

INNOVATION DAY 2020

in partnership with

CREATIVE
FORUM

.SI

SYMPTOMS
OF CREATIVITY



Stanislav Raščan

State Secretary at the Slovenian Ministry of Foreign Affairs:

"The strategic importance of creativity has never been as clear as this year when the pandemic hit us. How quickly we emerge from the crisis depends more than ever on how we manage to exploit and expand creative potential in society."



Zdravko Počivalšek

Slovenian Minister of Economic Development and Technology:

"We would like to see the European industrial strategy put greater emphasis on design as a generator of added value in a cyclical, green, creative, and sustainable economy."



Ragnar Siil

Cultural Policy and Creative Industries Expert:

"For many years, Slovenia has been regarded as an example of commitment to investment in the cultural and creative industries. The way Slovenia focused on the importance of creative industries a decade ago has been an inspiration to many: the work of the European Capitals of Culture, the Poligon Creative Centre and, above all, success in obtaining European funds as part of the Creative Europe programme, with Slovenian organisations being the most successful in Europe. Slovenia, which I have visited several times, boasts exceptional talent and creativity, and I hope I can return soon."

1 online conference

**2 events
merged into one**

**3rd year of
implementation**

10 partners

**14 hours
of programme**

**16 prizes
and awards**

55 speakers

**4800 online
participants**

60 countries

SYMPTOMS OF CREATIVITY



KEY MESSAGES FROM PARTICIPANTS

1

The multiplicative effects of creativity radiate from the cultural and creative industries to all segments of society – quality education, environmental solutions, economic success, sustainable development, etc. Creatives make the economy more innovative, linking it to other sectors and helping to develop business models, social solutions, and new approaches. The key issue raised by the Forum is how to develop these ‘creative symptoms’ during ‘outbreaks of creativity’.



Nasser Kamel, Secretary General, Union for the Mediterranean:

“We need to plan the post-crisis recovery in a sustainable and inclusive manner, with the cultural and creative industries playing a vital role.”



Lamia Kamal-Chaoui, Director, OECD Centre for Entrepreneurship, SMEs, Regions and Cities:

“Culture and creativity are not only sources of employment and pleasure but also important drivers of innovation, economic growth, and general well-being. Culture should, therefore, not be regarded as a specific sector, but as a transformative force that needs to be at the heart of all public policies, be it cohesion, economic, technological or employment.”

2

The cultural and creative industries are the only ones enjoying constant growth worldwide during the last decade. They have become important segments of economies on a global scale, **comparable to the automotive industry**.

The cultural and creative industries in Slovenia currently employ more than 7% of all workers, generating EUR 2.4 billion or 2.5% of all Slovenian companies’ revenue in 2018.

These industries generate USD 709 billion in revenue per year in Europe and provide 7.7 million jobs.

In Africa and the Middle East, they generate USD 58 billion in revenue per year and employ 2.4 million people.

Globally, they generated USD 2250 billion of revenue last year and employed 29.5 million workers, which accounts for one per cent of the world’s working population.

3

The cultural and creative industries found themselves **in a dual role in the year of the epidemic**. Firstly: Through cross-cutting impacts, they **contribute significantly to the socio-economic development** of local communities, regions, countries, and the EU as a whole. Hence, they are one of the keys for exiting the COVID-19 crisis. Secondly: They have been among those hardest hit during the pandemic and therefore **urgently need considered and targeted support provided by both the state and the EU**. It is also important to consider the investment shock caused by the crisis and to stimulate private investment in these industries by means of tax relief and incentives, and to ensure that support finds its way to the most critical areas.



KEY MESSAGES FROM PARTICIPANTS



Graça Fonseca, Portuguese Minister of Culture:

"The challenge is to create a more resilient, inclusive, and just society, so culture needs to be kept at the heart of political debate."



Lamia Kamal-Chaoui, Director, OECD Centre for Entrepreneurship, SMEs, Regions and Cities:

"We must not sacrifice culture; we must make sure that it survives the crisis. Although the measures that had to be taken to address the economic impact of the pandemic have reached record speed and extent, they are often less suitable for the cultural and creative industries, which are composed of freelancers, micro-enterprises, non-profit organisations, and artists who are usually not in regular employment relationships. As a result, they do not have access to unemployment benefits and support that the state provides to the private sector. Governments need to establish a better regulatory framework to support these industries and reinvigorate private investment. The risk here is not only the loss of jobs and businesses; it goes far beyond. It is culture that makes a particular area attractive for work, life, tourism, and investment, while at the same time ensuring the involvement of all social groups. Cities and regions can become even better by harnessing creativity and culture to post-pandemic recovery."



