WHY COLLABORATION WORKED FOR US: DIGITAL ECONOMY & SUSTAINABILITY

WHY COLLABORATION WORKED FOR US: DIGITAL ECONOMY & SUSTAINABILITY

Alison Tickell

Chief Executive Officer,
Julie's Bicycle

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SUSTAINING CREATIVITY

STATS

- CI's: 5.6% of jobs
- 8.6% growth
- GVA £71.4 billion 2012 = 5.2 per cent of UK Economy.
- GVA <15.6% since 2008 (5.4% for UK) & 9.4 per cent 2011-2012
- Exports £15.5 billion 2011
- Green economy: £122 billion share of a world market worth £3.3 trillion 2012
- Digital economy: £100 billion 2009

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RAW MATERIALS

- Creative industries: design advertising architecture film broadcast fashion music gaming theatre performing arts visual arts museums heritage
- Catalyst for innovation
- Transforming market realities
- Employ as design constraint
- Source of competitive advantage
- Culture

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ACCELERATOR TOOLS

- Solutions which make the case
- Collaboration
- Research to underpin useful free simple & recognisable
- Peer-led
- People
- Digital creative communities as catalysts
- Inspire a wholesale rethink

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RESPONSE

AEG Live Aldeburgh Music Almeida Ambassador Theatre Group Arcola Theatre Artichoke Askonas Holt Association of British Orchestras Australia Council for the Arts Band on the Wall Battersea Arts Centre Bestival Big Chill Bridgewater Hall Bush Theatre Cameron Mackintosh Capital FM Arena Nottingham Cardiff International Arena Chinese Arts Centre Cinram Comedy Theatre Contact Theatre Cornerhouse Central School of Speech & Drama Creative Carbon Scotland DefQon Delga Dia de la Musica Heineken Festival DMS Donmar Warehouse Download Festival EMI Festival Republic Festivals Edinburgh Frieze Art Fair Glyndebourne Grassroots Festival Greenwich & Hampstead Theatre Hard Rock Calling ID&T Independent Street Arts Network John Rylands Library Kew Latitude LG Arena Library Theatre Live Nation Lollibop London Theatre Consortium LLDC Lovebox Lyric Manchester Art Gallery Manchester International Festival Motorpoint Arena Sheffield Museum of Science Mysteryland Festival National Theatre of Scotland National Theatre of Wales National Theatre Ninja Tunes Northern Stage Norwich Theatre Royal O2 Apollo Manchester OPLC People's History Museum Polydor PPL Radio 1 Big Weekender Rambert Really Useful Group Rockness Rough Trade Royal Albert Hall Royal Court Theatre Royal Exchange Theatre Royal Opera House Royal Shakespeare Company Shambala Festival Sheffield Motorpoint Arena Soho Theatre Sony Music Soundcraft Studer Southampton Guildhall T in the Park Brit Awards Sage Gateshead Theatre Royal Norwich Theatre Royal Plymouth Theatre Royal Stratford East Tricycle Universal Music Group Warner Music UK Welcome to the Future Wembley Arena Wembley Stadium Whitworth Art Gallery Wired Aerial Theatre Wireless Young Vic Theatre Zion Arts Centre D&AD ID&T Live Performance Australia

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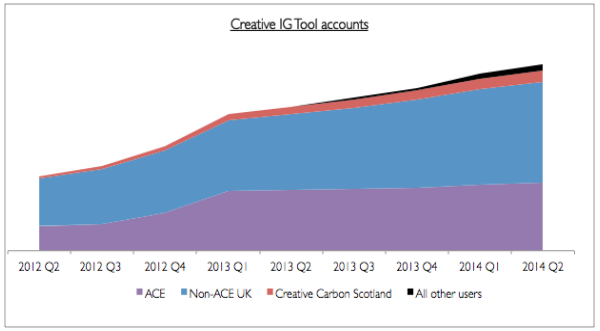
TOOLS & RESOURCES

