

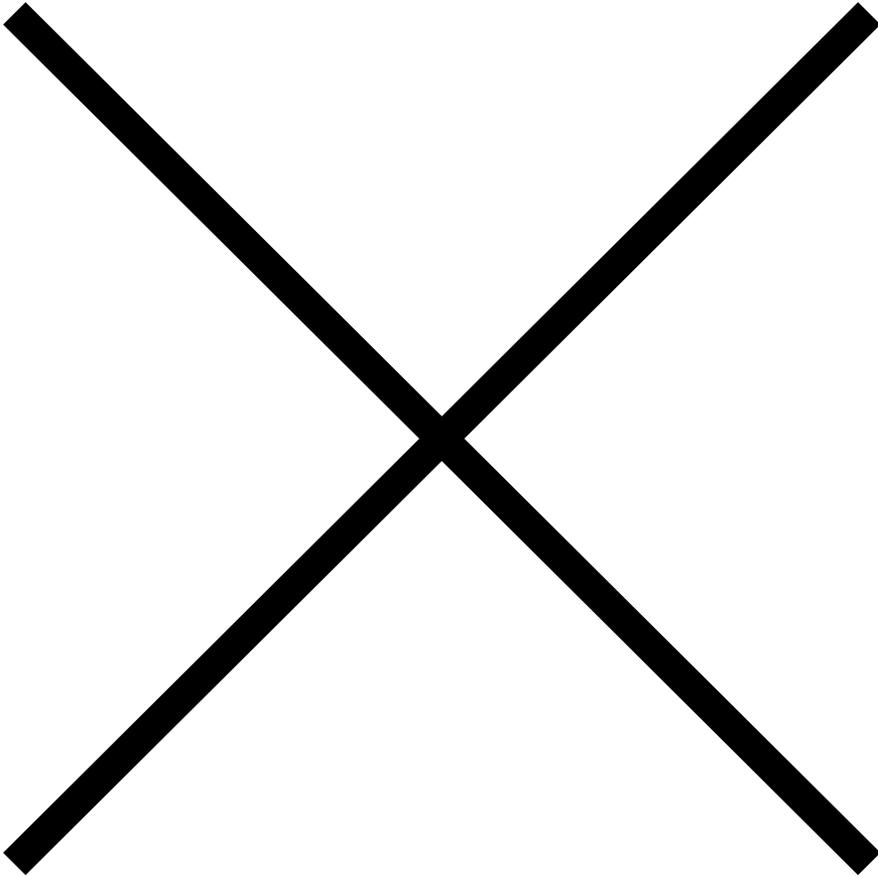


Bundesministerium
für Wirtschaft
und Energie

Die Beauftragte
der Bundesregierung
für Kultur und Medien



KOMPETENZZENTRUM
KULTUR- UND
KREATIVWIRTSCHAFT
DES BUNDES



PH

— IASE

After ten years of The Cultural
and Creative Industries Initiative
we have entered a new phase.

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Dear Readers,

you are holding in your hands the publication on the **PHASE XI** project – An Expedition with the Cultural and Creative Industries. **PHASE XI** is a drawing board to shape the future, a game of questions and answers, played out with the cultural and creative industries and intended to design tomorrow's society and business sector. Over recent months, a host of creative entrepreneurs have burned the midnight oil, investigating issues that will be significant to the future of society and business. In this venture, we were driven by our conviction that a very particular, innovative potential is inherent to these industries, and that its nature is non-technical. Also because we believe that precisely this strength is beneficial not only for other areas of the business world, but that it can become a catalyst and particle accelerator for social transformation.

This project was a journey for everyone involved, a trial protocol, a step forward, an expedition and an experiment.

This text spirits you away into our laboratory, allowing you to share in our manifold experiences. It does so on several levels. You will need both hands to read this book. You will have to spin it back and forth, switch perspectives and change directions. You might even be asked to turn it upside down. Perhaps you will lose your way here and there and then start a fresh at a different point. You will zoom in on aspects and then back out again. Doubtless you will disassemble the individual pieces and put them all back together later on. You could even be asked to bash something to smithereens. It is by no means far-fetched that this book will leave you annoyed and then astonished just an instant later.

And at the end, we hope, besides the answers you will surely receive, you'll have many new questions as well.

Enjoy the read!

How Can we Create New Testing Grounds?

An interview about PHASE XI, the industry and the future with the Head of Department for the Cultural and Creative Economy in the Federal Ministry for Economic Affairs and Energy:

First of all: Who are you, what do you do and how did you get here?

Well, my name is Bernd Weismann, I have been in charge of the Department for the Cultural and Creative Economy in the Federal Ministry for Economic Affairs and Energy since summer and I have been involved in the cultural and creative industries for 10 years, since we decided to develop the issue at political level in the federal government.

At the time the issue belonged to the digital policies that I have promoted for many years – namely the Digital Agenda, Digital Economy, the IT Summit and so on. We started putting things together back then, albeit on a slightly smaller scale. But these activities developed into a separate department later on. Now I have returned to my roots, as it were. Originally I studied law, and my first position was in the legal department at the Federal Ministry of Economic Affairs and Energy. Then I spent a few years working in the ministerial office as Deputy Head of the Minister's Office and Cabinet Spokesperson. That gave me a good grounding in political planning and the processes that this involves. Later on I spent a number of years in digital policies, and in this area I developed the Cultural and Creative Industries Initiative, which of course is closely connected to digitisation.

So you are just the right person to talk about the future. In your view, and in the opinion of the Ministry, what is so special about the PHASE XI project?

We really feel fortunate to initiate this kind of project, as it provides a new format for our policies and for the creative industries as a whole. We were also given access to additional budgetary funds for this project. What makes the PHASE XI project so important for us is that it enables us to illuminate the issue of innovation in and with the creative industries from a new angle.

Our first concern was to talk about the innovative force of the cultural and creative industries and in doing so to raise public awareness, to place the topics on the political agenda. Then it was important to demonstrate why we support the Cultural and Creative Industries Initiative, so we used statistics and best-practice examples to emphasise the importance of the cultural and creative industries for our national economy. Basically we are attempting to communicate answers to the following question: why are the cultural and creative industries so important for our national economy, for Germany, for its inhabitants and so on? Then we have the classic toolbox, where we say that we need to promote, support and subsidise the industries ourselves. Regulatory aspects provide another classic instrument, in which we look to see where the overall conditions could be improved to the benefit of the cultural and creative industries.

There is a third area as well, but it is not yet particularly established in the political arena. Essentially it involves asking ourselves: how can we create testing grounds in which stakeholders in the creative industries can try things out? How can we create spaces in which creative minds will strike out in entirely new directions, develop new mindsets, and in doing so perhaps even foster

new forms of innovation that cannot be predicted quite as accurately as in technical innovation and other areas that have a simple maxim: »I will concentrate on a particular technical field, invest money, and then see what new insight comes out in the end.«

The cultural and creative industries are a little different in this respect. They are also concerned with non-technical innovation, for instance process innovation, organisational innovation and entirely new constellations of ideas. So we are still looking for suitable formats in which to engage with these areas.

PHASE XI, is one of the formats. It includes idea labs that are linked to events and other activities to try things out and to see how a switch in perspective, namely the viewpoints of the cultural and creative industries, can be used to find new approaches and solutions that provide better answers to business and societal challenges. So it is a really fascinating way of elucidating the inherently powerful, innovative force of the industries and the fresh opportunities they can provide.

Once we have evaluated the PHASE XI project, we hope that the findings will allow us to continue upgrading and improving these formats, and that perhaps how we can focus them even more on issues that we are looking to prioritise in the coming legislative period. The project is an excellent starting point for all these things.

Which issues do you anticipate will dominate the agenda in future, and how much detail has PHASE XI been able to contribute so far?

I believe that one of the most interesting examples in the project was the Agency for Unsolv-able Tasks, which investigated the following question: »How can a democratic administration, or administration itself, be modernised?« Also what can be done to simplify administrative procedures and to make them more amenable to the needs of the citizenry, without requiring a complete overhaul of administrative law. The issue fascinates me, as it is closely intertwined with the area of e-government.

