

Cross-sector Innovation

A Handbook on Creative Competitive Advantages

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Cross-sector Innovation

A Handbook
on Creative
Competitive Advantages

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Cross-sector Innovation – A Handbook on Creative Competitive Advantages.

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InViO – Innovation Network for Knowledge-based Experience Economy
InViO is an innovation network funded by the Danish Agency for Science, Technology and Innovation. InViO consolidates knowledge on experience economy by carrying out research, sharing knowledge, matchmaking and promoting collaboration between companies and knowledge institutions. InViO is run by Aalborg University, Roskilde University, the Danish Technological Institute and the Center for Cultural and Experience Economy.

For more information about InViO, please visit invio-net.dk/en

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TEKNOLOGISK
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CKO

Center for Cultural and Experience Economy

Center for Cultural and Experience Economy (CKO) is an independent public body. It was founded in 2008 as a joint venture by the Ministry of Culture Denmark and the Ministry of Business and Growth Denmark. CKO's mission is to improve the conditions for economic growth by promoting the benefits of collaboration between the business and cultural sectors, and by strengthening the cultural sector's business skills.

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Cross-sector Partner Innovation

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It is all about taking an alternative approach and direct dialogue. Things need to be pushed in another direction, without being shoved over the edge

The aim of this handbook is to help improve your opportunities for getting started on innovative and business development projects that reach beyond your own sector, commonly known as 'Cross-sector innovation', or 'Cross innovation' for short. We believe that there is a need for an easily read innovation handbook that can reach out to all sectors and potential partners whose point of departure, language use and understanding of customers is often very different to that of businesses. These differences constitute a resource for business development. If exploited they can lead to new ways of doing things and help us breakaway from the lull of the modes of expression and methods 'customarily' employed in business development.

The handbook focuses on the interaction of "traditional" businesses and sectors that belong to those known as the creative and the experience industries, i.e. designers, musicians, stage-artists, festivals, event organizers, computer game developers, media, amusements and attractions, amongst others. In this handbook we use the collective term experience experts, as this is precisely what they have in common - their expertise in experience - and because this expertise is what makes collaborating with experts from these industries worthwhile. Our main point is that collaboration with experience experts can lead to new value, because these experts have new perspectives on customers, users, audiences, guests etc. and have other angles on communication and development. This value can be harnessed if one can pinpoint the correct point of departure

for collaboration, i.e. define who would be the right partners to have, and create a framework that will ensure that one can have a good, business-oriented dialogue. This is exactly what this handbook can help you achieve.

The handbook has three chapters. All three deal with a specific point in the process that is to ensure successful cross-sector partnerships.

- **Chapter 1 – Experience-based Competitive Advantages** focuses on your business from an experience perspective and on how you move ahead of your competition. The chapter provides insight on the many different opportunities waiting to be exploited, and the areas within the company in which they can make a difference.
- **Chapter 2 – The Right Experience Experts** is about finding the right experience experts for a given business collaboration.
- **Chapter 3 – Collaboration Start Up** presents strategies for collaboration with the creative and experience industries. You can use this chapter and its exercises at the onset of your collaboration with a creative person, experience expert or business and just need to ensure that you get together and balance the project so that it gains focus and direction and is relevant for your business.

Each chapter contains one or more small exercises that will help you think ahead in relation to the process at hand, and enable you to meet challenges, should they crop up along the way. Hence, the odds in favour of successful partnerships are increased.

Who are the Experience Experts?

Professional Creative and Experience Businesses

If one sees creativity as being the ability to solve problems and create something new then we are all creative. However in the context at hand, those we call 'the creative and experience businesses' belong to sectors that have one thing in common, i.e. experiences constitute the core of their activities and value generation. The creative and experience industries constitute a very large group with many different skills, methods, strengths, customer relations, technologies, ways of communicating, etc. Of course, the list below is not exhaustive.

Artists of all types – from painters, craftsmen and sculptors to others who produce art – have strengths, not just in terms of fashioning, but also in relation to the processes that lead to a creative product and that allow art to be challenging and provide meaning. The additional skills of actors and stage artists consist of their ability to work with role-play, body language, communication and story-telling. While musicians are skilled in the creation of sound atmospheres, they are also good at creating sound logos and/or adding musical images to management or organisational development.

Designers are typically strong in terms of developing products and communication so that they become professional or acquire a new aesthetic appeal. Designers are capable of a lot more than developing chairs and kitchen tools. They can

Life Wise og PLAY & ACT

The Life Wise consultancy firm advises businesses on how to deal with employees who are experiencing a personal crisis. In particular, it focuses on the 'management of individuals undergoing a crisis'. Like other consultants, Life Wise needs to be good at personal selling - both in relation to the sales moment itself, and to the preparation phase. Bearing this in mind, the two partners collaborated with Pernille Sørensen from PLAY & ACT. Pernille is a professional actress. She provides instruction in various techniques, and improvisation in particular. PLAY & ACT matched the two Life Wise consultants, so that their roles were clearly defined; developed the consultants' internal communication and ability to read each other's signals in the sales situation, along with their ability to 'read' customers prior to, and during a customer meeting.

'Collaboration with Pernille from PLAY & ACT has made it possible for us to access a creative flow. As a small business it is extremely important that our behaviour is conducive to establishing our credibility. In other words, the collaboration is part and parcel of our personal branding, and something that has clearly had an effect sales-wise'.

Sisse Falling, Life Wise

also, contribute to the design of services for, and approaches to the market; understand and engage with new customers; not to mention, participate in the design of a business' key strategies. The designer group consists of many different sub-groups, each of which has a particular set of strengths. For example, fashion designers are good at understanding trends, and at altering products swiftly in keeping with changes in fashion. Graphic designers, scenographers, sound designers and architects are good at staging spaces, be they huge building projects; the premises in which one meets one's customers; or, the spaces in which one holds in-house workshops.

Content producers such as filmmakers, computer game developers and authors, can combine creative content with one or more media. Hence, they can contribute to strengthening the use of media for business purposes and create content of value to the business – in terms of personnel development and/or the development of new products; or as an element in marketing.

Experts in staging experiences such as event planners, experts within the field of advertising, scenographers and a number of those professionally involved within the entertainment and communication industry, often team up with other creative businesses in order to organize and create a total experience. This group also includes experience businesses such as festivals, cultural events, attractions and others who create the setting for an experience without necessarily being artistic themselves.

Dupont LightStone and Ingrid Kristensen Danseteater

Dupont LightStone is a small company that develops and sells concrete elements in which fibre optics and electronics are cast. The company's business is mainly based upon the sale of huge concrete screens whose numerous light transmitters act as pixels and generate a moving picture on the concrete elements. The company's focus on development and innovation is accompanied by a need to combine knowledge of the technical possibilities and materials with creativity. This is why Dupont LightStone began their collaboration with Ingrid Kristensen and the Danish Technological Institute. A collaboration that has led to the development of innovative incandescent concrete surfaces with moving lights. In principle, the technique used is the same as that employed when old-fashioned digital clocks show a figure; some elements are turned on, while others are turned off. By expanding upon this notion, and combining it with light transmitters in concrete, it is possible to create completely new products in which movement, such as running or dancing, can be experienced on concrete surfaces.

'Without innovation we do not have a business. For this reason we are always seeking new boundaries – they exist at the point at which technology and creativity meet'.

Christoffer Dupont, Dupont LightStone

Experience-based Competitive Advantages

In this chapter, we describe what others have done, and present some simple models that can make it easier for you to identify the areas in which you can gain competitive advantages. Since numerous parts of a business can be innovated with the help of experiences, it might initially seem somewhat daunting to start up an innovation process in collaboration with experience experts. However, once you have read this chapter it is more than likely that you will have honed in on one or more goals for your experience-based business development.

