these are listed below. Either you prepare them ahead of time and print them or you draw an example and allow the participants to design their own worksheets.

RESULTS

A clear view of the most important people and organisations for your initiative in a graphic and visual format that can be compiled into a digital format. It can also be hung in a large format in your work room so you have a constant overview and remember who you should recruit and communicate with.

Researchers, academics, business intelligence analysts, bloggers, spin-doctors and other people who are important for developing knowledge.

Pupils, students, teachers and representatives from various training programmes and environments.

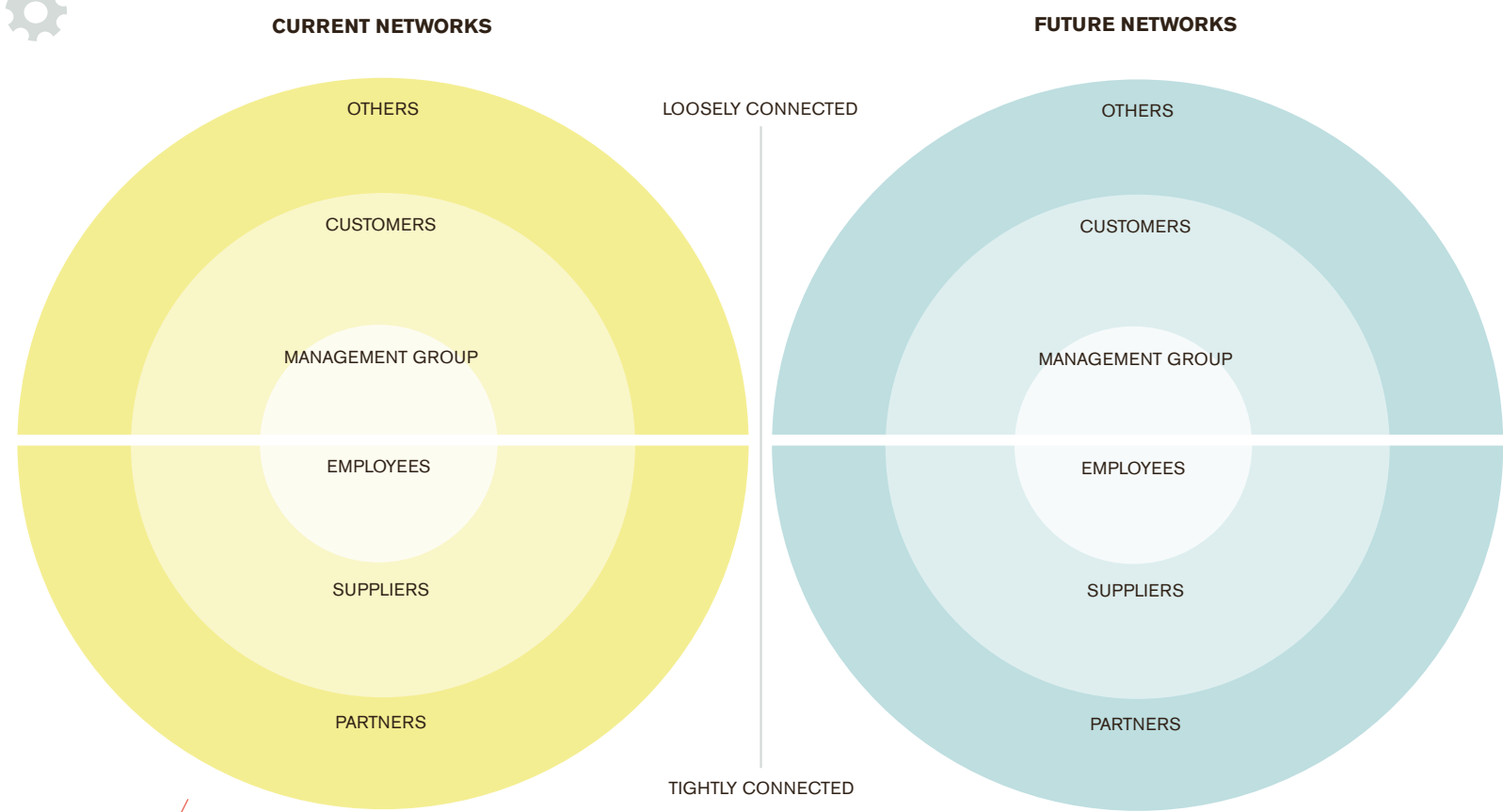
Entrepreneurs, business representatives, members of company networks, minglers, mentors, business developers for the municipality and region.

Creatives, cultural experts, the municipal and regional directors of culture administration, culture consultants and people from non-profits and clubs.

TO DO: INVENTORY OF ENTHUSIASTS

Who are the enthusiasts in your industry? Locally, regionally, nationally or internationally. Write the names of enthusiasts who represent Education, Research, Industry, Business and the Arts/culture.

Model 2:6
Inventory of enthusiasts



Model 2:7
Map of networks – current and future. Tools for mapping interested parties. Fill out people in each circle. The one to the left represents your current networks. The one to the right represents networks you want to build.

SAMPLE SCHEDULE FOR MAPPING PROCESS HELD ON GOTLAND 2010

- Question**
How can Gotland become a center for historic experiences?
- Goal**
- To gain insight into cultural and creative industries and understand what a center can be
 - To carry out an initial test of the ERIBA method and Gotland as a center for historic experiences
 - To take a first step towards continued involvement in the issue

TIME	METHOD	GOAL AND PURPOSE	MATERIALS
9:00 am	Welcome – purpose and background Background: Why did we call this meeting? Short presentation of people in the room. Info: What is the experience industry and what is a meeting place? The day's schedule.	Understanding of the area and process, goals and purpose.	
9:30 am	A good example The background for the process and good examples of other regional initiatives (perhaps a guest speaker). Interview questions.		
10:00 am	Coffee break	Get a little more energy....	
10:15 am	Introduction – the process The process manager presents the plans for the rest of the day. ERIBA. The role of coaches. 2 groups. Each goes to their respective rooms /stations.		List of participants
10:25 am	ERIBA – survey: what infrastructure does Gotland have as a meeting place for cultural and creative industries dealing with history? Describe your situation. Fill out the ERIBA model and area/theme. Coaches wait in the background initially and gradually get more involved. Coaches change positions every half hour. Groups visit each other during the last ten minutes to see what they have come up with.		Pens
11:00 am	ERIBA + cultural and creative industries: what initiatives can be created to make Gotland a meeting place for cultural and creative industries dealing with history? Divide the group into 3 smaller groups. Work with initiatives in all the different areas in the experience industry – 3 stations with the areas divided into: Architecture, Computer and TV games, Design, Film, Photography, Art, Literature, Market communication, Media, Fashion, Music, Food/Meals, Dramatic art, Tourism, Experiential learning Distribute sheets with examples of initiatives.		
11:45 am	Pioneers and colonists: All participants examine the initiatives they drafted and choose at least one they can sign off on and promise to try to continue with.		
12:00 pm	Presentations: We go through each group together and discuss their initiatives and “commitment”/engagement/undertakings/involvement. About 10 minutes per region.		
12:30 pm	Feedback coaches: External players and coaches contribute their views		
12:45 pm	Next Step: Person responsible for the initiative describes their plans for the future.		
1:00 pm	Lunch		



METHOD

Industry analysis

PURPOSE

To clarify an industry or regional industry's structure and prospects.

INTRO

To create development and growth in an industry that often requires you to dig deep to understand the industry situation in detail and create a common view of challenges and opportunities. This is so you together can meet the future instead of competing on the small and local level. It is about making the pie bigger so everyone gets a bigger piece of it. By creating a map of regional businesses, you can broaden perspectives and encourage solidarity.

STEP-BY-STEP

- 1. Gather industry representatives, enthusiasts, spin-doctors and central people from the public sector who can contribute with resources for a regional cluster initiative.
- 2. Create a working template (see the model)

- 3. Gather participants and explain the purpose of the initiative in general and why it might be a good idea to work together rather than as competitors.
- 4. Divide participants into mixed groups that should be no more than five people so everyone can participate in the discussion and no one is excluded.
- 5. Gather the groups and review the results. Allow time for discussion at the end, since many participants will want to discuss the contents.
- 6. Make sure you document the results and send them to participants together with a short plan about the next step for the initiative.

TIME

Around half a day.

LOCATION

A neutral location to ensure no company takes up more space than the others. Preferably with many rooms so they can work in smaller groups.

NUMBER OF PARTICIPANTS

5–20 people depending on how many process managers are available.

MATERIALS

Preferably printed posters (see the model) in large format.

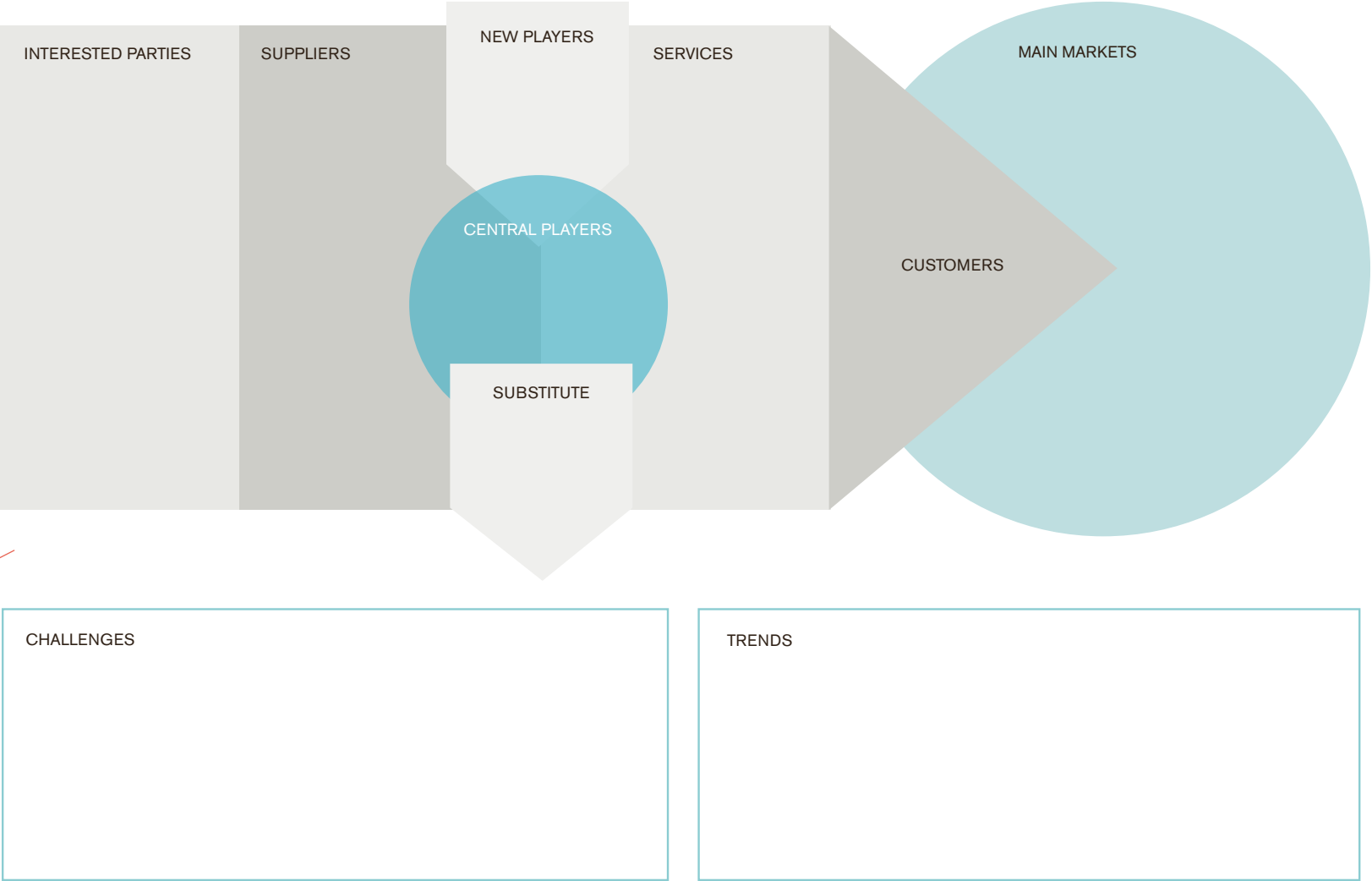
RESULTS

A review of and vision process for how any regional thematic clusters can generate growth for everyone.

BONUS MATERIAL

A list of various Swedish industry associations can be found on Generator Sverige web page/network. Check out the list and get inspired towards your new network or industry association.

Model 2:8
Analytic tools for communication clusters



TIME	METHOD	GOAL AND PURPOSE	MATERIALS
8:30 am	Breakfast – Everyone in place with sandwiches and some coffee.	Calm start, everyone has eaten something. Good to start with some mingling before the work begins.	Coffee “Breakfast fix”
8:40 am	Common start Welcome and a few words about the purpose of the initiative. The process manager presents the day's schedule and the structure of the layout. Questions – expectations?	Purpose of the meeting Expected results Practical details Energy	
9:00 am	Problem orientation: Relationship matrix What has prevented us historically from creating a world renowned communication cluster? Individually 5–10 minutes. Clustering and discussion in the full group. Possibly a short break to stretch.		
9:45 am	Current situation: What does our industry look like today? The process manager leads a survey with the entire group using a poster.		
10:15 am	Coffee break		
10:45 am	Current situation: What does our industry look like today? Continue		
11:15 am	Brainstorming and visions: The Lodge Making History. Describe the massive media acclaim and the articles that will be written when Skellefteå's communications cluster has reached world class status 2015! Divide the group into two parts.		
11:45 am	Lunch		
12:45 pm	Brainstorming and visions: The Lodge Making History. <i>continues.</i>		
1:15 pm	Presentation of visions. Each group presents its visions.		
2:00 pm	Coffee The process manager leads the initial work with an action plan together with the entire group using a poster.		
2:15 pm	The project in the future – action plan		
2:45 pm	Conclusion and the next step The initiator rounds off the afternoon with a few thoughts about continued work.	Outro and the next step for creating understanding about continued work.	
3:00 pm	Thanks and goodbye		

SCHEDULE FOR WORK AROUND A COMMUNICATION CLUSTER IN SKELLEFTEÅ 2010

Question

What would a world renowned communication cluster in Skellefteå look like in 2015?

Goal

To start a basic discussion about the communications landscape in Skellefteå today and how we believe/want it to look in 5–10 years?



METHOD

Project planning

PURPOSE

To create a priority action plan for an initiative.

INTRO

Creating a project plan may sound boring and is sometimes a lonely administrative task. If you instead can make it a common task, you will achieve both a better action plan and a better common understanding about the work phases and the goals of various parties and incentives in the process.

STEP-BY-STEP

- 1. Invite people who will work with or close to the project. If the action plan is meant to get people talking and create participation among a larger group, then operative personnel are responsible for project planning.
- 2. Make templates, see the examples to the right about the project's start up and milestones you must go through and decide on.

- 3. Work through the templates and remember to be as concrete as possible. Be sure to write down all action points, times and persons responsible.

- 4. Document both visually and using a written project plan. If you use a large template, leave it up on the wall in your office as a concrete control document.

TIME

Difficult to say, but probably a day to start with.

LOCATION

A good workplace with the possibility to hang large sheets of paper on the walls.

NUMBER OF PARTICIPANTS

No more than 5–6 people.

MATERIALS

Preferably large posters (see the model) that you can work and write on.

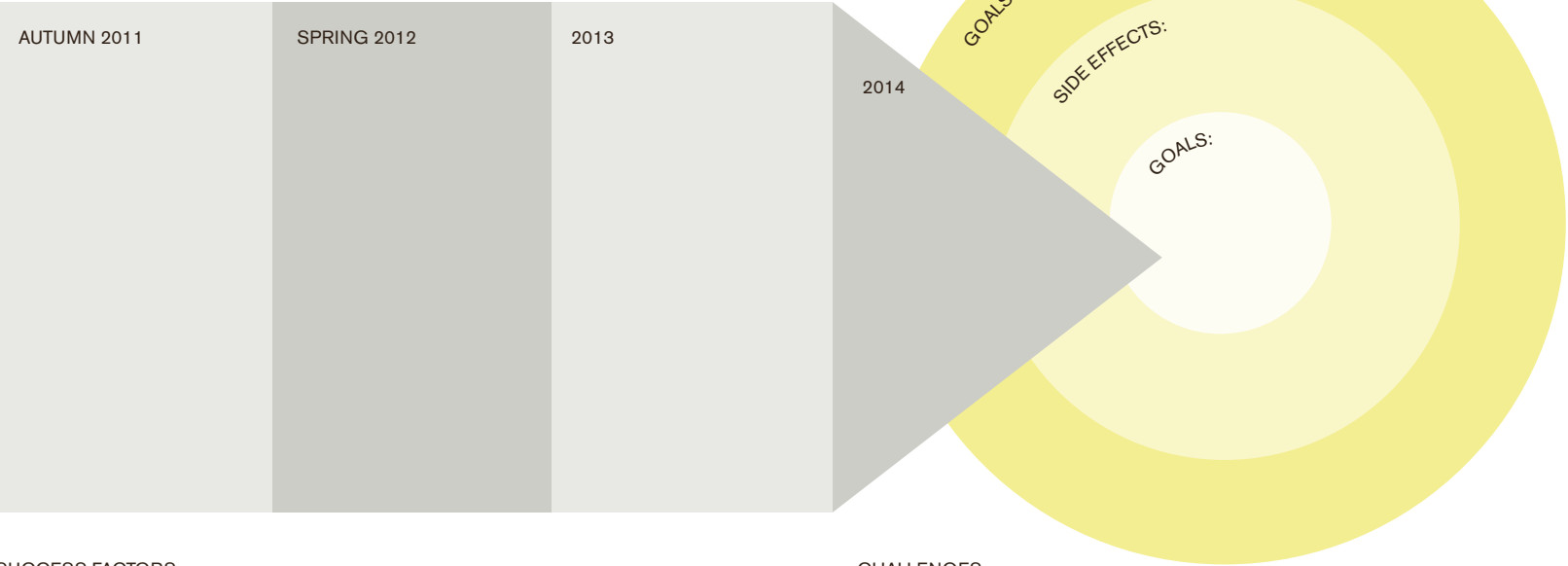
RESULTS

A visual and clear project plan where many people can get involved and discuss and visualize the project's focus in a concrete way.

Model 2:9
Project arrow

TEAM / RESOURCES

NAME OF THE INITIATIVE AND INNOVATOR



SUCCESS FACTORS

CHALLENGES

TIME	METHOD	GOAL AND PURPOSE	MATERIALS
DAY 1			
10:30 am	Coffee and sandwich		Coffee, music
11:00 am	Welcome Background for the process and the goal for the days ahead	Understanding of the area and process, goals and purpose.	
11:15 pm	Practice with presentations	Get a little more energy....	
11:30 pm	Introduction to ERIBA and Generator Sverige. People responsible describe the methodology and history.	Info about the basic terms, history and current situation.	
12:00 pm	Lunch		
1:00 pm	Introduction – the process Thoughts about the days. The coaches' role. 3 groups/region – three different situations – three different starting points Each group goes to their respective room /station.		List of participants
1:15 pm	ERIBA – surveying and actions 1 Describe your situation. Fill in the ERIBA model and area/theme The coaches wait in the background initially and gradually get more involved. The coaches change position every half hour. Present three important discussion or input points for the next step.		Pens
2:15 pm	Mini-session: The Media Evolution (Southern Sweden) story – how was surveying carried out? How did Malmö conclude that its area of focus would be media/moving pictures? How was surveying carried out? What conclusions did you come to and which actions were carried out?		
3:00 pm	Coffee break and time to stretch		
3:30 pm	ERIBA – surveying and actions 2 Together we review each group's activities and discuss their situation. Around 30 minutes per region.		Pens
4:30 pm	Mini-session: The Transit (Stockholm) story. What were the first steps that Transit took to establish its combined incubator and meeting place? How does Transit create meetings among representatives in ERIBA?		
5:15 pm	ERIBA action Presentation of the graphic tool: the project arrow. Start going through the project plan in each group.		Pens Posters

TIME	METHOD	GOAL AND PURPOSE	MATERIALS
6:00 pm	Free time		
7:00 pm	Dinner and evening activities		
DAY 2			
09:00 am	ERIBA action The group continues working with the project arrow. Slowly but surely the work will shift towards drafting a 15 minute presentation for an intended audience of politicians/government workers/investors.		
11:00 am	Mini-session: The Minc (Malmö Incubator) story. Describe the three best ways to get support from the political sector. How has MINC presented/promoted its organisation to gain support from the political sector? How do you find financing?		
12:00 pm	Lunch		
1:00 pm	The five most important lessons on how to establish a meeting place – Putte Svensson about Hultsfred and ERIBA		Projector
1:30 pm	Presentation/“sales pitch” 15 minute presentation per group 10 minutes of feedback/questions 5 minutes full meeting All 3 groups x 30 minutes	An opportunity for everyone to listen to the results from the day. A chance to applaud everyone for their work.	Music Projector
3:00 pm	Conclusion Concluding reflections Rounding off and the next step.	The next step for creating understanding about continued work.	

SAMPLE SCHEDULE FOR SURVEYING AND THE PROJECT PLANNING PROCESS DURING THE MÖTET PROJECT 2010

- Goal**
Every region should have a plan to create a meeting place!
- Finish work with the ERIBA survey
 - Draft a version 1.0 project plan
 - Try out a “sales pitch” on stage



METHOD

Growth programmes

PURPOSE

To create a clear document that provides analysis, growth potential and a programme of action that can be easily understood and conveyed to interested parties.

INTRO

One of the goals during work with the ERIBA model was that every participating municipality would present a growth plan. This itself was the result of the common investigative and surveying work that was created. The growth programme was quite simply a compilation of the survey, market analysis, view of the future and the programme of action that each meeting place considered essential to keep working on. An assembled document. A manifesto. A regional plan with national industry support. The following does not describe the work itself in detail about how the plan was established since it is about many components, but we decided, to at least present the table of contents of how the growth programmes were established and an example of a summary to help you along your way.

STEP-BY-STEP

1. Gather all documentation written for the project – surveys, trend reports, regional plans, statistics and plans of action.
2. Put everything together in a useful document – write a more substantial report and a short summary for easier communication and marketing.
3. Try to review the growth programme with important players in the initiative and get their comments before the programme is released publicly.
4. Carry out a PR level release of the report and try to generate opinion. Write conclusions and future goals and consequences.

TIME

A couple of months.

LOCATION

Where you write and think best.

NUMBER OF PARTICIPANTS

A main writer who can get editorial advice/help.

MATERIALS

A lot of paper :-)

RESULTS

An assembled report with a forward thinking plan of action for an industry and a region.

Sample disposition

Summary

Background

About ERIBA, the task, the method and actors involved

Why?

Surroundings: trends and forecasts
Research: needs and actions
Education: needs and actions
Business: needs and actions
Culture: needs and actions
Cooperation: needs and actions

What should be carried out to meet any future needs and gain opportunities?

The Plan

The role of the meeting place
Action plan and time line
Expected results
Budget and financing

Plan for implementation

Sources and references

Example of the disposition of growth programmes that use the ERIBA model.

Example of a brief description of the growth programme's content: Karlshamn 2008.

DATORSPEL

Mötesplats Karlshams NetPort



”Norden räknas som en av världens fem hetaste regioner för produktion av datorspel för den internationella marknaden.”

FAKTA, DATORSPELSBRANSCHEN

- Exporten beräknas uppgå till drygt 1 miljard kronor per år och ökar kontinuerligt, enligt branschorganisationen Spielplan.
- Tillväxten är ca 20 procent per år i datorspelsutvecklingsbranschen.
- Mer än 85 företag i Sverige arbetar med spelutveckling eller närliggande produktion eller service.
- Mer än 1 000 personer i Sverige är sysselsatta i företag som utvecklar datorspel idag. Det råder brist på kompetent arbetskraft. Och rekryteringsbehovet uppgår till minst 1 000 personer på tre års sikt.
- Över 10 000 datorspelande ungdomar kom till Dreamhack i Jönköping i december 2006, ett nytt världsrekord.

Utgångsläge

Sverige är idag en av världens största exportörer av datorspel. I absoluta tal.
I Sverige genomsnitt årligen ett halvt tusen datorspelsproduktioner som var och en för sig har en budget likvärdig SF:s satsning på filmatiseringen av Jan Guillous böcker om Arn, en filmproduktion som är den största i sitt slag i svensk filmhistoria.
I Sverige gör vi datorspel i samma kaliber som Hollywood gör storfilmer.
Det sker på en marknad i förändring. Datorspelsindustrin är den snabbast växande underhållningsbranschen. Samtidigt utvecklas spelandet.
Datorspelet har flyttat ut från pöskrummen. Den genomsnittliga datorspelarens ålder är över 30 år gammal och har ett välbetalt jobb. I USA är 40 procent av spelarna kvinnor. I Japan har pensionärer blivit en prioriterad målgrupp.
Spelandet har blivit familjeunderhållning. Ett av de mest populära spelen går ut på att spjunga coverversioner av populära låtar. Många föräldrar uppgår att de spelar datorspel med sina barn minst en gång i veckan.
Datorspel är också plattformar för kontakt mellan människor. Dagligen träffas miljontals människor på Internet för att umgås och äventyra i fantasvärlden Azeroth, platsen för spelet World of Warcraft.
Men spel och lek är inget nytt. Tvärtom är spel och lek en absolut nödvändighet för människans lärande och utveckling. Datorspelet är en förklaring av dessa mönster och beteenden och som ger oss möjlighet att ta upplevnaderna till nästa nivå. Nyttospelet inom sjukvården, övrigt näringsliv och försvar. Fortfarande datorspelets breda tillämpning.
Som sätt för lärande, underhållning, färdighetsträning och sociala förmågor.