- ~1000,000 page views
- 162,500 regular users
- 12,000 downloads
- 202 countries
- 2000 accounts 30 countries
- Translated into 8 languages
- Lots more data
- Domestic and International policy
- International business/ operational modelling

creative IG



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BUT . . . REAL CHALLENGE

- Audience = 70 million
- Turnover = over £1 billion
- 55% financial benefits
- 40% reputational benefits
- 100% believe it is relevant to them
- Audiences/consumers and finance most important
- Leadership from the middle
- 19% leading

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- Energy
- Circularity
- Digital

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WHY CREATIVE COLLABORATION WORKS FOR SUSTAINABILITY

- Nature of the challenges necessitates scaled solutions
- Redefining open creative ecosystem
- Collaboration creates competitive edge with community commitment
- CI's are driving the digital and therefore the sustainable economy
- UK's institutional creative architecture for knowledge sharing
- Future-focused: a new set of organising constraints and opportunities
- Connects with vast audiences and consumers
- Connecting economies

THANKYOU

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Rob Maslin

Founder of We All Design

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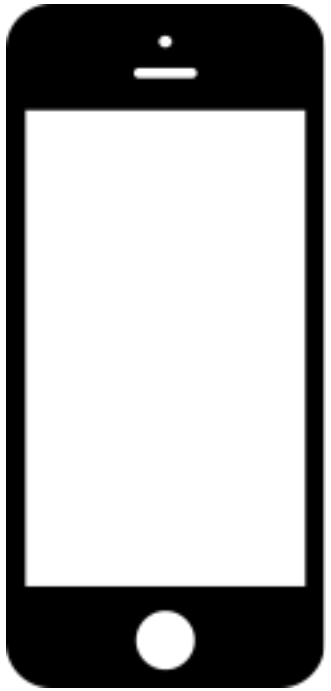
A PRODUCT CAN'T BE SUSTAINABLE ON ITS OWN