There are two main paths one can follow when developing one's business with the help of experiences:

One that focuses on the customer: The goal in this case being to create better customer experiences. This can be achieved through product and service development, new marketing and communication or supplementary experiences.

One that focuses on the organisation: The goal in this case being to strengthen the in-house experience of the business through management initiatives; innovation-processes; teamwork and collaboration skills, etc.

Both tracks can, in turn, be broken into sub-categories, in which experiences can act as a means for business development in the manner demonstrated below.



What Can Provide a Competitive Advantage?

As mentioned earlier, experience-based business development is all about creating competitive advantages. In order to hone in on this you can ask yourself the following question: Can we gain competitive advantages if we...

Marketing and Communication

- Are experienced as being exceptional?
- Use senses in communication?
- Communicate our value propositions with the help of characters and individuals?
- Have shops that customers find attractive?
- Strengthen the inter-communication of customers?
- Become better at story-telling about the company's qualities?
- Employ new media?
- Appeal to identification?
- Have clearer concepts?
- Don't resemble the competitors?

Product and Service Development

- Provide training in how to surprise customers in a positive manner?
- Involve creative partners in our development processes?
- Stage an experience that customers 'enter into'?
- Design the sales situation?
- Create products that challenge customers?
- Learn from the experiences and concepts of other industries?
- Have products that are appealing to the eye or that customers are compelled to handle?
- Create an atmosphere in the sales setting?
- Serve our products with a story as a waiter serves a dish?

Experiences as Supplementary Services

- Develop a mobile sales concept?
- Create VIP-experiences for key customers?
- Create creative trade show concepts?
- Create experiences and events for, and with, customers?
- Present the company and its values in new surroundings?
- Provide customers with the chance to interact through play and games?
- Give customers something to take home?
- Create a creative channel – e.g. a film channel for our customers?
- Get a distinctive sound or piece of music that our customers can identify with?

Innovation Processes and Creative Surroundings

- Help our employees gain additional creative skills?
- Train our employees so that they become better at understanding our customers?
- Ensure that employees give a positive account of our company when talking to others?
- Ensure that management becomes better at communicating our vision and goals?
- Become better at improvising?
- Take the customer experience as our point of departure in relation to innovation?
- Provide effective, experience-based training within specialised areas, such as emergency procedures?
- Have the creative tools with which to develop the company's identity – internally and externally?

Management, Organisation , Teamwork and Collaboration Skills

- Approach innovation in new ways?
- Involve our users and, or, customers in the development process – in areas where customers experience something else to ourselves?
- Engage creative suppliers in the development work?
- Go on inspirational trips to collect inspiration for new development initiatives?
- Acquire improved tools for innovative thought?
- Hire an external resource who can engage our employees in the development process?
- Use festivals and, or, events as a platform for innovation?
- Set up a thematic innovation room?
- Challenge ourselves with new shapes, colours, and sound designs with a view to strengthening our innovation skills?
- Use games and play in our innovation process?

The five themes are explained in depth during the course of the following pages:

Marketing and Communication

Numerous experience experts have helped other businesses strengthen their marketing and communication efforts. Collaborating with new partners can be a story in itself. But the most important thing to note is that experience experts can enhance the quality of one's marketing and communication.

New media

By harnessing new media such as computer games, film, Apps, and the like, you can expose your message in more accessible and engaging ways. If you find the use of new media, or the development of your existing media, challenging, be sure to engage a team that is both creative and has the necessary technical competencies to help you in doing so.

Events

Experience experts can act in one of the following ways: as an attraction in their own right, or, as co-developer of events that can activate your customers, and ensure that they remember your message. If your challenge is that your communication just isn't of interest to customers, or that it is identical to that of your competitors, be sure to do something about it in collaboration with some experience experts. For example, have you experienced having the most popular stand at a trade fair?

External story-telling

Experts who know how to employ story-telling techniques to make your message more interesting and easier to remember are to be found within the areas of literature and film; not to mention, within the world of theatre. All businesses have good stories to tell, but they must be targeted and told in the correct manner. If this is your challenge, then contact the numerous professional storytellers and ask them for help.

Aesthetic quality

Experience experts can help you make your marketing materials look smarter and more interesting, thereby helping your communication become more effective. For example, have you thought about how symbols, colours and shapes affect the recipient's emotions when you communicate?

Q8 A/S and Sonic Branding

By collaborating with Sonic Branding, Q8 gained a new soundtrack to accompany the rest of its marketing. The soundtrack was designed to reflect Q8's business identity. It did so with the help of music in their advertising, ringtones on staff mobile phones, and the like. As a result of its collaboration with Sonic Branding, Q8's marketing has become more coherent and has a greater effect, as it influences recipients on a number of sensory levels.

Coop Danmark A/S and Anders Morgenthaler

Coop Danmark launched a campaign aimed at getting children to eat more fruit and vegetables. They did so in collaboration with the Danish film director and black and white artist, Anders Morgenthaler. The campaign took the universe in Anders Morgenthaler's animated film, *Æble & Orm* (i.e. The Apple and the Worm) as its point of departure. Here, fruit and vegetables play the lead roles, i.e. as karate roots (carrots), comic tomatoes and apple performers. The collaboration provided Coops' shops with the opportunity to present fruit and vegetables in a new way that was more appealing to children, while creating an awareness of Morgenthaler's film that opened shortly afterwards.

Danfoss A/S and

Apex Virtual Entertainment Aps

Using computer games as a platform, Danfoss has developed a virtual house in collaboration with Apex, a games development company. Here, customers can experience how products from Danfoss make a difference. Through an experience-based approach to communication and customer involvement, the project communicates technical information about Danfoss' products in a manner that is engaging and easily understood.

Product and Service Development

New and improved products and services are classic elements of business development. Many experience experts have a lot to offer in this respect: both in terms of creating products and services, and in terms of staging them.

Staging a business

Transforming a service into a concept, and creating a total customer experience, so that customers experience your business and its products, and services, as being different to those of your competitors, can be a challenge. If customers can't differentiate between you and your competitors, experience experts can help you render the difference visible. Staging a business, is about choosing new 'scenes' and new contexts, in which to place one's products.

Shape and aesthetics

When one looks at the phone market, it is obvious that the companies that are gaining market shares are those that are leading in terms of shape; function and aesthetics. Customers want stylish products. What you can accomplish, in connection with the development of your products' shapes and aesthetic mode of expression, by collaborating with experience experts

is that your products stand out from the crowd, i.e. that they are not just functional, but also provide your customer with an experience.

Space, setting and atmosphere

By changing the physical environs, you can create an atmosphere that transforms your service into an experience. By collaborating with a theatre director or a scenographer, you can change the physical setting in which you carry out your service, so that sound, light and setting interact with the roles that your staff and customers assume. You could also, for example, collaborate with an artist or a musician with a view to adjusting the environs so that they create a particular atmosphere.

Expand your business onto new platforms

If you use new media such as the internet, computer games, or Apps, you can transfer your product to new platforms; gaining new customers, or engaging with those you already have, in the process. You may also be able to transfer a product or service in the opposite direction: i.e. from a virtual platform to a physical one. You can use experience experts to get new ideas, or skills that are necessary for the transfer to be successful.

Robinhus Aps, Bolia A/S and Interactive Lab Productions 3D

Through the collaboration of computer game developers; a chain of real estate agents and some furniture makers, a series of Danish companies redefined the chain of value between property; internet and furniture. They achieved this by creating new housing experiences, which in turn were brought together in a website on which customers could interact with one another; buy furniture and bestow 'likes' to home staging ideas. In the process, they demonstrated the potential of housing in new ways.