FOKUS FÖR ÅTGÄRDER

- Större inslag av ägare av produktier och inte endast utvecklings- och produktions
- Stimulera investeringar
- Finansiering för att producera spel med alternativt innehåll på den internationella marknaden
- Exportarbete
- Sverige stark position idag
- Pågående Nordic Game Program kan utvecklas
- Kunskap och kompetens
- Inom branschen betalka och locka talanger
- Om branschen: myndigheter, media, allmänhet
- Kopplingar mellan utbildningar och näringsliv

Utmaningar och behov

Konkurrensen är hård och global.
Sverige har en unik situation i Frankrikes underhållningsbransch, men den behöver försvåras.
En risk är att Sverige hamnar i en underleverantörssituation till de internationella bolagen. Insatser behövs för att säkerställa att de svenska företagen kan dra nytta av eventuella självförmågor, vilket inte minst innebär kunskaps- och kompetensutveckling av svenska banker och andra investerare.

SÅ HÄR BRA ÄR SVERIGE

Sverige var bäst i världen. Men maktades det?
För ett spel Battlefront 2002 vann svenska DICE Fyra Interactive Achievement Awards, dator- och tv-spelens motsvarighet till filmindustrins Oscar.
Tank vilket genomslag det blivit om Lasse Holmström vann en Oscar för bästa regi eller Rolf Lassgustav blev bästa manliga skådespelare.
Nu märks nyheten knappt i mediabeslut.



Building a network

WHO SHOULD TALK TO WHOM?

Five important lessons in this chapter

- You are the one who make it happen.
- Give to get.
- Be sure to have fun and work with the issues you are passionate about, it rubs off in the networks.
- Invest time in a serious inventory of enthusiasts and find a strong common interest.
- Innovation results from relationships: create new “playgrounds” for adults where participants have the opportunity to create and do things together.

THE ABILITY TO ESTABLISH GREAT NETWORKS is one of your most important skills. Acting as a cross-disciplinary, brokering and matching contacts should start early on and is an important success factor that really makes a difference. This chapter presents activities and methods to establish great networks.

Already having existing networks and enthusiasts that are passionate about their interest provides you with quick start. Make a survey of people in the public sector, from research, academia, the business sector and culture/smaller groups and work methodically with your contact list. When personal relationships are established and you have been to many lunches, it is convenient to connect, match and broker contacts, invite people to cross-disciplinary meetings and establish the basis for a common development project.

An issue may interest various parties from different angles. That is why it is very important to identify what motivates the contacts and to focus on creating values for everyone involved in a project. Consider building your network as an actual sales job, listen to their needs and make time for personal contacts. Establishing a level of trust in the target group takes time regardless of whether

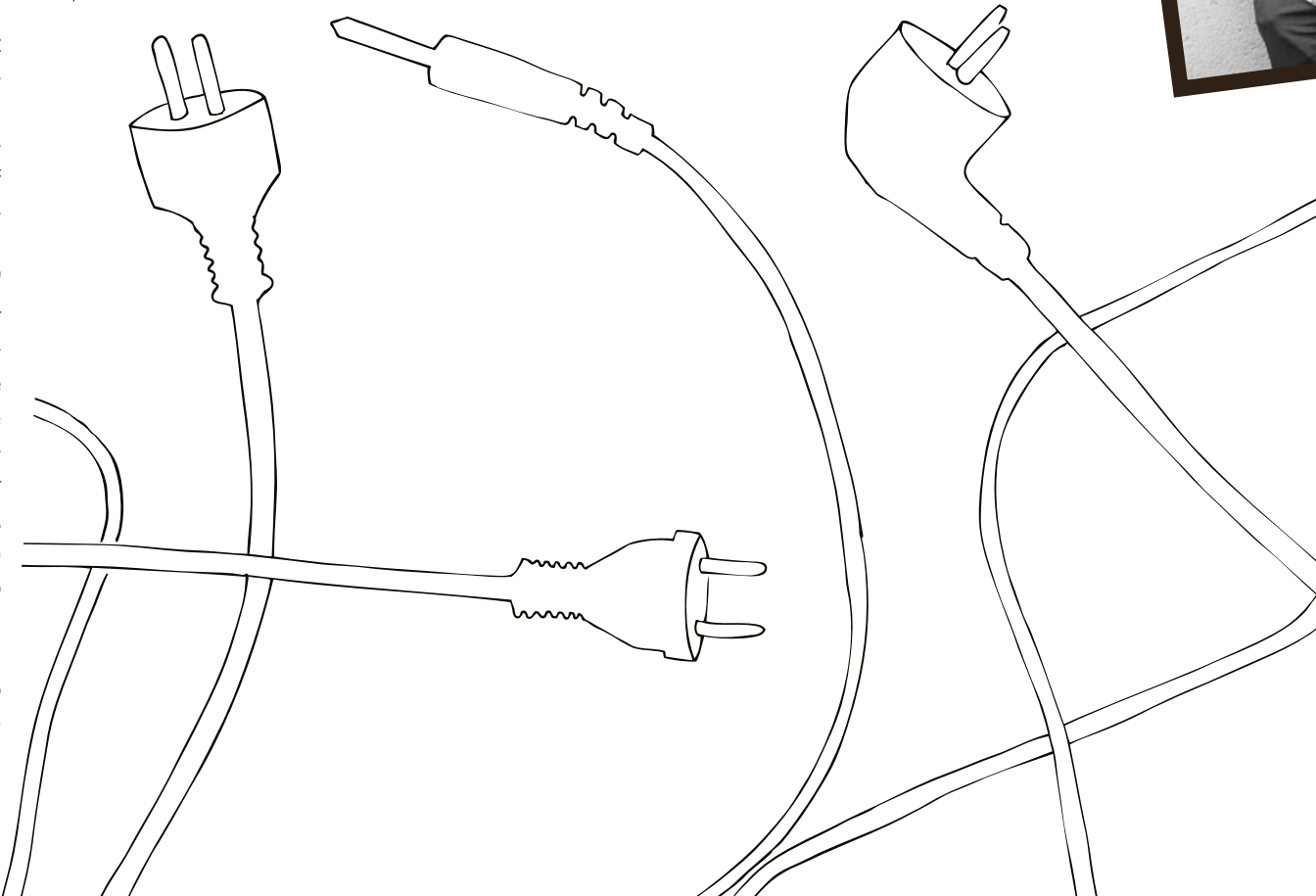
you deal with academia, the industry or the public sector.

One is to organise events where you mix networks and further development towards the vision you think will generate innovation and growth. The events can be small, like MINC's Likemind Coffee where people gather over a cup of coffee and talk. Or larger event, "playgrounds" and conferences like ADA and Röhsska's common initiative "Bygget" which is described below. With a clear purpose and result, the survey of representatives in different areas will become even more interesting, the knowledge will spread and partners will join naturally. Invitation lists then become a clear tool for taking inventory of enthusiasts. The event also becomes an easy way to test people's interest and willingness to cooperate.

During the event itself, it is a good idea to appoint a mingle master who keeps track of participants' needs, like

during all the dead time, coffee breaks, lunch, short breaks, go around with a list of participants and match up new contacts. With a short intro from a "third person" who explains why we should meet up, good conditions are set for a new relationship.

Think about: Which contacts do you have and which do you want to make?



PHOTOGRAPHY: VOLANTESE



ADVICE FROM AN EXPERIENCED NETWORKER
Words of wisdom from Putte Svensson in Hultsfred:
When it comes down to networking, everything is about attitude and approach – here is some advice:

1. Give so you get! We helped the Swedish music industry which gave a lot back to Hultsfred in the end.
2. If you can't beat them join them – if important organisations are reluctant, become a part of them and try to influence them from the inside.
3. Get on the same wavelength – speak with an artist like an artist and a municipal representative in the way he talks.
4. Ideas cannot be found in dress codes and titles – get the people with the best ideas involved.
5. Establish relationships before you need them – have coffee with the guys a couple of times before you ask them for support.



METHODS



METHOD

Pecha Kucha

PURPOSE

A Japanese form of meeting, that helps you to create network meetings across disciplines, convey messages and present exciting projects to a broad public in a simple, playful but at the same time structured way.

INTRO

Pecha Kucha is a Japanese form of meeting, that has revolutionized the world. With 20 images each of which are displayed for 20 seconds, local and visiting creatives from different areas, a titillating kaleidoscope of inspiration, ideas and work, this activity is currently being run in more than 580 cities around the world. The rules are simple, the event may not be arranged for profit; the activity must be held at least four times a year; it starts at 8:20 pm; visitors must be considerate and have fun.

STEP-BY-STEP

1. To run Pecha Kucha, you must apply for permission at www.pecha-kucha.org Instructions on how to get your city involved are listed under "start a new city". It is a good idea to arrange the event together with other actors to utilize each others' networks and find exciting people.
2. Book a suitable place to meet. Is there a club that is empty during weekdays? A bar that might consider serving as premises in exchange for selling food and drinks?
3. Invite interesting speakers, around nine presentations per event.
4. Prepare presentations and ask everyone to mail in their 20 pictures before the event. Designate a technical manager.
5. Provide the opportunity to mingle with a 30 minute pause, between presentations, known in Pecha Kucha circles as the "Beer break".

LOCATION

Preferably at a bar or nightclub, with the opportunity to buy drinks.

NUMBER OF PARTICIPANTS

No maximum limit. In Gothenburg around 800 people come every time.

MATERIALS

Stage, sound, lighting, computers, projectors and a screen and everyone's presentations ahead of time.

RESULTS

New meetings, communication of new messages. Everyone get the same opportunity to present: old and new, veterans and novices. No one is "steam rolled".

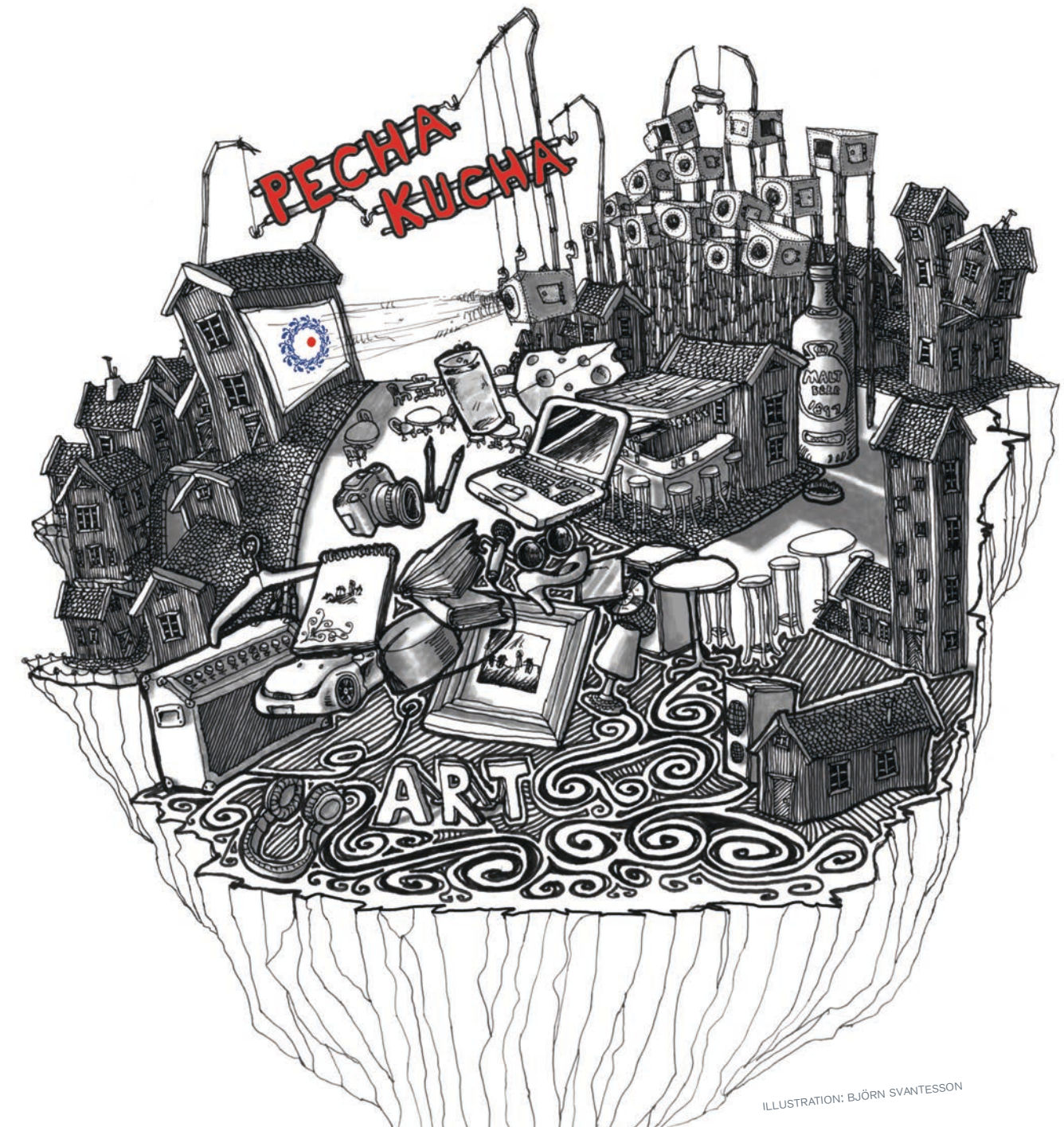


ILLUSTRATION: BJÖRN SVANTESSON



METHOD

Bygget

PURPOSE

To create a playground for adults and an action park that strengthens and renews the spirit of entrepreneurship in the city and which becomes a catalyst for innovation and creativity.

INTRO

Bygget was a common initiative by ADA and Röhsska museum in Röhsska's backyard in Gothenburg with the goal of strengthening the region and Gothenburg's role as innovative and creative. Röhsska and ADA hoped to be able to create a living model for what is good in life in the Gothenburg of the future. To vitalize the city and create conditions for new constellations within creative industries and society in general. ADA is a meeting place for cultural and creative industries in Gothenburg and Western Sweden. The focus is on Design and Marketing communication.

STEP-BY-STEP

1. Designate a project organisation comprised of a publicly financed cultural institution and representatives of cultural and creative indus-

tries, who dare to reveal several version of "the right taste" and who dare to change.

2. Designate a project manager and an artistic play manager, a person with a broad network of contacts, who goes against the grain – a good representative for "a different taste". It is important that the person can build!
3. Find a centrally accessible location for Bygget, preferably a courtyard that can be screened off/closed up when it isn't open. Establish routines around security, permission, registration, flow of participants and people who are curious and just want to watch. Just what are you allowed to do in the public arena? The starting point was that everything that falls under Swedish law was allowed. Lawyers were brought in later.
4. Find partners for material. At Bygget ADA succeeded in accessing Renova's material supply depot. Derome supplied wooden planks and nails. Eric Jahrsten AB supplied plywood. F.O.V. Fabrics AB in

Borås – woven material used in air bags and Gore-tex material. Caparol Sverige AB – paint. Then people got to build any way they wanted to, as long as they didn't destroy anyone else's work.

5. Arrange transportation. Bygget in Gothenburg bought a small blue truck on the internet and then started calling their playmates. The famous architect Gert Wingårdh was not difficult to convince. He commenced on a sunny warm day in April by holding an inflammatory speech and starting fires in five large barrels. The courtyard was packed with people. Rescue services were alerted. The smoke had not been so dense over the Avenue since the riots during the EU summit in 2001.
6. Sculptures started taking shape. The very first builder in Gothenburg was an anonymous woman about 50 years old. She quickly nailed together a little sculpture from a boat rib and an old umbrella holder. Soon the rumour reached other curious people. Children, architecture professors and immigrants. Music

teachers, designers, housewives, carpenters and pensioners.

7. Project management and assistants make sure everyone registers and signs a contract at the entrance.
8. Communicate with participants. Communication on site is super important. At Bygget the dialogue was held between participants and project management on Facebook.
9. Manage it. After a few weeks it started getting crowded in the courtyard. The city's ad agencies and architect office joined in and challenged one another to ever greater exploits. Activists from the 365 movement were also excited about it. The pressure made the project manager assign Tuesdays to creatives and a genuine creative war broke out in the spring. A lot looked very bad but people seemed to feel good from a little paint on their suits.
10. Solve problems. Students from the local art school HDK, older visitors and neighbours were appalled by the lack of artistic height, control

and the noise. One agency started growing hemp in the courtyard (industrial hemp from which you make jeans) and rules and limitations were set for the project.

11. Add activities and link well known motivational speakers to the project. Find international names and energizers, who get the project to bubble and awaken curiosity. At Bygget fashion designer Rickard Lindqvist chose to hold the show for his spring collection for 2010 at Bygget instead of in Stockholm or Copenhagen. Danish artist Henrik Vibskov and his assistants wandered into the yard on a sunny Friday in May. Grafitta held a workshop with more than 50 painters on site.
12. Close down. Remove all materials and clean up. Summarize and reflect.

TIME

Four months. Bygget in Gothenburg 2009 was open from April to August with a summer break in July. Tuesdays 3 pm–8 pm and Fridays-Sundays 12 pm–6 pm.

LOCATION

Courtyard, public location, central. Bygget was arranged in Röhsska's backyard in central Gothenburg. A public area with café was opened in connection to the door between the museum and courtyard which had a capacity of 60 people at a time. The public area was separate from the work area using a divider. Adjacent to this a reception counter was set up that was staffed by the project manager and assistants.

NUMBER OF PARTICIPANTS

In four months Bygget was visited by 3,000 participants. For security reasons 40 people were allowed to work at Bygget at the same time. Every participant registered himself in the Stora Byggboken (Big Building Book). It was a guest book, contact list, list of regulations and indemnity contract all rolled into one. Every participant signed the indemnity contract showing that they agreed to Bygget's rules and that participation is done at their own risk. When there was a line, time in Bygget was limited to an hour for each participant. The project manager and assistants kept track of this. (Cooperation agreement/indemnity contract, other routines and security – see below).



MATERIALS

Planks, nails, paint and more were donated by various suppliers and Renova's material supply depot. Participants could also bring in what they wanted. Then people got to build any way they wanted to, as long as they didn't destroy anyone else's work.

RESULTS

Other kinds of Bygget projects were started around Gothenburg. An open playground, an open museum and workshop. New friends, ideas and cross-disciplinary meetings. Co-production. Bygget had around 3,000 visitors, including Richard Lindqvist, Gert Wingård, Henrik Vibskov and Åsa Jungnelius. In addition, many agencies were there, for example Forsman & Bodenfors, White and CP+B Europe (formerly called Daddy). Henrik Walgreen, the project manager for Bygget was nominated as the year's cheerful soul (for Bygget) by Nöjesguiden.

DEVELOPMENT

Use the creative powers for places that are not doing well. Specific cases provided by society, creatives building together, creating together, competence put to use in other situations.

COOPERATION AGREEMENT

To check in at Bygget, you must read through this document, sign it to confirm that you have read everything and accept the conditions. The read everything and accept the conditions. The agreement is meant to protect our common cultural inheritance like the Röhsska Museum and its collections. Swedish law applies to Bygget. That means that you are in a public place and may not drink alcohol, smoke tobacco or take other drugs. You must exercise the utmost care so no one gets hurt. We have a common responsibility for everyone's safety. Bygget is an open art and design project, not a workplace.

The code of conduct, which is monitored by the staff on hand, must be followed and you may be asked to leave and must then accept this without protest. We all own Bygget. At Bygget, everything that is created is common property and is maintained by the municipally owned Röhsska Museum. You may take all the ideas you create with you, but you must leave the products that are made at Bygget, they are part of the common property. There is room for everyone at Bygget. To allow as many people as possible to participate, we will, when there is a queue, limit how long you may stay, this time. Bygget is open to professionals, amateurs, children, pensioners, gays, immigrants and bimbos. That is why tolerance prevails as well as a generous attitude towards diversity. Everything you build may be built on by someone else. If a conflict arises, the staff on hand has the right to ask those involved to leave Bygget regardless of who is responsible for the conflict.

I accept these rules and hereby check in:

Personal identity number:
Name:
Place:
Date:
Signature:

PROCEDURES

Bygget is run in the courtyard of Röhsska Museum.

Opening hours

During all opening hours, the project manager or assistants are on hand to ensure the safety and quality of the artistic work. The project manager or assistants have the right to evict participants who are a danger to the safety and/or quality of the artistic work.

Check in

A public area with café is established next to the door between the museum and the courtyard. This area has room for a maximum of 60 persons. A divider is used to separate the public area from the work area. Adjacent to this, a reception counter is set up and staffed by the project manager and assistants.

For security reasons no more than 40 people may work at Bygget at the same time. Every participant registers himself/herself in the Stora Byggboken (Big Building Book). This is a guest book, contact list, list of regulations and indemnity contract all rolled into one. In the indemnity contract every participant writes his signature to show that they understand Bygget's rules and that participation is done at their own risk. When there is a line, time in Bygget is limited to an hour for each participant. The project manager and assistants keep track of this.

For relays/happenings

Any special activities at Bygget organized by ADA (relays with builders, Röhsska's groups, etc.) require an application, which is sent to info.ada@businessregion.se. When Röhsska invites its groups to Bygget (pensioners' groups and children's groups, etc.) this will be done through Röhsska's channels. Invitations to the Relay and other happenings are made through Facebook and Röhsska's and ADA's developed channels.

SAFETY

An evacuation plan is produced in cooperation with the safety representative at Röhsska Museum, Maria Heed. The port towards Teatergatan can be opened in the event of evacuation. Fire extinguishers are located at:

- 1. The reception counter
- 2. Inside/outside the door to the courtyard
- 3. At the gate to Teatergatan
- 4. At the site office

First aid is available at the site office and reception counter. In the event of an accident, emergency services will use the gate towards Teatergatan. Tools and materials may only be handled by participants who know how to use them. When work with heat occurs, the fire alarm must be disconnected and a fire extinguisher must be brought out. Evacuation plans and the location for fire extinguishers are to be displayed clearly in the courtyard.

Read more at www.adasweden.se

METHOD

15,000 cold

PURPOSE

To bring together public actors for culture and business and provide them with a space to network and cooperate. It also aims to help them present targeted offers to selected companies within cultural and creative industries.

INTRO

Many initiatives and activities beat their drum and demand big financial investments. This method from Gävleborg shows that you can create efficient initiatives with a small amount of funding. The starting point was to build a bridge between the well-known "grey area" in municipalities both between business and culture (internally) and between the municipality and companies in cultural and creative industries (externally).

STEP-BY-STEP

- 1. Inventory – gather statistics around cultural and creative industries for each county and municipality.
- 2. Survey – identify business leaders and cultural leaders in the municipality.

- 3. Dialogue meetings – visit the municipalities and meet cultural and business leaders or similar during a dialogue meeting that can last 2–3 hours. Go through the statistics and gather participants' response and views about, among other things, what support they want from the region. In Gävleborg it turned out this was the first time cultural leaders and business leaders sat at the same table and had a common meeting.

- 4. Inventory report – weave in views from the dialogue meeting and quotes from interview with entrepreneurs in cultural and creative industries into the report.

- Offers of partial financing of activities – suggest that cultural and business leaders start a co-production project with a budget of EUR 1,600. The condition is that the activity must strengthen cultural and creative industries and it must be carried out together by the business sector and cultural groups.
- Offer cultural and business leaders partial financing of an

activity with EUR 1,600. The condition is that the activity must:

- strengthen cultural and creative industries
- originate from needs and pre-conditions in each municipality
- be carried out together by the business sector and cultural groups.

PARTICIPANTS

Culture and business leaders, entrepreneurs in cultural and creative industries, politicians, public actors, and more.

RESULTS

Cooperation between cultural groups and the business sector (internally). A number of activities and directed offers to the target group you want to prioritise in each municipality (externally). Experience from Gävleborg shows that the EUR 1,600 in all cases gave dividends and served as a "basis" for the activity people chose to carry out.



METHOD

Learning online

PURPOSE

When you need help in creating learning over the Internet and participants are spread out geographically.

INTRO

The method was developed in a project by the Alexanderson institute called DyS – Dynamic development System. Development occurs in connection with the project SupSys (Supportive system) at the University of Gothenburg [bit.ly/Supsys-UnivGoth](#)

DyS – is based on research investigating informal learning in online environments like communities and social media. The most important success factor for the method is that participants have a strong common interest. This can be through the participants' common profession or that participants share an expressed interest (for example expanding their companies). The other important foundation of the method is that participants work with their own personal learning environments as a basis for the common work. The method has been tested on groups as divergent as principals, new entrepreneurs and fishermen.

STEP-BY-STEP

1. Decide on a forum. The method can be carried out in an easier or more advanced format. In the easier version, learning can be supported in a network through a simple platform like Twitter.
2. Designate a target group.
3. The first meeting: for the simpler format, the platform is rigged up and the content for the first meeting is limited to speaking about what Twitter is and how it can be used more systematically by participants.
4. With the more advanced method, cooperation is established and learning becomes more systematic as the programme goes through different phases and is carried out with the participants. Every phase in itself is comprised of a number of steps:
 - a qualification phase that entails clarifying the need for development for the target group.
 - an organisation and media phase that entails organizing

and choosing media for the programme.

- the introduction phase that entails a presentation and holding a course about the programme for participants – among other things development and maintenance of the participants' personal learning environments.

TIME

With the simpler version starting time is short – one meeting. Depending on how advanced/ambitious the programme (contents) is, time for planning increases and the programme can be introduced with a number of meetings – virtual or physical. The network requires maintenance and process management so it doesn't lose momentum.

LOCATION

The programme in principle can be carried out in any platform at all – as long as it is possible to upload files and media and that some kind of forum exists – like a Facebook group.

NUMBER OF PARTICIPANTS

There is no optimal number of participants. Different size groups require

different kinds of support. In smaller groups, the participants themselves can learn to manage the process. In large groups, more is required of facilitators who boost/nudge the process.

MATERIALS

No special materials are required – especially not for the simpler programme. The advanced format requires material in the form of a developed programme that builds on a preliminary study of the groups needs. In both cases a clear common interest is necessary.

RESULTS

The result is that participants improve their knowledge/professional qualifications and attain a better/more efficient work result – more efficient organisations. Implementing new knowledge in the organisation goes faster.



METHOD
BIG BOSS

PURPOSE

To help you when you need to jump-start a meeting of entrepreneurs, share experience and build networks.