The idea for the Long Night of Bureau-ocracy and its organisation at short notice in Heidelberg provided almost a textbook example of how design think-ing methods can be applied for a short, defined period to create a new, simple and effective range of administrative services for citizens.

This is indeed one of the blessings of PHASE XI, namely that the project was designed and imple-mented very quickly and that it has already yielded clear solutions and approaches. It could perhaps even serve as a governance model for other areas.

Overall, I am convinced that the im-portant future topics are primarily overarching, funda-mental issues. In mobility, for instance, or the mega-top-ic of nutrition, PHASE XI has already introduced fresh momentum and created important links to popular dis-cussions and interests. This is a perfect example of how the creative industries contribute to the value chain. And it will continue.

I can well imagine that issues relating to the body politic and public life will become increasingly important in society, and that the creative industries will use their experience in joining dots and skillfully using places to raise their own profile can make a decisive contribution. The question of communal life acquires even greater urgency, if we consider the ominous scenarios that some of us are prone to invoking in connection with robotics or artificial intelligence. In contrast, creativity is boundless and a connecting link that can be exploited.

In your personal view, what are the toughest challenges ahead?
What will come next?

First we have the economic challenges, how can we research new technologies, while at the same time reaping the rewards of the technologies we already have at our fingertips? In a nutshell: where are the jobs of the future? This is a huge topic. I believe it cannot be illuminated merely from the perspective of digital competency acquired in a particular area. Instead it needs to be assessed on the interfaces between business and society. New value often emerges where different areas intersect, for instance on the crossroads between logistics and chemistry, music and automobiles or elsewhere. This means in entirely new constellations within which the digital world, and increasingly the creative industries, are key players. These areas, where technology and creativity connect, are principal contributors of innovation, so while the issue is doubtless an immense challenge, it is also a significant opportunity.

Demographics and its attendant issues like healthcare and geriatric nursing are among the other major challenges. And they are very expensive as well. I believe that the cultural and creative industries can contribute many bright new ideas in these sectors as well, and that they will deliver fast results with relatively simple principles and models, for instance in the efficient deployment of resources and the increased consideration of self-determination among the affected people and the concrete needs that this produces.

Sustainability is another important area, of course. We need only consider climate protection or similar problems like Dieselgate or fine particulate. Here we are confident that an increased involvement of creative minds from the beginning will, at an earlier stage, reveal other areas that can be developed. But this does not automatically mean that certain industrial sectors like the automotive industry will be left behind, but simply that we need to use new, creative methods to induce transformation in mobility and climate protection.

In a nutshell: I believe that the principal fields of action in future will be mobility, sustainability, new economy and demographics.

What do you believe is necessary to enable this transformation?

When we speak of the cultural and creative professions, I think that we have spent a lot of time in the past focusing a lot of resources on supporting and promoting creative minds themselves. But we will need to redouble our efforts, as the conditions are still not ideal in all areas. This applies to established areas, entrepreneurs, freelance creative professionals and to the creative industries themselves.

It is fair to say, therefore, that we are at quite an early stage in highlighting and utilising the added value that the creative industries can contribute to other economic and societal processes and areas. A clear awareness in the political arena or in companies from other areas is still fairly nascent.

The road ahead will be long and arduous, as is always the case with innovative topics. Our aim is to improve communication of the ways in which the creative industries can contribute to the value chain in other sectors and to use clear examples to illustrate the benefits. Here, projects like PHASE XI can help, regardless of how unusually organised they may be. We certainly need lighthouse projects, best cases and narratives that demonstrate where and how interaction with the creative industries works and how essential they are to renewing our society and business sector. There is plenty of room to build on PHASE XI and to develop new projects and initiatives with all the actors in business and politics.

I believe that the task has a similar magnitude to the Digital Agenda, an area in which we have already made significant progress. But we haven't come quite as far in the creative industries. There is still plenty that businesses and politicians can do. So we need to find good examples and formats for collaboration, matching and discussion that illustrate the value added that creative professionals can contribute.

Finally: Can you wrap up by explaining briefly the precise meaning of »non-technical« innovation?

Innovation is, from a traditional perspective, intrinsically linked to advancements in technology, and this fact is reflected in the structure of our funding programmes. In other words; all business promotion programmes designed as innovation programmes are structured in such a way that latch onto technological innovation, specifically in research and development. And we Europeans, with our focus on fair business competition, apply a simple principle: everything that remains in competition and that provides basic technological innovation can be promoted. All other things, namely the introduction of new technologies in the business cycle and their incorporation in business models, are left in the hands of the companies and are no longer eligible for state support. Our rigid subsidisation regulations in Europe are designed specifically to prevent market distortion and illegal promotion of certain companies.

But then we have to realise that innovation does exist in processes, in organisation and in collaboration that is not geared to the development of a new technology. And that's where the expression »non-technical innovation« comes from. It is nevertheless a touch misleading, as of course many start-ups and companies that are engaged in non-technical innovation will still use the available digital technologies, for instance to launch an app or other new services.

But that's where the problem lies: how do I measure this innovation? Does every new business model create innovation that is worthy of support? Unlike with technical innovation, this area does not have comparable benchmarks like technical standards or patents that can be used to measure the degree of innovation.

But besides new technologies, the cultural and creative industries are predestined to develop new processes as well, as they create different perspectives of things and tend to act as melting pots for fresh ideas. Discovering and linking points of intersection are their more valuable assets. But compared to the digital world, it is more difficult here to determine what is actually innovative. Revenue alone is an inadequate yardstick. Of course a new business model can also be innovative, but sometimes we are only seeing flights of fancy and transient trends that may provide sound business opportunities, but fail to yield anything genuinely new.

Speaking of »non-technical innovation« complicates the issue even more. First it is framed in negative terms, which is never a good way of beating the drum for its virtues. That has prompted us – as part of the Cultural and Creative Industries Initiative – to consider how we could improve the definition and wording of this expression from the viewpoint of the industry and how we can imbue it with a more positive allure. I do believe that doing so would be very important. This is a fascinating task that we want to tackle not only within the cultural and creative industries, but in collaboration with all the actors involved in innovation policies.

So the question and task remains: how can we develop the term of innovation to better reflect the contributions by creative professionals to the value chain, and how can we improve the description and definition of this contribution itself?

What

are

we

Actually

Doing

Here

?

Soliloquy transcript of Christoph Backes and Sylvia Hustedt on an November evening in Berlin.

Together they are the managers of u-institut for entrepreneurial thinking and acting. Since 2015 they are the project executives of The Federal Government's Centre of Excellence for the Cultural and Creative Industries.

Written down by Ivana Rohr.

WHAT ARE WE ACTUALLY DOING HERE?

CB: Alfred Biolek was once asked this question by a tourist on the Chinese Wall, who asked:

»Mr Biolek, what are you actually doing here?« To which Biolek responded: »I'm breathing, just like you.«

SH: Breathing is a good cue. In the past months we made it possible for people to ventilate and bring an experiment to life. What we do: Mainly, we enable new paths to be explored and put great trust into many creative people and processes from different areas. With overwhelming results.

CB: Ivana, we let you do your thing and at first raised more questions rather than giving easy answers. And questioned our own belief systems concerning the cultural and creative industries, true to the motto:
»I'm just going to say that I don't art anything about knowing.«
Actually... we have always worked like that.

SH: Well, back to breathing. An experiment like this is in GREAT need of explanation, where you ask yourself:
»What are we actually doing here?« and »why are they doing what they're doing?« On one hand there are people who want us to justify our work and on the other people who are just curious. In that case it's all about transparency and helping them understand what we do. Experimenting, however, is as self-evident as breathing to most people in the cultural and creative industries and in other business and social sectors.

CB: It's about the way you look at it!

SH: Yes, that's essentially the beginning or starting point for experimenting in the cultural and creative industries.

CB: Yes, but is THAT in great need of explanation?
Adding another dimension of reality to reality?
I think that nothing we do is in need of explanation
because it is and should be self-explaining to a
great extend.