Junckers Industrier A/S and designer Mads Arlien Søbørg

Junckers was seen to be – and saw itself as – a business that produced high quality flooring as piece goods. Today, the business has changed its self-understanding from being a producer of materials to being a design company. Naturally, their product still consists of flooring, but by collaborating with designers, the business has been transformed, both in-house and in relation to the world around it. With the help of designers, Junckers has staged the wood so that it is now available in new shapes and patterns

– an innovation that has opened the door to new markets in places, around the world, where there is a market for designer products.

Experiences as Supplementary Services

Business development achieved by making experiences a supplement to the core product is about building something extra around one's core business. It could, for example, have to do with generating business by offering artistic productions as an extra option when customers buy a traditional product. It could also have to do with offering experiences that are linked to the product, e.g. gourmet dinners for a wine shop's key customers.

Add-on or supplement

By collaborating with experience experts your business can become able, for example, to offer a music product, an art piece or a computer game as a supplement to one of its products. There are numerous examples of companies who employ add on experiences as bait with a view to selling their more traditional products. Has your business, for example, considered what experiences your customers spend their money on?

Holding on to the customers' attention

By offering experiences that are in direct line with your company's product or service, you can hold on to your customers and get the chance to create extra sales or enhance their sense of belonging to your company. One could, for example, offer customers a visit to a nightclub following a visit to the cinema. Collaboration with experience experts can both provide you with inspiration as to new initiatives; and concrete help on how to make a new initiative into an experience that is something out of the ordinary. Have you, for example, considered what customers do before, and after they are in contact with your company?

Customer events

By engaging your customers with the help of events you can strengthen their ties to your business. You could, for example, collaborate with musicians, event planners or theatre folk with a view to helping your events become more memorable experiences. Have you considered whether or not you need to meet your customers in other, less formal, environs, or whether your challenge consists of customers only knowing you as a commodity and not as an experience?

Post Danmark A/S and Students from the Danish School of Media and Journalism

The Danish Postal Service, Post Danmark A/S, has launched a You Tube channel in collaboration with students from the Danish School of Media and Journalism. Here, the students present their creative ideas on why one should send a letter up to Christmas. By combining film with the students' original ideas, Post Danmark doesn't just communicate its message in an entertaining and thought-provoking way, it also gets to hold on to its customers on its website.

Field's and 100 Artists

Denmark's largest shopping centre, Field's, has introduced a number of initiatives in order to get customers to stay on and receive, or buy, an experience as part of their shopping. One of its collaborators, Galleri 2020, presents the art works of 100 different artists. The exhibition allows visitors to move paintings around so that the exhibition space is constantly changing. When interested in buying a painting, customers at Field's can try out the paintings in a large range of different frames. The project provides Field's with the opportunity to hold on to visitors for a little while longer, while they encourage an extra sale.

Danske Bank A/S and Københavnske Teatre

Cultural institutions tour Denmark under the joint name of Danske KulTur as part of Danske Bank's cultural sponsorships. The event makes it possible for Danske Bank's customers to experience performances by Det Nye Teater (a Copenhagen based theatre company) without having to visit the capital. The project is into its eighth year now, and is one of the bank's most popular customer events.

Hjulmand og Kaptain I/S and Per Smedegaard

The collaboration between a law firm and Theatre Director, Per Smedegaard, aimed at developing new ways of strengthening the customer experience. The project took the fact that the business needed to strengthen its methods for coming up with ideas that are new and innovative as its point of departure. This sector is marked by the fact that customers do not consider solicitors as being innovative. Hence, focusing on creating innovative solicitors was also a way of branding the company's staff and areas of competency.

Coloplast A/S and Bosch & Fjord Aps

In close collaboration with employees, Bosch & Fjord transformed the physical environs within Coloplast's innovation department. The new environs constantly challenge the staff with new impressions in terms of sound, shapes and light. For example, employees are able to contribute their personal sound tracks to the stairs' constantly changing sound drop. In addition, many pieces of inventory now grow out from the wall as a living part of the building. The aim of the changes was to stimulate and surprise the employees, and thereby provide Coloplast with a more innovative working environment.

Sticks'n'sushi A/S and Copenhagen Co-creation

Sticks'n'sushi would like to be more than a simple sushi restaurant and be able to anticipate its customers' wishes. Together with designers from Copenhagen Co-creation they engaged staff members and certain customer groups to provide the business with ideas and new opportunities. This gave them a whole new understanding of the customers' needs. Not to mention input in relation to the business' strategy for becoming one of northern Europe's leading chains of sushi restaurants.

Innovation Processes and Creative Surroundings

In this case, business development doesn't have anything to do with the development of new products or services. Instead it has to do with the way in which one works with the innovation process, and whether or not one can heighten the creative level of these.

Creative processes

By harnessing the experience experts' skills and knowledge of creative processes, your business can become better at developing new ideas. This can be achieved, for example, by holding workshops that lead to new input on new work methods; or introducing new innovation work-process designs. If you find it a challenge that you always develop new things in the same way; or, if you lack innovation tools, this would be a natural area in which to collaborate with experience experts.

Creative surroundings and innovation

By working with the physical environs, you can create a creative environment amongst your employees. This could, for example, involve sound environment, staging, spaces that are allocated to creative activities, etc. Experience experts can also act as co-developers when your business is in the process of developing a creative working-environment. How are the environs in which the development of new ideas is to take place in your business? If they are un-inspiring, does this constitute a challenge?

Experience experts involved in innovation

Numerous businesses run their own innovation processes – if innovation is a word that they use at all. For the most part, businesses develop almost without notice. However, there is a great deal of value to be had by focusing on innovation, not to mention by involving experience experts in this development.

Management, Organisation, Teamwork and Collaboration Skills

When it comes to management and organisational development, collaboration with experience experts can have to do with creating an efficient organisation or an organisation that has a common identity.

Management training and training in how to handle conflict

By collaborating with experience experts your management team can become better at conflict management, in-house communication or media training, for example. There are many good examples that illustrate the benefits of using experts from the world of theatre in management development. If your business is facing management-related challenges; or, if your staff needs to be activated so that it can become a stronger organisational body, you should consider initiating new collaborations in these areas.

Teamwork and collaboration skills

Experience experts in the areas of music, theatre and computer games, for example, can help your staff become better at co-operating; managing in-house conflicts or creating positive work processes. Consider, whether or not your business could use interactive media in connection with the training of new staff members?

Identity

Art, music and fashion are often employed to demonstrate who we are and create an identity. Your business can also employ the knowledge, and skills, of experience experts to create a more coherent company identity amongst your employees. Consider what creative elements tie the company's best employees to their place of work.

Strategy and values

Experience Experts can also be an active role player in strategy development. They can be directly involved in the design of the strategy or can be a part of communication it. This is the case, when strategies are co-communicated by musicians or when actors or game designers collaborate to make sense of the strategy to the staff.

Novo Nordisk A/S and Dacapo Teatret

Novo Nordisk worked with Dacapo Teater in order to strengthen its change management. The theatre's instruments consisted of a course during which team, department, and project managers collaborated with professional actors in training various communication situations. This resulted in a management team that was better prepared, able to tackle changes and communicate with staff.

DONG Energy A/S and Crisware Aps

DONG Energy ran into problems when training its staff in emergency procedures. With the help of game producer, Crisware, DONG Energy gained a virtual training tool that made it possible to provide more, and better, training, while saving huge expenses in comparison to traditional training methods.

Quilts of Denmark A/S and Karsten Auerbach

Eiderdown manufacturer Quilts of Denmark gained a chance to work with its company identity in conjunction with its collaboration with artist, Karsten Auerbach. Employees expressed their vision of the company through painting. This helped create a common identity that led to external communication initiatives, in addition to providing an in-house sense of community. At the end of the day, this has provided the business with access to both the media and new customers.

Setting Your Goals!