INTRO

Coffice on Södermalm in Stockholm serves as a meeting place for everyone (a coffee bar) in combination with a membership club (office) in a new working culture = Coffice. To boost the exchange of ideas, take advantage of everyone's experience and competence at Coffice, the concept of BIG BOSS was developed. Everyone involved with BIG BOSS works for the same person during one hour, with whatever that person wants. That person, in other words, becomes the BIG BOSS that time and we others are employees. The person who is the BIG BOSS decides how he wants to use the hour. The next time someone else becomes the BIG BOSS. In that way members get insight into each others business which can lead to new cooperation and new opportunities for all of them.

The thought that there is just one pie that everyone must grab and get their

piece of is outdated. Let us bake more pies together!

STEP-BY-STEP

1. Gather entrepreneurs, a maximum of eight, minimum of five. Designate a BIG BOSS.
2. Book premises.
3. Interview the BIG BOSS to specify the issues before the session. How has the boss thought through the hour?
4. Depending on the needs and questioning, you customize the group and add experts, otherwise people who want to help join in. At Coffice in Stockholm BIG BOSS is only for members. If you invite people from outside, you should also keep track of the "employees" so the meeting moves along and everyone has the same attitude.
5. Carry out. BIG BOSS starts by describing his challenge. Employees then help by offering advice, ideas and possibilities. To help the hour goes smoothly, interrupt and coach, so that all "employees" get to say

what they think. Ask questions and mediate between the boss and employees.

TIME

1 hour, for example every Wednesday.

LOCATION

Pleasant meeting place, smaller room that is quiet and calm.

NUMBER OF PARTICIPANTS

A maximum of eight, minimum of five.

MATERIALS

The group comprises the main material, pick a good group and recruit necessary expertise.

RESULTS

New ideas, developed business deals, and new contacts.

BONUS MATERIAL

Search for "Big Boss" on Facebook or contact Mariano Amarilla for more information: marianoamarilla@gmail.com 0737-66 36 01.



Physical environment

WHERE DO WE HANG OUT?

Five important lessons in this chapter

- Make sure that you are in the centre of the action.
- Creatives are very sensitive about the physical space.
- Put time into finding the right place.
- If you build your own space – create a good mix between academic, business and public organisations.
- Connecting with a nice restaurant or café creates spontaneous meetings.

NOW YOU HAVE A LOT OF ACTIVITIES going on and will start shaping your organisation. Where and how should you then hang out to create the best meetings? And what place creates the most interesting and spontaneous meetings? Ask yourself: do you need your own physical location, need to sit with a partner or work where the action is? It isn't always easy to answer this question, but the result can turn out to be more important than you think.

To create meetings, a physical location is commonly a forgotten and undervalued component. However experience has shown that it, especially for the creative class, is something unbelievably important when making decisions about start-up and growth in cultural and creative industries. Cities and regions have tried to adopt this in different ways. The Guggenheim museum was built in Bilbao. In Manchester, a Media City is being built. In addition, creative bohemians are gathering around Möllan in Malmö, Sofo in Stockholm and Järntorget in Gothenburg and building the cultural and creative industries of the future. The creative class is unbelievably sensitive about the physical environment and demands elements of design, inspiration and something unique.

Where do you belong?

If we take as a starting point the triple helix approach, then you might think that you should have your home base in one of those areas. The optimal place if it existed would be a melting pot where the business sector, academia and the public sector already were meeting. That seldom happens and then you have to ask yourself the question, what is the best possible location?

In some cases, initiatives were located in academic environments as in Karlshamn and Piteå. Watch out then that you do not wind up in boring hallways far away from the business branch that you should support and that in many cases considers the academic world as something rigid and dusty.

In other cases people chose the do-

main of business like Trollhättan where they moved in with the film industry. In Gothenburg and Malmö they chose to sit in the borderland between the public and private sectors, Business Region in Gothenburg and in Malmö in the municipally owned incubator Minc.

And in certain cases, people took up residence in the cultural arena where Formens hus and Måltidens hus were central places for work in Hällefors and Grythyttan respectively. Museums and institutions had become the base there.

It is important that you wind up in a place that has great flow and that bubbles with energy. Make sure you do not wind up in the closet. In the past miners used canaries to check if the air became poisonous. The canaries would die if the air lacked oxygen and the workers evacuated the mine. Make sure the canaries – the creatives – live in the place you choose as your own centre. If you do not spontaneously bump into any creatives at the place you chose for your office, the place is probably dead as far as your initiative is concerned. If you are going to create meetings then you must move in the in-

dustry to be seen, heard and make a noise – and you must be in the middle of the action.

Coworking

Perhaps you can find a place where creatives and free agents hang out. For example Generator Sverige has at times had its offices at Coffice on Södermalm in Stockholm, where you, with no specific office location, become part of an open and communicative café environment filled with all kinds of knowledge workers. The idea is simple – that independent, professional actors with flexible working conditions work better together than they each do on their own. These environments that are emerging here and there, are a version of what is beginning to be called coworking, a term started at the beginning of 2000 in San Francisco and used in Sweden as a description for work solutions like United Spaces, The Hub and Win-Win to name a few. Coworking places emerged in meetings between programmers writers, entrepreneurs, freelancers, distance workers and business owners who wanted flexible office contracts and a social and creative place to meet. This may be a kind of environment to adopt or perhaps cre-

ate? Or you will do like Ideon Innovation in Lund and put a Barista café in the middle of your premises to make the open coffee spot the heart from which the reception, offices and conference premises emerge along the sides.

Here-working

Or should you perhaps here work as Interesting's Teo Härén proposes? The term means that you work in the location where you work best – for your inspiration, motivation or at the most relevant location for the area you are working with right now. This may be a brilliant solution to create meetings, at least if you are the type that can focus, start up and start over, quickly and flexibly in various environments. But this does not suit everyone. As Teo writes in his book Härarbete (Here-working): "Allow me to make one thing clear from the start, you are the best person in the world at deciding on things that affect you. You are the only one who really knows how you handle your work. You know exactly what works well and what gives you problems. You know what you think is fun and what you try to avoid. And you are the only one who can allow yourself to be inspired by another way of working."

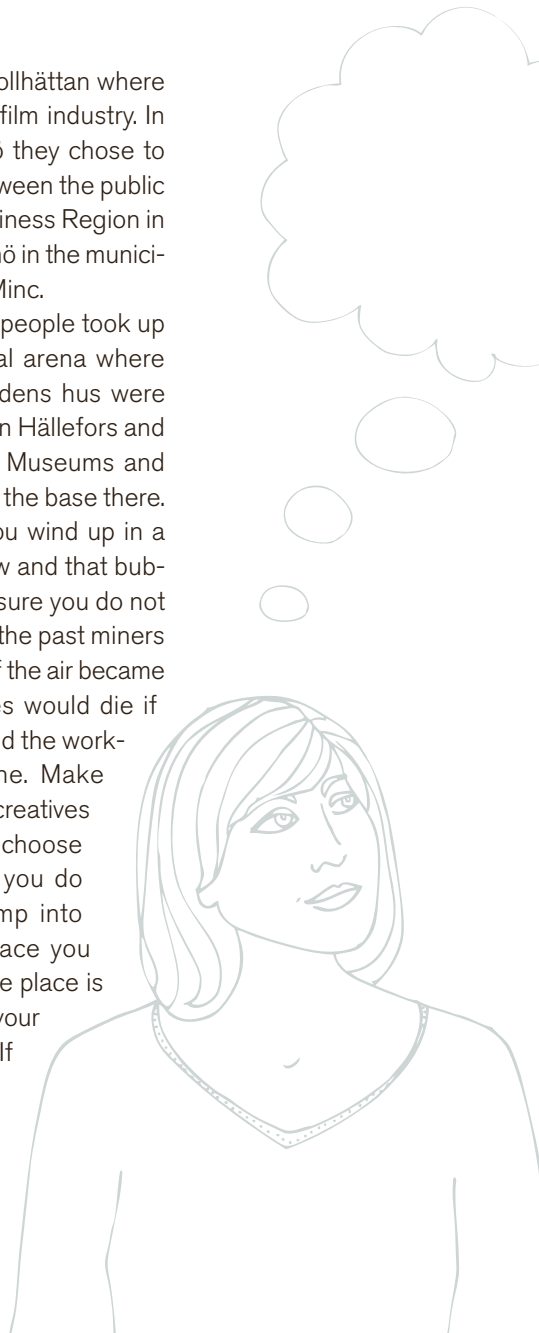
So here-working is a method, but you

should not ignore the advantage of your network knowing where you are and that they can find you quickly – to have a clear location somewhere in the middle of things. But perhaps here-working can be part of the strategy you set up to create meetings through your choice of physical environment.

Digital workplaces

A central workplace beside the physical that still creates mental space and locations is the digital, virtual work environment in all its forms. This may support you in your work and with your work group – especially if the work group is spread out both geographically and time-wise. It can also create openness towards participants in your initiative if they are invited to file sharing and discussion platforms. A number of different solutions are available to choose from, everything from free versions like Google docs to more advanced versions like the fast-growing Swedish site Projectplace.com.

Early on in the initiative, think through where and how you want to build the location. See this as a centrally strategic decision. An incorrect physical location of your initiative may create vibes and effects on your brand that may be difficult to wash away over time.



A decorative pattern of teal-colored gears of various sizes, arranged in a dense, overlapping cluster that forms a large, irregular shape on the right side of the page.

METHODS



METHOD

Innovation Labs

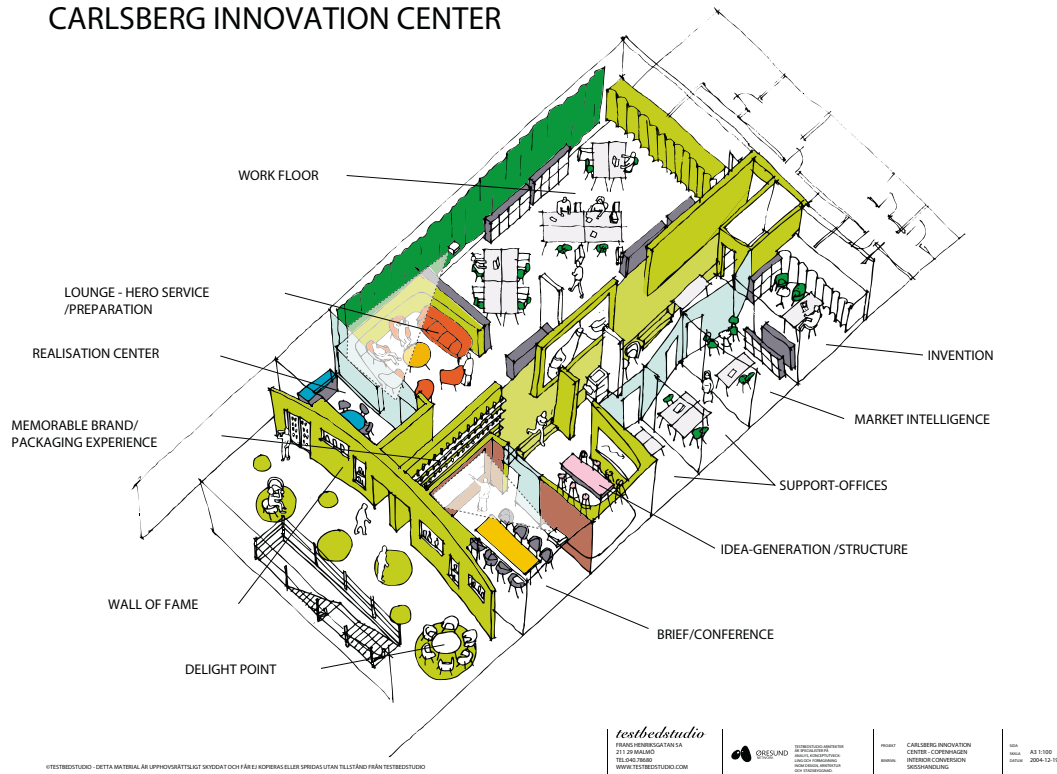
PURPOSE

Inspiration and guidance when you need to build an environment for innovation.

INTRO

Both companies and organisations have for the past few years, started building specifically creative environments for work with knowledge development. People have realized that traditional conference rooms and hallway areas are physical environments that discourage creativity and innovation. Below are two examples from Carlsberg and Minc, respectively, of environments designed specifically with a focus on creative work. The company Idélaboratoriet was involved and developed both of these environments (in cooperation with the architectural firm, Testbed Studios). The focus has been on the balance of function and inspiration in premises. Function has in these cases meant that room design has reflected the existing work model, in Carlsberg's case a specific innovation model and in Minc's case, a generic idea process (Minc's Innovation Lab contains rooms for: working with needs, generating ideas, developing

CARLSBERG INNOVATION CENTER



ideas and selection, making them tangible and presenting results). Inspiration has been synonymous with colour and shapes and ingenuity specifically for each room/part of the working process.

STEP-BY-STEP

- 1. Put together a work team comprised of a project manager, an architect and an entrepreneur from your initiative.

- 2. Think through the situation and the intended users of the environment you plan to build.
- 3. Make sure there is a balance between function and inspiration. Is there a work process or an approach you could build an architectural idea on? How do you make it as inspirational as possible?

- 4. Make sketches and test on a focus group of users.
- 5. "Build, and they will come".

TIME

3-6 months.

LOCATION

An environment situated in an area with good creative energy and with lots of light.

NUMBER OF PARTICIPANTS

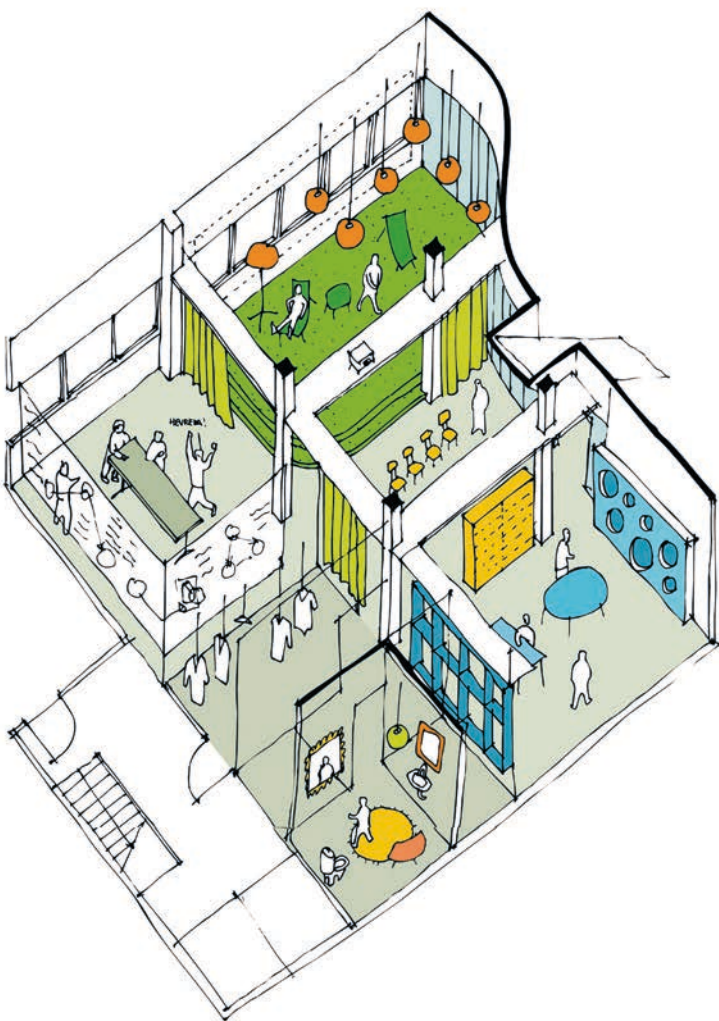
A three person project group (a project manager, an architect and a user) and possibly a builder when the project starts.

MATERIALS

A mixture of function and inspiration. It doesn't have to be so expensive. Minc Innovation Lab costed approximately EUR 11,000–22,000.

RESULTS

An environment where creatives can act and grow.



PROJEKT	MINC INNOVATIONS LAB	SKED	SKISSHANDLING
UPPGIFTS NR	0421	BEKÄN	ÖVERSIKT MINC INNOVATIONS LAB
BYGGHERR	MINC/STADSFÄSTIGHETER ANCKARGRIPSGATAN, MALMÖ	DATUM	041116
ARKITEKT	TESTBEDSTUDIO FRANS HENRIKSGATAN 5G, 211 58 MALMÖ TEL: 040-78680	SKALA	-
ANSVARIG	JONAS OLSSON	NUMMER	A301:101
	REDOEL: JO	REDAV AV: JO	BET: -



METHOD

To build a physical centre for a cluster formation – Rock City

PURPOSE

Help to those who need ideas about how to build a physical meeting place.

INTRO

Rock City is a building and meeting place that emerged around the festival organizer Rockparty's business. It became the central gear in work around making Hultsfred a town for music. Here you will find a mix of companies (many with a focus on music and events), associations, higher level educational programmes in for example accounting for Music Management, a company incubator and completely different ways of thinking. Creating this melting pot was a central part of the plan for the physical environment. An important part of this has been the flexibility of the office space and rent – some have paid very little in rent because they bring energy and competence and some over a certain period of the year, need large areas and during certain time of the year, small areas. Another important part was that Rock City was built together with an already established arena for

young people, Metropol's restaurant and concert hall. An arena that was well established among young people in the region. With a restaurant in the middle of the building, more contact surfaces become available and paths to decision short and efficient.

STEP-BY-STEP

1. Be sure to find a suitable building or area for building something new.
2. Make sure you get a builder and a maintenance contractor who dare to think in new ways and flexibly about architecture and business models. You probably need to find someone who is or can become passionate about the initiative if this is to work in the long run.
3. Work hard, concretely and decisively about the tenants you can get involved in the project at different levels. High quality and the right mix are essential to creating the right energy.
4. Blow the whistle. Sound the horn and go!

LOCATION

In the middle of everything. Or you can create an event to be in the middle of. That's what Rock City did.

RESULTS

If you succeed then you get a visually and physically concrete motor for growth that can create regional growth and brand establishment over the long term.

Cross section sketch of plan for Rock City





Co-production

HOW DO WE CREATE BREAKTHROUGHS
TOGETHER WITH OTHERS?

Five important lessons in this chapter

- “It hurts when buds burst”.
- Learn the jargon of other industries.
- Work with a “least-common-denominator”-approach.
- Try to become an independent diplomat type.
- Keep your aim high and move around at a proactive level.

EVERYONE IS INSTINCTIVELY DRAWN towards feeling secure and towards people who are like-minded. We are wired that way. Secure but boring. Creating progress often requires that you break away from habits, standardization, hallways and smoky organisational structures. How do you say to hell with tradition and create new, more interesting constellations that meet the needs of the new millennium? What initiatives can you as an independent actor take part in and support to create added value? That is what the chapter Co-production is about.

Why is co-production important?

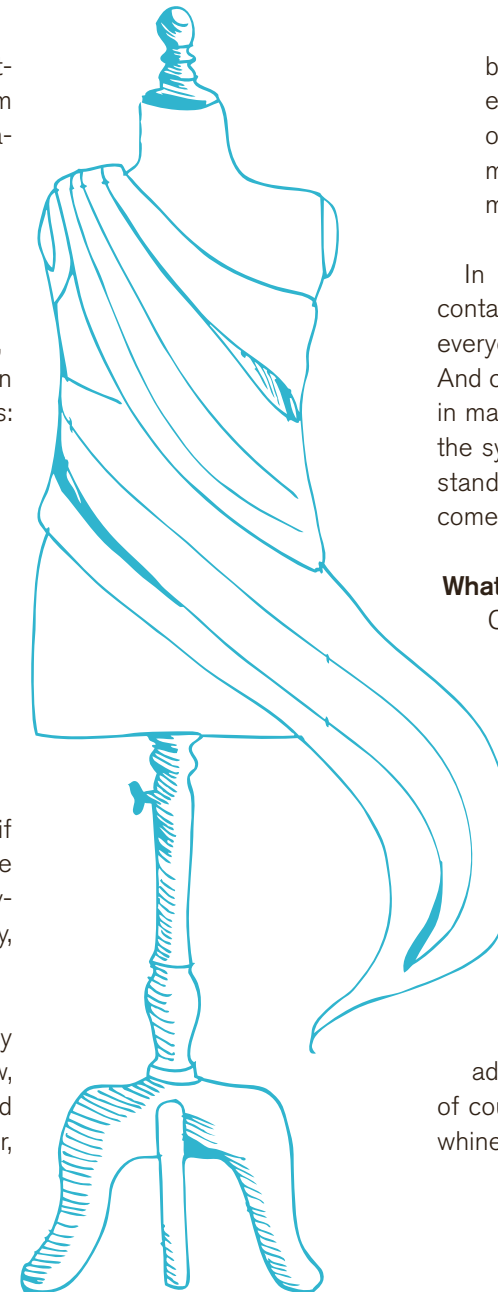
OK, why is co-production important? Already in the 70s, MIT in Boston concluded that open office landscapes created a better degree of communication and creativity. Not everyone liked it, but the results were still clear. And if your primary role as developer of cultural and creative industries is to be a catalyst for an industry, then one activity you should focus on is to create new open landscapes. Many entrepreneurs and academics probably think there is no place like home. Your job is to find situations where everyone can benefit from each other. By having an overview then you can be the spider in the web who puts together new, unexpected mixes that simmer, bubble and create new solu-

tions. You should be the Professor Balthazar of cultural and creative industries. A concrete example of this is Generator Sverige's yearly conference where various regions contribute with real cases from their everyday work life and a local team of entrepreneurs are put together to solve them. What challenges exist in society? How can business and creatives help to solve them? New agendas, new teams and new answers.

In the knowledge society of Sweden and in the age of creativity, knowledge is created in many different formats. And in many different types of forums. The Knowledge Foundation has for many years promoted co-production as something focused on research results. And there probably is, perhaps especially for

the larger companies, an interest in putting together an interesting bunch from both camps – the Knowledge Foundation talks mostly about business and university as the two poles – to jointly from their respective perspectives work to create new knowledge. And even if this model is basal, it is clear and wise and good to have some basis, even for you. The Knowledge foundation describes the process briefly as follows:

1. *Relationship-creating activities:* you have the lead in trying to manage the process of a meeting where you find common interests, needs and identify potential value for the parties involved.
1. *Co-production:* an advanced form of cooperation around a special project where it is best if all the players know that they are doing a job that must be done anyway. But in a more interesting way, with greater potential for growth.
1. *Deeper relationships:* hopefully this leads not just to good, new, good solutions on the one hand and scientific reports on the other,



but also to players getting to know each other. And the next time those opportunities happen, then people make contacts and exchange information themselves. Magic!

In brief, new knowledge and new contact opportunities are important for everyone's momentum in the industry. And co-production is an important part in making sure that new blood runs in the system, that tunnel vision isn't the standard and that rigidity doesn't become rigor mortis.

What makes good co-production?

Co-production is, however, more difficult than it sounds. Ask an architect who has to work with a builder. A film maker who has to work with a 3D programmer. Or Sony Ericsson that will work with the small app companies in the Öresund region. They all have problems with cooperation. And still these relations are a part of their everyday work. To then create more advanced attempts at cooperation is of course no small task. Squeaks and whine will occur and prejudices will sur-

face. And certain forms of co-production do not work. But certain ones will be pleasant eye openers and inspirational. Hopefully they will create new business and new knowledge. And then we assume that you factored in the following:

- Focusing on finding common needs.
- Getting everyone in the co-production to find value in the project.
- Initiating contacts and starting up co-productions and then slowly but surely allowing the parties to take over the work.
- Cultivating the role of the neutral party, which simplifies and strengthens relationships among the parties involved in the co-production. You have simply acted as a facilitator.

If you factor these things in when you start a co-production, you have a great chance of succeeding.

GAMIFICATION

One way to bridge the professional groups and roles is to get people to compete and play. Using gamefication and the idea of a game's platform with clear rules and a context provides good potential for co-production. A trophy and reward system create interest, entices imaginations and motivation among participants prior to work with innovation and building networks. A little excitement, where you feel good from being alive, can get anybody to open more of their senses and be a little silly to get to the next level. You love to tell your friends about your results from the game.

The recipe for a successful game in co-production:

- start from the smallest common interest
- find a challenge (imagined or real?)
- establish clear goals and rules
- reward system
- social interaction
- make it easy for participants to create and contribute.

How do you use game factors to create attraction, motivation, and a place where everyone is his own king?



METHODS



METHOD

MAKExperience. THINK AGAIN!

PURPOSE

To contribute to sustainable innovation capacity and to facilitate an arena where traditional industry and the experience industry (and other competence diversity) meet and co-produce.

INTRO

MAKExperience “stirs up things” and crosses borders, both mental and territorial. A unique total concept in constant change that generates innovation and capacity for innovation within and co-production between competencies, industries, organisations and regions and is the fruit of R&D – cooperation between Swerea IVF, Halmstad University and 150 people from 50 companies. It has been financed by The Knowledge Foundation and Region Halland. The concept and processes are based on a number of R&D projects and experience from practical application.

The concept is continuously developed in built-in “learning loops” but contains these main components:

- MAKExperience the Mental Leap: from here and now to imagination

and the future to generate new ideas and release new thoughts, thereby realizing entirely new, unique types of processes and customer offers (goods, services and experiences).

- A “trip” for organisations and networks comprised of:
- *Potential analysis*: Broad analysis and “zooming out” to identify areas of untapped potential for innovation.
- *Idea workshop*: in inter organisational competence diversity and with a starting point from the Potential analysis, sustainability, and people's, i.e. customers' underlying needs the embryo to entirely new customer offers and processes is created. Such offers are often packages of both hard and soft components, goods, services and experiences in one entity. Many different forms of competence are needed in co-production to generate ideas and make them real.

- Realization, support and coaching in development of new customer offers, processes and competence stemming from ideas generated in the idea workshop and with the potential

to contribute to new business, new and growing companies and sustainable development.