Nasser Kamel, Secretary General, Union for the Mediterranean:

"The cultural and creative industries create economic opportunities and jobs, especially for young people, who were suffering from the employment crisis both in Europe and beyond even before the pandemic."



Gitte Zschoch, Director, Network of European Union National Institutes for Culture:

"Access to culture is a human need, not a luxury, so it must be adequately supported. Smart leaders resist cuts in the cultural and creative industries. The problem is that crisis measures are taken only at national, regional, and local levels, with many countries failing to even mention international cooperation, intercultural relations, and exchanges. The EU has already done something about it, but not enough. It is vital to stress that cultural exchanges must continue, as they also bring a lot of added value and advantages."



Ragnar Siil, Cultural Policy and Creative Industries Expert:

"When decision makers around the world decide on urgent and non-urgent matters of crisis management, it is our job to constantly remind them of the need for the cultural and creative industries. Our goal is not only to recover from the crisis, but to take a step forward and emerge from it stronger and more resilient."



KEY MESSAGES FROM PARTICIPANTS

4

Service design puts the user experience at the heart of business. Good design is good business. It is an innovation catalyst and therefore needs to be integrated into all phases of business, as it simplifies, and improves the response to, the constantly changing user demands. The product or service is no longer static but flexible, reducing risks and enabling the long-term development of a company. Companies that lead the way in this area have registered a 32% increase in market growth and a 56% higher return for shareholders. In the public sector, service design improves the experience of citizens, thus enhancing their trust in state institutions. It is imperative to recognise that the introduction of service design is a long-term process of organisational change that takes at least five years for larger companies.



Kristi Hodak, McKinsey & Company:

"A designer must not look at the problem merely from a business perspective, but also take into account ecological and social perspectives. They have to understand the needs of users, but also see the broader systemic picture and how a new service could benefit or harm society and the environment."



Vojka Kos, Strategic Marketing Director, Jub Group, Slovenia:

"In the future, service design will be what sets you apart from the competition on the market."



Ana Osredkar, Service Designer, Co-Founder and Director, Servis 8, Slovenia:

"It is much more effective to start first in your own organisation and change the experience for your employees, who are then more motivated to accept new methods and approaches and transfer them more easily to users."



Primož Mahne, Design Research Lead, Gigodesign, Slovenia:

"Service design is aimed at recognising clients not only as consumers, but as individuals at important moments in their lives, with all their emotions and feelings. This is what creates loyalty, not discounts, which are essentially customer bribery."

Service design in practice: Public sector

Žiga Vraničar, Head of Strategic Development, Renderspace, Slovenia; For the Constitutional Court of the Republic of Slovenia:

Clients themselves have realised that things run more smoothly if users are satisfied. They were planning to improve the court's reputation and decided to do so by changing the user experience instead of using public relations and the media. In this way, clients would receive proper treatment, quality services, and consequently, a positive experience even if they lost in court. Since the court service is largely defined by law, it could not be transformed fully. However, changes were introduced that made the experience flow more smoothly and people-friendly.

KEY MESSAGES FROM PARTICIPANTS

5

Companies and organisations must learn to find solutions to improve their service, products, and user experience outside their own structure and sector. This leads to new, fresh ideas and better solutions for users, thus increasing market performance.



Marino Furlan, Director, Intra Lighting:

"There is a huge opportunity for innovation: we can change anything, everything is old, traditional. The world is open to build miracles."



Rasmus Tscherning, CEO and Founder, Creative Business Network:

"Designers, creatives, and storytellers can help nudge people to make better decisions. We all are predictably irrational; thanks to the creatives, this can be changed."



Tomasz Pilewicz, Business Marketing Manager, Philips:

"When we use play, serious play, we can become creative and more open, when we are faced with solving something challenging."

6

The creative industries mostly focus on culture or on business, but these two fields are too rarely in a symbiotic relationship with each other and with other creative areas. To achieve a **more holistic and strategic approach**, an interdisciplinary body is needed that would connect multiple fields: culture, science, arts, technology, business and public services.



K. Candra Negara, Director for Inter-Institutional Relations, Ministry of Tourism and Creative Economy of Indonesia:

"Mutual assistance, international links, know-how sharing – this is the spirit of the creative economy. Cooperation, cooperation and cooperation."



Majken Kalhave, Executive Director of the Creative Denmark private platform:

"In Denmark, there have been some attempts at exclusively public or exclusively private creative platforms, but they all failed as they did not allow for a comprehensive approach. This is why we decided for a joint platform connecting the business and the public sectors."