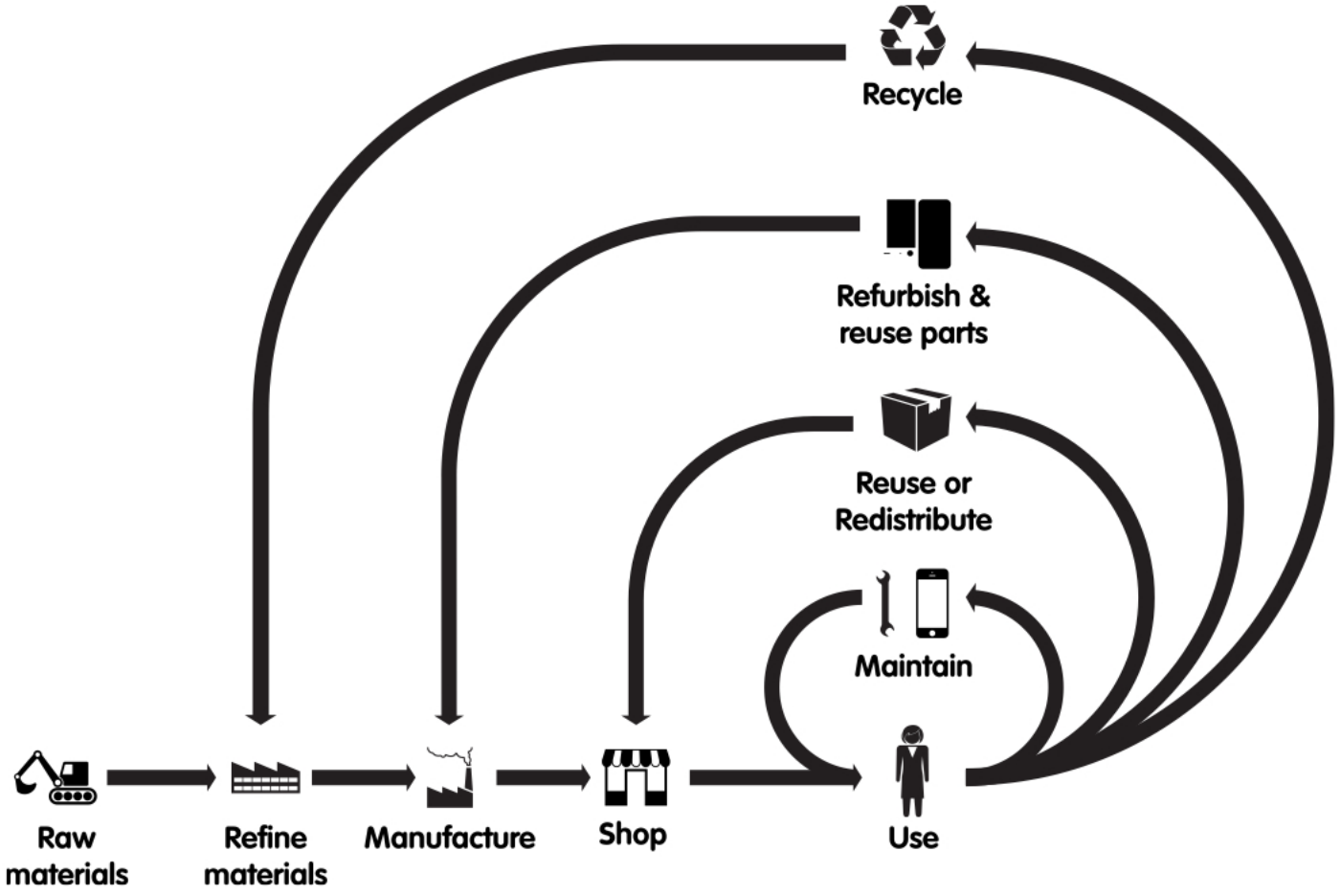


IT IS ONLY A TEMPORARY STATE, AS PART OF A BIGGER SYSTEM