Perhaps you have already set some goals for your experience-based business development. If not, then here are a number of questions that can assist you in doing so:

- What parameters do companies compete on in your line of business/business sector?
- What parameters do companies not compete on in your line of business/business sector?
- What is the difference in how customers experience you and your competitors? And why?
- What makes customers return?
- What experiences mean that the best employees still work for you?
- How does your staff experience management?
- Who do you create a bad experience for?
- What is your suppliers' experience of dealing with you?
- What are your customers' feelings when they make their consumption?
- Fill in the missing words: The values of our business are and, and customers experience this when they and, but not when they
- What experiences of you as a business come into play in the recruitment of the best employees?
- Finish the sentence: The good story about the business is that Our staff knows this, because
- How do your products feel to the touch, taste, smell and sound?
- What is the first thing that comes into the minds of customers when they experience your business?
- What kinds of experiences could you envisage would strengthen your business?
- Where can you find experiences – outside your business sector - from which you could learn?

To me, the Goal of Experience-based Business Development is...

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Forbo, Malene Bach and Bo Christiansen

Forbo, an international linoleum flooring manufacturer, collaborated with artist Malene Bach, and process consultant/architect Bo Christiansen. Their collaboration resulted in an art exhibition in which linoleum, normally a flooring product, was used in new ways. The process involved a series of dialogue meetings on the possibilities and potentials of the product. Both the company and the artist came with input. This resulted in Malene Bach creating 3D linoleum diamonds. The collaboration also resulted in new ways of thinking about product development on the part of Forbo, and in the company acquiring better contact to – and understanding of – important stakeholders and customers, along with new orders placed on the basis of Malene Bach's exhibition.

The Viking Ship Museum, Meyers Madhus and InViO

The Viking Ship Museum wanted to develop a new visitor experience. It came into being as a Water and Wind Festival. The festival offers visitors a variety of experiences. Amongst other things, visitors can immerse themselves visually. In this case, the experience consists of seeing: authentic archaeological artefacts and a ship race between modern wooden boats held in Roskilde Fjord. The initiative that from the very beginning had 8.000 guests is a success that has been repeated on a yearly basis. The festival was created in collaboration with Meyers Madhus and with InViO as its knowledge partner. Meyers became involved so that they could be responsible for the establishment of a new (temporary) outlet for food and drinks under the heading Ny Nordisk Viking Mad (i.e. New Nordic Viking Food). InViO supplied professional perspectives on the festival's spatial design and communication activities, not to mention its potentials, business-wise.

Legal & General Group and Rational Madness Theatre

Legal & General, an investment and insurance company, faced huge challenges in connection with communicating out their green values to their staff. The Rational Madness Theatre helped them by creating a theatre performance on the issue. The performance opened at the Edinburgh Fringe Festival and Legal & General's head office. Subsequently the performance was sent on tour to all of Legal & General's departments. While the partnership ended up solving the challenge involved in communicating green values, it also made it possible for the company to be more creative in its external communication on sustainability.

The Right Experience Experts

2

Can You Release the Potentials on Your Own?

Having defined one's goals for experience-based business-development, it is natural to think '*We can do this by ourselves – I know exactly how we'll do it*'. This is precisely the point at which it is essential to look beyond one's initial, and at first glance intuitive, impulse. Experience experts could be the partners that enable your business to acquire new tools and methods with which to achieve your goals and resolve your challenges. It is precisely the tools and methods used by experience experts that can lead to valuable collaboration when combined with your own competencies and business understanding.

Five Good Reasons for Innovation through Collaboration with Experience Experts

Business development is about creating competitive advantages. Some businesses survive by competing on price, while others compete at being located close to their customers. You have to collaborate with experience experts if you are to achieve another kind of competitive advantage, i.e. creative competitive advantages. They provide your business with the opportunity to not merely be located the closest, or cost the least, but rather to be of greatest interest to the customers.

- **It's all about the money!** If one finds the right partners and paths for development one can create a significant development in one's business, i.e. one that can set an entirely

new growth agenda. Collaboration with experience experts can also provide results on the bottom line. Four other good reasons why collaboration with experience experts can strengthen the development of your business and help create new value are presented below.

- **Competencies.** Collaboration with experience experts provides you with the opportunity to experience the unique competencies of artists, creatives or others who have a completely different take on things. You might not become an artist yourself, but you get the chance to learn how to identify new perspectives in your business, organisation, customers and products.
- **New ideas.** The approaches experience experts take to matters such as customer relations; product and service design; not to mention, marketing and concept development, are often completely different to those you yourself would take. This can lead to innovative thought and new ideas, which in turn can lead to innovation and business development – and thereby to economic results. Of course, not all their creative ideas can strike the mark in relation to your business, but those that do can be extremely valuable.
- **Marketing and communication.** Many experience experts can see new potentials: both in terms of product development and communication about them. This can be of great value, competitively speaking. Sometimes an innovative and successful partnership can be a good story in itself, thereby creating value, marketing-wise. It can also provide

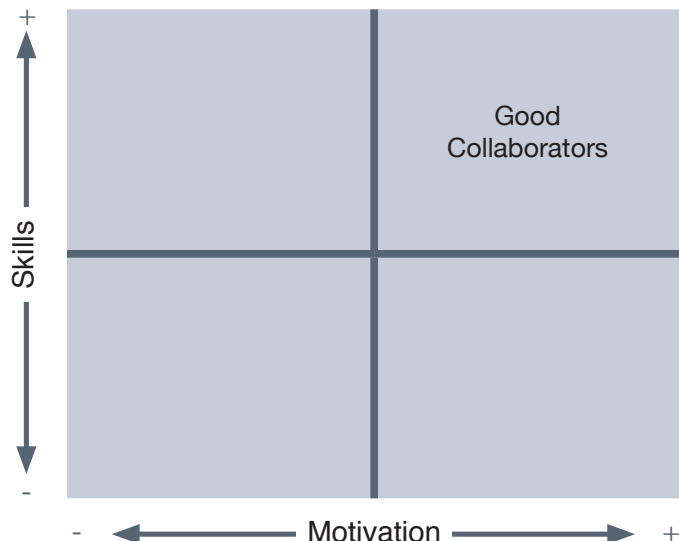
new and different subject matter one can talk about with one's customers.

- **Staff Involvement.** A lot of the companies that commence business development in collaboration with experience experts find that both staff and management become more involved in moving the business along, and in creating something new.

Advice and Criteria in relation to Choosing Partners

As in any other collaboration – some partners are more ideal than others. In sectors that are very different to one's own sector, it can be difficult to gauge the qualities of potential collaborators. As in all other types of collaboration, it is all about finding partners one believes in and with whom one works well. The main thing is that one finds a partner who is capable of creating value, and who is highly motivated for in collaboration.

Of course, as a business, one will look for potential partners who are located in the model's upper right-hand corner: experience experts who both want to, and can, collaborate with a view to creating value. The greatest risk being that one ends



Be clear about what you can contribute to the project, and expect the same of your partners. This will help in identifying whether or not the collaboration contains the necessary competencies – perhaps someone is missing from the project?

up with someone from the lower left-hand corner or someone who really wants to, but doesn't have the necessary skills.

For this reason it is important that you have some sorting criteria that can help you make the right choice. Of course, you have already defined some in connection with your demarcation and goal. However, there are a number of other criteria you should bear in mind, and some good advice that could be of help to you, when choosing the collaborative partner who is best suited to helping you.

Choose the best creative and experience companies. You could use a third party to help you identify them. Use able-minded and professional creatives and experience experts. Go for professionals and those who have demonstrated that they can collaborate with others.

Choose those who are best suited to you as a person. A good match is critical for the success of any collaboration, as one has to open one's company to new input. Be prepared to dismiss partners on the grounds that you do not find their ideas, values or work methods in keeping with either your own or those of your company.