- *Collaborative innovation process*: to weave together competencies, organisations, and industries in constantly new combinations and forms of cooperation on a regional, network or national level.
- Stir things up – a kaleidoscope for innovation. When the “trip” is carried out with several organisations, (preferably in different industries) for example in a region, then they are woven together and contribute to developing each other's and common offers and processes. As in a kaleidoscope, a large amount of new and unique combinations (read innovations) are made from rather few integral components (read organisations/competencies). Regional capacity to create collaborative innovation.

In experiential and practical work (“learn by doing”) and with the help of competence diversity, MAKExperience “The Mental Leap” and “Stir it up”, sustainable and unique innovations are created (in a broad sense) integrated with the de-

velopment of innovation capacity and increased attractiveness and work satisfaction.

In this way participants are trained in being creative to develop offers that meet customers' underlying needs and dreams.

The method is based on experience and competences from traditional industry and the experience industry (and/or other sectors and industries) working together. This generates innovations in new combinations of, for example, competencies, ideas, viewpoints, materials or processes.

SCA Hygiene Products, Astra Tech, Tjolöholm Castle, Holmbergs Childsafety and Skårs Gård are some of the companies who have tried MAKExperience with good results.

STEP-BY-STEP

First MAKExperience process management conducts a Potential analysis at the host company or network during 1–2 half-day visits.

1. The idea workshop itself occurs during a full day at a place designated by the process manager.
2. 4 people from the host company

participate together with 12 other brainstormers recruited by MAKExperience. Half of the brainstormers usually come from traditional industry and the other half from the experience industry. With a facilitator, secretary and other support, around 20 people with varying areas of competence and backgrounds participate – persons with entirely new eyes and brains who will work for a host organisation. From the Potential analysis, the group generates ideas for new customer offers in an exciting and different way that is not revealed ahead of time. It must be experienced during the workshop itself.

3. The group contributes with its creative initiative, experience and new points of view with the aim to develop the host organisation's business and reveal opportunities that the host does not see.
4. After the workshop the host organisation will get a large amount of documented, both attainable and more visionary ideas for new, competitive offers to both new and old customers.

5. Additional activities are carried out where MAKExperience supports with coaching in planning, further development and realization of several selected ideas. Support in additional sorting, visualisation, communication, prioritization and storage of ideas from the workshop is also available as well as procurement of additional expert competence within many different areas (for example internationalisation, technology, business development, materials ...), participation in R and D projects or training.

6. “Trip” number 2 etc. to professionally develop several individuals or departments in an organisation and further strengthen and deepen customer focus and innovation capacity.

TIME

An organisation's or network's first “MAKExperience trip” containing the Potential analysis, one day Idea workshop with follow-up realization phase normally takes about six months. This process in its entirety is not intended to end, both individuals and organisations can and should participate at different times and in various roles to, in that way,



both contribute to the creation of actual collaboration and open innovation and develop and deepen one's own capacity for innovation. You can, for example, participate as a brainstormer, host company and facilitator at several different rounds – to gain more “stir the pot” effect.

NUMBER OF PARTICIPANTS

Unlimited number of organisations and individuals (e.g. in a region, network or nation) may participate in the collaborative innovation process in MAKExperience. At present, approximately 50 organisations and 150 individuals are involved in various ways.

The suitable number of participants for a idea workshop is approx. 16 brainstormers (hand-picked diversity of competence, i.e. representatives of manufacturing industry and experience industry or other industries), process managers, secretary and other support.

BONUS MATERIAL

Hard to describe in words. Must be experienced. Contact Swerea IVF if you are interested in MAKExperience in your region or have a suggestion about a company/organisation that wants to participate: www.makexperience.se or www.swerea.se/en/start2

METHOD

Zip Session

PURPOSE

A concept that helps you when you want to establish a connection between business and academia, build bridges between these to facilitate knowledge transfer. In the example below, the music, food and automotive industries met.

INTRO

Zip Session is a concept for industry bridging knowledge exchange developed by the meeting place in Hultsfred together with business and researchers.

STEP-BY-STEP

1. Designate theme areas that should meet up (e.g. music, food and automotive industries).
2. Map out participants, approx. 50–60:
 - 10 specially invited through personal working for each industry (total of 30)
 - 3 industry hosts
 - 6 researchers (2 for each theme area)
 - 3 moderators
 - 5 to the editorial department (3 writers, one multimedia and 1

editor)

- 5–10 supporting acts
- 3 project managers

3. Book a meeting place, food, travel and lodgings as well as study visits (suitable companies to visit).

4. Determine a participation fee and invite people (in Hultsfred the fee for industry representatives was EUR 230, Supporting acts paid twice as much, i.e. EUR 460).

5. Put great focus on the industry hosts and designate people you trust.

6. Consider any necessary sponsoring.

7. Market it.

8. Designate who will document the process.

9. Carry it out – for inspiration, see the schedule on the next page.

10. Document.

11. Evaluate.

TIME

2 days, lunch to lunch.

LOCATION

Light and airy location, with conference facilities for 50 persons, and individual group rooms. Access to food and drinks.

NUMBER OF PARTICIPANTS

Around 50.

MATERIALS

Project management, marketing, premises, technology and food. Budget approx. EUR 11,500–17,000.

RESULTS

New ideas, development project.

BONUS MATERIAL

Programme from Zip Session in Hultsfred.

TIME	METHOD
DAY 1	
11:00 am	Placard for a better atmosphere and better concentration. Project management and moderators clarify the history behind the exercise, thoughts about the set-up and then briefly introduce the different categories of participants.
11:10 am	Present processes and life cycles for three industries. Music, Daniel Hallencreutz. Technology, Johan Anker. Food. 5 minutes + "two" short questions per introduction. Visualisation in the middle of the floor using props and signs, participants sit around it.
11:35 am	Introduce three theme areas and researcher's knowledge. Resource optimization (productivity, get more from the same resources). Product multiplication (create more products around know-how, modules, branding). Integrated communication (combine marketing with promotion, recruiting). One researcher for each theme area briefly presents the issues and his own research (5 min.). The moderator follows up with questions. Researchers are in the middle of the floor among "the models" of the industries. Each theme has its own place in the premises which the researchers point out.
12:00 pm	Lunch
1:00 pm	To visit reality. Gather to divide participants into three groups. Then the groups go out on a trip to visit three locations, one for each industry. Music, for example Bert's studio. Technology, for example Gjotal, HM Machinery. Food, for example Åbra, Frödinge. Approx. 45 minute visits at each location. At each location they get a general presentation of the company. Researchers, moderators and participants follow up with questions within the framework for the theme areas. Participants also get a "case" with an important problem from each location.
4:00 pm	Get a theoretical basis to stand on. Researchers are on hand with their theme areas. Participants themselves may designate which theme area they want to visit to get a short presentation from researchers about common basic problems in the theme area and then discuss the solutions researchers know about regarding modes of work, methods and tools.
5:30 pm	Dinner, snack and clarifying your own interests. At the end of dinner, all participants have a brief period to reflect over what they are currently most curious about. They write their interest applications on an A4 sheet.
7:00 pm	Exchange knowledge within the framework for "Open Space". Moderators set up a schedule for various discussion groups during the evening.
8:00 pm	Time 7:00–8:00 pm (subject 1, subject 2 and subject 3). Time 8:00–9:00 pm (subject 4, subject 5 and subject 6). In each discussion group there is a moderator and a researcher. Participants may also choose to discuss things with each other outside of these structures if they want.
9:00 pm	Follow-up discussion.

TIME	METHOD
DAY 2	
9:00 am	Ideas for solving problems from the issues in the "case". Participants divide themselves into nine teams who have the task of generating ideas about how to solve problems that were presented by companies that were visited the day before. Each company gets three teams to generate ideas and give feedback. Researchers and moderators move among the groups to support and challenge their line of thinking. The last 45 minutes are used to prepare the presentation of ideas.
12:00 pm	Lunch
1:00 pm	Idea presentations. Every team has five minutes to show their ideas to the company who left an issue/case (and the other participants). Company representatives and other participants ask questions, praise and process the ideas.
2:20 pm	Observations in each category of participants. Each category of participants has twenty minutes to formulate their greatest impressions, biggest surprises and best lessons.
2:40 pm	Present what has made this Zip session a success. A representative for each category of participants briefly presents the group's observations.
3:00 pm	Create a good rounding off. Project management and moderators share their personal impressions from the exercise. Participants are asked about planned cooperation over disciplines (discipline, organisation, and/or branch). Information about how documentation will be made accessible.
3:30 pm	End and follow-up discussion for people who want to and have time.

Programme from the Zip Session in Hultsfred



METHOD

Allogamy
– a serendepic matchmaking game

PURPOSE

The game is based on the formalisation of the ERIBA model with an aim to create relations between research, training, business and culture and create conditions for growth within cultural and creative industries.

INTRO

Allogamy is an innovative, dynamic team game with randomly comprised teams of individuals with complementary skill profiles who bring business focused speed meeting to a new level. The game is based on the idea and belief that new ideas and innovation are created through people meeting and new relationships being established. Participants in the game have three chances to meet up and try to find interesting solutions to common challenges. These solutions or ideas become gathering points for how the cooperation cluster is built up. Often it is a coincidence and chance that plays a big role in this. Allogamy wants to make chance happen a little more often.

STEP-BY-STEP

1. Formulate a case to play around. It is said that “you get what you ask for” therefore it is important to discuss issues before a round of Allogamy. The question provides guidance as to what participants should come up with. Examples of questions that were used are listed below:

- Who will work together to increase turnover within surfing sports? (Varberg) Participants were companies from the municipality, office workers within culture and the business sector, creatives, students and surfers.
- Eda municipality: How do we work together to increase growth in Eda? (The Confederation of Swedish Enterprise wanted to stimulate cooperative dialogue between locally active companies and politicians in the area of “local business climate”. Participants were entrepreneurs from the municipality, public officials for trade and industry and designated politicians).

- Which kinds of companies, organisations, individuals, researchers and municipal functions should cooperate to generate momentum in regional development (Piteå)? In Piteå the target group was national, regional and municipal government workers active with creative and cultural industries. The game is carried out in a slightly different way when participants do not come from mixed groups and achievable ideas could grow from holding the game. The game plan is prepared with fictional organisations which participants put together. This was very limiting since no one in the room had the answers about the real capacity of a specific organisation.

It is important that the issue is an issue all the participants feel passionate about, are interested in or can relate to. A well devised strategy (pick up advice from the “Management and strategy” chapter) provides good support for a well formulated case and creates good conditions for new business for the short and long term.

2. Book the premises and coffee: preferably a light and airy place with a large floor and a spot where participants usually do not meet. Snack, water and coffee in place. Send out invitations: to enthusiasts and potential participants from various industries, research, training, business and culture, the public sector. Look at your case, zoom out and consider who might be affected by and be interested in the area?
3. Book game leaders (moderators), define the purpose and goal of the event. It is important that game leaders know the subject and are familiar with the process. Determine rules for the game and make a PPT.
4. Carry out the game, suggestions on the running schedule of game rounds in Varberg.
5. Make it easy for participants to share and spread their experience with colleagues that couldn't be there, but who are curious about what happened. Blog, twitter on location or take photos/film the game round with a few interviews and fol-

low up talk as documentation and distribution of the results.

TIME

Between 2–4 hours depending on the number of rounds played.

LOCATION

A light and airy place with a large floor and a spot where participants usually do not meet.

NUMBER OF PARTICIPANTS

50 people, no fewer than 20.

MATERIALS

Power point to show the rules and the game round. Playing pieces may be ordered from www.cred.nu or www.fabel.se Snack, water and coffee in place.

RESULTS

New spontaneous and vibrant clusters have been developed. New high quality relationships among team participants, people who otherwise would not meet see each other and have relationships that would not have occurred otherwise. Communication – you get to step into another role in the game and explain what the organisation works with. Exam-

ple: ALMI thought it was very interesting in Åre to hear how the person who got the ALMI sign went and presented their company. Allogamy has been played at the Generator Sverige conference 2010, NITUS general meeting in Åre and by the Confederation of Swedish Enterprise on several occasions.

BONUS MATERIAL

CRED – Creative Destination Halland developed the game during the project “MÖTET” in cooperation with Fabel, which works at creating learning experience that change people's perceptions of reality. Teams competed against each other based on a common problem, for example “how do we increase turnover in surf sports?” The game laid the basis for an industry initiative and trade fair that gathers the surf industry through the concept Coastal Culture, www.coastalculture.se, – Scandinavia's best summer kick-off, an arena of development for action sports that unites coast, surf and culture.

You can watch the game in action at: www.vimeo.com/16473541

TIME	METHOD
2:00 pm	<p>Hi and welcome. Introduction of the game.</p> <p>Why?</p> <p>Allogamy builds relationship for the challenges of reality: exchange roles to help each other, create new relationships, go home with new contacts.</p> <p>How?</p> <ol style="list-style-type: none">Choose a game piece depending on the type of organisation you represent. Research/education = dark green. Community = light green. Business = white. Culture = grey.Write your organisation's name on the white space on the game piece.Put the piece in the common pile. <p>A common challenge! 3–5 players, pick one piece per round, mark it with your team number.</p> <p>Goal To generate cooperation with other groups to solve the common challenge.</p> <p>An example: Fabel – Malmö – Sverok. Today's case: Who will work together to increase turnover within surfing sports? This is carried out in five stages starting now!</p>
2:15 pm	<p>Let us begin! Game round 1, 15 minutes.</p> <ol style="list-style-type: none">Pick a game piece for each group.Find as many interesting partners as possible.Build your cooperation cluster on the floor. <p>... the more colours you have the more points you get.</p> <p>The game floor can be a little chaotic and confusing, go in and analyse something you think is interesting, have a brief dialogue with the group about how it looks, do the players on the floor like the cooperation cluster? Encourage dialogue/debate. consensus = few are left.</p>
2:45 pm	<p>Game round 2</p> <ol style="list-style-type: none">Pick one piece per group, mark it with your team number.Find new partners.Build a cluster on the floor. <p>... the more colours you have the more points you get.</p> <p>Clarify the process, remind game participants about today's case. Have dialogue with the group, get rid of cooperation clusters that are not sustainable.</p>
3:15 pm	Coffee break

TIME	METHOD
3:40 pm	<p>Game round 3 Final spurt now or never: 15 minutes.</p> <ol style="list-style-type: none">Pick a game piece for each group.Find your last partners.Build your cooperation cluster on the floor. <p>New rule: BLUE game pieces symbolise resource partners like community institutions and social web tools. ... the more colours you have the more points you get.</p> <p>Remind game participants about today's case. Have dialogue with the group, get rid of cooperation clusters that are not sustainable.</p>
4:10 pm	<p>Back to your game piece: Speed meeting! Relationships count in reality!</p> <ul style="list-style-type: none">– Go back to your original game piece with your name.– If your piece is not placed somewhere, get it and put it where you want it to be.– Mingle with your neighbours.– Exchange contact information if you get along.
4:30 pm	<p>Discussion Follow-up talk in dialogue format. What happened? What started? Time for reflection, own thoughts that occurred. What can we take with us into reality? Who takes responsibility for realizing new sustainable cooperation clusters? While the dialogue is held, 2-3 assistants go around and count points.</p>
4:50 pm	<p>Who won? Time for scoring.</p> <p>1 partner – 1x1 point 2 partners – 2x2 points 3 partners – 3x3 points 4 partners – 4x4 points 5 partners – 5x5 points 6 partners – 6x6 points + 1 for each connected colour</p> <p>Explain the scoring and designate a winner.</p>
5:00 pm	End and thank you.

Suggestions for scheduled game rounds,
afternoon 2:00–5:00 pm.



Knowledge development

HOW DO WE GENERATE NEW KNOWLEDGE?

Five important lessons in this chapter

- Offer business intelligence and make sure that you are the R&D department for entrepreneurs.
- Find new knowledge and spread it in a motivating way.
- Connect the business sector to engaged students.
- Convey the challenges, potential and problems of the industry to academia.
- Build academia into your development project.

DEVELOPING NEW KNOWLEDGE on an academic level and carrying out research within the areas that you chose to work on are ways to create a good basis for knowledge development. Serving as the industry's own R&D department, a bridge into academia where many small entrepreneurs have difficulty committing time and work, is therefore an important part of your development work.

This can be done in different ways and is limited only by our imagination. Invite people to get-togethers, perhaps a simple round-table discussion, where you listen to the needs in the network and convey these possibilities and challenges to academia. Ensure the need for new knowledge in the industry. But do not be afraid to find uncomfortable truths in other industries to be able to provoke your industry so it is ready to meet the true needs and dreams of future customers.

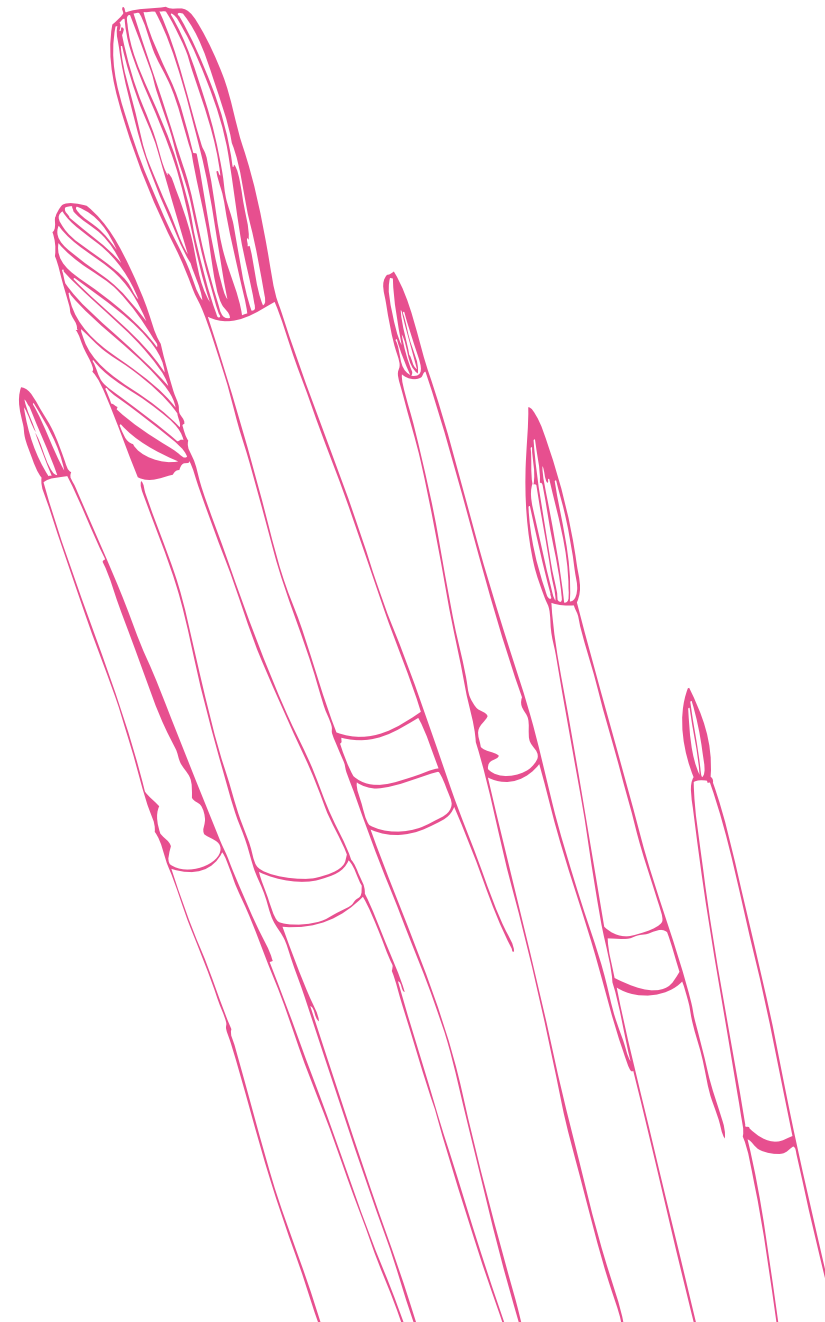
Knowledge development doesn't have to happen exclusively in the framework for a university. Bloggers or business intelligence in other industries than where you are can generate great achievements if you get the right channels, sort through and use the knowledge in the right way. Here you can be proactive, translate newsletters, keep track of

Twitter and the industry's most important newsletters. Summarize this and send it out to your network. Combine it with an event, for example, a research lunch as described below, then you also get a physical meeting for those who are especially interested. See knowledge development as an important part of your own brand work. A service that inspires trust in the business sector.

We have listed below some questions that may be useful for getting the right people, researchers, educational institutions and universities involved.

Knowledge development for academia

- What knowledge areas are interesting for the industry's development?
- What researchers/subject areas should you get into your network?



- What programmes/courses can you help develop? Who do you want to work more clearly with? Do you need industry advice to increase knowledge and competence in the area?
- Which international contacts in education and research can be interesting to get involved?

Knowledge development for industry development

- What does the industry look like according to you? Are creatives and subcultures organized and gathered in industry networks?
- Are there networks with the purpose of developing new companies, products and services that meet new needs in your region?

Knowledge development for regional and municipal development

- What networks exist to develop your municipality or region?
- How can your work become a natural and concrete part of the region's development work and contribute knowledge about cultural and creative industries?
- Who are the spin doctors in your industry?

ADVICE ABOUT HOW YOU CAN GAIN NEW KNOWLEDGE

- Go on trips for inspiration and development
- Participating in industry meetings and not just at government conferences is very important. Industry days at the Book Fair, Bylarm in Oslo, the Gothenburg Film Festival, Stockholm Fashion Week (or Copenhagen) or why not go all out and travel to the legendary media conference South by Southwest in Texas.
- Carry out events – both to listen to needs and provide new knowledge. Use various channels that attract different senses and styles of learning.

ADVICE ABOUT HOW YOU CAN DISTRIBUTE NEW KNOWLEDGE

- Consider time and location, when do entrepreneurs have the opportunity to participate, are evenings or weekends preferable?
- Continuous round-table discussions with the industry.
- Provide many entrepreneurs/creatives tasks in your initiative so they understand your work and contribute their knowledge in a bigger perspective.
- How knowledge is conveyed out in networks is important in making it accessible and user-friendly. A combination of different channels is often recommended.
- Check out the English NESTA site about the publications they create: www.nesta.org.uk/publications



PHOTOGRAPHY: MEDIAEVOLUTION.SE

HELLO MARTIN THÖRNKVIST, Market intelligence advisor at Media Evolution, who each year releases four publications with themes and factors that affect the media industry in one way or another: user financing, apps or gamefication.

What do you do to generate new knowledge?

– My job is to follow the situation and make sure that the projects we carry out are relevant in the global media reality. Every day I monitor factors that affect the media industries, this is everything from new business models and media technology to crowd-sourcing and social media. My role is to make sure we share information about the trends we and our members see through our blog and as editor of our market intelligence publication.

What does the format for your publications look like?

– Each year Media Evolution releases four publications that highlight various factors affecting all media industries. They range from games, films, TV, to media technology. It is a popular-science kind of publication, a guide in pocket format, 24-30 A6 pages. My colleague Sara and I are editors and mem-

bers in our network are the writers. We use knowledge that we already blogged about, to extend the life of the knowledge, highlight what is most important and package it in a new way, in the publication itself. Most often it is information we already blogged about and most often member companies are the writers. Each time we also recruit at least one international writer.

How do you do it in reality?

– Prior to each publication, we have a editorial meeting about two months before the publication is released, to start a dialogue about what should be in the publication. We prioritize according to relevance and interest. Then we put the publication together around:

1. What is it?
2. How do we do it?
3. Why is it important?

We give the how question the most emphasis.

Every publication is translated into English. Media Evolution prints the publication on paper and sends it to the member companies in our network. They are also available in pdf versions on the web.

Check out: www.mediaevolution.se

METHODS





METHOD

Research lunch IDEON

PURPOSE

To help you when you need to get new knowledge.

INTRO

Research lunches are a cooperative effort by the University of Lund and Ideon Science Park. Researchers, teachers and Ideon business owners are invited to lunches with exciting lectures and discussions. Well-developed cooperation between university and the business sector. Ideon arranges five lunches per year. One from each department (Medicine, Natural science, Lund University, Faculty of Engineering, the Business School and Ideon). Each department is responsible for finding a speaker with an interesting subject.

Ideon coordinates all lunches through a common invitation, applications for each lunch, booking the premises and ordering the lunch. Each department, however, is responsible for the presentation of the lecturer and paying for the lunch.

STEP-BY-STEP

1. Identify around three or five researchers and subjects you want to focus on. Work together with local universities or invite people from various places in the country for subjects you think are interesting. Book speakers.
2. Fix the premises, food, moderator and an invitation.
3. Market it and go!

TIME

Around 2 hours, 5 times a year. The lecture begins at 11:30 am and is 45 minutes long. Then participants have the opportunity to ask questions followed by lunch with additional dialogue. Ends around 1:00 pm.

LOCATION

Dining hall for lunch, with a separate room that suits the concept.

NUMBER OF PARTICIPANTS

30-40 persons. If more than that number comes, it is better to have a standing lunch buffet.

METHOD

Round-table discussions

PURPOSE

To help you when you need a form to gather around a subject, talk about the possibilities this provides and its consequences for us and our industry.

INTRO

Arranged meetings in different forms that build on dialogue between participants are a cost effective and often highly appreciated concept. A limited number of people with special competence are invited to round-table discussions. The conversations, that aim at some issues that are important for development are discussed, documented, and distributed.

We who went to many motivational speeches and are a little picky, many times we appreciate the follow-up talk, the meeting and dialogue with others in the industry, or perhaps a person from another industry, actor, authority – who is interested in the same subject. A simple format for enhancing skills, surveying target groups and debate is an easy round-table discussion, follow-up talk/ after work or trend talk – put your own name on what best fits your process and organisation.

STEP-BY-STEP

1. Determine the concept and subject, as well as issues.
2. Book a good process manager, the Alpha and Omega if the dialogue should flow well.
3. Book a good meeting place.
4. Invite minor speakers who can provide the dialogue with input, sometimes just for business with the purpose of providing space for a discussion about a hot subject that affects the industry, sometimes a cross-disciplinary meeting between business, culture, academia and the public sector to get additional points of view.
5. Carry out.
6. Document and follow up.