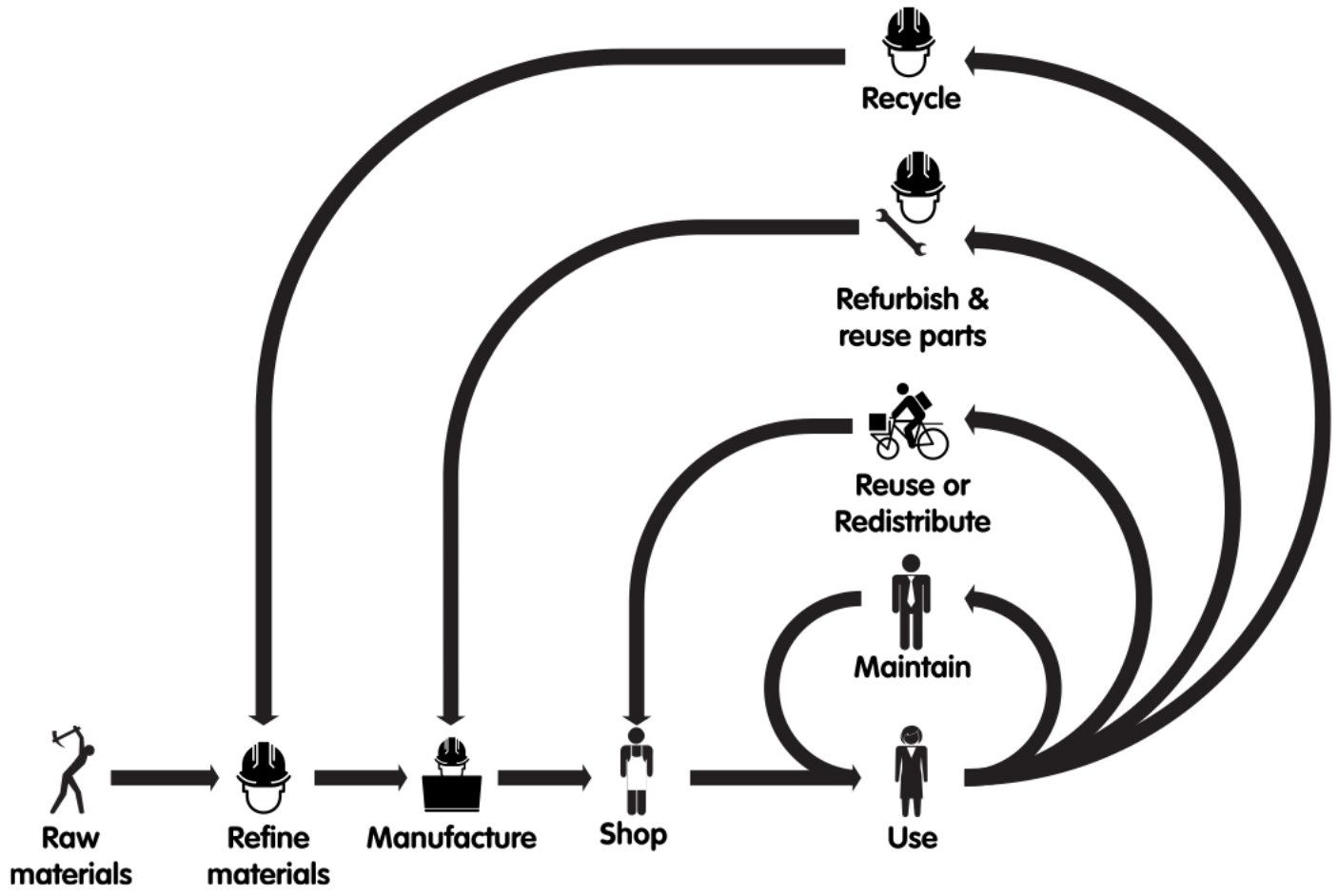
80% OF MANUFACTURERS SEE ACCESS TO RAW MATERIALS AS THE BIGGEST THREAT TO THEIR FUTURE