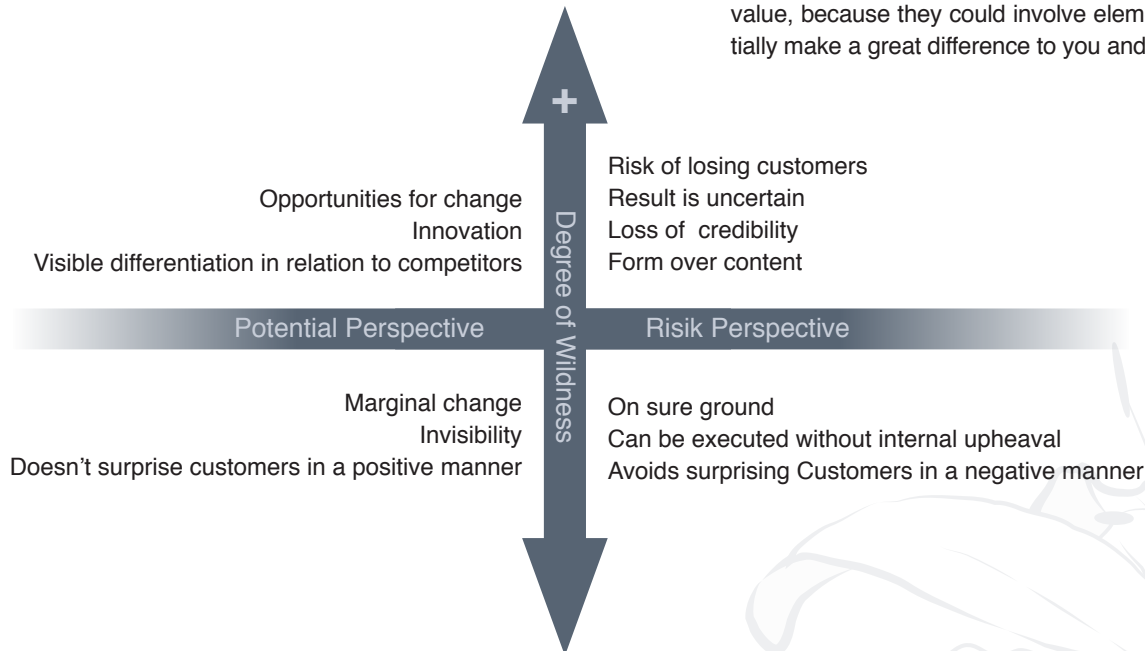
Find a team that by joining forces has the necessary skills. Some experience experts do not have the business skills themselves but function well together with 'interpreters'. Others need a team that has technical solutions. Some experience experts are able to do everything themselves and can almost act as business consultants for the business alongside the creative input they provide.

Be prepared for the ideas, solutions and goals you noted in the last exercise to be challenged by the experience experts. Meet the challenge and use it in the dialogue so that your collaboration is mutually defined – on the basis of your needs and with input from the experience experts. Many experience experts insist upon the importance of keeping some process elements open, arguing that this in itself is of value. Find the appropriate balance between openness and goal orientation. The goal should always be clear.

Be aware that dialogue is the prerequisite of collaboration. Businesses in sectors that are very different to your own are not experts in your situation. Neither business-wise, nor in relation to your customers or how your business creates value. Present your business, so that those who have limited prior knowledge of it can understand the point of departure for the collaboration at hand.

Consider collaboration as an alternative investment. To commence business development is always an investment. Engaging experience experts is no exception. But think of the resources that the company is already spending on teamwork and collaboration skills, organisational development and marketing. If experience experts are better able to give the company a lift than are the traditional collaborators, then it is a good idea to invest in collaboration with creatives. If it is difficult to draw up a budget, then begin by weighing up the pros and cons of the collaboration. Do not forget to evaluate your gut-feeling. Do you believe in the idea and would you like to implement it?

Be aware of your level of ambition and communicate it to your collaborators. You and the experience experts run the risk of talking past one another if you do not talk about the level of ambition. You can possibly meet experience experts who have what you feel is a degree of wildness and who suggest transformations of your organisation or communication that are so huge that they just aren't realistic. Perhaps you just have to find a level of ambition that is mutually realistic. To discuss the wilder development suggestions can also be of value, because they could involve elements that could potentially make a great difference to you and your customers.




Stevns Klint as World Heritage with The Museum of East Zealand and InViO

Stevns Klint is a candidate for UNESCO's World Heritage List. In collaboration with InViO, experience experts from the Museum of East Zealand have therefore begun to develop a research-based concept for the experience design visitors to the chalk cliffs will meet in the future. The collaboration is to contribute to the development of Stevns Klint as an attraction with a definite international perspective. The prestigious UNESCO status entails a unique potential in terms of the development of a regional 'must-see' attraction that can reach far beyond the national borders. Experience experts at the Museum of East Zealand are also in the process of developing extensive digitally based communication in the landscape around Stevns Klint.

Vipp A/S and International Artists

The Danish manufacturer of the Vipp pedal bin has developed a traditional product by focusing on the coupling of function to a designer experience. Amongst other things, they have achieved this by collaborating with internationally renowned artists and designers who have been given a free rein in giving the traditional Vipp pedal bin a new look. By transforming the rubbish bin into a work of art, Vipp has breached the door into new international markets, acquired valuable PR and last, but not least, has been exhibited in the prestigious French museum, Musée du Louvre.



Use visual elements and prototyping to build upon one another's ideas. Proceed rapidly from the abstract to the concrete, repeating the process until you are satisfied with the outcome.

Use InViO and CKO as resources. Consider involving a knowledge partner in the collaboration. At InViO and CKO you can seek help with all aspects of a collaborative project, from identifying your own potential; to finding the right partners and teams; and acting as knowledge partners throughout the course of the collaboration. You are welcome to contact InViO and CKO's staff, or find experts and consultants through CKO's network. Both can be accessed at invio-net.dk/en or www.cko.dk/en.

Matching Goals and Methods

Perhaps you already have an idea as to which of the challenges your business is facing is/are to come into play and which partners within the creative and experience industries you would like to collaborate with. If you don't, we would advise that you take a look at all the cases in the handbook, or at the overview at the back of the handbook in which tools relevant to business development that are typical of a wide range of creative and experience industries are presented.

The goal that you have set for the development initiative and the challenges with which you are faced must be matched by the methods and tools the experience experts employ. Here is a long list of examples of how this can be achieved.

- **Actors** have employed the forum theatre method in a collaboration on how to handle conflict
- **Film producers** have contributed to the creation of stories about businesses and staff
- **Artists** have employed their creative skills in motivating employees to use work processes that reduce waste of time
- **Experience experts who build amusements**, have supplied tools that facilitate the efficient in-house sharing of knowledge

- **Game developers** have created recruitment games that make being an accountant, for example, a little more interesting
- **Writers** have taken part in gathering and communicating a company's (hi)story, thereby creating pride
- **Artists** and performance artists have developed events that strengthen employee creativity
- **Conductors, instructors and other artistic managers** have passed on knowledge about creative management
- **Architects and artists** have fitted up spaces so that they are conducive to efficiency and creativity
- **Musicians and chefs**, amongst others have gathered company staff on a number of occasions around activities that gave a new sense of community
- **Computer game developers** and designers have collaborated in relation to creating good digital user interfaces
- **Architects, designers, scenographers, event planners and artists** have collaborated in relation to the development of prototypes
- **Artists and others** have created mood boards that render the qualities of an idea that is undergoing development visible
- **Sound and light designers and gastronomes** have contributed in linking senses to products and services
- **Musicians and painters**, etc. have transformed art's creative methods of creation to the area of business development
- **Writers and theatres** have created sound stories about users that could be used as a point of departure for innovation
- **Actors** have employed their knowledge of relations in order to strengthen the innovation of services
- **Designers and artists** have participated in providing products with an ergonomic and/or aesthetic dimension
- **Film producers and other media experts** have contributed in communicating the business' messages in a new manner
- **Sound designers and musicians** have contributed to the creation of sound branding for various companies
- **Computer game developers** have created games that engage customers in a particular product
- **Animation artists, writers and actors** have contributed to the creation of characters who can communicate the personalities of different businesses

PRIMI: Plastic Artists, Companies and the National Gallery of Denmark

The National Gallery of Denmark is responsible for preserving art for posterity – and in principle for all eternity in the case of invaluable art. However, the fact of the matter is that for the most part plastics are manufactured to last less than ten years. In light of this challenge the National Gallery has developed new methods for analysing and preserving plastics. These skills could potentially be of great value to Danish plastics converting companies and their suppliers. The PRIMI project is about initiating this exchange, and about involving artists in new ways of staging plastic products in order to strengthen the image of these companies.