TIME

2 hours.

LOCATION

Book a good meeting place, preferably an untraditional speaking venue, perhaps a café, a hotel lobby or shop, gallery that can enhance the experience.

NUMBER OF PARTICIPANTS

10–25.

MATERIALS

Post-it notes, flip charts and pens.

RESULTS

Meetings, discussions, new ideas and relationships.



Brand building

WHAT DO WE DO TO BE SEEN ...
AND IN THE RIGHT WAY?

Five important lessons in this chapter

- Make sure that you understand and highlight the industry's core issues.
- Draw up a marketing plan in which you think through how you market your organisation, the industry itself, the region and specific entrepreneurs.
- Today's marketing doesn't have to be expensive.
- In today's market for cultural and creative industries, the international reputation is at least as important as the national reputation.
- Remember that it is the entrepreneurs and industry that are to be promoted, not you.

BUILDING A BRAND around a location and industry is about attractiveness and about people who move around the location: both residents and visitors. To combine tourism, culture and business development is smart and draws more attention to the location with generates good synergies. Thinking like an entrepreneur when developing a brand facilitates visibility and really makes a difference. What do you say, what do you do and what do others say about you? Prepare clear guidelines as to how you will market your own organisation, industry and location. Understand the industry's core issues so you put resources where they do some good. In this chapter, we look at factors that facilitate branding and give suggestions for media activities that increase the likelihood that the press writes good and positive news to spread your common message.

Find you channels

Today's marketing doesn't have to be expensive. Put time into market intelligence and communication and understand the target groups' needs for organisation and new forms of information. New generations who grow up intimately with Internet and social media want to be involved in what they feel passionate about, be associated with the right causes and take in information where they can contribute and actively

participate. That's why you should find a niche that promotes the industry's core issues where you continuously add inspiration, knowledge and trend analyses – then your website will become a natural source of inspiration, input increases and people contribute. Make it easy for your target group to use communication tools, create stories that are easy to spread. Join in or create national debates, write articles in industry magazines, hold lectures and let

others learn from your journey through the web. Show clearly what you have achieved and make it easy for the press to follow your organisation.

Make the industry visible through an event or a competition

Niching an organisation and developing a central hub around an industry for actors with similar interests and organisations is a way to accelerate interest in a national or international arena and can make it easier for entrepreneurs to break into the global market. A lot of resources however are necessary to launch a brand on the national level and the ambition level should perhaps be for the long term to provide space for building the operative organisation and do good things in the local area. In Hultsfred, Malmö and Ystad they chose early on to focus on becoming a national knowledge hub around music, digital media and film tourism, respectively. They worked strategically with providing and facilitating opportunities for others to develop so that attention goes towards the local area and signalled that "knowledge exists here".

Even if other places around Sweden have initiatives in the

IMAGE

What we do, what we say and what others think of us

same areas, it doesn't have to be a bad thing. Competition is stimulating. "Sweden Rock" Festival, for example went bankrupt four times before they found a good formula for the event; then in 2011 they had 33,000 visitors – and of those 33,000 many were from the financially strong target group of men in their 40s.

Where is it already bubbling? How do you use the resources that already exist in your area? Where can your initiative provide maximum effect? Is there an event or subculture that already gets attention where an organisation and development efforts can boost the brand and load it with added value like knowledge, competence and new networks so more people can benefit from the initiative? Several events around the country attract large audiences and are big business for both the producer and region: Sweden Rock in Sölvesborg, Peace & Love in Borlänge, Konstrundan on

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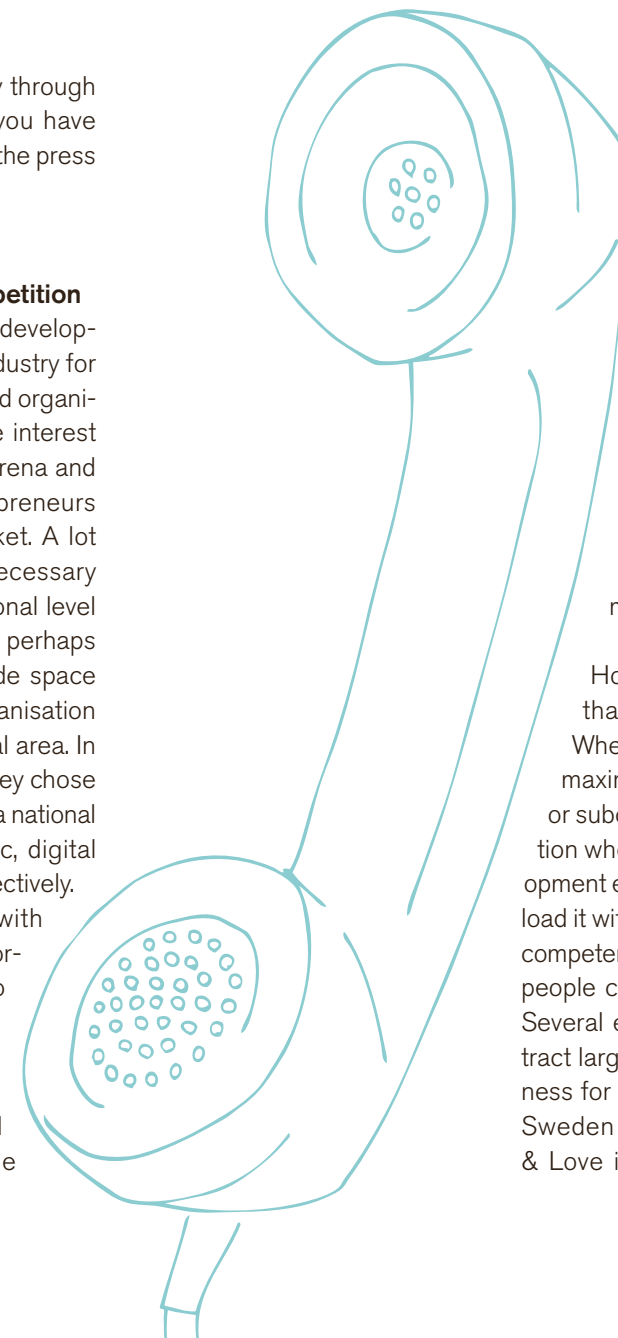
Österlen. Big festivals and not the least film production can market a region or municipality enormously if you at an early stage find a good way to cooperate: tourist office, film producer or festival organizer. Check out Ystad and Wallander, Stockholm and Millennium, Skaraborg and Arn. The interest in visiting film production sites is great and, with the right strategy and attractions, it can become an important reason to travel.

To sew together existing events with development efforts or to start new ones can boost an area's brand while at the same time providing an opportunity for additional companies to earn money. In Halland people use event-based destination development as a part of its incubator process, where many smaller companies get business development during the process, while they contribute content to an event, like Coast Culture that was visited by 10,000 people. Personal development, business development and destination marketing in one. The initiative led to new cooperative efforts and business between cultural organisations, the business sector and academia that would not have happened on their own. Companies

gained new customers, entrepreneurs a first reference projects and somewhere to display themselves. The side effect became a reason to travel, an attractive destination where things happen. 40 percent of the participants at Coastal Culture were visitors from outside of Halland and 10 percent were international guests.

A national or international talent competition can also promote an entire industry, boost new brands and also draw attention to your destination. Sweden has several exciting initiatives. One of them is Rookies which promotes young designers and generates great media interest.

Play with the thought, which event or competition would put you on the map? What might be good to think about is to not to rely on just one actor. Do not let one single company carry an entire cluster, it is not credible over the long term. Furthermore, the company will suffer since the focus goes towards community building instead of the company's business. How do you get engines of success to join you without burning them out? How much can a public organisation depend on a company, a person or a phenomenon?



The background of the page is decorated with a pattern of interlocking gears. The gears are of various sizes and are rendered in a light gray outline style. They are scattered across the page, with a higher concentration in the upper right and lower right areas, leaving the left side mostly blank.

METHODS



METHOD

Marketing arrow

PURPOSE

To help you structure an effective marketing plan with a message, channels and activities for your organisation, industry and region.

STEP-BY-STEP

- 1. Print the arrow out in large format so it can be put up on a wall or on a table.
- 2. Invite relevant people from the region, industry and your own organisation. Max. ten people.
- 3. Start discussing and filling out the marketing arrow in smaller groups with someone from each stakeholder.
- 4. Gather in a full group and let the groups present their results. The process manager tries to compile the results into a plan that everyone supports.
- 5. Send the results out to all participants when the documentation and compilation are complete.

TIME

2–3 hours.

LOCATION

Perhaps a locale that breathes marketing and PR?

NUMBER OF PARTICIPANTS

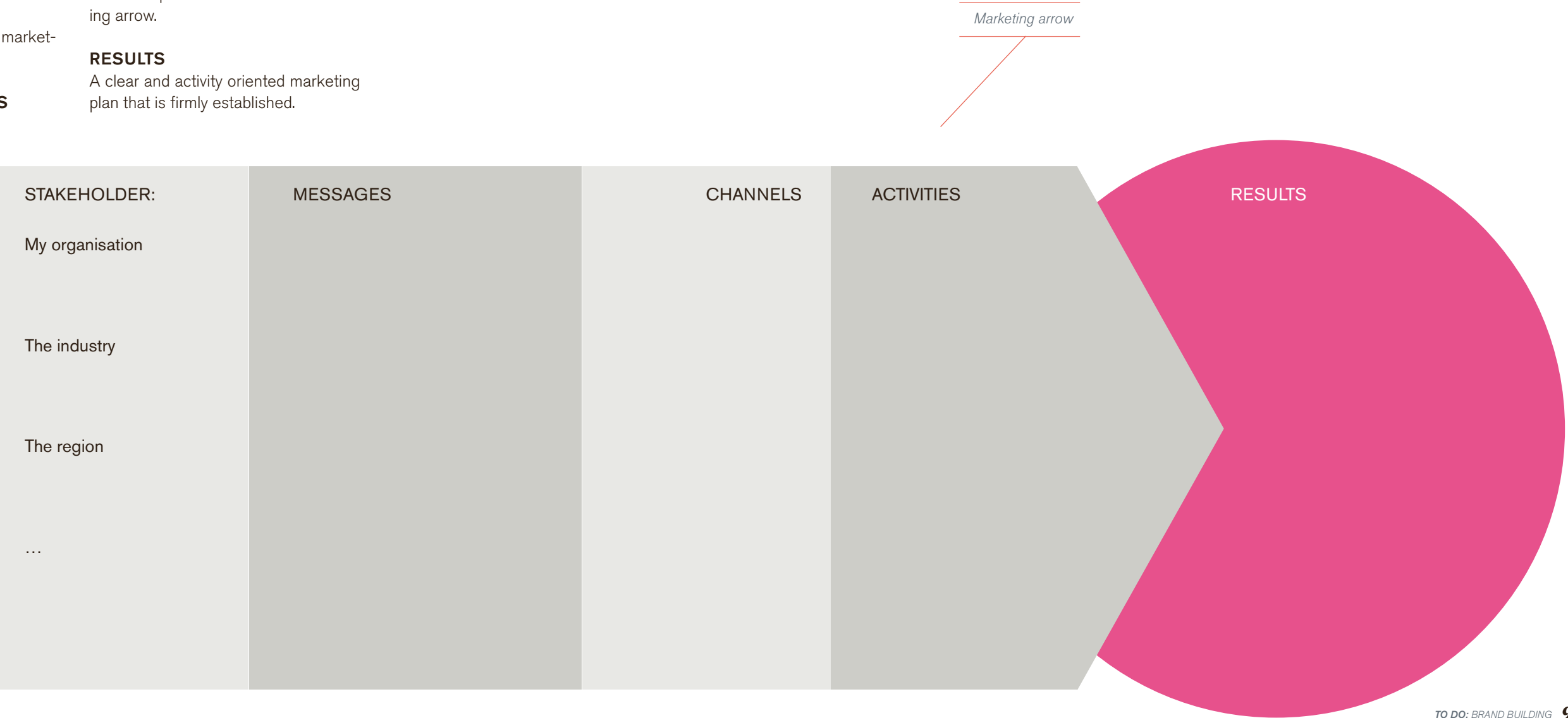
4-10.

MATERIALS

Big sheets of paper – preferably 1x2 meters – printed out with the marketing arrow.

RESULTS

A clear and activity oriented marketing plan that is firmly established.





METHOD

Minc On

PURPOSE

To market your initiative and competence with the companies that participate in the initiative.

INTRO

The Incubator Minc in Malmö felt a need partly to market itself toward the regional business sector, partly to market the competence among all the smart people and companies that were active in Minc. What to do? Yes, Minc and Idélaboratoriet together developed an event mix comprised of Malou von Siwers, gamefication and the Dragon den concept called “Minc on”. They got a hold of a celebrity needing help in a business related area (Tina Nordström, Kajsa Bergqvist and Malmö FF for example), selected a Dream team of around ten people from the Incubator and invited the public to a breakfast meeting.

Then the following took place: the Dream team met some days before the breakfast meeting and worked, in a structured creative process led by Idélaboratoriet, to develop good concepts as solutions to the celebrities' problems. Around ten concepts were

created of which five were selected for further development and presentation. When the breakfast meeting was held, each celebrity was interviewed by a moderator for around half an hour, focusing on business and entrepreneurship. At the end of the interview, the focus turned to the problem the celebrity needed help with (for example, Tina needed help with smart design solutions for her kitchen and Kajsa needed help in launching her new selection of wines) and then the Dream team presented their ideas for the celebrity and the audience. Everything happens with a spirit of open innovation so whoever wants to develop ideas further can do that.

The concept was greatly appreciated – Minc has received a lot of publicity in the media around its event and companies at Minc have been commissioned by and collaborated with both Kajsa Bergqvist and Tina Nordström!

STEP-BY-STEP

1. Put together a work group with a project manager, a moderator and a process manager.
2. Brainstorm about a celebrity who can be interesting to the media and who may have a development issue

that he/she needs help with. The intention is that the celebrity doesn't cost anything to invite in. Instead of a fee, he/she will get a lot of good ideas to bring home.

3. Contact the celebrity and discuss what issue would be good for the dream team to work with.
4. Gather together 5–10 innovative people from companies in your initiative who want to be part of a Dream team.
5. Invite the public to the breakfast meeting one month ahead of time.
6. Have a process manager lead the workshop with the dream team a couple of days before the breakfast meeting. If the celebrity can attend and present the problem and be part of the process, that's good. Make sure the Dream team produces around five chosen concepts and that they are visualized and test pitched within the group. Few people are skilled at pitching ideas and team members therefore must try out and practice before they go on stage. Concepts will be presented

with names, illustrations and three things that are central for the idea.

7. Hold the breakfast meeting. Presentations of the concepts at the end of the interview may take a maximum of 10 minutes, i.e. approximately 1-2 minutes per concept. Let the celebrity comment on the concepts.
8. Conclude the breakfast meeting
9. Document and compile the ideas and send them to the celebrity.

TIME

2 month's preparation time and approx. one hour breakfast meeting.

LOCATION

A good and comfortably relaxed locale, preferably with a small stage where the moderator and the celebrity can sit during the breakfast meeting.

NUMBER OF PARTICIPANTS

5–10 people on the Dream team with a variety of skills and backgrounds, everyone with enormous motivation and a drive to sink their teeth into different celebrities' problems.

MATERIALS

Use large flip charts during presentation of the concept.

BONUS MATERIAL

Check out www.minc.se



METHOD

Bazaar

PURPOSE

To help you when you need a physical meeting place and marketplace for local/regional creatives and designers who sell their work. A public event that spreads your brand and makes the local area more appealing.

INTRO

CRED saw the need for gathering creatives and designers along the west coast to find new customers for their unique products. As a creative and creator, sales are often what hampers business development. It may be difficult to find the time for business, to prioritise time to find new customers, and to invite people to events/opening as a solitary creative. As a customer it also isn't so easy to find these creatives if you are looking for something completely unique. The Bazaar is the marketplace where customers and creatives can meet and the goal is a recurring concept.

STEP-BY-STEP

1. To create a Bazaar with a broad range and quality products you need an extensive network in crea-

tive and cultural industries. Use your networks, both public and private actors, book meeting with creatives and tell them about Bazaar, spread the word among the region's cultural consultants and municipal culture and recreation departments.

2. Put together aims, goals and instructions for the creatives. The creative must submit his name, company name, web address if he has one, telephone number and attached picture of his creations.

Creatives are also asked to leave an order for what the organizer can get: chairs, tables with exact measurements, request to hang up item, access to electricity, etc.

A map of the premises for the Bazaar is created. Creatives are allotted locations according to their wishes.

3. Payment terminals are acquired to make it easier to purchase items and reduce handling of cash. Design and decorating is considered to create the right atmosphere in the Bazaar, increase customer traffic in the locale. Opportunities for food and drink in combination with seating improves the experience

for visitors and gets them to stay longer.

4. The Bazaar ends with an auction where each creative contributes a product as payment for attending and selling his products. It is recommended that you invite a well known auctioneer to generate interest ahead of the event and the proceeds go to a charity that is announced in advance to increase prices and involvement in bidding.

TIME

Saturday afternoon 1:00–5:00 pm, or a week night 6:00–9:00 pm.

LOCATION

Central, accessible and well-ventilated location.

NUMBER OF PARTICIPANTS

40–50 participating sellers/creatives.
500–1,000 visitors/buyers.

MATERIALS

Marketing, premises with tables, opportunity to hang up pictures and access to electricity. Access to food/drink and seating, lighting, sound system and stage. Common payment terminal.

RESULTS

Physical marketplace – arena for new and established talents to sell their products, an arena for creatives to network and customers to buy unique, specially designed products.

Bazaar

STEGET is coming. Are you coming?

A bazaar out of the ordinary is being organized for Varberg. A marketplace filled with culture, market stands and stage performances with exciting features, products, performances, feelings and happenings!

Established and non-established designers and creatives will share their experiences and discuss their cultural creations during the evening. Paintings, clothes, interior decorations, textiles, glass, furniture, head coverings and much more will be on sale. Don't miss the opportunity to purchase unique products that everyone else doesn't have. Or why not start shopping for Christmas presents!

On the stage we see STEGET, Jodihn's magic and enchantment, and the band asdepartementet who will sing jazz from the 60s, Åsa Nomar.

Where: Campus Varberg Building E (at the library)
When: October 14, 6:00 pm to 10:00 pm.

For more information, visit www.cred.nu where you can find the list of participating creatives.

Bazaar

THE BAZAAR is back!

Clothes jewellery, bags, ceramics, paintings, head coverings, interior decorations, and glass – at the Bazaar the selection is great and exciting! Take the opportunity to make bargains on unique products and creations in this maze of market stalls. Treat yourself, or someone you like, to something beautiful, cosy or unique.

When: May 14, 1:00 pm to 5:00 pm
Where: Rikssalen, Varberg FortressHow: Bring your friends and family to bazaar shopping and a bazaar snack, fire show, circus workshop and much more – don't forget to bring cash!

An auction has also been scheduled for 4:00 pm with totally unique products for the Bazaar. All proceeds will go directly to the organisation Hand in Hand. Auctioneer: Henri.

Take the opportunity to meet and network with designers and creatives.



METHOD

Doc Lounge

PURPOSE

A club initiative that can help you attract visitors and commerce to a location, make an industry visible or increase access to a target group.

INTRO

Doc Lounge was started in Malmö 2006 to create a living meeting place with documentary films at the centre. The thesis is easy. Documentary films are no narrow genre, it is broad with a large audience. And documentaries are fun to watch together. Doc Lounge is a club open to everyone who loves documentary films, an easy bar atmosphere, comfy sofas, rugs and pillows, live music, stimulating discussion, chilling DJs and much more. By arranging exciting side events each time with, for example, a band, an artist, a DJ, a politician, a designer or the film's director, an evening is created that generates added value.

Today Doc Lounge is a combined film and music club that moves into various clubs around Sweden, Denmark and Finland. Doc Lounge offers a stage for young talents that also increases interest in documentary film, makes culture

possible and create good follow up dialogue about the evening's theme. Doc Lounge moves into an environment where people already feel at home, for example a club environment that is normally empty on Tuesday nights.

STEP-BY-STEP

1. Check out doclounge.se to learn about the concept.
2. Contact the Doc Lounge Network to get more information about how to start a Doc Lounge in your area and get support for your plans. The Doc Lounge organisation is comprised of two elements, Doc Lounge Network which is the hub of the network and the Doc Lounge units which is comprised of all the people who organise Doc Lounge in different towns around Sweden, Finland and Denmark.
3. Investigate the possibility of local financing.
4. Find local enthusiasts to carry out the event. Getting this started takes time, commitment and endurance. Consider one more time whether you are the right team and have the

right resources to carry out a long-term initiative.

5. Book a good meeting place, club or similar in your town. Put time into the atmosphere, finding the right place where people like to be.
6. Book bands, DJs, documentary film-makers, (local, national and international) as well as good people (a moderator) who can hold a follow-up discussion about the scheduled film. Invite current, local personalities who can comment on the contents.
7. Market it and carry it out.

TIME

7:00 pm–12:00 pm, 6–14 times each period.

LOCATION

Find a good meeting place (nightclub with food, sound system, lighting and stage).

NUMBER OF PARTICIPANTS

Depends on the meeting place.

MATERIALS

Stage, sound system and lighting.

RESULTS

An arena where new talents can show themselves. A meeting place and opportunities for new films and culture.

BONUS MATERIAL

This is how Doc Lounge was described in Gothenburg: – The evenings started with chilling time at the bar in the House of Win-Win's fantastic premises. DJs play music, people mingle, there's live music with a band, various happenings, directors' visits, the documentary film is put on, sofas, pillows, real movie seating. Simply put a perfect Tuesday evening where you can crawl up in a sofa with a beer and just lean back. A little like home, but better. Here you are actually served the best and newest documentary films mixed with exciting side events and practical jokes.

Read more at doclounge.se

doc lounge.



PHOTOGRAPHY: DOCLOUNGESE



Professional development

HOW DO WE MAKE THE INDUSTRY BETTER?

Five important lessons in this chapter

- The company's first priority is not to train itself.
- The everyday life of civil servants is often far from the world that businesses in cultural and creative industries live in.
- Think carefully through how you will get the business sector, academia and the public sector to understand each other, speak the same language.
- Do not just start another course – think big, daring and exciting.
- Make sure participants help out in designing the initiative.

“TAKE A COURSE? SURE, THAT SOUNDS INTERESTING. But I do not know if I have time ... does it cost anything?” One of the most common growth problems for small and medium sized businesses is to set aside time for training. Why? Well, you work hard at delivering to customers and also think training costs both for courses and missed work time are expensive in the short term. There is at the same time a risk in today's knowledge society if you are not at a world class level regarding competence. Many Swedish successes within knowledge development survive through staying one step ahead (in the knowledge development area, for example, Hyper Island was globally successful with its training concept for digital marketing and the advertising school Berghs wins international prizes).

Professional development of the business sector and creatives

What is the best way then to train companies or creatives? Purely on the content level, you can take a number of paths, for example, less targeted, custom made training efforts like Kreatör + or with more industry strengthening events like The Conference in the Öresund region. Other examples of activities that were held in the area of professional development include:

- Validation of and needs inventories for training plans for the business sector
- Being a referral body regarding a national training package
- Participation in creating specialist services within vocational training
- Informing college students about the skills needed by the business sector and raising the profile of ca-

reer tracks within the industry

- Planning to retain and recruit qualified staff
- Lobbying for new training needed in the area

Professional development of the public sector

Another side of the coin is professional development of civil servants and persons in authority. It is clear that creatives

and public officials do not always speak the same language. Organisations that promote trade and industry like Almi, Innovationsbron and the Swedish Agency for Economic and Regional Growth often have the habit of managing traditional branches of business and are not always so good at developing the potential of cultural and creative industries. How do you break down such old structures and get the public bureaucracy to learn to provide service to creatives as well? In the Värmland region, people have

worked with training civil servants, politicians and also traditional businesses like banks. Everyone from the local music artist Per Schmid (Da Buzz, Broken Doors...) to WESC's Greger Hagelin, have had a chance to share how it is to be a business owner in the cultural and creative industries sector – the needs they have, the problems that occur and how to get financiers to understand that you are a serious businessman even though you wear a hoodie and use a skateboard to get to work.