[Everyone laughs]

SH: THAT'S what I'm going to tell my mother next time...

CB: Yes, send her over!

CB: That would be a nice dialogue:

»Child, what do you want to be? Do you want to be a lawyer
or a doctor?« And the child says: »No, I'm doing something
with... creatives?«

»Ah, that's nice and self-explaining!«

Self-referential in a way, too. I think you need this
confidence for doing what you...

SH: (interrupting) I just thought about that, too. I think
you're making an important point there. There are thousands
of professions you just don't question. But there are many
professions where you don't know what those people are doing
even though you have the name for it. And that's the area
where people go out into the world with this confidence
that everybody has to know what they're doing. And that's
a kind of confidence we're missing sometimes. In our sector,
that hasn't even been defined as one for that long, we often
strangely find ourselves in this mode of explaining.
Which doesn't necessarily reflect confidence. That's true...

CB: What would eleven confident theses from PHASE XI
for the future be?

SH: Number 1: PHASE XI as a job title is as self-evident as cytologist. Very self-evident!

[Everyone laughs]

CB: Sure, everybody knows cytologists!

[more laughter]

SH: We have a long way to go...

CB: Okay. Let's try with those eleven theses that lead to PHASE XI.

My number 1: Cultural and creative industries are obviously innovative, experimental and value-adding.

SH: Okay, I'm falling asleep...

CB: That shows that we ourselves are not creative, which is why we need someone to phrase that core statement more attractively. Let's do it differently: What are PHASE XI's most important insights for the future?

SH: I personally think it showed that you can achieve incredibly much with little time and means. It's worth going to the interfaces, borders and beyond.

CB: Yes. It might be too early for end results but it has shown that we don't need more of the same for the cultural and creative industries. And that it's worth supporting and keeping up with the developments in more differentiated and diverse ways.

SH: Was that it?

CB: No, it's just the beginning!

[both laughing, coffee cup is being destroyed by the falling voice recorder]

Christoph Backes was acting co-founder of Junges Theater Bremen and works as chief manager and chair of u-institut. u-institut is an institute at Bremen University. Since 2015, u-institut is the project executing organisation of The Federal Government's Centre of Excellence for the Cultural and Creative Industries. Christoph Backes is an economist and author of several nationwide studies and reports on the cultural and creative industries and advises the government's Cultural and Creative Industries Initiative since 2008. He was marketing executive of the first Ruhrtriennale and toured with Tim Fischer as a light designer before founding his own company.

Sylvia Hustedt is an economist, business consultant and lawyer. She is an expert on consulting public institutions on economic development. She has specialised on the consultation of founders making strategic decisions. She was chief manager of several EU projects for educating and training entrepreneurs in the field of cultural and creative industries. She has written several studies and reports on this topic and worked as a bankruptcy lawyer and chief manager of Aachen Gründerzentrum before founding her own company.

1, (one)
from
Outside:
the
Ideas

The Beat of the Butterfly's Wings

There many ways to write a text for publication. I decided on a first-person narrative. My name is Gerald Hensel, I am 42 years old, a marketing strategist and have now acquired a certain questionable prominence with my personal initiative #NoMoneyForTheRight.

But let's start at the beginning. I was probably in Year 11 when I decided to sign up with an advertising agency for my first internship. My goal was to work in the creative industries. I then started an apprenticeship to become an advertising agent, studied politics, joined a variety of digital agencies as concept manager, grew into the role of strategist, went abroad for a bit and ultimately worked for Scholz & Friends, in Berlin, where I was in charge of digital strategy.

No Money for the Right

In late 2016 – after Brexit, Trump's election victory and the rise of the right-wing party AfD – I wrote two blog articles and a number of tweets on an issue that appalled me: I had recently noticed that a large number of major brands were placing banners on websites that in my view were seeking to justify the right-wing populist perceptions of »gender lunacy«, fake news, global elites and Islam. Marginalisation instead of inclusion. Next to the texts were banners advertising major German brands.

I called on the companies to check their banner bookings. It was obvious to me that many of them were unaware of the pages on which their advertising was appearing – and in which they were investing their budgets. My theory: a conscious decision to select a target medium is a different kettle of fish to an algorithm that automatically distributes banners to websites. Freedom of expression and opaqueness are not the same thing. A company that wishes to place banners on websites that advocate right-wing populist views is free to do so, but then they should own up to it and tell their consumers.

What a Digital Attack Feels Like

My message was heard. More than I believed initially. A gaggle of blogs on the »conservative«, populist and openly extremist right-wing end of the political spectrum (depending on the definition) called for a shitstorm to be unleashed on me and my employer. What followed was two weeks of incessant terror. Dozens of articles were penned about me and my employer. I was denounced as a

meddler who was seeking to inhibit freedom of expression. A smear campaign, brimming with mendacity, was launched against me.

The aim was simple: they wanted me to lose my job.

To achieve their objective, the people behind it targeted my employer, colleagues and clients. For my part, I schlepped a stack of 480 pages with threats and insults to the German security services. The absurd character assassination with an endless stream of insults and menacing statements culminated in several dozen threats on my own life. I quit my job the day that my address was posted on a Neo-Nazi forum. I'd had enough.

Taking a Stand is Not Cheap

In the year since #NoMoneyForTheRight, I have built a new life. I joined with friends to found the not-for-profit organisation Fearless Democracy e.V. We advocate an empowered society that is not so easily cowed by digital propaganda. One of the areas in which we are heavily involved is to help executives in business and journalism to understand the populist and extremist propaganda machine on the Internet. We have also launched the hateaid.me initiative to support victims of digital violence. In my work life, I have become a partner in the Leadership Agency PLOT, which advises brands on negotiating the digital transformation.

And I've learned something else as well: the creative industries are significantly more political than I had originally assumed. I have received a lot of encouragement. But I have also seen that the tide is turning, even beyond my personal involvement. After all, politicians and companies are starting to realise that they »are involved in it as well«: »brand safety«, the buzzword behind misplaced banners, has become a challenge for Google & co. as well. The marking executives in large corporations are tirelessly calling for the return of the power they had previously outsourced to others. And it's good that they are.

Big Gestures and Minor Issues

Today I feel honoured to be writing an article about taking a stand. It was never something that I set out to do. But in this thoroughly technicized age, we should nevertheless return to a point at which we do not simply trust the system. Instead we should start to perceive ourselves as integral parts of a society that also consists of economic entities. We can begin by joining an organisation or donating to an association that is trying to make a difference.

But we may also have an idea that calls into question a prevalent industrial paradigm, or an open secret. The women, for instance,

who spoke out against Harvey Weinstein had no idea what they would end up inspiring. Mentioning or tweeting a simple decision or approaching the press could end up becoming the proverbial beat of the butterfly's wings. And however incredible it may seem – precisely these things can induce change today. A tweet with a hashtag might be sufficient to change one or even many lives. And we can all do that. In the creative industries and everywhere else.

About the author

Gerald Hensel is a digital marketing strategist and was previously employed in a senior management position at the agency Scholz & Friends. Prompted by the debate about the »No Money for the Right« initiative he started, he founded the NGO fearlessdemocracy.org, which is committed to revealing populist hate campaigns and digital manipulations for political ends.

People in the Creative Industries Can Choose Between a Moral Stand and Financial Exploitation

By Ronny Sommer

In my younger years I completed an internship as a graphic designer in a small advertising agency in Berlin. We designed advertising campaigns for companies that were buying up dilapidated tenement blocks in the borough of Friedrichshain, which they then proceeded to sell after refurbishing them as cheaply as possible. We also created glossy brochures to flog people vastly overpriced freeholds in estates in Marzahn – with repayment schedules running to several decades. Our agency pocketed awards for particularly innovative real estate marketing. My boss was a likeable chap, a bit of an intellectual and a completely disillusioned idealist. Tucking into sushi late in the evening in the office, he would promise me with the air of an experienced know-it-all that in ten years at the latest, I too would have swapped my idealism for pragmatism and would be busy making money.