FRESE A/S and the Danish Development Center for Performing Arts

FRESE A/S is a traditional metal and iron foundry. The company works exclusively within B2B. The company's future and growth is wholly dependent upon a small number of huge orders secured on the global market. The company has therefore begun to collaborate with the Danish Development Center for Performing Arts in developing an understanding of FRESE A/S as an organisation; training in carrying out analyses; and strengthening management skills in decisive sales situations.

- **Scenographers, chefs, musicians and fashion designers** have staged new export events
- **Actors** have strengthened the performance, appearance and manners of sales personnel
- **A number of experience experts** have been involved in transforming various businesses into concepts that stand out visibly
- **Artists** have provided products with an artistic expression that has provided exposure in new contexts
- **Writers** have contributed storytelling – the good story about a business, its staff and values
- **Festivals** have acted as a framework in which products could be tested upon an enthusiastic audience and businesses can invite their customers to join them in a common experience.

When you have identified some possible partners you are ready to enter into dialogue with them. The following chapter will provide you with tools for, and good advice in relation to dialogue.

Who to Choose?

Here you can jot down the names of the collaborators that could be of interest to you in terms of reaching your business development goals. You can collaborate with various types of experience experts. In other words, you don't just have to choose one.

To reach my goal, I will work with ...

-
-
-
-
-
-



Collaboration

Start-up

3

This chapter aims to help you establish a good dialogue with the experience experts you have considered collaborating with.

The Matching of Expectations

When you have found one or more partners partner who can help develop your business, it is important that you spend time together with the creative collaborator in order to ensure that your expectations are matched. Otherwise, you will be running the risk of disputes later on in the partnership. In principle this is how things are done in all partnerships, but when collaborating with creative partners, whose mind-sets can differ from those of other collaborative partners, a solid foundation is even more relevant. One of the important things to remember, is to make sure that you are in agreement as to the nature of your goal. It could either be a joint-goal or a goal that you

Identify the project's phases. Define, for example, the point at which the process is open for concept development, and the point at which the process has to be hauled in again so that it can begin to materialize as a concrete product.

have chosen, i.e. one that is a criterion in relation to finding the right collaborator for your project. Regardless of whether the goal has been defined by you alone, or in collaboration with others, there are many good reasons for spending time on discussing your mutual expectations in relation to how you're going to reach the goal together.

Here are a couple of points on which, in our experience, the expectations of creative businesses and their partners often differ. For this reason it is particularly important to match one's mutual expectations on these points:

- **Stakeholders.** Where businesses often focus on forming an alliance with stakeholders and being attractive, some parts of the cultural world and experience industries have more time for groups that go against the stakeholders' expectations as a part of the innovative process. Explain the stakeholders' importance to the partner. But be sure to be both open and aware of the different stakeholders your business has.

Allocate time for a longer session during the initial phase, where the important thing is to get to know one another. Later-on, shorter workshops can be more efficient when concept development is to be made more effective.

- **Tempo.** As an experience expert or creative partner the path from idea to action is often very short. In part because they often have a large degree of freedom which saves them from having to take different things into consideration, which can be time consuming, and partly because they often invest a large amount of personal involvement in the idea and therefore have a drive in relation to making it come to fruition. Businesses, outside the experience sectors, have a lot of things to take into consideration. To them, carrying a project through to fruition is also tied up in relation to their planning as a whole, e.g. in relation to year plans, etc.
- **Hierarchy and formalities.** In contrast to creative teams, businesses are often marked by having a series of formalities they need to have in order. This could consist of a series of standard documentation procedures that must be adhered to, or managers that have to be sworn in on the idea. In order to avoid misunderstandings, it might also be a good idea that you, on behalf of your company, explain what rules, restrictions or procedures that exist for your work routines, not to mention why this is the case. It could also be a good idea to explain the hierarchical structure that exists within your company, so that your partner can understand how the decision-making processes work.
- **Collaboration phases.** What different partners consider to be a short or long period can vary greatly. It is therefore important that a detailed plan is put together for the course of the partnership. What will it look like? What are

the benchmarks? How long are the various parts of the process scheduled to take? How open should the process be, in order for it to lead to something new? What do we mean by 'open'? Check how long the various phases are expected to take, not to mention what the total number of planned phases is. Many businesses experience that experience expert partners often remain in the 'process' for a long period of time without any visible result. Be sure to agree on the timeframe for reaching the phase in which you are no longer developing but rather are moving on towards the goal and implementation.

- **Workflow.** What kinds of workflow are best suited for the project? How does one ensure that it won't be diffuse, and how is the collaboration to proceed in practice? What routines could prove challenging for the partnership?
- **Dialogue about goals and project management.** Be open about your goals and do not under-estimate the importance of project management and on-going dialogue. Collaborative partners from very different backgrounds can have very different images of and, or, thoughts on how good collaborative endeavours progress. Therefore you should be particularly aware that you feel good about the course of the collaboration and that you reach the goal in a manner whereby all parties experience success. For some creatives (but not all) it is the development process itself, with experiments and play in the innovation processes that is of interest, which can mean that they do not focus as much on moving on from ideas to innovation that can fulfil a market and business related goal.

If you run into challenges in the course of your on-going dialogue, which of course can happen in any partnership – the best way to regain a common direction consists, in our experience, of the following:

- By speaking of the values within the collaborative partners' respective businesses and pinpointing those that they have in common within this area.
- Recommence dialogue on expectations and how all participating parties can benefit from the collaboration.
- Involve a partner who has prior experience of cross-sector collaboration. He or she can act as mediator, moderator or 'translator'.



Find some stumbling blocks and stepping stones that will lead you to concept development. Doing so can help one explain the framework within which one is working.

Distribution of Rights

A central theme when collaborating with experience experts often consists of the distribution of rights. It is important to have written agreements regarding the rights to whatever you develop together. Some businesses do not have all the rights to what is developed. If this is the case it is important that that is noted in the agreement you enter into with your collaborative partner(s).

Following on from this you should make it clear from the very onset of a project:

- Which rights, in relation to the final result, belong to you and which of them belong to your collaborative partner(s)?
- How long will the rights be entirely yours or theirs?
- Is the use of the result connected to particular conditions?

We would advise that you discuss this with the experience experts from the very beginning and that you allow the question of rights be a part of the negotiations on whether or not a particular partner, and/or price, is the right one.

An agreement regarding the distribution of rights can include the following:

- The object of the collaboration – What is the agreement about?
- Organisation – Who is the overall head of the project and who from each partner is responsible for the project?
- The professional content and division of labour
- Publication rights
- Rights to possible inventions, be they material or immaterial
- Confidential information – What is confidential and who is to authorize the spreading of certain knowledge?
- The partners' commitments
- Breach of contract and notice of termination
- The right to equipment that is used in the process and any physical products that result from it
- The terms of the agreement
- And it goes without saying: signatures

You need to be particularly aware of the fact that not all rights can be surrendered. For example, in Denmark, musicians have



Be clear from the start:
What do the involved parties expect of the process, and of the results of the project?
Are you agreed on this?

placed the administration of their rights with an organisation called KODA. Similarly, and unless you have reached an alternative agreement, designers and artists can still have certain rights to their designs.