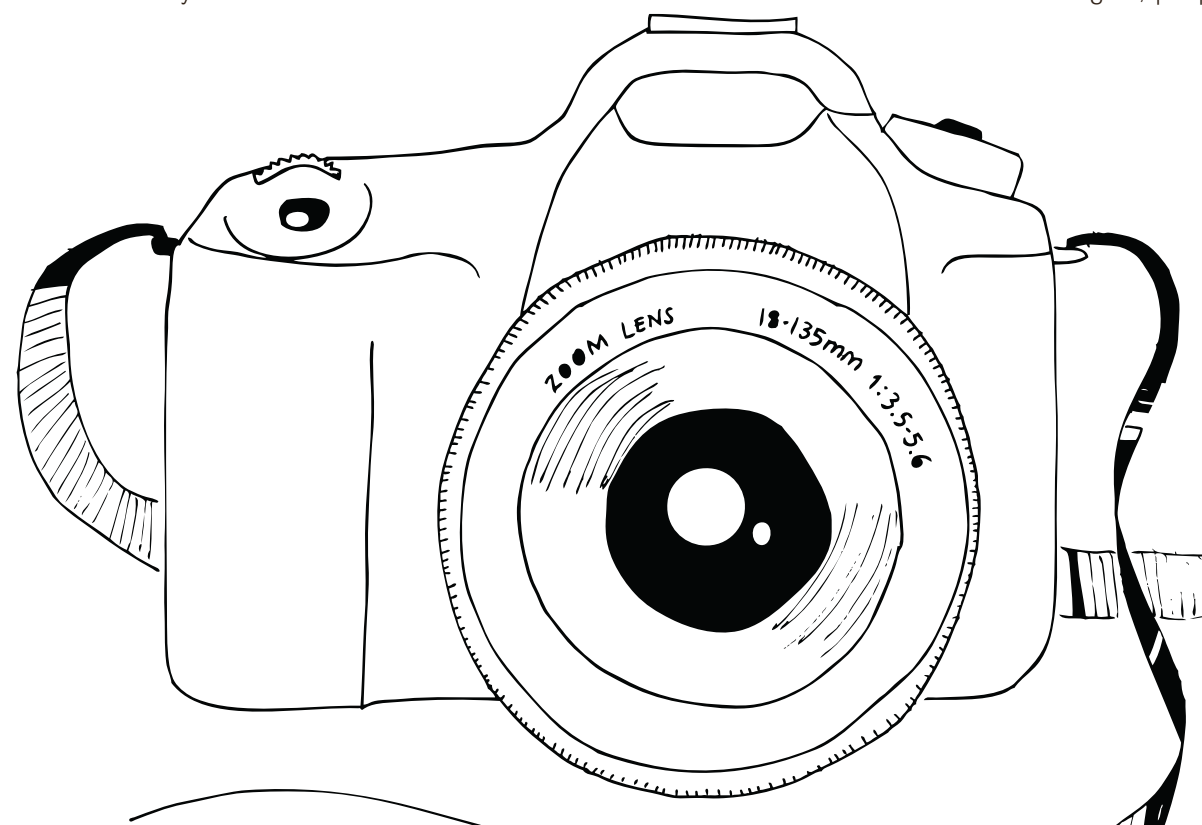
Public initiatives definitely have a role to play in this area. How do you help the industry to develop? How do you make sure that niche companies continue to have and create cutting edge competence? How do you get regional politicians to understand how to train industries like computer games or gastronomy? Professional development may be run by your initiative or the task can be outsourced to a company in the area. A Creative Industries Skills Council was created in Australia as a non-profit trade association that is run by a board of businessmen within the creative industries. This council was responsible for designing and carrying out professional development projects. However, the public sector probably plays its most

important role as a platform from which to seek financing. Companies hate to fill out and submit long applications and do not have the skills to do that.

Whatever you think of, make sure to carry out a thorough needs analysis among businesses. Let those involved participate in designing the content and try to measure its impact after the task is carried out.

THINK ABOUT

Different people have different styles of learning, some learn best by watching and listening, other through a concrete experience, a third through thinking and analysing and a fourth through active experimentation, i.e. by doing things and applying them. We often use various learning styles depending on the situation and it may be good for you as a process manager to have a certain understanding that everyone doesn't learn the same way you do. Plan, therefore to use different aids, like pictures, texts, practical input or something else that may increase the probability that more people absorb the workshop contents.





METHODS



METHOD

Afternoon Tea

PURPOSE

A professional development activity that creates networks for entrepreneurs.

INTRO

In the meeting concept Afternoon Tea we provide entrepreneurs with knowledge, inspiration, challenges and new contacts in a structured format. Through this we create opportunities for new business and development of existing business. The concept has been tried with various structures and the structure that you now will try is the one entrepreneurs appreciated most. You should have a goal for the end of the period. The goal allows us to correctly select pitchers and motivational speaker in a strategic way. You should have a goal for the end of the period. For example a unique marketplace for creatives and designer – the Bazaar. The goal allows us to correctly select pitchers and motivational speaker in a strategic way.

STEP-BY-STEP

1. Perform an analysis to identify areas where the entrepreneurs need profession development.

2. Put together a steering group of project managers and entrepreneurs and discuss the results of the analysis.
3. Design a programme for Afternoon Tea in your region. A combined programme can be for the fall and another programme with another focus may be for the spring.
4. Invite motivational speakers and participants.
5. Start the initiative.
6. Document and keep the discussion alive during the initiative.

TIME

Monthly meeting of approx. two hours, one season per period.

LOCATION

Inspirational and functional location.

NUMBER OF PARTICIPANTS:

10–50 persons.

MATERIALS

Conference equipment.

RESULTS

Entrepreneur who have hopefully developed themselves and their business idea and who perhaps created new business and new networks in meetings with like minded people.

Afternoon Tea in Varberg 2011

The day before: Participants must be prepared for whatever will happen and therefore e-mail is sent out to all participants about what we will be involved in. Who will make the pitches and who will inspire others? Get them psyched!

Afterwards: Upload photos and a notice about the content and pitches on the internet.

Pitch framework: All pitches during Afternoon Tea stem from the idea that everyone presents in the same way regardless of subject. The pitch consists of seven power point slides each of which are shown for 30 seconds. The time for the presentation then becomes exactly 3.5 minutes. Try to use pictures without text. The focus should be on the speaker's words and the pictures give impressions, not facts. After this listeners have one minute to write down feedback and reflections and these are presented during the next ten minutes. All feedback is then given to the Pitcher. The format helps the presenter successful capture the core of the message, stay brief and interesting throughout the talk. You also get direct feedback and concrete suggestions from listeners. You will not be disappointed!

TIME METHOD

3:00 pm	Projector and computer are rigged. Tables and chairs are put out – participants must sit tightly together to encourage dialogue with each other!
3:45 pm	Afternoon Tea is marked by very good hosting and therefore tonight's host (organizer) stands at the entrance and meet every visitor with a look, a smile and instructions on what to do before being seated. Sign the participant list, get paper and pens for the coming pitches, etc.
4:01 pm	Welcome everyone to this Afternoon Tea! Ask if anyone is here for the first time (if this is not the first time the tea is held). Presentation of the host (yourself).
4:02 pm	Describe what will happen: 1 A motivational speech, mingle with coffee/tea/scones and to conclude, 2 pitches. Presentation of the day's 2 pitches so participants have the opportunity to talk about the pitching while mingling. The host states that an explanation of how the pitches are structured will come later.
4:03 pm	Welcome the motivational speaker to the stage and present him/her briefly. Give him/her a warm applaud!
4:05 pm	The motivational speech starts.
4:43 pm	The speaker gives participants a mingle exercise to promote getting new contacts. The host and speaker have agreed on this ahead of time.
4:45 pm	The host thanks the speaker for everything we learned today and encourages people to try the exercise again during the mingle. Mention that people can now enjoy of the coffee/tea/scones and that the pitches will start at 5:20 pm
5:15 pm	Gather the participants. Tell them the pitches are CRED customized and consist of seven pictures each of which are shown for 30 seconds. Every pitch is then 3.5 minutes long. The pitcher will ask a question at the end for which he/she want an answer. Then participants have a minute to write down feedback on the paper they got at the start and that should be turned in to the pitchers. Encourage participants to indicate on the paper which pitch it is. Explain that we then take a couple of minutes to provide as much verbal feedback as we can to the person who made the pitch.
5:20 pm	Presentation of visions. Each group presents its visions.
5:24 pm	Silent minute to reflect on your own and write down thoughts about the question the pitcher put out.
5:25 pm	Questions to the pitcher where some questions from the host/organizer are prepared to start a discussion. 10 minutes are necessary for discussion when participants start asking questions.
5:35 pm	Pitch #2
5:39 pm	Silent minute to reflect on your own and write down thoughts about the question the pitcher put out.
5:40 pm	Questions to the pitcher where some questions from the host/organizer are prepared to start a discussion.
5:50 pm	Conclusion. Thank everyone who spoke during the afternoon. Tell about the theme for the next Afternoon Tea and say something briefly about who the motivational speaker is. Share some other news or activities that may be interesting for entrepreneurs to participate in. Allow some of the participants to tell about an exciting activity or news (this is planned ahead of time – a planned advertisement, quite simply). Time to say goodbye and make sure everyone feels that they have been seen on the way out!



METHOD

Kreatör+

PURPOSE

An aid for people who need to put together a cutting edge training course in entrepreneurship for creatives.

INTRO

Kreatör+ was a test course for a national cutting edge training course in entrepreneurship for creatives that was carried out with successful results by the Knowledge Foundation in 2007. The training was meant to provide creatives with better conditions for running successful companies. This can be an inspirational starting point for people wanting to establish a training programme for creatives.

The programme consisted of 15 course days, broken into five three-day blocks. Eighteen professional creatives were accepted after interviews. Participants were from all over the country and gather as a group on five occasions in different areas. Between the course meetings, participants had four individual meetings with a coach.

STEP-BY-STEP

1. Establish a project group with a programme manager, possible process manager and possible course participants.
2. Create a name for the programme.
3. Start cooperation with regional meeting places, colleges and other actors.
4. Design a course model and fill it with content in bar format (see the example below) and thoughts about pedagogy.
5. Define the target group, admission requirement and market the programme.
6. Carry out the application and selection process.
7. Plan the programme in detail.
8. Start and run the programme.
9. Carry out an evaluation – preferably some time after the programme – to see how participants were able to benefit from the development of skills in their everyday lives.

TIME

The programme was held for 15 course days as five three-day blocks during a three month period.

LOCATION

The course was held in interesting places relating to the subject at hand.

NUMBER OF PARTICIPANTS

18 people participated in the programme.

MATERIALS

Curriculum.

RESULTS

Kreatör+ was carried out as a test course to try out different formats for developing knowledge about entrepreneurship for creatives. The results were very good and many good experiences are described in the final report that is

BUDGET (in EUR)

Project management: 100,000
Travel: 11,000
Telephone: 4,400
Meetings, misc. expenses, material: 5,500
Marketing: 7,700
Lecturer: 33,000
Other: 4,400
Total: 166,000

available at generatorsverige.se. Among other things it was emphasized that the commercial parts should have been given more space.

A short summary of the five blocks for Kreatör+

Block 1

Introduction

The foundation of the course is laid in the introduction. Some main lectures comprise the starting point for the subject part of the course. Time is given for course participants to share their own experience. We will zoom in on and check on expectations about the goals of the course, results and level of ambition. Presentations, discussions and exercises, illustrate the pedagogic methods the course is based on. The set-up with coaches and practical details around course implementation are also taken up. The case that each participant formulated before the course is described and the plan for its development through the course is specified. All in all the introduction will provide:

- a platform and starting point for the course for the autumn

- inspirational openings to the subject
- awareness about the course set-up and practical implementation
- acquaintance with other participants.

Block 2: Professional identity

Every creative's professional identity is fundamental in regards to choice of business model. In the course we focus on surveying and developing building blocks in our own identity as creatives and business owners. Here participants learn from the good and bad examples of others, specify their strengths and weaknesses and reflect on priorities and strategies. The block provides both theoretical approaches and practical experience from guest lecturers. The block is built around three central questions:

- what is a professional identity?
- what does the term have to do with me as a person and entrepreneur?
- how do I use this as a tool?

All in all the Professional identity block will provide:

- a situation assessment of one's own company and thoughts about development
- insight into what makes up professional identity.

Block 3: Relationships and our surroundings

The course provides increased understanding of how one's surroundings can affect business and how various relationships and networks can contribute to success. The goal is to capture new opportunities that can benefit one's entrepreneurship and to clarify the company's identity and profile. All in all Relationships and our surroundings will provide:

- ideas for a clearer profile/identity and market position
- knowledge about methods for business intelligence analysis, market analysis and competitor analysis
- ideas for managing media interest for one's case
- insight into sales strategies and customer relations.



Block 4: Creative business

The block creates insight into and knowledge about how participants in their roles as creatives and entrepreneurs can generate business and growth. With the business idea as a starting point, a constructive business model is developed, adjusted for the company and creative's identity. The focus in the block creative business is on lifting the creativity from the product and instead using it to generate business. Important items include to discover and take advantage of business opportunities, develop sales techniques, strengthen the business plan and establish a functional business model. All in all the Creative business block provides:

- increased insight into how to find/generate business
- sales techniques, tools and sales arguments
- insight into others' creative business models
- development and formalizing of one's own business model
- insight into what is important to include in a business plan/presentation
- new/updated action plan for the company.

Block 5: Conclusion

During the conclusion impressions are summarized, content is sorted and lays the foundation for each participant's continued development. The goal is to create a concluding platform, firstly for the individual and secondly for the group as a whole. We follow up on the goals that were set for the course and the individual goals specified by each participant. Final accounts of case development are presented to a panel of mentors. All in all the conclusion will provide:

- a reflection and strengthening of the knowledge content in the course
- an inspirational basis for continued individual development.
- motivation for continued contacts, network building

METHOD

Kreatörskaravanen

PURPOSE

Improve understanding of cultural and creative industries among people who work with development issues relating to these industries or other similar areas.

INTRO

Kreatörskaravanen is a course that, through meetings with business owners who are active in the cultural and creative industries, provides knowledge and inspiration, awakens thoughts and ideas about development potential in the area.

Kreatörskaravanen is an initiative that was begun within the framework of the government's action plan for cultural and creative industries. The Swedish Agency for Economic and Regional Growth, the National Heritage Board, the Swedish Council for Cultural Affairs, the Swedish Film Institute, and Growth Analysis have participated in producing the training programme. Kreatörskaravanen has been developed by Generator Sverige in cooperation with Advantum Kompetens and Volante and may be carried out with the support of Generator Sverige in all regions around Sweden starting in January 2012.

STEP-BY-STEP

If you are interested in carrying out a Kreatörskaravan, get in touch with Generator Sverige and together you can determine a date for the training. When all the practical details are in place, you get a concept manual from Generator Sverige that describes step by step how planning and execution should be done.

1. Companies from three categories should be part of the training course: The lifestyle company (that illustrates the meaning of a creative core, in the role of brainstormer and supplier or also where research and development occur), the growth company (shows growth opportunities in cultural and creative industries) and the tourism company (that captures the discussion about tourism's economic impact and other, often site-specific values, as well as the importance of total experiences).
2. Planning of the caravan occurs in cooperation with Generator Sverige: walking tours alternate with theory sessions and study visits, food and drink.

3. A week before the caravan takes place, Generator Sverige sends out information (articles, book extracts, film clips and more) that participants must study.

4. The caravan is carried out in your town with a number of study visits at companies combined with theory as well as a concluding reflection.

5. Everyone gets an assignment about applying their thoughts and insights at home.

6. Evaluate.

TIME

The course is a combination of a half day of preparative self-study, a whole day walking tour. Applications are made two weeks before the course starts.

LOCATION

The course is held through a walk in your town, municipality or region.

NUMBER OF PARTICIPANTS

Maximum of 15 people (who work with development issues in these industries or other, similar areas and want to improve their understanding of the area).

BLOCK	DATE	WEEK	LOCATION
Introduction	September 3–6	36	Malmö
Coach	Individual	37	Gothenburg/Malmö/Stockholm
Professional identity	September 24–26	39	Stockholm
Coach	Individual	40	Gothenburg/Malmö/Stockholm
Relations and our surroundings	October 15–17	42	Gothenburg, Sweden
Coach	Individual	43	Gothenburg/Malmö/Stockholm
Doing business creatively	November 5–7	45	Malmö
Coach	Individual	46	Gothenburg/Malmö/Stockholm
Conclusion	November 26–28	48	Gothenburg, Sweden



COST/BUDGET

Contact Generator Sverige for more information.

RESULTS

Knowledge, inspiration and increased understanding of the potential for development among companies that are active in cultural and creative industries.

BONUS MATERIAL:

The premier of the caravan in Stockholm, on August 31 (8:30 am–5:00 pm) had the following sections:

The lifestyle company illustrates the meaning of a creative core in the role of brainstormer and supplier or also where research and development occur. Here we will be at the office club Coffice and meet the architectural bureau C-o-m-b-i-n-e which will tell about interest for how ideas are created when people meet and Story, a documentary film company that has achieved great international success.

The growth company shows growth opportunities in cultural and creative industries. Themes like digital business models and export efforts are touched upon. The company we visit is B-Reel, a production company that specializes in digital production in web and mobile communication.

The tourism company captures the discussion about tourism's economic impact and other, often site-specific values, as well as the importance of total experiences. Here we will visit United Stage, the largest independent Swedish company that represents artists in the music industry. In addition, we visit Clarion Hotel to hear about how they think about art and what culture means to their own organisation.

METHOD

TEDx

PURPOSE

Support for people who want to test and hold a public event of international class that educates and presents entrepreneurs, creatives and storytellers to a larger public.

INTRO

TED (Technology, Entertainment, Design) is a yearly conference in the USA, with often well known, high profile speakers, that defines its theme as “ideas worth spreading”. All talks are recorded on video and uploaded to the Internet, which has made the site ted.com one of the world's best sites for motivational talks. In TED's spirit of spreading knowledge, the programme TEDx was created. Read more about the method at ted.com.

STEP-BY-STEP

1. No one may run a TEDx without having received a license from TED, but everyone who makes a serious impression and doesn't market the event for political, religious or commercial purposes has the chance to get to organize one. Start by vis-

iting: www.ted.com/pages/organize_tedx_event to read more.

- 2. Read the rules that apply to get to organize an event.
- 3. Understand what you are undertaking – design the programme, invite guests, create an atmosphere similar to TED's and so on.
- 4. Decide what kind of event you want to create – a standard event, an activity for young people, a live-broadcast of the TED conference or an event that is marketed and arranged together with some other organisation.
- 5. Decide on a name for your event. TED is quite particular about what people call their event to protect its own brand.
- 6. Fill out the application form at TED's website and hope for the best.
- 7. If you get a yes, think through your theme, the competence you want to focus on, select relevant TED talks and invite some local talents.

8. Go for it!

TIME

A couple of months to organize and a day for the conference.

LOCATION

TED wants people to create an atmosphere similar to TED's so check out a couple of TED events and try to make your own version of this. It is about relatively minimalistic stage design and a relaxed, comfortable atmosphere.

NUMBER OF PARTICIPANTS

100 people for your first TEDx, then you may get permission to arrange a bigger one.

MATERIALS

TED's marketing materials.

RESULTS

A professional development initiative with international class and with international quality mixed with a local presence and relevance.



Business development

HOW DO WE GENERATE
REAL BUSINESS FROM THIS?

Five important lessons in this chapter

- Business development is the most important factor for regional development, but may also be a stumbling block (and make people anxious).
- Employ or hire people with entrepreneurial experience.
- The Swedish cultural and creative industries are a model for the world.
- Use the good (not the old-fashioned) networks and methods that exist – do not reinvent the wheel.
- In the end it is only new jobs, new business and more people getting the chance to do their thing that counts.

SO ON TO WHAT'S MOST IMPORTANT: BUSINESS. In Sweden a number of successful companies in cultural and creative industries have been created over the past few years. Everything from the musician Robyn and her own record company, to music services like Soundcloud and Spotify, the Millennium trilogy in all its forms and computer game companies like DICE and Massive Entertainment.

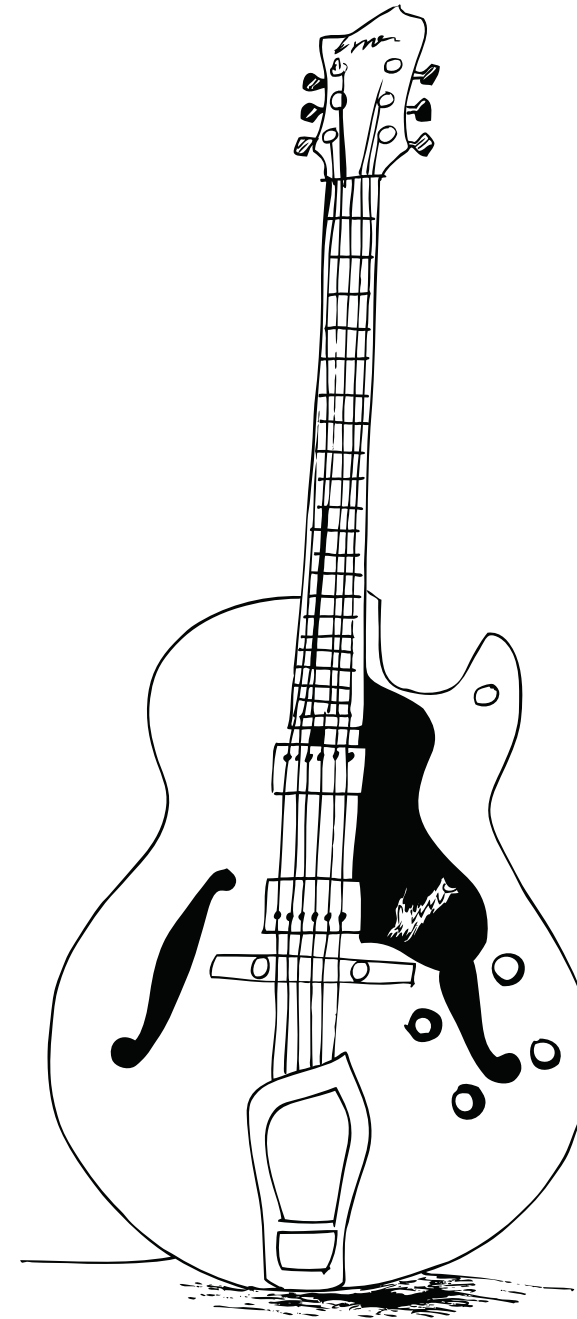
Most government initiatives carried out to support and strengthen the industries have after all the goal of generating this kind of new business, which leads to new jobs, more companies and increased growth. But unfortunately, this is too often forgotten and becomes unclear and diffuse in public initiatives. Partly because it is difficult, partly because the public system itself is not especially good at business acumen or entrepreneurship. Because of this we made this chapter into an independent part compared with the structure created in the Knowledge Foundation book Meeting places for the experience industry. The areas that were taken up did not include an individual area about business development, something that might be interpreted as a sign of the fear of and insufficient focus on business.

Business development on large and small levels

What then is business development in this sphere and how do you make sure that business is generated? In many cases, smaller companies work in the creative sphere and you must take this into account. There are happy amateurs, semi professionals and professionals that work at an advanced international level. You can't speak with an old industrial corporate perspective, but on the other hand you can definitely speak with a global perspective. Many enormously profitable companies within areas like music, literature and gaming have few employees but global sales thanks to digital technology and a more open world. What is typical for these is that the basis for profitability is in owning the content, i.e. ownership of the intel-

lectual capital – a very important parameter to remember when you work with many companies in cultural and creative industries. In many cases the growth doesn't derive from more employees but rather in getting as much as possible from the intellectual pots of gold the company is sitting on. It is important that you ask yourself the question, what kind of business development do these companies need? Does the same model work for all companies or do different industries require different kinds of support?

But within this world there are also multinational giants that also need help in developing and help in making contact with smaller, but more agile companies. Between these a mutual need is created – ideas for new products and services are often born among small actors, but sometimes big muscles from the giants are needed to realize them. And a need exists for someone to get them to meet up. An example is Media Evolution in Malmö that runs business development projects where small and large companies from various industries are matched to each other and with national and international financiers. The initiative Games Business Hub matches small gaming companies up



with telecom giants like SonyEricsson and Blackberry with the focus on developing each other's business, to get pure sales through understanding each other's needs and finding new product concepts.

For the main part the activities that are carried out work towards either creating new companies or developing existing companies towards profitability.

Create new companies

How do we create a positive climate for new companies within creative fields? Of course this is a question that is easier to ask than to answer. But today a societal trend exist that encourages entrepreneurship that still allows you to surf on a wave of positive attitude about starting up and a number of good initiatives that are carried out on both the local and national levels. Here are some of the steps you can take:

- A larger project in creating incubators, company incubators and green houses – beloved children have many names – has for the past few years been carried out by the innovation agency Vinnova, the Swedish agency for Economic and Regional Growth, and local stakeholders.

Overall, most of this has been successful, (see for example Minc in Malmö or STING in Stockholm), but there are also examples of how environments became bloodless creations without company babies. If you consider cultural and creative industries specifically, there are initiatives which focus on various target groups (from amateurs to professionals), also with either a creative focus (companies as resources) or an entrepreneur focus (companies as targets). However, an important question is whether you can create specific incubators for cultural and creative industries. Perhaps it is better to mix various kinds of entrepreneurs in a wonderful melting pot. If you can dismiss your preconceptions about "the unsexy engineer entrepreneurs with growth potential" and "the sexy creative entrepreneurs without growth potential", and instead of separating them bring them together, then you might be able to get a more nuanced picture and create better conditions for growth.

- Connect to networks that support start-ups, like Drivhuset (to reach

students, drivhuset.se/icms/language/en), Nyforetagarcentrum (to reach a broad group, www.nyforetagarcentrum.com/Startsida/In_English) or Almi (to reach out locally, almi.se/ALMI-in-English).

- Work with spin-offs from larger companies. This can be a path to take when larger companies downsize. Mobile Heights Business Center was created with a focus on both spin-offs and lay offs to absorb ideas, needs and entrepreneurship during turbulent times for the telecom industry in Lund.
- Make yourself visible in existing business idea competitions like Venture Cup or the innovation award SKAPA. Or perhaps create your own initiatives like the entrepreneurial competition Greendigger that is described below. Consider whether it is the ideas or entrepreneurs that are most important to you. The decision will affect how you want to design your initiative.
- Also remember to try to get non-profit organisations and foundations in your vicinity to join in the

business development process. That is often the roots for subcultures and hobbies that can evolve into companies and business. Medieval week on Gotland is a local foundation that became an international matter and that through a basis of volunteer efforts created an important source of income for individuals, companies and the local government.

- And finally a number of initiatives have been started where business ideas are created from scratch during a very intensive and short time period – some call them business labs, others camps. From between 24 hours to a week, a group of budding entrepreneurs are drilled in brainstorming business ideas, creating business plans and building company prototypes. Check out Kick Ass Camp in Blekinge for inspiration.

Develop existing companies

Developing existing companies often entails helping them take themselves by the collar as they face the future and inspire them towards new products, services and new income streams. What

is often difficult is to get them to find time to create the future, since they are completely busy trying to keep things together in the present and deliver a good result to their customers. Here are some examples of activities that were held to strengthen the competitive edge of existing companies:

- Create new arenas and new players – i.e. try to establish international players in the region and create new meeting places for the industry to get together and develop in, for example conferences (the gaming industry's Nordic Game), trade fairs (surfing's Coastal Culture in Halland) or physical places (Media Evolution City in Malmö in cooperation with Wihlborgs).
- Help companies keep track of, find pilot financing of and jointly investigate new business models. How do new mobile and digital channels affect sales of copyright material? What opportunities for growth are provided by gamefication and crowdsourcing?
- Improve financing possibilities for small and medium sized businesses

by bridging the gap between capital and company within cultural and creative industries. Various meetings have been arranged between venture capital organisations like Connect (among other things through their Springboard methodology), banks and companies to become better at speaking the same language and understanding each other. How does a skateboarding entrepreneur like Greger Hagelin at WESC talk to the stock market? Why didn't Swedish representatives of venture capital understand the great potential in companies like Skype or Spotify?