EEF Manufactures association, 2012

WE NEED A CIRCULAR ECONOMY; A SYSTEM THAT STOPS VALUE BEING LOST



TO MAKE THE SYSTEM WORK, WE NEED TO BE PEOPLE CENTRED



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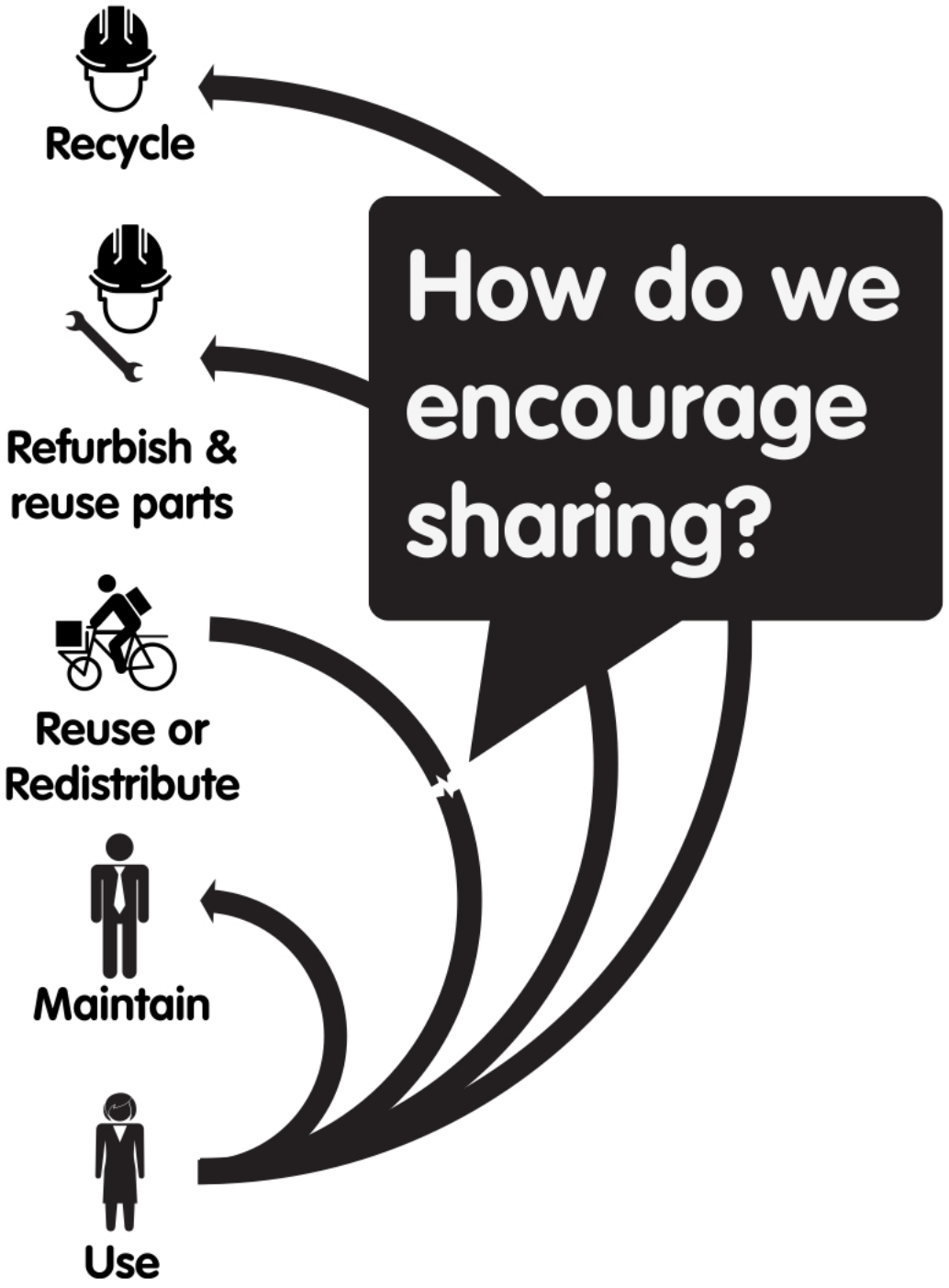

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WE FOCUS ON UNDERSTANDING THE USER AND THEIR EXPERIENCE

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WE NEED PLATFORMS THAT HELP US SHARE WHAT WE HAVE

http://venturebeat.com/2014/07/18/top-designers-react-to-airbnbs-controversial-new-logo/