If you are uncertain as to your rights, be sure to contact experts: solicitors, national and, or, international patent and trademark offices, industrial/professional organisations, or the like.

Finally, it can be of value to speak about your respective sense of ownership in relation to the end result. Some creative partners or experience experts see products and creations as the expression of personal inspiration or vision. For this reason it can also be a good idea to speak about how the result is to be used, albeit contracts have been signed.

Collaboration Roles

Choosing the correct roles and competencies can be crucial in terms of how successful your collaboration with experience experts will be. For example, it is important that the project is not continuously being set on hold due to the lack of quorum. Similarly, that partners have an in-depth knowledge of the parts of your business that are to be involved is highly advantageous for the project. Consider whether or not the following roles are necessary in relation to the partnership at hand. An individual can have more than one role.

Project leader. You ought to appoint a project leader, whose responsibility it is to ensure that formalities are adhered to in relation to the partnership and to ensure that there is an on-going development. The project leader can be a mid-level manager from your business who can take ownership of the partnership on-board.

Spokesperson / advocate. A spokesperson/advocate's role is to legitimate the partnership so that the relevant stakeholders find it acceptable. It is important that the spokesperson/advocate holds the respect of stakeholders who need to be convinced of the partnership's value. He/she could be a board member who is enthusiastic about the partnership, a respected expert or business leader who is willing to speak in favour of the partnership.

Mediator / facilitator. In some instances it can be useful to have a mediator who acts as a kind of translator between the business and the experience experts. A mediator can either be someone from the business or a creative party who has in-depth knowledge of both worlds. It can also be an external consultant or knowledge partner from a university, some other knowledge organisation, or a professional/industrial organisation or business services organisation.

Collaboration Organisation

Partnerships can be crafted in numerous ways, and there can be a considerable difference in terms of which shape is most appropriate depending upon what kind of business you are running, who your partners are, how extensive the collaboration is, etc. Below, you can see some of the organisational forms others have employed. Consider them as inspiration and employ the organisational form that best suits the project at hand. Choose the types that will benefit your collaboration.

Tools for Dialogue

The tools we have chosen to present in the following are meant as a suggested point of departure for the dialogue we believe would be a good idea for you to have from the very beginning of the project with your collaborative partners. They are meant as inspiration and as tools that can be printed or copied and used as notes.

Organisational Form	Benefits
Working team / work group. A sufficient and efficient organisational form can be achieved in numerous projects by holding short meetings between the individuals who constitute the driving force of the partnership – both in your company and those representing your partners.	<ul style="list-style-type: none"> • Mutual concept development • Makes it possible to follow up on new opportunities.
Steering committee – work group model. Similar to the working team model but with a multi-level organisation and the involvement of a larger number of stakeholders – including those at management level.	<ul style="list-style-type: none"> • Decision-making capacity when necessary • The attention and goodwill of management.
Network. A partnership can also be formed around a network of individuals. If the aim of the partnership primarily consists of sharing knowledge and includes a vast number of different contributing parties and stakeholders, this is the organisational form you should consider employing.	<ul style="list-style-type: none"> • A lot of input • Involves a lot of stakeholders.
The Establishment of an Independent Organisation. In the case of a huge project, stretched over a long period of time, one can establish an entirely independent organisation whose aim it is to complete the goals of the project.	<ul style="list-style-type: none"> • Increased independence and drive • Resources that are earmarked the project at hand.

For You

My goal for the collaboration
- What change am I aiming for?

What experiences can be
strengthened or created?

What do partners need to know
about me, the company and the
industry ?

What are my strengths and what
makes me unique?

For the Experience Experts

My key competencies

What tools can help us reach our goals, together?

What do partners need to know about me and the company?

What are my strengths and what makes me unique?

For All of You

The goal of collaboration
– business- & otherwise

The content of the collaboration
and its keys to success

Milestones

Stakeholders

For All of You

My role

The roles of other partners

Organisational and work form

Tempo and workflow

To be Completed Together

Distribution of rights

Economic agreement

Knowledge partner, if any, or
other external resources

Three good reasons why we can
create a success by joining forces

What Is the Next Step?

Now it's just a case of getting started. We hope that business development in collaboration with experience experts will pave your way to improved business.

”

This is the moment in which

YOU

can decide to create
creative competitive advantages!



About InViO and CKO

Innovation Network for Knowledge-based Experience Economy



By unfolding the words in InViO, it becomes clear what InViO is about:

- Innovation Network. A professional community for business development and innovation organised amongst a series of network partners and members. These partners consist of knowledge institutions, businesses and other organisations.
- Experience Economy. The network's professional foundation is that focussing on the experience dimension in businesses can prove to be the point of departure for innovation. Examples of this are focus upon sensuousness and atmosphere in customer meetings, new business models for experience businesses and technological development to support the experience.
- Knowledge-based. The network is facilitated by four knowledge institutions: Aalborg University, Roskilde University, the Danish Technological Institute and the Center for Cultural and Experience Economy. The role of these partners is to bring professional knowledge about experience economy into play in real businesses, with a view to creating innovation instead of organising experiences themselves.

InViO is a part of the Danish Agency for Science, Technology and Innovation's initiatives that aim at cultivating growth within the Danish business community.

Become a Member and Gain Access to Innovation Courses

InViO is open to all members. However its main focus is on:

- Business development within the experience industries and the interaction between the experience industries and other industries.
- Experience technologies and experience related ICT (i.e. information and communication technology).
- Expertise within certain sectors such as food products/ gourmet, amusements and attractions, events and festivals, health, mobile technologies, destination and area development and mobile media.

By participating in the innovation network you can strengthen development within your business and create an increase in turnover.

You can sign up for membership on our website invio-net.dk/user/register. As a member you will receive our monthly newsletter.

Challenges to Society

InViO addresses the following challenges that society faces:

- Promotion of cross-sector innovation with a view to ensuring dynamic industrial and social development.
- Efficiency enhancement in relation to treatment, prevention and improvement of the quality of life within social and healthcare provision.
- Promotion of healthy and sustainable food products through sustainable experience-based business models.
- Enhancement of competitive proficiency within the digital and mobile content industry, along with the promotion of ICT in relation to innovation, healthcare and improvement of the quality of life.
- Values and attitudes in relation to healthcare, food products, urban open spaces and ICT supported experience products.

Visit InViO, give us a call or write to us!

For general information, please contact our secretariat:

InViO

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Center for Cultural and Experience Economy

CKO

CKO's mission is to improve the conditions for growth through better collaboration between the business and cultural sectors, including strengthening the cultural sector's business skills.

CKO is to collect and create new knowledge on how experience can be used in practice. This will happen through practical implementation in the business community, experience from the cultural sector and experience industries, as well as increased collaboration between all of these sectors.

CKO's vision is to realize the potential of the cultural and experience economies for Danish business community and thereby create better conditions for growth in Danish society.

CKO's target group is broad: Danish companies that can benefit from integrating and using creative skills and experience elements in their products and services, as well as those in the cultural sector that would like to collaborate with the business community.

Contact CKO

If you have ideas regarding possible collaboration with CKO, or would you merely like to know more about how CKO can help you, please contact us.

Center for Cultural and Experience Economy
info@cko.dk
Tel. no.: +45 4632 0030

If you visit our website, www.cko.dk/en, you can read more about creating a business within the experience economy, find networks with others who share your interest in this area, read national and international analyses and details on the events we have scheduled.

CKO is the organizer of the Creative Business Cup, both in Denmark and internationally.