In the years since then I have frequently returned to what my boss said. People in the creative industries can choose between a moral stand and financial exploitation. In the logical stance of free market utility in which creative professionals find themselves when entering the job market, creative pursuits that are socially relevant possess no more than an ideological meaning, but no real pecuniary value. The average gross annual income of artists and creative professionals registered with the artists' social insurance fund is €16,000 and therefore barely above the poverty line; women earn far less, with annual earnings of a mere €13,000. The faint hope of an artistic breakthrough, prestige and social mobility beyond their precarious circumstances makes these conditions tolerable. But as long as the value of creative work is measured by the yardstick of profitability, the only way there will invariably lead down the beaten track of popular mainstream culture.

What makes our industries special is the ability to touch the emotions of other people. We are constantly engaged in perfecting our methods and tools to touch people in any conceivable way. Herein lies the potential for immeasurable social advancement, were it to be used in the interests of emancipatory and educational pursuits. Instead we squander our talents on tasteless advertising and vacuous entertainment in the servitude of private enterprise. Society at large has a far greater need for creative and high-profile lobbying and offers the more fascinating assignments as well.

The Peng! Collective therefore perceives itself as an anti-capitalist counterbalance to advertising agencies, lobby groups and hegemonic power structures. Financed by donations and cultural funding, we are beholden

to nothing but our own consciences. Deploying a repertoire pilfered from advertising, theatre, hacking and political analysis, we arrange creative interventions to wage war on the barbarism of our age. For instance when the Castenow agency organises a vainglorious illusion of reality, designed to lure young people into military service with the German army – an experience that many of them pay for with post-traumatic stress disorder. Or when the poorest in our society are cooped up in an inhumane system of sanctions, merely to ensure that the private sector reaps the rewards of low wages and a deregulated job market and the government can balance its books. Or when the number of arms and ordnance exports authorised by the federal government rises year for year, without even the decency to exclude crisis regions.

The creative industries need to be bolder in embracing sabotage. So talk to your disillusioned bosses, leak internal documents, leave the traces of your political convictions on the products of your customers, and rise up against the system of moral exploitation. And we need an unconditional basic income to unleash our full creative potential in the interests of society.

About the author

Ronny Sommer belongs to the Peng! Collective, which was founded in 2013 an association of activists from the worlds of science, media and the arts. Its aim is to arm society with radical forms of protest and civil disobedience in its struggle against business and politics.

Why Creative Minds Make the Better Managers

Anyone landing in Berlin is bound to notice that we have quite a collection of airports. One of them is mothballed (Tempelhof) and another one, built during the Cold War, is doing a whole lot better than many would have hoped. Nobody can really warm to Schönefeld, and the smoke alarms in the new BER airport have got a few heads spinning as well. Occasionally they roll as well. Tensions are running high. Many people with plenty of experience gave their best, but ultimately failed. Bona fide specialists were brought in. People with analytic minds. But that's precisely the problem. Complex systems do not need people who need complex systems, rather someone to untangle them! A creative mind! If Ai Wei Wei or Bonaventure Ndikung BER had been in charge of BER, it would not just have opened, it would have become a golden goose as well!

Creativity as a silver bullet? Exactly! Creativity is the wings on which we soar. We do not always land right on target and occasionally overshoot the runway. So we should set aside the idea that there is a solution to every problem. Sometimes embracing the problem instead of trying to fix it can produce miracles.

Here's an example: the frequently cited housing shortage in major German cities.

Every six months, someone or other will publish a study confirming that it is far too expensive to build affordable housing. Politicians, the real estate industry and urban planning offices join in collective shoulder shrugging. The experts appear clueless as to how to create homes for people in Frankfurt, Berlin and Hamburg who do not come from wealthy backgrounds. Students and single parents, for instance. The solution: seeing as it is evidently impossible to build flats costing less than €300 including incidentals, they are building expensive micro-apartments costing €800 plus incidentals. And anyone with the temerity to be too poor to afford it, should take out a loan. That's the way they do things in Harvard. Or you can up sticks to the satellite towns. Brandenburg as a suburb of Berlin? Is that all? Let's ask a creative mind.

Here's how the 100-Euro Apartment and the multi-generation house project Co-Being House came about. A new-build project for gentrified locations where the apartments are spread over five floors and grouped around a communal area. What makes it special: the apartments can be connected or separated to meet the needs of the residents. The smallest rental unit would be just 6.4 sqm in size and, based on the current square metre prices for new builds in Berlin, would not cost more than €100, including incidentals. Maybe it's not big, but the ceiling heights of 3.60 m would provide more than enough space to prevent any nascent sense of claustrophobia. There's room enough for more than a mattress and a suitcase. Even a bathroom and kitchen fit nicely into the space. More than enough

for urban nomads who spend most of their time on the road anyway. Many agree that it's an ingenious idea. But how did I come up with it? I would never have been able to design the 100-Euro Apartment with what I learned at university. The idea came to me in my meetings with the marginalised groups in society. Creative people whom nobody listens to: I visited a Syrian gentleman named Muhamad, who was living in a gymnasium that had been repurposed as an emergency shelter. He told me that the number of square metres you have is not important. All he wanted was a door he could close behind him, a shower that he did not usually have to share with other people, and the opportunity to get away from catered food: he wanted to cook for himself! Another Mohammed showed me the busy networking going on in the stairwell. Bazaar instead of a house corridor. The emergency exit as a place for the disenfranchised to congregate. I understood that you need a communal space to feel at ease. Like in a shared flat, but without the compulsion of sharing a bathroom and kitchen. A Somali woman invited me for a meal and prepared a delicious soup using just a kettle and a mortar. Without a kitchen. She laid a broad sheet of plastic out on the floor, creating the world's biggest work surface. That's what you call creativeness! Making opportunities out of thin air. I understood that a 60 cm kitchen counter made of laminated glulam is nothing more than a presumption of necessity. Apartments of the future do not need fitted furniture. People crave space. For themselves and to share with others. Spaces of opportunity rather than furnished spaces. And it doesn't have to be big. It just needs to be there. And not somewhere out in the sticks, but at the heart of the liveliest neighbourhoods. Creativity can help to move off the beaten track.

If the government had cooperated with the refuges, there would have been no need to order the awful ship containers to house them.

What would BER have looked like today if people like Muhamad had been given the key? Most likely he would have called his friends who are active in the artists' collective Centre for Political Beauty. After all, they are planning to get round the Dublin Convention on Asylum Applications by chartering a direct flight from Damascus to Berlin. Or he would have called me, and I would have got together with lots of Muhamads to build a tiny house village on the car park, each of them costing no more than €100 in rent. Probably the smoke alarm in the terminal would still be out of order and the runway would have remained devoid of aircraft (apart from the one landing from Damascus). But we would have taken a first step toward ending the Mediterranean tragedy and dealing with Berlin's housing shortage once and for all. And that would be a start.

About the author

Le-Mentzel (1977) is an author, architect and founder of the Tinyhouse University. His furniture for people on benefits has been exhibited internationally. The English title of his current book is »The Little Professor - 34 things I learned from my son about love, life and the world.«

Le-Mentzel lives with his wife and two children in a 56-sqm, one-bedroom apartment in Berlin-Kreuzberg and has no plans to upsize.

»We need to achieve so

omething

tangible
that brings us



c l o s e r

to the future«*

His idea about social sculpture is as revolutionary as the statement that everyone is an artist and can serve as an inspiration for how creativeness and one's own actions help drive social transformation. Joseph Beuys was one of the most remarkable German artists.

We met with the director Andres Veiel, whose film BEUYS played in the German cinemas in 2017. We spoke with him about Beuys and what he can teach us today.

HOW DID BEUYS INSPIRE YOU AS AN ARTIST?