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WE WORK WITH PEOPLE WHO DELIVER AND SUPPORT SERVICES

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WE WORKED WITH KYOCERA'S VALUE CHAIN TO SHARE INFORMATION

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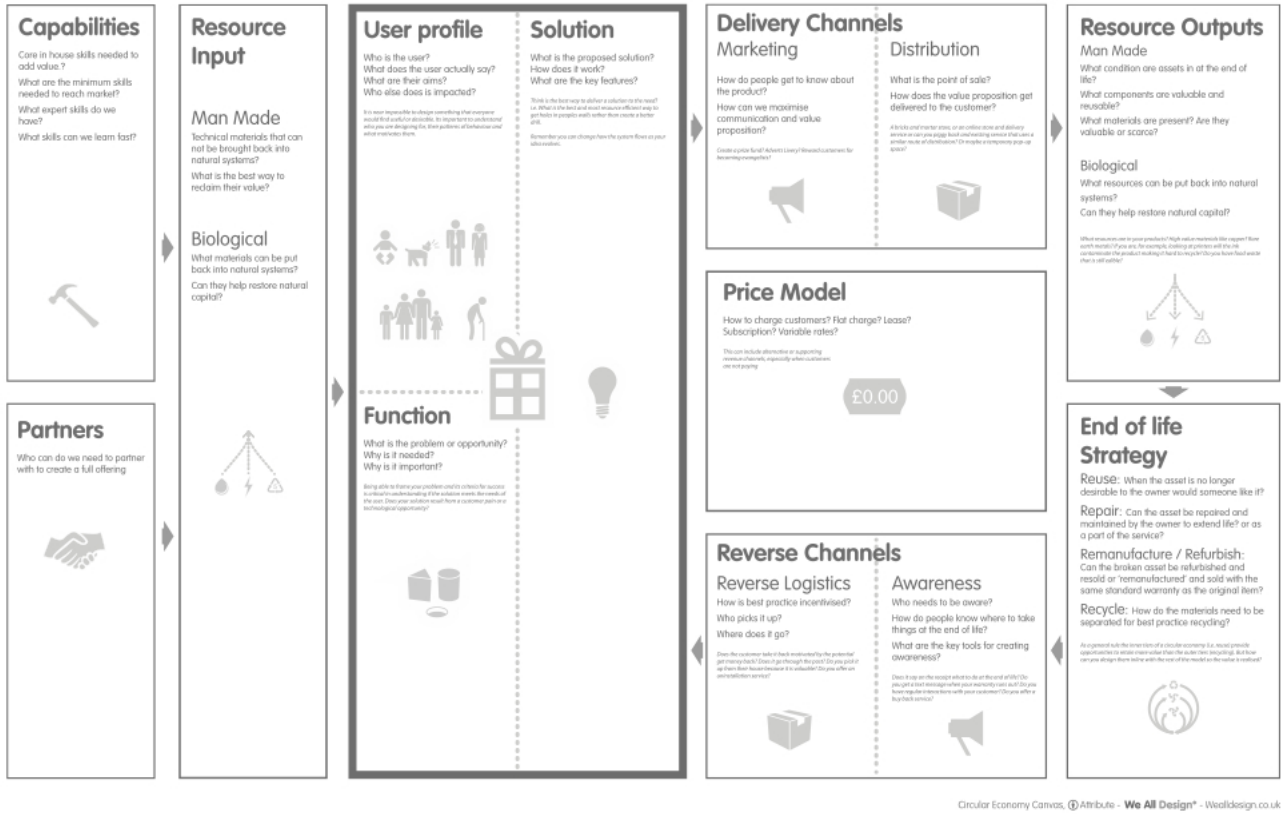
TO TACKLE THESE SYSTEMIC PROBLEMS WE DESIGN NEW TOOLS



You can download circular design canvas
wealldesign.co.uk > how we work

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SECRET LIVES OF CITIES

Francine Bennett

Mastodon C

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BIG DATA IN BIG BUSINESS

- Orders of magnitude more data are available
  - Transactional data
  - Mobile tracking
  - Social media and web activity

- Cost to store and process has dropped massively, and limits receded
  - New 'big data' technologies can process and analyse at enormous scale and speed
  - Commodity cloud servers can take on processing load on demand

- **Crossover of more raw data and cheaper cost to handle opens up opportunities for**
  - **Deeper insights**
  - **Predictive analytics**
  - **Efficiency improvements**
  - **Personalisation**

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SECRET LIVES OF CITIES

- *Also* orders of magnitude more data
  - Sensors (energy, motion, light, air…)
  - Personal mobile devices
  - Services and transactions
  - "Internet of things"

- Cost to store and process has dropped

- Crossover of more raw data and cheaper cost to handle opens up more opportunities – and more important ones:
  - Improve resource efficiency and sharing – energy, space, housing
  - Improve and optimise city services
  - Personalise and shape environments around people

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