- Matching up primarily of large companies and smaller suppliers. Various intermediary sessions with methods similar to speed dating have been created to clarify the needs of large players and the solutions smaller ones can contribute. But it may also mean arranging matchmaking between creatives – an impressive example on the web is Australian ABC Pool, where the public tv-channel works together with small actors.

- And of course it is also about taking the role of marketer for a region/ a cluster towards the international marketplace. Who will take responsibility for marketing Trollhättan as Trollywood and Skellefteå as a Mecca for communication? Maybe you? Similar actions include discussions about export strategies and common initiatives for international trade fairs and events.

A small selection, a fan of activities that together can provide support and new business to the companies you should support and which should be the focus of and in the spotlight for your initiative.

The background of the slide is a light gray color. It is decorated with a pattern of yellow gears of various sizes. The gears are scattered across the slide, with a higher concentration in the upper right and lower right areas, leaving the left side mostly clear. The word "METHODS" is written in a dark blue, sans-serif font on the right side of the slide.

METHODS



METHOD

Business Lab

PURPOSE

A working tool to help you develop the business skills of creatives.

INTRO

Often good ideas arise at times like when you bike home from work or at the café with good friends. That is why CRED developed a method for this: CRED Business Lab – a coffee bar and also meeting place that welcomes business ideas and is equipped with various materials for different parts of the creative process – certified and approved by CRED. A method suited to entrepreneurs with cultural and creative industries containing various tools that facilitate the creative's trip towards more and additional business, a sustainable and profitable enterprise. Everything from solving the day's most pressing issue, to how you test your new business idea, sell your new business concept to visionary plans that help you and your business idea move forward – all this over a cup of coffee. The concept includes five mind maps that take the creative through the process:

- *Intro:* First date in the coffee bar. A situational analysis of you and your idea.
- *Inspiration:* Development and trend analysis.
- *Workshop:* Package your offer.
- *The pitch:* Formulate your pitch.
- *Action plan:* Your plan of action for the coming 12 months.

You use your mind maps the way you want to, in the order that suits you best. Creatives who want to work on this on their own can use a guidebook with a battery of questions that introduce various mind maps in different phases, from intro and situation analysis to inspiration, workshop, pitch and action plan. You can note thoughts and reflections that arise during the process in the AHA and TO DO boxes. The Business Lab can be run in several different versions:

- out in a café environment
- at an incubator
- “open house”, in a drop-in format,

where coaches are available at a certain time and creatives work on their own with mind maps and can ask coaches questions as needed.

- workshop format, where each creative gets 3 hours with a coach, but also where creatives coach each other on four occasions for 3 hours each time. Both formats are described below.

STEP-BY-STEP

1. Decide on a format and read the material – mind maps and the guide book.
2. Book the premises and invite creatives/entrepreneurs. Make a lot of coffee.
3. Present the day's schedule and welcome everyone. Control the process and keep track of the time.
4. Change places after each phase, to generate energy in the room. Standing tables are preferable. Move around and pep and encourage development.

TIME

Workshop format 3 hours – depending on the format.

LOCATION

Build your own café in your own office (check out Innovation Lab for input) or use a separate space at a café, a meeting place with round tables and access to good coffee.

NUMBER OF PARTICIPANTS

Varies, approx. 12 members for each of 4 teams.

MATERIALS

Round tables, mind maps, guide books, inspiring magazines, post-it notes, coffee.

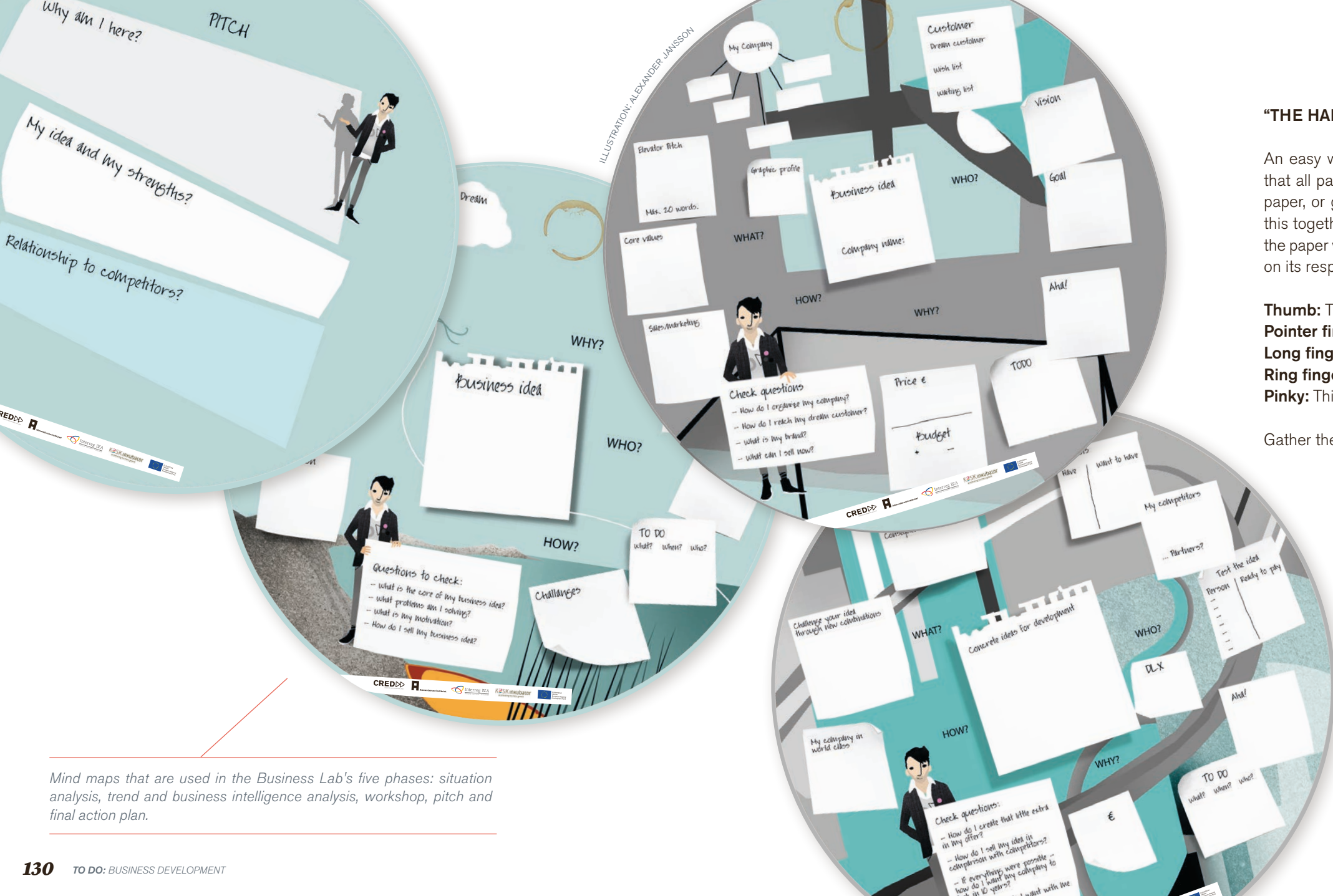
RESULTS

Well thought out business idea in 3 hours. Exchange of experience and new contacts.
Variation: A more cost-efficient way is to allow entrepreneurs to coach each other. Invite 12 entrepreneurs and divide them into 4 groups of 3 entrepreneurs each. Reserve, for example, three Wednesday, where everyone commits themselves to attend all meetings, so everyone gets the same amount of coaching. At each

meeting, one entrepreneur is the centre of attention and the other entrepreneurs get to help this entrepreneur through the process. “Give to get”. We feel good from helping others and the coaching entrepreneurs will get to know each other at least as well as the one at the centre of attention. They learn from each other and possibilities for new cooperation are born. A simple and appreciated concept. During the “workshop” phase, you can also supplement with the canvas method for more in-depth work with business models. Set aside more time for that.

The schedule is based on a 3 hour format. 10 ideas.

TIME	MOMENT
4 pm	Welcome – introduction of Business Lab
4:15 pm	Mind map 1: Situation analysis. The coach manages the process.
4:45 pm	Mind map 2: Trend/business intelligence analysis and coffee break.
5:15 pm	Mind map 3: Workshop – start to check out the pitch.
5:45 pm	Mind map 4: Pitch. Prepare pitch + write it down.
6:00 pm	Pitch: Present the business concept. Divide ideas into 2 groups. 5 ideas in each group. Quick changes. Structure: Pitch 1 minute. Feedback 4 minutes from the group, (1 minute written, 3 minutes in dialogue.)
6:30 pm	Everyone else writes feedback on notes: What was good, what can be better?
6:45 pm	Action plan for the coming year.
6:55 pm	Evaluation according to “the hand”.
7:00 pm	Conclusion + Goodbye!

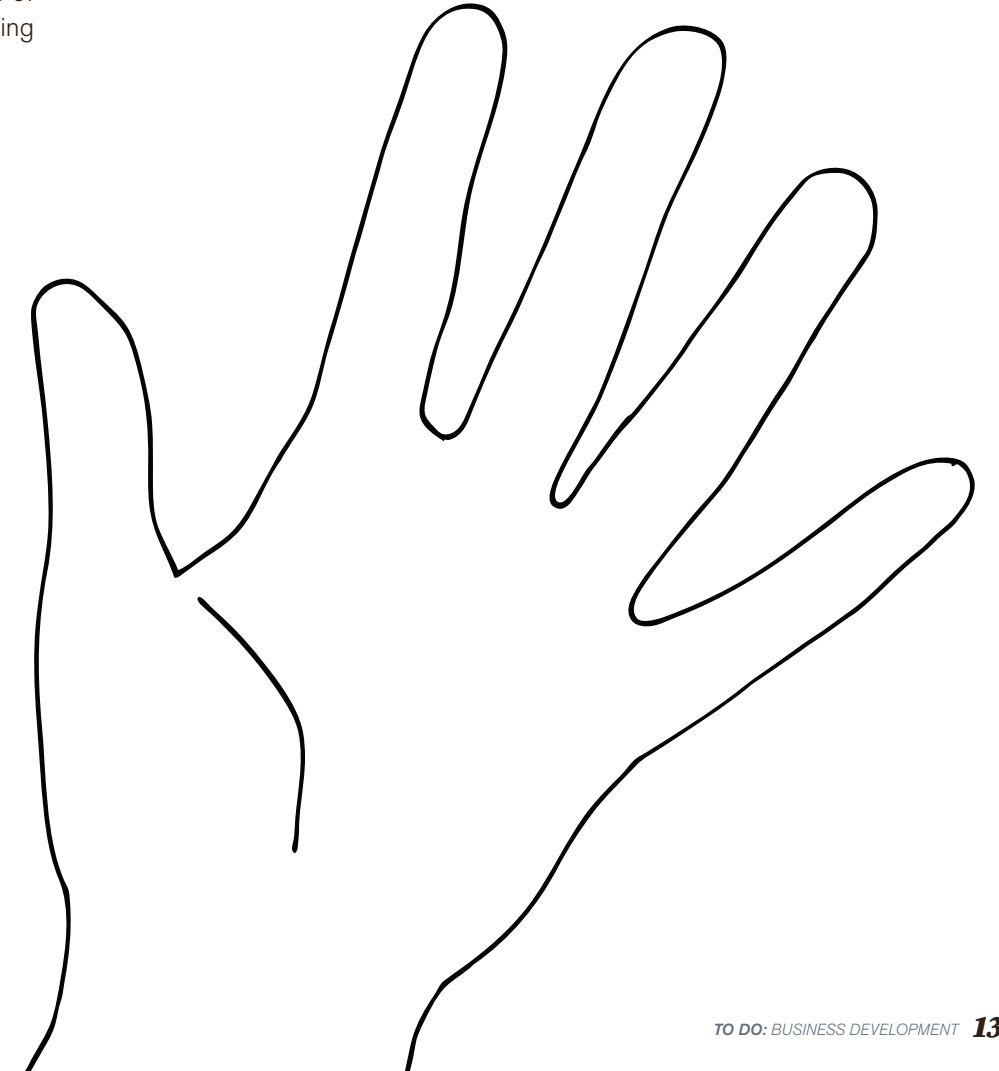


“THE HAND” – an easy way to evaluate

An easy way to evaluate an event or activity is that all participants each get a sheet of A4 size paper, or gather together at a flip chart and do this together. They paint a hand in the middle of the paper with five finger and fill out the following on its respective finger:

- Thumb:** This was good
- Pointer finger:** I want to point this out
- Long finger:** This was not good
- Ring finger:** This I agree to
- Pinky:** This I want to see more of/develop

Gather them and compile.



Mind maps that are used in the Business Lab's five phases: situation analysis, trend and business intelligence analysis, workshop, pitch and final action plan.



METHOD
Greendigger

PURPOSE
To help you when you need to find good entrepreneurs rather than more good ideas.

INTRO
The idea for the entrepreneur competition Greendigger was to turn the Swedish innovation system on its head and was carried out by SCTI (Sweden Cleantech Incubators) during 2009. The system mainly aims to convey ideas through the system to a finished products or company. Just so. But if you ask most venture capital companies, they prefer to invest in a B idea and an A team, rather than an A idea with a B team. So a competition was started that was based on the entrepreneurs, not the ideas themselves. Not a business idea competition, but rather an entrepreneur scholarship.

The entrepreneurs received EUR 2,200 on two occasions (EUR 2,200 when they were selected for the scholarship and EUR 2,200 when they pitched their finished idea to the jury) for participation in all the meetings, working at least 20 hours per week for three months

at Greendigger and for pitching a business idea at the end of the initiative. The initiative had a number of meetings that contained three parts: an entrepreneur within cleantech who talked about his experience, a large customer in the region who talked about his needs within environmental issues and a training session within the group. In other words participants had three months to understand the market and its needs, develop an idea and finally present an idea, in writing and orally, for a jury of representatives of private and public venture capital with the chance to get 110,000 euro in venture capital.

STEP-BY-STEP
Designate a project manager who can work with the project part time for six months.

1. Create a project plan for the work, with three parts: project planning and financing, selection and work with scholarships and execution of finale and negotiation about venture capital with the winning entrepreneur.
2. Find a financier who is willing to disburse scholarships to entrepre-

- neurs (perhaps as part of their CSR efforts).
3. Advertise or issue notices about a scholarship in regional press and regional networks.
 4. Hold a day for interviewing scholarship applicants and selecting a number of recipients.
 5. Start the development programme for scholarship recipients.
 6. Carry out the finale with a carefully selected jury comprised of representatives of private and public venture capital interested in investing in cleantech.
 7. Help the winning scholar to negotiate with representatives of venture capital and get his business operations started.

TIME
Autumn to spring – 3–6 months' planning and 3–6 months' execution.

LOCATION
Any possible inspirational environments for innovations and entrepreneurship.

NUMBER OF PARTICIPANTS
6–10 greendiggers with a broad range of competence and age.

MATERIALS
A good project manager/ process manager.

RESULTS
A number of entrepreneurs who have received basic knowledge about entrepreneurship, understood the needs of large companies and created business ideas within a predetermined area.

BONUS MATERIAL
The schedule for Greendigger that was run with a focus on southern Sweden.

GREENDIGGER – PROGRAM OVERVIEW

Date/Time	Location	Entrepreneur	Needs inventory	Practice in holding presentations
April 15 10 am–3 pm	MINC, Malmö	Mats Eliasson – Watreco	Daniel Paska – Sony Ericsson	–
April 29 11 am–6 pm	Ideon Innovation, Lund	Nicklas Larsson – Beakon Technologies	IKEA Greentech – Malin Nordgren (venture capital + need)	Oral presentation, max 150 words
May 5 10 am–3 pm	SHIP, Helsingborg	Kristoffer Cook – Bioprocess Control	Tetra Pak – Camilla Hägglund	“Elevator pitch”
May 19 10 am–3 pm	Skanska, Malmö	Greg Dingizian – property investor and entrepreneur (Meaning Green).	Skanska – Sofia Skoglösa	”Sales pitch”
June 1 10 am–3 pm	Sydsvenskan, Malmö	TBA	City of Malmö – Katarina Pelin, Director of Environment	Investor presentation





METHOD

Kick Ass Camp

PURPOSE

When you want to guide a group of entrepreneurs from flimsy thoughts and ideas about their business organisations to concrete action.

INTRO

A three day long business development project where the entrepreneur gets to work with and develop his own business concept. Resources are available in the form of motivators, standbys and other participants. The focus is on cooperation, new knowledge, industry development and last but not least to go from words to actions. So an important part of Kick Ass Camp is that all participants get to set up goals, intermediate goals and make an action plan. Increases ambition levels, ability to act and the possibility to make a living and grow.

STEP-BY-STEP

1. Set a date for Kick Ass Camp:
2. Book a conference facility.
3. Find around 25–30 interested entrepreneurs. Conduct a brief inter-

view about their initial position and ambitions with them. Then select at least 12, at most 18 participants. The group needs to be comprised of various competencies, innovators, entrepreneurs and supplementary competences.

4. Book standbys depending on the industry, needs and direction of the participants.
5. Make the activities transparent and publicize them to make the surrounding environment aware of what is happening.
6. Carry out. The programme is not visible for entrepreneurs from the beginning and is adjusted according to what happens in the group. All participants leave Kick Ass Camp with a concrete action plan.
7. Follow up with each participant through individual or group coaching after Kick Ass Camp.

TIME

8:30 am on Day 1 until 4 pm on Day 3. Follow up 3x1 hours/person over the following 3–5 months.

LOCATION

Conference facility.

NUMBER OF PARTICIPANTS

At least 12, at most 18.

MATERIALS

A good gang of entrepreneurs, expertise among the standbys, good environment and food, paper, pens, post-it notes, computers and more. It is very important to have a leader with experience dealing with group dynamic processes to get good results.

RESULTS

Development of their own business concepts, new ideas and new contacts.

BONUS MATERIAL

Apply to “Kick Ass Camp” on Facebook, where you get a feel for how it can look.

The design, execution, documentation and more for Kick Ass Camp is managed by Skillnad AB.





METHOD

Rookies

PURPOSE

To help young talents and smaller companies to take a place in the fashion arena.

INTRO

Rookies has been run since 2005 by the Swedish Fashion Council and is a forum with the aim to support smaller fashion companies in getting established on the market through different projects, networks and activities.

For thirteen seasons, during fashion weeks in February and August, the Swedish Fashion Council has organised a trade fair for Rookies meant to serve as a meeting place for designers, buyers and the press. Since 2009 the Swedish Fashion Council has created new forums/meeting places during Stockholm Fashion Week for various Rookies activities including a showroom, gallery and guerilla boutique. Rookies continues to work with the same goal as before, i.e. to support newly started fashion companies. Since 2010 the Swedish Fashion Council has followed twelve fashion

brands which get to participate in different projects during the year they are Rookies candidates.

STEP-BY-STEP

1. Decide on the industry, set-up, rules and playing field.
2. Set-up: through Rookies, participants get to take part in the showroom, exhibitions and fashion shows during Stockholm Fashion Week. In addition there is an opportunity to through predetermined projects or such that occur during the project, to participate in projects connected to the business sector and institutions.
3. Designate a jury and publish your invitation in various networks.
4. The application process: every year the Rookies jury selects twelve designers who also compete to be Rookies of the Year: creatives who have just started their own fashion brand. There can be a maximum period of two years from the launching of the brand to the first collection. Design companies that wish to participate and get information must

apply by e-mailing a brief presentation of their business, see below, during the application process.

- Designers are requested to submit two references from the fashion industry, preferably a buyer, a fashion journalist or a teacher.
 - No samples, press material or lookbooks are necessary.
5. Submission: when an applicant has completed its application, the jury reviews the material and the applicant will be notified via e-mail whether the application has been accepted.
 - Guidelines for submitting samples will be confirmed via e-mail to the applicant. The applicant does not send any samples unless they are requested.
 - Applicants may be asked to send in up to six samples from their latest collection, which will be handled in parallel with the application for selection to the final list.
- Those who are included in the final list may then be invited to an interview with the jury. After this phase of interviews, the final candidates are selected.
6. Rookies of the Year: of the twelve Rookies candidates, five are nominated to become "Rookies of the Year". The appointment is made by the Rookies expert jury and is presented in conjunction with the opening of Stockholm Fashion Week in connection with the fall collection. Those nominated to "Rookies of the Year" with the company of other Rookies candidates and any guest exhibitors also exhibit in the Rookies Showroom.
 7. Award ceremony: the award of "Rookies of the Year" includes various recurrent forms of scholarships and expanded collaboration. In the 2011 edition of Rookies, the winner was awarded EUR 2,200 from the Swedish Trade Federation Stil, the rotating prize "Black Panther" designed by Åsa Jungnelius for Kosta Boda (with a replica worth EUR 1,200), an advertisement in the magazine DV Mode, the new

smartphone Nokia N9 as well as an exhibition in the shop Aplace in Brunogallerian in Stockholm. The winner also got to create a collection for LaRedoute. Rookies sponsor Digaloo donated a gift certificate of EUR 1,100 for printing a lookbook as well as gift certificates to the four other nominated Rookies, EUR 550 for each brand.

Application to be Rookie of the Year 2011

The brand name:

Starting year for the brand (*fashion brand may only have been active if it has been registered earlier*):

Name of designer:

Brand owner:

Company name:

Company form:

Postal address (*street and postal code/place should be listed*):

Telephone:

E-mail address:

Website:

The brand's focus (*women/men/accessories ...*):

Short description of the design brand (*vision, target group market*):

Lookbook (*latest/current collection, attached to the application*):

List two retailers (*name and location*):

References including complete contact information for the referees:

Rookies Expert Jury 2011:
Margareta van den Bosch – Hennes & Mauritz
Ulrika Nilsson – JUS
Johan Magnusson – Fashion Editor and Writer
Anna Nortenius – Tjallamalla
Göran Sundberg – Beckmans Designhögskola
Marianne Randolph – RANDOLPH Stockholm
Karolina Skande – Fashion Writer
Thomas Hägg – Thomas Hägg PR & Communication
Jury Chairman: Helena Mellström, Swedish Fashion Council

The Rookies jury judges the level of fashion, design quality, product quality and business idea/ businesslike nature. During the nomination process for "Rookies of the Year 2011" the jury also looked at the creative expression/process and the personality behind the brand.

... samples, press material or lookbooks need to be sent! If the requested information is missing, your application will be rejected.

Requirements

The applicant should be based in Sweden.
The applicant should run his/her own company.
The applicant should have at least two retailers. International retailers are also accepted.
The collection may be comprised of women's or men's fashion.
The fashion brand must have been in operation for at least one year.

Criteria

- High level of fashion
- Good design quality
- Good product quality
- Good business idea/businesslike nature.

For examples of more activities held to develop talent – check out the examples of BOOST HGB, Filmbasen in Botkyrka and Selfmade in Malmö.



Methods of measurement

SUCCESS OR FIASCO:
HOW DO WE MEASURE OUR PROGRESS?

Five important lessons in this chapter

- Dare to measure.
- Do not be afraid to create your own new indicators.
- Who the h*** reads reports? Distribute user friendly results.
- Improve credibility – use an external partner for evaluation.
- “What gets measured, gets done”.

NOW YOU ARE STARTING TO SEE THE END OF THE ROAD (if there is such a thing?). What determines then if your work has been a success or a failure? Some would say that the clearest sign of a successful public initiative is that it started something that became self supporting. I.e. that the public sector should make an exit and no more tax money should be necessary. Others argue that if an initiative finds its role and reason for existence then it should be available to everyone and become part of an annual budget. It is difficult to say what is right and wrong. You often feel it in your gut whether the initiative you carried out was successful, half good or poor – and if the feeling is one of the two latter, then you should sit down and seriously think about its future and the use of tax money.

But gut feelings are of course not enough as decision data. Instead you must clearly try to carry out the most methodical qualitative and quantitative measurement of results you can. This is often difficult for public initiatives that cannot be referred to with figures. How do we measure social, cultural and personal growth? But do not accept this as an excuse for skipping any measurement of the effects. Take it instead as a challenge and a summons to devise new, interesting methods of measurement. Skandia's Leif Edvinsson started a

movement in the business world around the measurement of intellectual capital. Bhutan has become world renowned because it reports its national statistics in the form of a happiness GDP – what be its equivalent in this world? The better you keep track of the relevant measurement factors and statistics, the greater your chance of being able to describe your success for both financiers and industry professionals. Before you start to measure, think about how you can handle the following pitfalls that complicate measurement – things to keep in mind:

- *Causality – How do you know what is the cause and the effect?* It is difficult to determine with certainty which results and effects can directly be said to derive from the project. What do you do to establish cause-effect?
- *Identification – How can you prove that you make a difference?* The project is often a catalyst for new initiatives and ideas that spread like ripples in the water, but it is not always easy to follow these rings.
- *Time shift – How do you show future effects?* The time frame for an initiative is often relatively narrow in this context, while the effects only occur later.
- *Subjectivity – How do you create honest questionnaires?* The qualitative interviews that are carried out are subjective. How do you find an objective mix of people to interview?
- *Data support – How do you find good numbers?* It is risky to create and find quantitative support for calculations.



HELLO SAMUEL HENNINGSSON
CEO at NetPort.Karlshamn, how do you measure?

– The first question you want to ask yourself is: What do we want to measure? Is it the number of new businesses, number of employees, residents or something else. In other words: decide what is interesting to measure. Create a set of rules and regulations on how the measurements should be made, for example statistics obtained from ... but not ... and so on. It is important to be clear and honest and to be able to repeat that for each measurement. Limit it to 3 max. 5 measurement points.