It all started in Stuttgart; I grew up in a suburb of the city during the seventies. The garage drives were all paved and the hedges trimmed accurately to one metre in height. The rotation of household chores was the

eleventh commandment in the Swabian catechism: »Thou shalt clean thy corridor as thoroughly as thou dost thyself.« The idea that an artist could use grease as a working medium was a provocation at the time. »That's not art. It needs to be got rid of immediately!« And that perception fascinated me. A little later I travelled to the Documenta 1977 in Kassel. But I didn't meet Beuys there, and I can't remember why. Maybe he was on his lunch break, or I was too shy to approach him. I certainly don't remember him. But the honey pump was definitely memorable! And for me it was just fantastic. The idea that honey was circulating inside as a sym-

bol of energy processes that set something in motion, so they have a centre and move on into the periphery, where they deliver energy and nutrients while

fried Buback in 1977, then Hanns-Martin Schleyer in autumn; the suicides in Stammheim came later. There were deep rifts throughout society.

Not least among my friends. Many around me became radicalised, and the blunt jargon of the Baader-Meinhof ideology spread to my immediate environment. On the other side was an armed state and often we would hear shouts that people like us should

heat-
ing up
at the same
time ... That
was a captivating
image for me, and
I could sense the ener-
gy pervading the room,
where people came out in
heated debate about other forms
of business and the flow of money.
I was overcome by the feeling that
this was meaningful art. It opens up
the rooms of museums and creates for ideas.

Later on I noticed what a humorous fellow Beuys happened to be as well. It was a fairly oppressive time with not much to laugh about. The Baader-Meinhof Gang murdered the attorney general Siegfried

be gassed. Nuanced words had disappeared from the debate; playful critique was gone, and only entrenched dogmatism remained. On both sides, you have to say.

And into the midst of this stepped Beuys, showing subtle and touching humour. He had already built an installation in 1972:

»I will personally guide Baader + Meinhof through the Documenta V«. Lots of people resented what he did. »How can you guide RAF murderers through the Documenta; why give them so much attention? Let them rot in gaol.« Others were disgusted that Beuys had refused to join the political battle and that his own concern, as a bourgeois artist, was to »guide them through his art«.

But I then saw Beuys as an artist with a distinctive voice, as a controversial

and provocative figure. And that's precisely what attracted me to him. He became back into my life in 2008/2009, at a major Beuys exhibition at Hamburger Bahnhof in Berlin. It was a year into the financial crisis, and I thought:

»This is an artist who thought about financial instruments and how money circulates back in the 1980s, so was he predicting the financial crisis?« Even back then he was exploring a questionable perception of money that also involved speculation, one in which money

was created out of thin air, without any relation to genuine industry. There was something

rotten about that. He called on people back then to reconsider what the word means. But he wasn't taken seriously, and was even ridiculed.

There weren't any direct financial crises or stock market crashes at the time. But Beuys had the intuition to ask precisely the right questions. And they had become more topical than ever before.

WHAT KIND OF ARTIST COULD ONE COMPARE WITH BEUYS?

What makes him special is that there are no comparisons. Beuys was always a unique case for me. Of course there are artists with political convictions who enter the political arena with the intention to provoke. For instance Ai Wei Wei. Pawlenski. Or Manaf Halbouni, who stacked three buses in Dresden to re-mind people of the conditions in Aleppo. But they are exceptions. Artists with a political message are frequently more concerned with producing content that can ultimately be distilled into a theory. Everyone agrees that censorship is a bad thing; colonialism is



a similar topic. These issues let them feel the comfort of gathering collectively in front of an artwork that »addresses an extremely topical subject«.

But important issues are far removed from relevant art. An attitude of opposition always introduces a subversive element into the bargain, which in turn increases the market value. Beuys used extremely subtle, nuanced means

to separate his work for its political statement. There is always something mysterious about his pieces.

If he did seek to communicate

a political message, then he made sure it was tucked away in a layered, frequently humorous structure. And he always kept his distance, or introduced contradiction. He tended to view his works as a battery, in an extremely literal sense: as energy storage units. His concern was to set ossified intellectual structures in motion and to question our fixed ideas about meaning. He was the consummate idealist. And he was utterly convinced that everything we think will one day become reality.

Beuys found inspiration for his work in Rudolph Steiner, Novalis, Nietzsche and Goethe, so in the cultural history of

these ideas to emerge as a collaborative exercise. The many hours of archive material do include moments in which he was forced into the role of the guru or in which he even appears to accept this mantle. But what stops him is his humour. It is simply amazing. Humour turns Beuys into a kind of hare that, arriving at a particular point - one might say when he is forced into

to an ideological corner - will suddenly dart off in another direction. His humour frees him from the shackles of dogma or allows him to »let others believe what they like«. Beuys always believed that even people with other beliefs »would come round in the end«. Beuys wanted to convince everyone, and that's why he talked to anyone, whether the person was an important dignitary, a famous collector or a gallery owner. There's a wonderful anecdote about how he talked the night away until the early hours, and when there were only two people left, one of them turned to the other and said he had to get back now, as he was a patient in a mental institution. The other one replied that they must be brothers,

the last 200 years. Nevertheless, he is an artist, who creates space for ideas about the future to germinate. It was not his intention in doing so to assume the guise of a prophet; he wanted

as he was institutionalised as well. To which Beuys responded: »It's wonderful that you've stayed. Now there's three mental patients here!«

DOES ART HAVE THE CAPACITY TO HELP AN AILING SOCIETY?

Beuys repeatedly returned to the issue of personal wounds.

He experienced a deep crisis for several years a decade after the War, even contemplating suicide. His

experience of using art to drag him-self out of this crisis and to find healing is an aspect that, in a sense, he transfers to the diseased body of society: »If I managed to bring myself back from this life-threatening impairment, to heal it, then the same must be possible for the ailing body of society.«

Beuys was firmly convinced that everyone can contribute to shaping society, almost like forming a sculpture.

Although often misunderstood, Beuys' core message was: everyone is an artist. He didn't mean that we are all super sculptors,

composers or painters. His concern was to emphasise that we should focus on the strengths of each individual, instead of the deficits. What abilities does a person possess - apart from their utility on the labour market? Do they have skills that are lying dormant due to their irrelevance for standardised performance categories?

The first time that Beuys used radical means to interpret this principle was at the Art Academy in Düsseldorf: he abolished the entrance exams at the start of the 1970s and accepted all comers. In the end there were 400 students!

Another of Beuys' statements is timelessly topical, perhaps

more so than ever before: »Show your wounds.«

Furious competition for vacant positions has spread due to progressive globalisation more than 30

years after Beuys' death. This means that we are forced into competition not only with people from our own countries, but with everyone on the international markets. At the same time, social media make us visible the world over, and our social score is accessible from anywhere. We are under immense pressure to actualise. While deficits are permitted, their purpose is to be eradicated. So what Beuys said with »show your wounds« can sound a little naive. After all, presenting the things I am unable to do will leave me without a chance in a mercilessly competitive world.

Beuys recognised at a very early stage that we are beholden to an economic system that is becoming faster and more efficient all the time. He turned this system on its head, from an intellectual perspective. The goal must be to develop a system that serves humanity. Inherent to this idea is that we will have to reconsider what inability means, beyond the utility value of our actions. This will also involve renegotiating the perceptions of gainful employment and our skills. Accepting that every person possesses skills that can contribute to shaping society - beyond what they do for a living - quickly leads to the idea of an unconditional basic income. And that's precisely what Beuys proposed in the 1980s.

Current studies indicate that unless people adapt efficiently and embrace competition, the numbers that will be needed in the traditional production processes around the world will drop steadily. The findings generally assume between 20 and 30 percent of jobs will be eliminated by automation and the application of artificial intelligence. So what will we do with the people who are no longer needed? Is it not true that the introduction of an unconditional basic

income is merely the logical consequence of this trend? But is that what Beuys actually meant? His view of basic income had more to do with freedom: we should contribute our abilities wherever we sense an inner compulsion to do so. And not because we need them to earn a living.

ARE THERE NEW BOGEYMEN THAT BEUYS DID NOT ENVISAGE, OR ARE WE STILL FACING THE SAME OLD ISSUES?