KEY MESSAGES FROM PARTICIPANTS



Amalia de Pombo, Director of Arts, Ministry of Culture of Colombia:

"The main goal is to be innovative without losing your own identity, this is of the utmost importance. We believe that culture and the arts are innovative in themselves, and this is why they need to be coupled with science and technology. To achieve sustainable development, we must maintain balance and equality between these sectors, and when they work together, they can create a true explosion of innovativeness."



Erol Ok, Director General of the Institut Français:

"To support the cultural and creative sector, which makes an enormous contribution to the economy and society, cooperation between all sectors and ministries is vital. In France, this sector has become a veritable driver of progress generating EUR 19 billion annually and the only one to experience constant growth for the last five years."

7

The creative economy is not only important in itself; the cultural and creative industries are also supported by **strategically planned long-term public policies and the activities of public diplomacy in external relations.**

A surplus of creative, social, technological, and business innovations thus achieved can have a major impact on various areas within and without the creative sector. In these processes, it is vital to respect the cultural heritage and the autonomy of art as well as maintaining a balance between business- and artistic freedom.



Lamia Kamal-Chaoui, Director, OECD Centre for Entrepreneurship, SMEs, Regions and Cities:

"In many places, artists, museums and galleries have generously shared their works of art with the public, but this cannot continue forever. Now is the time to reflect on new business models in order to help them generate income through their web presence."

EXAMPLE of Colombian cultural policy:

Amalia de Pombo, Director of Arts, Ministry of Culture of Colombia

Colombia has established an institutional body for the cultural and creative sector, participation in which is mandatory for all public sector departments and which is chaired by the President of Colombia personally. They have created a joint "orange" trademark for services and products in the sector. "We are very proud of the variety and heritage of our country, and this is why we deliberately formulate public policies in this area." Since 1982, they have been designing strategic, cross-sectoral and national policies, which are supported by national plans for the cultural sector and an acute awareness that, in order for this sector to thrive, stable and progress-oriented public and private funding is needed.

8

The arts and science can be profitable, but their primary task is to be **curious and critical** – to question society and the changes within it, and to open new perspectives. By so doing, they contribute to technological and social innovation and promote the sustainable development of society.



KEY MESSAGES FROM PARTICIPANTS



Marko Peljhan, Co-founder and Partner at C-Astral, theatre and radio director & conceptual artist:

"We must be aware that work in the arts and science and cooperation between the two fields do not necessarily lead to major breakthroughs and premium works of art. Mistakes, failures, networking, and almost imperceptible changes in work methods and understanding are even more important as they gradually generate new partnerships, findings, and successes, which is a known fact, particularly in science."



Monica Bello, Curator & Head of Arts, European Organization for Nuclear Research (CERN):

"If you give an artist a free hand, this can lead to new, unprecedented experiences, different perspectives, and consequently, stronger determination – beyond the tools and materials used. This process is deeply gratifying as it stimulates creativity."

EXAMPLE:

Every year, Arts at Cern offers residencies to around 20 artists to bring great art and science together. Through the Collide programme, it invites entries from artists of any nationality interested in interacting with fundamental research and the extraordinary CERN community, mostly targeting those interested in highly interdisciplinary approaches and motivated to engage in scientific thinking and research. Arts at Cern stages exhibitions showcasing the works of art of artists in residence in its own gallery and other galleries around Europe. It offers three-month residency awards to artists who are inspired by scientific ideas and technology concepts and interested in innovative discourse in their artistic expression, thus promoting science and art and creating new links between sectors, countries, scientists, and artists.

9

The cultural and creative industries can have a strongly supportive role in the **health sector** – a link that is only beginning to be explored by both the public and private sectors – by offering innovations in the following areas: prevention through the promotion of healthier habits, active ageing, social inclusion, combating isolation and loneliness, shortening of waiting times and reduction of crowds by applying measuring tools, etc. Such work calls for professionals possessing in-depth knowledge in both the cultural and health spheres.

SYMPTOMS OF CREATIVITY

CONTINUED ...

The United Nations has declared 2021 the **International Year of Creative Economy for Sustainable Development**. Creative economy will be a cross-sectoral priority of Slovenia and Portugal during their presidencies of the EU Council.

www.creativeforum.si

creativeforum.mzz@gov.si

SYMPTOMS
OF CREATIVITY

Organisers



REPUBLIC OF SLOVENIA
MINISTRY OF FOREIGN AFFAIRS



REPUBLIC OF SLOVENIA
MINISTRY OF ECONOMIC DEVELOPMENT AND
TECHNOLOGY

Gospodarska
zbornica
Slovenije

Strategic Partners