NetPort.Karlshamn does it the following way.

The goal period is 2000–2020

- 2,000 students connected to Karlshamn
- 1,100 new jobs.
- 2,200 new residents in Karlshamn.
- 125 new companies.
- 100 researchers who carry out research in NetPort's area of concentration.

Annual follow up.

Follow up period 2000–2010

- 425 students connected to Karlshamn.
- 383 new jobs created.
- 735 new residents in Karlshamn.
- 63 new companies.
- 28 researchers.

The students are useful for the university and the municipality. The jobs are useful to local businesses and the municipality (we measure the change from year to year and then add the difference). The number of residents provides an immediate effect on the municipal economy. The number of companies is within the focus area and we always say that companies are formed, entrepreneurs themselves should feel that it was their own decision to start a company. The number of researchers are PhD researchers and active doctoral candidates.

Once again, be precise, do not exaggerate, if a result is minus then it should be reported as well. When someone wants to know, for example the press or financiers, everything has to be in place, otherwise it is easy to create unnecessary misunderstandings.

www.netport.se

Three different starting perspectives for measurement

With this problem in mind, how do you do this and which parameters are worthwhile and possible to measure? Here come three possible approaches to start with:

- You could follow a thought that is often used in measurement of innovation work. The main line there is to measure in three stages:
 1. Input – how many ideas did we get?
 2. Process – how has our working methodology functioned in developing ideas?
 3. Output – which results have we received in the form of new products and sales of these?

Under these three headlines, you can then try to find a number of various parameters and questions that in different ways tell the story of what has happened in concrete terms.
Or perhaps you can use the foundation in what is sometimes called the power of culture in society, namely the factors: innovation, commercialisation, attraction

and social issues as a model for measurement work. Then you probably will get a more macro economic discussion around the initiative and its results.
Alternatively do as they did in Blekinge and at the start of every initiative establish a measurement model from what is listed in the public financiers' vision (whether it is a municipality, town, nation or the EU). In Blekinge they started from the growth programme the region prepared where the focus is on collaboration, entrepreneurship and innovations. Clearly three central points to start with and possible to measure on different levels.
In any case, it is important to have a paramount thought about how you measure, to then be as specific and concrete as possible, preferable in money terms. Financial aspects are always

important. It, however, does not show the breadth and depth of development work, so allow companies to testify to its value in the form of various questionnaires and interview formats. Show collaborations and connections between incubators, academia, culture and business and find your own indicators that promote your work in a good way. Show that the business sector likes what you do. If business thinks it is good, politicians think it is good. Summarize what you have achieved in an easy to read but attractive yearly report – ADA's reports are good examples.

Who will carry out the measurements?
Then you can ask yourself if you should perform the analysis yourself or if someone else should do it? Perhaps it seems

frightening to allow an outsider to perform the evaluation, but it may still be a good idea for a more stable image in case of any media investigations. For example Ramböll carried out an evaluation around the effects of The Knowledge Foundation's initiatives for meeting places which gave the analysis a completely different level of credibility. And in several previous projects, the university has been an associated research partner that has gradually commented on and evaluated the process.

Finally, it is worthy to note that this discussion around measurement methods and goals must start at the beginning of the project, even if most of the work will be carried out at the end. If you clarify the measurement sticks as well as the success criteria at the start of the initiative, fulfilment of the goals will be much sharper and more fitting. If you do this work in the beginning, then it is also easier to prepare for the initiative's next stage in the form of a consequence analysis: if we reach the goals, we must be prepared to inject more resources and carry out expanded initiatives and so on (in some cases great progress can also mean increased losses, which for example was the case for one of the country's symphony orchestras).

And do not forget – for better or worse – “what gets measured, gets done”!

EXAMPLES OF FACTORS THAT CAN BE MEASURED – IN A WILD MIX....

- Breakthroughs in media
- How many followers you have on Twitter
- Number of newly started companies
- The increase in the regional industry's business volume
- Number of people within the industry who consider the initiative to be relevant
- The amount of tax income in EUR to the region



METHODS



METHOD

Effect evaluation

PURPOSE

To help you when you need structure to measure main points in your initiative.

INTRO

Center for Cultural and Experience Economy (CKO) in Denmark has a vision to realize the potential of the culture and experience economy for Danish business life. The Danish initiative for the experience economy has produced a good document that describes in detail how they want to measure the main features of their initiative.

STEP-BY-STEP

1. Spilt the parts of the initiative into a number of main headers.

2. Sit down by yourself or with some important parties in the initiative and work out a plan for the intended measurements.

3. Draft a matrix and for each part of the initiative you describe:

▪ Principal goal – ambitious and realistic.

This is how we measure ... – to allow for as much learning as possible without an excessive administrative burden.

Our initiative is a success if ... – estimate the time.

Explanation of choice of goals and measurement methods.

Other comments.

4. Do this, let it sink in and then test it again a couple days later to see if you think it is well thought out. These are the goals you will steer towards and these measurements reflect how the outside will judge you.

TIME

A couple of hours.

LOCATION

Preferably a big room with a big white board or other tools for big writing on the wall so everyone can see.

NUMBER OF PARTICIPANTS

1–6 people.

RESULTS

A structured overview of the goals of the initiative, how you measure the respective goals and common view of how you should be able to mark your work as a success at the end.

A matrix example from the Danish Center for Cultural and Experience Economy (CKO) about how they structured their goals and measurements.

	Endpoint	How it is measured	CKO is a success when	Background to choice	General comments and reservations
Ultimate objective	CKO has contributed to ensuring that more Danish companies work with the experience economy in innovation and communication.	In 2008, EBST conducted a questionnaire-based analysis among Danish companies about their use of experiences in, among other things, innovation and communication. Such a survey is being conducted once more with the same questionnaire and the same target group.	A positive difference between the base point survey in 2008 and a later survey can be documented.	CKO's mission is broad in relation to target groups and focus. CKO's mission is based on strengthening conditions with which the endpoint has a relevant association.	A more detailed background to the selection is contained in the document entitled "Endpoints for the Center for Cultural and Experience Economy".
Project support	CKO wishes to support projects that deliver growth, the transfer of competence and the sharing of knowledge for the benefit of Danish business and culture. Project participants are evaluated with reference to the extent to which they will work in the future on projects between business and culture players (thus requiring a relationship between culture and business).	When a project starts, companies in all projects receiving support define which commercial endpoints will define the project as a success for them. The actual objectives are set up in a dialogue between CKO and the companies at a startup interview and are archived for subsequent follow-up. The objectives must reflect the actual project and the significance of the growth project for the individual company.	At least 80% of the companies in projects receiving financial support will in the future work in collaboration with creative players. At least 80% of companies receiving support must be able to document positive value creation. These effects are measured individually for each company.	When measuring demand for collaboration with creative players, a general indicator for the companies' success was found. By defining objectives that are individual to the companies, knowledge is also gained of the effects created and the imbalance in the fund can be dealt with.	Companies that experience growth must also be expected to be motivated going forward to use the collaboration between players in the culture and experience economy and in business.
Profiling of the culture and experience economy	CKO has created a forum and initiatives that render transparent the value of working in the experience economy.	Determined by the number of user profiles at www.cko.dk .	CKO has: 300 user profiles at the end of 2009 900 user profiles at the end of 2010 1,300 user profiles at the end of 2011 1,700 user profiles at the end of 2012	CKO wants to have a simple way of measuring activity. CKO.dk is the hub for CKO's communication. It is therefore a reasonable profiling objective. Profiling of the fund is a reasonable objective for demonstrating the value of working in the culture and experience economy.	In its objective, CKO has obtained knowledge of the number of users from a number of websites.
Collection and generation of knowledge	CKO's methods and knowledge that have been collected and generated are used by others.	Downloads of method guidelines, sales figures for publications and the number of attendees at workshops and in other contexts where knowledge is imparted are all totalled.	Total "sales figure" in the form of downloads and sales of publications should be 1,000 a year on average. Downloads can be "methods" or "Knowledge of significance".	There is demand for the manual on work in the experience economy. The form and the methods can differ widely.	The action plan defines which actual initiatives are considered important each year. CKO can be both an issuer and a forwarder of other parties' knowledge.
Support and guidance	CKO is perceived to be a qualified advisor for companies and cultural organisations that want to work in the experience economy.	A questionnaire-based survey is conducted across activities with a question about the perceived quality of CKO's employees: on a scale of one to five, how well qualified do you consider CKO's advice and knowledge to be?	Depends on the degree of intervention in the company. The objective for direct advice up to one working day is 70%. The objective for advice in the longer term is 80%.	Qualified advice will depend on the situation in question and a specific need. This is why perceived quality is used. Perceived quality is sufficiently well matched by the players' subsequent motivation for implementation.	This method is also used by CKO to address any services where advice is not considered sufficiently well qualified.
Evaluate consequences and perspectives	CKO responds to the applications and needs of ministries and committees.	Is not measured. Meetings are held between CKO and stakeholders to clarify the situation and to make sure that CKO is delivering in accordance with known needs.			

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TO DO: METHODS OF MEASUREMENT



METHOD

Evaluation of meeting places and terms – Ramböll

PURPOSE

When you need to carry out an independent evaluation of a specific meeting place or an attitude or brand change.

INTRO

The purpose of The Knowledge Foundation's initiative for the Experience industry programme was to strengthen growth within the experience industry through professional development. When the Knowledge Foundation's involvement in the programme was ending, the independent consulting company Ramböll was commissioned to carry out an evaluation aiming to map out the results and effects from the initiative thus far. The evaluation was broken into two parts. Part one focused on the eight meeting places. Part two handled the first overall goal of the initiative, that the experience industry within five years should be considered a natural part of the Swedish business sector.

The following methods were used in the evaluation of meeting places:

- studies of documents, including

business plans and annual reports, policy documents, strategies, publications and so-called ERIBA reports for the meeting places.

- workshops and interviews with project managers and representatives for local/regional government, participating companies and academia that were involved in the meeting places.
- web sites for the meeting places were studied as well.

change theory was used as a basis to ascertain results. Evaluation of the change of the brand experience industry was satisfied through:

- discussions with the meeting places
- media analysis (searches for words like experience industry were made in major newspapers and magazines)
- qualitative interviews with representatives from business press and experts in the experience industry.

The methods provide interesting material, but they also point out that it is difficult to isolate the causality between

measured results and the Knowledge Foundation's work.

STEP-BY-STEP

1. Investigate the market at companies that are good at carrying out independent evaluations, perhaps mainly focusing on societal change and long-term initiatives.
2. Select a company that can carry out work and discuss the models, methods and theories that may be suitable.
3. Allow the independent party to carry out the evaluation.
4. Go through the completed evaluation and take note of interesting and important lessons and communicate them to others who have positions similar to you.

TIME

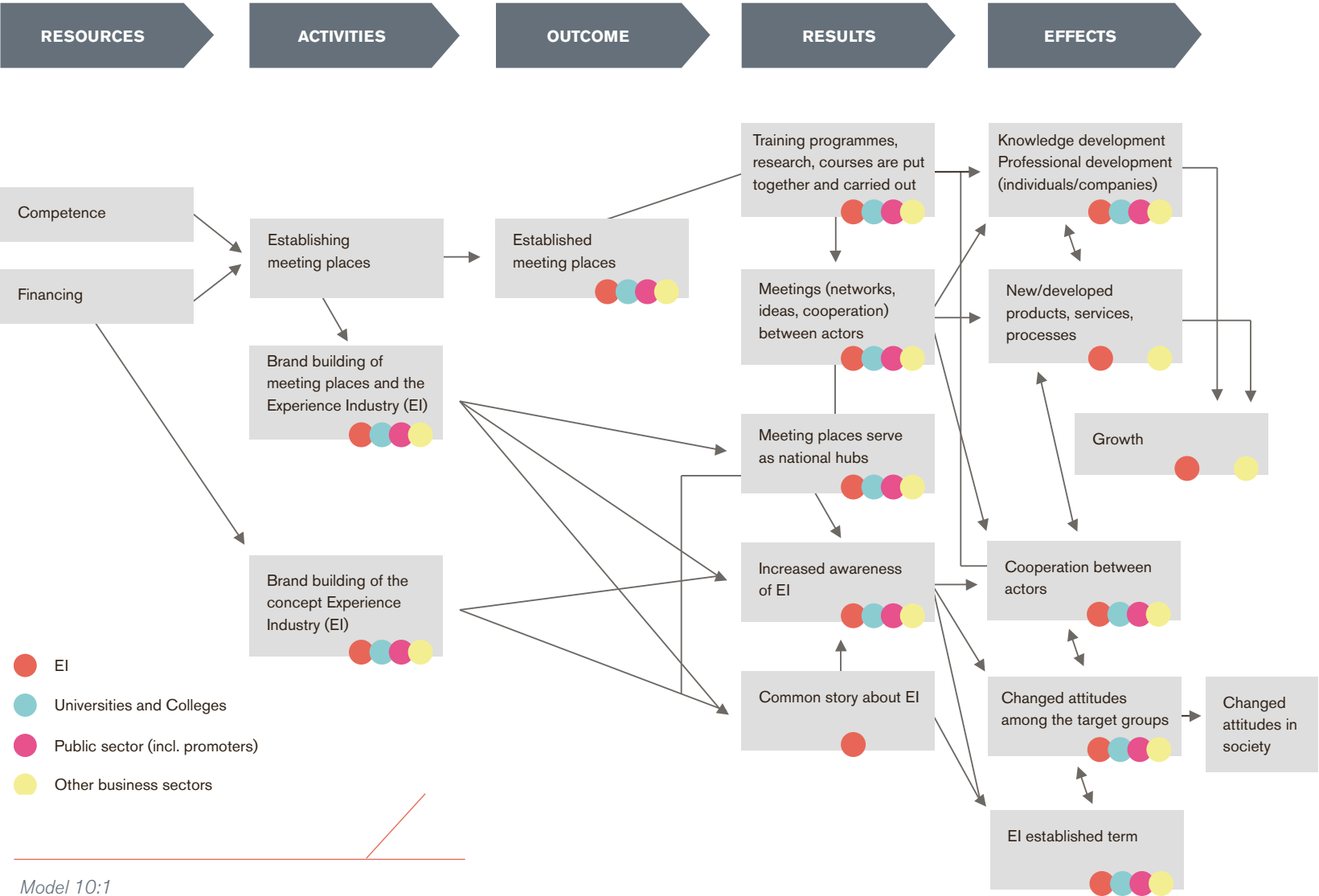
A couple of month's work.

MATERIALS

All relevant materials that may support and clarify the effect of your initiative.

RESULTS

An independent investigation.





METHOD

Zero base measurement

PURPOSE

To help you when you need to measure your initiative and may have EU inspection to keep in mind.

INTRO

Media Evolution is a project that is financed by both regional resources and resources from the EU. They have decided to have three evaluative tracks going at the same time: own measurements in the form of quantitative indicators (see figure below), an independent zero based measurement and more qualitative associated research by Malmö University. Below we will look into how they do zero based measurement.

To summarize, zero based measurement encompassed the following activities:

1. *Examination of project documentation:* A thorough review of existing documentation was made. The purpose was to a) get a n overall perspective of the project's activities, b) identify key persons in the project and surroundings, c) create a preliminary view of the status of

the various sub projects. Important documents that were examined are the structural fund application, the initiator agreement and operation plan, documentation from management meeting and progress report for the sub projects.

- 2. *Interviews with representatives for the MMSS/MNM board and project management:* Interviews were carried out with people from the following respondent groups; a) ME's board and partners in the Initiator agreement b) leaders for sub projects and c) the CEO. In total 25 people were interviewed, either in person or over the telephone.
- 3. *Survey investigation directed towards media companies in the region:* A web-based survey aimed at media companies in the region has been carried out and where the selection was represented by current members of Media Evolution. Survey questions covered for example knowledge of MMSS/MNM's organisation, expectations, involvement in activities and view of them, wishes and direction.

- 4. *Analysis, feedback and reporting:* Those who carried out zero based measurements have had close exchange with project management for MMSS 1 and MNM. Observations and conclusions from interviews with respondent groups have been continuously compiled and communicated in an open dialogue. The communication has mainly been verbal but written interim reporting has also occurred.

STEP-BY-STEP

- 1. Discuss which evaluations are required by EU and other financiers and which you yourself think would be stimulating, for example, associate research.
- 2. Determine the evaluation forms you want to use.
- 3. Get started with evaluation work.
- 4. Be sure to continuously follow up the evaluations that are made and learn from them so that it isn't just a final report that is delivered. Then the lesson can be too late.

TIME

A continuous process during the initiative.

MATERIALS

Everything relevant for showing any effects from the initiative and results quantitative as well as qualitative.

RESULTS

A continual learning process with results that speak to financiers, other regional developers and the people the initiative was started for, the creatives.

Indicators for Media Evolution. Everyone carrying out the project fills out indicators according to the template above each quarter, while Media Evolution does the same regarding the activities it is in charge of.

Indicator	Women	Men	Of which women/ men with foreign background	Num- ber
Number of new/created jobs <i>(divided according to men and women)</i>				
Number of newly started companies <i>(divided according to ownership by men and women, respectively)</i>				
Number of newly started companies with shared/ mixed ownership				
New business and information promoting systems				
New information-society related services				
Companies participating in initiatives in the pro- gramme				
Actors participating in initiatives in the programme				
Action specific indicators (see decisions about support)				
Number of participating companies in projects directed toward stimulating innovation systems and clusters				
Number of people participating in projects directed toward stimulating innovation systems and clusters				
Number of cooperative projects between compa- nies and research institutions				
Number of networks that were strengthened or started as a result of programme efforts				
Number of companies who through efforts in the programme work with foreign companies or public actors.				

CONCLUSION

AND FINALLY A WORD FROM US hardworking grassroots, to all you other hardworking grassroots out there. We really want to cheer you on and give you some encouraging words along the way. Words that we on a personal level learned during our own journey and the inventory journey we made in Sweden to write this book. From us to you....

Learning by doing

If there anything we observed more and more in our work with this book, it's how important it is to do things. In the middle of reality. Not just have internal meetings to talk, create documents and reports but arrange events, concerts, bazaars, buildings, parties, innovation get-togethers or workshops. That is also when deeper personal contacts are made and natural cooperation can take place. This book is in itself a manifesto to make meetings real, interesting and creative. We hope that it will be a guide and source of inspiration so you can act and do as much as possible on your own.

Share your experience

When we began our work we felt a little naked and lost. Although we had done a lot of work within creative industries

over the past ten years, we felt that we didn't know which methods and tools we could use. They may have existed but we still didn't find them. That's why we wrote this book, to share our knowledge and that of others, so you don't have to reinvent the wheel. And that is why we urge you to share your best thoughts and ideas and don't allow your successes to gather dust over time. Certain people we met in our work didn't really want to share their experience, which we think is unfortunate and silly. Partly because the tools are often produced using public funds and belong to everyone, and partly because it feels a little like these people missed "the big picture" if they sit and keep their knowledge local. We all want to create a beautiful future for the creative class. And that's why we all become stronger and better if we share our experience with each other!

Party and inspiration

We may not have been so good at it ourselves, but make sure you celebrate your successes and those of others and stay constantly inspired and curious. Or at least make sure to minimize the barriers for people who are inspired so they can pass this positive energy on (eat cake with creatives when the first product is sold, go to a conference in interesting areas, go to events you normally wouldn't attend, etc.). The ancient Greeks knew that Bacchanalians were important for supporting creativity and knowledge, which the American author Barton Kunstler pointed to as one of ten points that have historically been shown to be important for establishing creative arenas, or what he calls: "the Hothouse Effect" (sounds like something you are trying to create, doesn't it?) He writes: "Go beyond the office party or the usual

*coffee and cookie gathering. Make celebrations part of your agenda and create parties that engage people's creativity and take them beyond the expected."*We think that sounds great and agree.

Dare, refuse meaninglessness

We have also learned that it is important to speak up when things are bad. During our work we have encountered many really good initiatives, but we have also seen a few really bad ones. If that happens, it is important to speak up and point out that quality should be upped a notch. If you wake up several mornings in a row feeling like you are part of something contrived, then you have not found your role in the development puzzle. Then it is time to change focus or get out. You have to have respect for taxpayer money and not snatch up some "EU projects" just to fill your regular budget. If you see a project that is poorly managed and tends to smell like a desk product a long way – dare to speak up and maybe offer help. Maybe get people who run the initiative to see what the vision of a strong creative society really means. Maybe get them to release the bureaucratic report and get out among creatives and do and create change and capacity for growth and self-realization.

Fight even if it doesn't go your way

In your position you don't always see the obvious way forward. Being half-way in your role as a catalyst often means standing with one foot in several camps and being questioned from various fronts. In addition, your position requires a visionary way of thinking that not everyone may be ready for. Visions that may frighten people currently in power and their order. A fantastic example was how questioned and ridiculed the term and course "Interaction design" were at Malmö University which started in the late nineties. Some visionaries and cross disciplinaries had started a programme that was identified for its muzziness from the media, academia and the business sector. Three years later SonyMobile started a department called interaction design. Ten years later the interaction design company et TAT in Malmö was bought by Blackberry for 10 million Euro. So if you have a good feeling in your stomach and a clear vision, dare to believe in it and have the strength to see opposition not just as a misfortune but also as a sign that you are stirring the pot, and that things slowly but surely are moving forward.

And remember that to fail is a sign that you dared. And the person who

never dares will never succeed either. Rome wasn't built in a day. Not Hollywood either.

So dear readers, promoters, enthusiasts or cross disciplinaries who in different ways work to create growth and development. It is time to stop reading and go out in the field and try things out.

So all in all from us to you

GO FOR IT!

Anna and Jonas, 2012

BACKGROUND

THE ALEXANDERSON INSTITUTE IS A DEVELOPMENT ARENA IN HALLAND, with its headquarters on Campus Varberg. The Alexanderson institute's work is to stimulate and create conditions for requested development which occurs through co-operation, networking and knowledge exchange between actors in Sweden and internationally. From this work emerges new projects, business opportunities and collaboration between the actors involved: the business sector, public sector and academia.

One of the Alexanderson institute's business networks is CRED – Creative Destination Halland. CRED is a mobile incubator with tailored processes and tools for companies which have their origin in creative industries. Work with this method handbook has been developed through the projects "Mötet", "Kask Incubator" and "Establishment and development of the Alexanderson institute" as part of identifying good practices to create conditions for growth, sharing results and making it easier for other actors to get started quickly with their development work. With parts of methods and ways to work that are described in this book, CRED's operations got a kick-start and developed a successful innovation process.

CRED is financed by the Alexanderson institute with support from Region Halland, the Swedish Agency for Economic and Regional

Growth, and the European Union through the European Regional Development Fund and the Interreg IV. Read more about their operations here: www.alexandersoninstitute.eu and www.cred.nu

Generator Sverige

Generator Sverige is a non-profit association devoted to making cultural and creative industries in Sweden the best in the world at developing content, driving growth and attractiveness and realizing the power of innovation in other sectors. The initiative to establish Generator Sverige was started in January 2010 by a number of Swedish regions that wanted to collaborate and share knowledge to create better conditions for development.

With a well-attended conference and a core group of motivated people from around the country as a starting point, Generator Sverige

gathers together a large number of municipalities and industry organisations in the country. Its operations are run by a small but effective organisation based in Stockholm.

Generator Sverige works on a needs oriented basis, quickly and informally. Thanks to regular contact with members, it is possible to do the right things at the right time; visit a member region to hold a lecture, make a call to a politician to tell about a special event somewhere in the country, link a number of people that we believe can benefit from each other – in a project, for a meeting or at a conference. Generator Sverige shares knowledge, makes efforts to increase competence among those who work with development issues in the area and acts as a spider in the net among all these people. Read more at: generatorsverige.se/in-english and generatorsverige.se/the-swedish-timeline

The authors

Anna Linton is project coordinator at the Alexanderson institute and project manager for CRED – Creative Destination Halland. Anna has a Masters' degree in economics with a focus on tourism and destination development from Linnaeus University, La Trobe University in Melbourne and the University of Gothenburg. She is on the board of Generator Sverige and has great interest in and years of experience with innovation processes, entrepreneurship and regional development projects. Among other things, through her work at Drivhusen in Kalmar and Borås, Swedish Style in Melbourne and her own entrepreneurship during the past 10 years (hat company handmade pancake and consulting firm with assignments as process leader, motivational facilitator and author).

Jonas Michanek is an author and serial entrepreneur. Jonas has started companies like Idélaboratoriet and Food to Happen and non-profit organisations like Social Entrepreneurship Forum and the foundation Innovation Circus. In his work he has facilitated creativity and innovation in organisations around the world. Jonas has written 'The Idea Agent', which has been translated to several languages and is co-author to the book *Entreprenörskap och Företagsetablering*, published in 2009 by Studentlitteratur and *Global Wanderings* published 2008 by

the Stockholm School of Economics. Jonas has a B.A. in Literature Studies from the University of Uppsala, attended Kaospiloterna and has a global EMBA from the Stockholm School of Economics.

In 2010 Anna initiated the "MÖTET" project and Jonas was a process manager. The project put focus on an inventory of methods and development to create sharp cross-disciplinary meetings between culture, business, academia and the public sector. Within the framework for this project the idea of a method handbook was born. An idea that has now become reality.



THE ALEXANDERSON INSTITUTE AND CRED – CREATIVE DESTINATION HALLAND IN
CO-OPERATION WITH GENERATOR SVERIGE

TO DO:

DEVELOPMENT OF CULTURAL AND CREATIVE INDUSTRIES IN PRACTICE

This is a book for people who want to know how to work on a practical level with development of cultural and creative industries. It is written for you readers who are promoters, enthusiasts or cross-disciplinaries and those who work to generate growth and development. It is full of methods and examples and experience and sweat.

It doesn't present the theoretical truth, but tries to show a motley collage of initiatives that have been launched to develop cultural and creative industries in Sweden and abroad.

This is a book about how you do things. So read it quickly and then go out into the field and try things out. Good luck!

WWW.ALEXANDERSONINSTITUTE.EU | WWW.CRED.NU | WWW.GENERATORSVERIGE.SE

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