Of course the world has changed, even radically. We need only consider how data are managed and exploited: Some telephone calls will have been monitored sporadically during Beuys' lifetime, and the police used dragnet methods to hunt for the Baader-Meinhof Gang as well. But even the 1982 census provoked furious opposition. The spirit of Orwell was invoked, and people believed we were on the way to becoming a complete surveillance state. But that's just peanuts compared to what's happening today. We willingly submit all of our data scores. This has allowed Google and Facebook to become a world bank of data capital. Data are not just collected to receive suggestions for unknown products that might interest us; the actual intention is to predict behaviours. The databases of the vast repositories know more about me than

»Show your wounds.«

I will ever find out. The portals we deal with make all the important decisions on our behalf. It makes things easier, as the algorithms will eventually be better informed than we are ourselves. They are learning faster and are accessing ever-expanding reservoirs of knowledge. But in accepting this situation we are not only eliminating the individual, we are doing it willingly and enthusiastically.

The portals do provide us with tools of democracy. We will use them to install a culture of petitions and referendums that will revolutionise the established forms of parliamentary democracy. Liquid democracy permits public votes on any political issue. But we forget one thing: who owns the databases and portals; how do paid advertising or bots control what we believe, and for what purpose? Is this what Beuys meant when he advocated a process of re-democratisation and the abolition of the party state? Now even the conservative CSU and the right-wing AfD are demanding nationwide referendums. But we can see in Great Britain, the USA or here as well: referendums that are held as knee-jerk reactions, without producing knowledge or insight and without the dissemination of shared, truly established knowledge, end in disaster. I believe that

these aspects elucidate how the world has changed and that it is not a question of taking what

Beuys claimed literally by saying: »Here's the things we need to do to make the world a better place.«

The world has changed; back then the right-wing AfD advocating radical democracy did not even exist.

Where is it sensible and necessary to perceive Beuys as an engine of inspiration; where should we reinterpret the terms we use and develop alternative answers or more comprehensive requirements? The aim would be to move away from a culture of indignation that is controlled by headlines, emotional responses, pressure pot politics and fresh scandals. The first step in developing new structures is to analyse the old ones meticulously. This means that we must become able to see through and describe the historical emergence of these



structures and which instruments of power they create. That's why it is important at certain points not merely to quote Beuys, but to continue developing his ideas.

DO YOU BELIEVE THAT THE CREATIVE INDUSTRIES WILL PLAY A SPECIAL ROLE IN SHAPING THE FUTURE?

The label »creative« is hackneyed. It always sounds chic and is easy to sell, because people associate the term of creativeness with a promise of self-determination. Creative people have the opportunity to actualise themselves. They believe that in this way, the individual, eliminated by algorithms, will rise from the dead. But it will remain an illusion, unless the term creativeness is expanded.

It is imperative that creativity - in the meaning proposed by Beuys - is always viewed within a social context. So the outcome is not seen

as an isolated entity, whether it is an artwork or an industrially patented product. Instead we must ask ourselves: what is the framework within which we are operating here?

And in doing so, we will immediately widen our perspective from the individual to the integral level. We must take the time to ask: what does this stand for? It is an uncomfortable thing to do, because in that moment, as an entrepreneur, I am asking: whom am I helping with this product? What meaning does it contribute? There is a demand, so I make it. In other words, the demand for a product is actually the exclusive crite-

tion. »It brings me revenue, and I need revenue to invest in new products or to pay my staff.« Proceeding in this way leads to an eternal cycle of compulsions. You have to view these considerations dispassionately, and not every compulsion is a bad thing. Businesses cannot be concerned only with the greater good of society. The system is the way it is, and so if

I place myself on the outside, I may as well shut the shop tomorrow.

At the same time, though, it is important to address this contradiction in a social context.

Doing so requires that one eschews an economic system that is subservient to the rules of efficiency, voluntary self-exploitation and the insistence on continuous self-optimisation, and instead that one confronts the audacious idea of turnaround. We are not the ones who should serve the system the way it is; instead, the

system
should serve us.
Being bold enough
to pursue this audacious thought means
calling many things into
question. How might it
be possible to democratise the inconceivable
streams of money flowing
around the globe each
day on the perennial
search for the greatest
returns? What can be
done to ensure that some
of it flows where it is

needed, i.e. as investments in education, infrastructure and a form of climate protection that is not in its inception already a misnomer? Are the privately organised, philanthropic foundations (à la Bill Gates) really the answer? Might they not actually be the problem, as they funnel billions of untaxed revenues past the state coffers and are reinvested without any democratic control? Would it not be more sensible to strengthen the nation state to introduce a juster system of taxation at international level? Or do we need a third way? What could it look like? These are the quintessential issues that we all need to negotiate. We should bear in mind as well that it's not all done by installing a ping pong table or offering yoga courses after a ten-hour day, just so I am fit enough to work another three hours and really get the creative juices flowing. It's not about getting the world's best coffee maker to keep the folks awake until the witching hour if there are still jobs to

deliver. I believe that by expanding our perception of art, we can acquire a toolbox that will let us call everything into question. I am convinced also that we should allow ourselves to make use of these tools. In the time we take, the thoughts we invest. And things will get really interesting if we do.

There is a big question: is all of this compatible with a global system of competition, in which we measure ourselves with others who do not have any comparable labour and environmental standards? What can we do - and this brings us to trade treaties - to ensure

that certain social and environmental standards become mandatory at global level and are defined in suitable charters? Only then will it work, as otherwise everyone will just say: »If I do that and the others don't, I will end up becoming uncompetitive and can close the shop tomorrow.« So let me return to the idea of connecting democracy with insight.

It would be madness to say we should huddle within our national borders and all focus on just our own countries. Doing so would put

paid to the hope of these international standards. Instead we need to adopt a mind set of thinking in these wider categories. By doing so, we will achieve far more than with the tidy, nicely packaged but altogether parochial concept of the nation state. I find such foolishness simply incredible. It is based in part on an excessively narrow-minded understanding of creativity, reducing its scope to the next product, the next balance sheet and the quarterly figures, instead of embracing the bigger picture.

THERE'S SO MUCH LEFT TO DO ...

Yes, but it's actually quite straightforward, as the underlying principles are so simple. All the ideas have already been thought up. It's not as if the knowledge weren't available. But we need to break down and apply what we know. An inquisitive mind is important. Maybe if we ask the questions we will always get the same answers, but possibly new questions as well. And that is a disruptive process. For me that is the crux of the matter from a Beuysian perspective; disruption leads to a gushing stream of new artistic products. And that is what collaborative work on shaping society quintessentially means.

Das Gespräch mit Andres Veiel führten Franziska Margarete Hoenisch und Ivana Rohr.

Andres Veiel is a film and theatre director and author. He is regarded as one of the most noteworthy proponents of politically engaged art. Characteristic features in many of his documentaries are that they move in the shadow lands between fiction and reality and are often based on many years of research. His welchezukunft.org project attempts to enlarge on a Beuysian philosophy and to write the history of the next ten years together with actors from science, art and society. A theatre adaptation will be staged at the Deutsches Theater in the near future, in 2018.

* statement by Joseph Beuys

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Project

PHASE XI

An Expedition with the Cultural and Creative Industries. A Testing Ground for Non-Technical Innovation.

It's time for a new phase after 10 years of the Cultural and Creative Industries Initiative: PHASE XI. It stands for the 11th year, 11 sub-sectors and 11 new future scenarios. The underlying idea inspiring PHASE XI was to emphasise and illustrate as vividly and quickly as possible the potential that lies in the cultural and creative industries, and in their particular processes and methodologies especially. A number of direct examples were used to demonstrate how this industry can use its current potential to contribute to resolving future problems – especially if it moves thematically along the nodal points with other sectors.

The project consists of 11 core elements: 8 ideas labs + 3 company residencies.

The ideas labs are each staffed by 2–7 creative professionals from different fields that had never cooperated in this constellation before. Each of the labs picked and focused on a particular issue in the subject areas of mobility, future storytelling, nutrition, value systems, bureaucracy, test markets, regional development and new production channels.