Creative Business Cup



Creative Business Cup

The Creative Business Cup is the world championship for entrepreneurs within the creative industries. National finals are held in a number of countries. All national winners participate in the international finals in Denmark to be held between the 18th and 20th of November 2013 and 17th and 19th of November 2014. The goals of the Creative Business Cup are to:

- Strengthen the business skills of entrepreneurs within the creative industries
- Promote entrepreneurship within the creative industries
- Promote winners and role models

Participants are judged on the basis of their business concepts and not on their creative skills. Hence, it isn't a case of the skilled musician being put up against the skilled game developer, architect or designer. But rather as teams that compete on their ability to combine their creative skills with business development.

For more information, please visit www.creativebusinesscup.com.

Cross-sector Innovation

What Are the Other Businesses Saying?

In its 2012 analysis, Center for Cultural and Experience Economy has tallied up the number of companies that see a potential for business development in collaboration with representatives from the creative and experience industries, and how only a few of these businesses actually take the initiative to employ those skills.

In a questionnaire survey and analysis of 600 Danish companies, with 10 employees or more, outside the creative and experience industries, the companies were asked to evaluate the business perspectives in a series of development suggestions:

- **Collaboration with creative businesses/individuals (e.g. designers, artists, and the like) in relation to developing the premises in which you meet with customers.** Development of your shops, trade fair stands so that they attract the (renewed) attention and interest of your customers.
- **Strengthening of your product design.** Development of the design of your products in collaboration with designers, others experienced in developing design, sound designers, etc.
- **Management and organisational development together with creative businesses/organisations.** This could consist of collaboration with experts in relations, roles, organisation and motivation, e.g. from the worlds of theatre or art.
- **Innovation processes.** Involvement of external experts in your development process, e.g. in relation to concept genera-

tion, to turn things upside down or escort your staff on a course that will help them become more innovative.

- **Distinguish yourself from your competitors (i.e. differentiation).** In other words, help to transform your service or product into a concept and create a total experience for your customers, so that they experience your business and its products and services as different to those of your competitors.
- **Creative development of company space, interior design or trade fair concepts:** In other words, interior design and workplace arrangement that promotes a sense of dynamic, initiative and growth.
- **Experiences that supplement your products.** Development of experiences around your products and services such as, sound design, games or other things that can engage your customers.
- **Sales training.** Training of sales personnel in performance, appearance and manners, voice production and making an impact.
- **Creative innovation in relation to customer events.** Development of new customer events that can lead to a closer sense of affiliation between your customers and company.
- **Export initiatives whereby your business is supported by creative businesses.** For example, customer events held abroad and collaboration with designers, musicians and artists in relation to export drives.

- **Management training and conflict management.** Use of creatives in order to develop the dynamic between management and staff in a positive manner.
- **New media in relation to marketing and customer communication.** Use of film, social media or other new customer communication initiatives.

The companies have evaluated the degree to which each of the creative service would have a positive effect for their particular company. Possible answers were as follows:

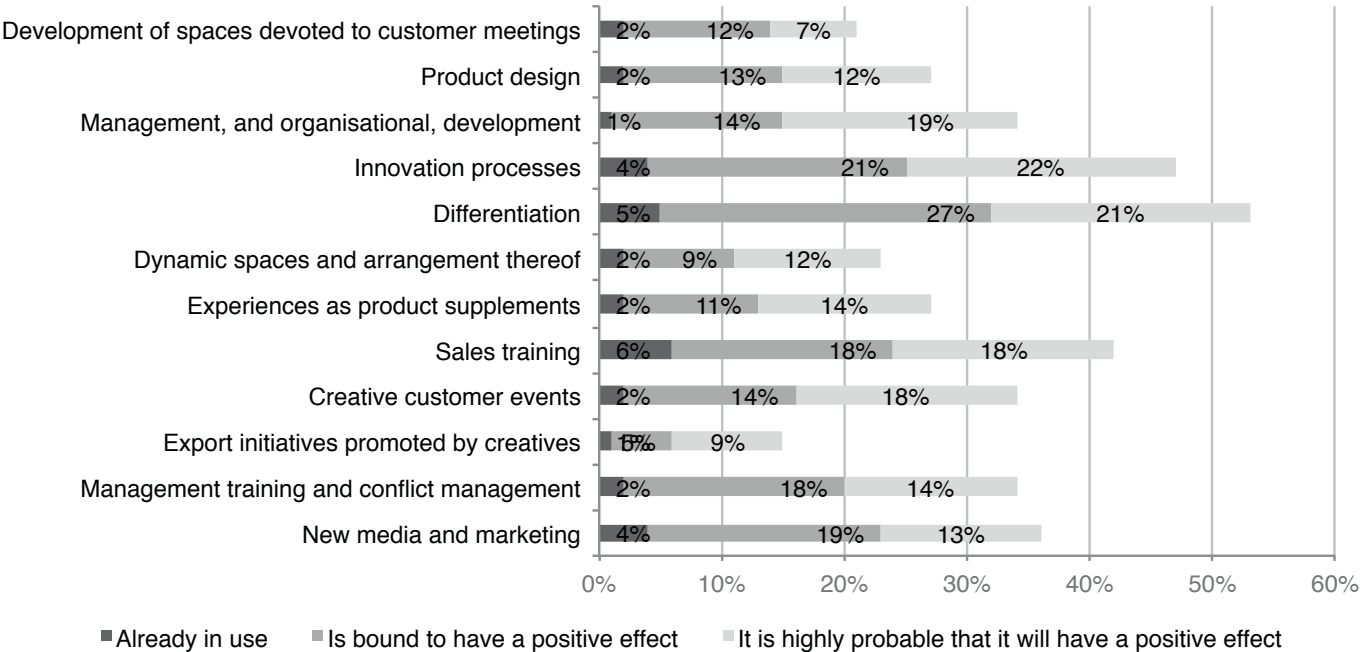
1. The creative service will definitely not have an effect
2. Will probably not have a positive effect
3. Will perhaps not have a positive effect
4. With all probability will have a positive effect

5. Will definitely have a positive effect
6. We already employ this type of creative service
7. Don't know

The distribution of the answers gathered can be seen in the following diagram:

The model demonstrates that many companies see business related potentials in business development through collaboration with experience partners and creative businesses, but also that only a limited number of them actually try their hand at innovation with experience experts. There can be a number of reasons for this. We proffer the hypothesis, based on dialogue with a large series of companies is that it is due to a combination of the following:

The Companies' evaluation of the value of business development in collaboration with experience partners



- **Experience of a lack of resources.** Even though innovation projects (of all kinds) potentially can lead to additional resources in the long term, they require that one invests resources and attention from the onset. A company that finds a creative service of value also needs to have in-house resources in order to initiate a project. Therefore there will always be a difference between those who see a potential and those who make use of such a service. Therefore the question is why there is such a big difference.
- **Lack of tradition and sense of security in relation to the alternative approaches to business development.** Many companies are familiar with the more traditional approaches to business development such as LEAN Management. Fewer companies feel secure in relation to cross-sector innovation.
- **Creative suppliers find it difficult to concretize their services.** Some creative and experience businesses find it difficult to communicate the nature of their product or service, so that their potential customers within the remaining business community can understand their product and its worth.
- **Lacking match – e.g. in relation to language use.** The background from, or language in, which the suppliers of creative services communicate are different to those of their customers. Therefore companies in the remaining business community choose other services (LEAN, traditional marketing, organisational psychologists etc.) in order to develop their business.
- **The logic of industrial society rules.** Acknowledgement of the business potential of experience services continues to be limited, both in companies and in business service providers, even though experience economy as a concept and narrative has existed for the last 10 years or more.
- **Few concrete meetings.** There isn't a framework at present in which companies from the creative industries and other industries can meet and talk business, innovation and development.