The requirements for the issues, i.e. the team concepts, was that they needed to possess both economic and social relevance. From this moment, the teams had just twelve weeks to produce a result. Namely in the form of a prototype or a response model.

**Here, the project was built on the underlying principles that the teams should adopt an open-ended style, consider the future, decide freely on their preferred methods and that failure was explicitly permitted. The only requirements before presentation of the results was that the teams should document their work each week in a logbook on the project website.
(www.logbuch-phase-elf.de)**

The labs presented their results after three months in the form of an exhibition at six future conferences throughout Germany.

The results they produced provide a particular and tangible impression of the cultural and creative industries; some of them are particularly ambitious and will continue to exist after the end of the PHASE XI Project. All of them reveal a touch of irony and a dash of humour, but also plenty of precision, commitment and expertise: prototypes that will become real in future and that bring the future a little closer to our reality.

The Company
Residencies:

Entrepreneurial Dialogue
Between
Equal Partners

1 DAVID KAISER
Product Designer

NUMISCOM GMBH & CO. KG
Coin Wholesale

2 MARK SCHEIBE
Musician and Composer

KIENBAUM CONSULTANTS
INTERNATIONAL GMBH
Business Consultancy

3 THE CONSTITUTE
Artist Collective

KPM KÖNIGLICHE
PORZELLAN-MANUFAKTUR
BERLIN GMBH
Porcelain Manufacturer

Besides the labs, the second core part of the project consisted of three fellowships in the form of »company residencies«. We brought three medium-sized businesses from a variety of industries together with three creative companies. The creative professionals set up their desks on-premises at the medium-sized firms and stayed there for four weeks.

During the residency, they were asked to act as sparring partners for employees in the companies in questions of innovation and process and to familiarise themselves with the everyday business routines as participating observers. This allowed the emergence of an entrepreneurial dialogue between equal partners, in which both sides were able to learn from each other and quickly acquire a new perspective.

For instance, PHASE XI gave product designer David Kaiser a glimpse behind the scenes at Numiscom – a coin wholesaler in Salzgitter. The musician and composer Mark Scheibe spent his time with the management consultants from Kienbaum investigating what a company sounds like, but also discovered many natural similarities between the work of a conductor and the classic management and consultancy professions. The artists collective THE CONSTITUTE moved into Germany's oldest and most richly traditional porcelain factory – the Königliche Porzellan Manufaktur Berlin (KPM) – for four weeks and brought with them a 3-D printer.

All three of these partnerships yielded interaction and in at least two cases the start of a collaboration that will be continued in future.

As a representative example, here is an account of the cooperation between the artists' collective THE CONSTITUTE and KPM from the perspective of Christian Zöllner:

The PHASE XI Project gave us, the design and research studio The Constitute, the opportunity to work and experiment as artists-in-residence at the Königliche Porzellanmanufaktur (KPM). We defined our shared goal as follows: we wanted to find out how new, digitally assisted design and manufacturing technologies can be used in the context of traditional crafts firms. We have explored the opportunities of 3-D printing using fine ceramic masses and how they influence our own forming processes since 2016. To do this, we have been experimenting with a variety of porcelains and formal object series in our studio. The opportunity to cooperate directly with KPM and also to bring our own printer enabled significant improvements in our 3-D printing process. Altogether, we achieved better results, cut the number of rejects and reduced the manufacturing times.

Naturally, KPM and its staff also benefited from this collaboration. Using our 3-D printer, we were able to create forms that would not have been possible using traditional manufacturing methods like casting and turning. We are also able to produce some shapes with far thinner walls than would be possible with casts, as the objects leather-hard objects do not need to be removed from the mould, which often causes breakage. We were also confronted with the fear that this new technology would replace the traditional crafts skills and that our project might mean that robots would replace production staff in the foreseeable future. We were able to dispel these concerns. After all, 3-D printers can complement manual dexterity, but not replace it.

The 3-D prints we produced and burned during the residency confirmed this assessment. The machine is not able to achieve the same surface quality that can be produced

by hand. Both sides gradually accepted this fact during many long discussions with employees from a variety of departments. And that's wonderful. We were also delighted to instruct the first employees in how to produce their own 3-D prints.

As experimental designers, we soon realised:

direct, interdisciplinary cooperation outside the comfort zone of our own lab is strenuous – but that's what makes it so clearly and lastingly beneficial. We will continue.

The Labs - Prototyping for the Future:

The Mobilauts: Utopias for Mobility
Test Markets: The Future of the German Average
CreativeALPSlab: New Narratives for the Alpine Region
The Office for Unsolvable Tasks: Alternatives to Bureaucracy
Microfactory Lab: Production and Working Models for the Future
34 harvests: On the Road to the Food Transition
Datatelling: Narrative Styles of the Future
Systems of Belief: Values for a New Togetherness

A Field Test.

1

LAB

Mobility

2

TEAM

Lutz Woellert

Björn Vofrei

Johanna Worbs

Norbert Krause

Sandro Engel

Amelie Künzler

3

LOGBOOK

13/07/17

31/07/17

28/08/17

01/09/17

05/09/17

09/10/17



The Mobilauts: Utopias for Mobility

Mobility is a topic that crops up in all current discussions about the future. For instance, the future of the automobile is negotiated at a range of levels and from many different directions, with topics including new fuels and resource or the automation of cities. Generally, though, the discussions focus on technological aspects. All the while it would be worth appraising a panoramic view and emphasising a phenomenon that has permeated all levels of the history of mobility and that is equally ascribed to the cultural and creative industries, namely pioneering spirit.

Everything always begins with megalomania: mobility pioneers from Ferdinand Magellan to Bertha Benz, Charles Lindbergh to Yuri Gagarin. They leapt into the unknown and discovered new world, new ways and new forms of movement. They made the world understandable and smaller. The mobility lab in PHASE XI repeated this leap of faith and launched some maiden voyages that invited both astonishment and ridicule from onlookers – but that certainly opened the mind for movements that currently seem absurd.

»America had often been discovered before Columbus, but it had always been hushed up.« – Oscar Wilde.

1 You presented the Mobilaut team at the start of July and then immediately disappeared in all four directions. What have you been up to since then?

It has been a process that you can split into three phases: concept design, implementation and then creation of a response model. We had set ourselves the goal of staging 11 maiden voyages, but without being afraid of failure or delusions of grandeur. This created a framework for our concept. Afterwards we mainly focused on grasping what the big topic meant for us and defining individual aspects that we believed were particularly relevant and which we wanted to illuminate particularly. So we busied ourselves with research, reading up on the issues, discussing and meeting with experts.

Extracts from the Logbook:

13/07/17

MOBILAUT AUTHORITY. 11:00 CEST,
HANOVER, HAFVEN.

First official press conference for PHASE XI. The Mobilaut Team: genuine mobility specialists and scattered to the winds. Vofrei in Denmark, Künzler and Engel on the Arctic Circle, Worbs searching for Krause, Krause everywhere and nowhere, and still perhaps in Mönchengladbach, on the western fringes of the republic. Woellert on the ground, alone with guests from Berlin, in the Idea Space at Hafven. It would be easier to organise if beaming were possible. But the limits on mobility are ever-present.

»To overcome the limits on mobility, we first need to know what they are,« claims Mobilaut Krause by Skype, scattering implicit questions into the room. Where Worbs is suddenly standing next to Woellert. Confusing. The Mobilaut Authority – always five steps ahead.

RECORD OF AN OBSERVATION:

HEADING FOR THE JUNCTION EXPERIMENT IN A MOBILAUT SUIT

Experiment

The Mobilauts venture out into urban terrain and investigate mobility in its various manifestations. Preliminary observations from our budding Mobilaut Julia Müller on her high seat. Insight from a bird's eye view ...

Place: 52° 22' N, 9° 44' E, Hanover, Kopernikusstrasse, corner of Weidendamm

Time: 13/07/17, 11.05-11.55 a.m.

Question: What's happening at a run-of-the-mill junction?

Experiment: 50 minutes of attentive observation at a junction

Setting: Mobilaut on a high seat as independent traffic monitor

Then we held a workshop in which we finally outlined the 11 utopian scenarios and how they should be staged; that was in late July 2017. August to October was then the implementation phase: That kept us busy with writing, designing and planning. One person from the Mobilauts team took charge of the individual maiden voyages, but usually there were several team members involved in each action. Then we gathered for a final workshop in October to investigate the issues: what is the connecting link between the maiden voyages? Can we agree on an integral response model in which all aspects are models, and can we use it to formulate our response to the question of future mobility? What came out was the Mobilaut Pass – and now we are working on its actual structure.

2 How did you approach the issue of adding new facets to the topic of mobility and of translating them into prototypes?

The mobility transition is now the subject of broad discussions, but the debate tends to be very technical. One thing is noticeable if you take a closer look, namely that new mobility concepts will only become possible if there is a change in society's mindset. As a dynamic future field, mobility brings together economic, technical and social issues that cannot really be considered as iso-

1st Observation

Most road users are pedestrians, cyclists and cars, including one electric car and a tuk tuk. (Motorised tricycles. There's a lot of them in the Philippines. Usually very few in Hanover.)

lated factors. We are therefore facing a sweeping transformation throughout society that will only work if we develop positive narratives to describe what mobility will look like in future. We based our ideas on this assumption: The idea of the maiden voyages allowed us to weave 11 narratives that create a tangible experience of what future mobility might look like and how everyday life would then be organised. Performances like »22h48min« or »Switch in Perspective« helped us to get people interested in particular subsets of the mobility topic, which we then staged in the public arena. We used self-tests like the missions by the Research Mobilaut or »In 80 Hours around the Block« to tell stories that provided an alternative

2nd Observation

The cars in the left-hand lane have the longest wait and are fascinated at what I am doing. (The old question arises: is the observer influencing the proceedings?)

3rd Observation

A delivery man with crates of vegetables is lost and reappears at the other side of the junction a few minutes later. (He's embarrassed, I think, because I noticed his mistake.)

point of access compared to abstract discussions about filter bubbles or climate change. We framed mobility in broader brush strokes than simply the best way to get from A to B. The principal methods we used were storytelling and game thinking – and we completed each of the maiden voyages with a clear proposal for a suitable solution.

4th Observation

Some of the cyclists seem to have a death wish. They pick up a lot of speed going downhill to make the lights at the last gasp. But some of them slow down – evidently attracted to my Mobilaut suit and position as observer.

5th Observation

A little boy on a bicycle. He'd almost run the red lights when his father, riding directly behind, alerts him with a shout »Watch out, it's red!«. Meanwhile the kid stares at me. (So yes: the presence of an observer does change the situation. Maybe we should rethink the look of the Mobilaut suit. It hardly blends into the background.)

3 What is the key insight you have acquired from the lab?

The idea behind our lab was to devise and stage maiden voyages. Maiden voyages that may provoke a touch of amusement or amazement, but that would nevertheless keep peoples' minds open for trends that might currently seem absurd. Just battling the scenarios back and forth was a hugely enjoyable experience. Remembering the enthusiasm, ingenuity, courage and maybe even a dash of madness that earlier pioneers like Charles Lindbergh or Bertha Benz brought to the table is motivation enough. One of the fascinating aspects we observed during implementation was that this method of game thinking and the organisation of maiden voyages really do help to produce response models that will stand the test of time.

6th Observation

The drivers of two buses and a police car scrutinise me suspiciously as they sail past. But then they hit the siren and speed off to their call. Almost causing an accident: It is not clear whether a car approaching the junction intends to slow down or zip across the crossing in front of the police. A quick tap on the brakes and it's clear that it will yield to the police.

This key insight emerged toward the end of the project, when we looked back at the eleven maiden voyages: How can the findings from all eleven maiden voyages – each of which has a fascinating slant – be summarised, and how can a call to action be formulated from the performances and the analyses from the perspective of the creative industries? We need to revolutionise the methods and programmes we use to communicate and teach mobility in Germany!

7th Observation

Just before: just ahead of the police, an ambulance speeds across the junction, its lights flashing but without siren. It has my undivided attention. It's mutual. This suit is not designed to calm the traffic. Two minutes after another ambulance takes the crossing at speed. The driver is clutching a smartphone and doesn't even notice me. (Smartphone trumps suit. Interesting.)

There are rafts of issues and questions that can only be solved if we change the way we speak to people. Until now the method has been as follows: we learn how to ride a bike at school and might even take our driving test. But that's it. But we need to realise that German roads are full of drivers that may well have taken their test decades ago. They face a situation in which computers autonomously steer cars, electric cars creep soundlessly along our roads, bike highways are being laid out to whisk us from the surrounding areas into the cities on e-bikes, hoverboards are being launched on the market and so on. But still people at the subway stations will stand like a wall in front of the doors and prevent the passengers inside from getting out. And there is not a single forum, not even in school, where all of this is discussed from a holistic perspective?

8th Observation

Car drivers have a hard life sometimes as well. A lady is transporting a very long rug in the car. It stretches from one end of the vehicle to the other, making it impossible for her to look behind. She can only guess whether there's anyone approaching.

9th observation

Inspired by the cyclists, a car driver accelerates sharply to beat the lights, but forgets that he shares the lane with people turning right. He almost collides with the car in front, which is indicating a turn. A brief encounter.

The average car stands around, idly clogging up space, for almost 23 hours per day. Meanwhile, drivers searching for parking spaces account for a significant part of urban traffic. Parents drive their children right to the gates of the school and cause statistically recorded accidents by doing so. Are we meant to just accept all of this? Mobility transition will remain a pipe dream until we have formats for how it can be managed. We can deliver ideas that will then be put to the test in discussions with a variety of actors from the mobility sector. So the maiden voyages have reached a destination from an integral perspective – that was not necessarily obvious in the beginning.

10th Observation

Cyclists sometimes transport large items: one rolls by holding a vacuum cleaner. Getting his bike moving is obviously difficult carrying the unusual load, but he gets across the junction without further incident.

4 In what areas did the framework created by the PHASE XI Project influence work in the lab?

The decisive factor was not whether we would use the framework of the overall project to adopt a bolder approach than we would have done with individual projects. Instead, the interesting influence was placing the issue of mobility within the broader context of PHASE XI. Even though none of our maiden voyages were organised in direct cooperation with other labs, the influence of the other issues were clearly noticeable in our discussions. We need to be mobile in all areas of life. For instance, we had very clear ideas to organise a maiden voyage for »Mobile Bureaucracy«. Why should we not be able to use the time that we usually spend just waiting around in public transport, on buses and on the underground to run official errands.

11th Observation

Besides the traffic at the junction, there's a lot happening up in the air as well. Two birds appear to live at the junction and seem to get by on a wing and a prayer. Every sixty seconds a pigeon flies across the road carrying small twigs and sticks in its beak. Building a nest beside a busy junction is a challenging task. A blackbird reliably picks the right moment to swoop down, crossing the road inches above the tarmac. There seems to be food in the surrounding bushes.

For that to happen, the government agencies would need to deploy one of their employees to the train. It's actually a very nice scenario, but it wasn't put into practice as the lab »Office for Unsolvables Tasks« had already encountered a very welcoming and accessible local government authority in Heidelberg. But the main aspect is that there are obvious points of intersection between the maiden voyages we ultimately designed and implemented. The lab »Test Markets: The Future of the German Average« investigates how value systems and consumer decisions are interrelated. Mobility is also a consumer decision! What's more, our maiden voyages reflect the fact that mobility is a key societal factor in encouraging people to leave their own filter bubble and open themselves to new mindsets. That is most certainly related to value systems. The framework of the overall project created this openness and enabled the interdisciplinary nature of the findings.

Findings

The Mobilaut suit might have prevented objective observations, but it certainly put paid to any hopes of going unnoticed. (The problem is more usually at home in quantum mechanics. Mainly when studying tiny particles, cats or deciding whether matter changes state through observation.) It's hard to say how these particular go minutes at the junction would have played out if I hadn't been there. I'm certainly glad that I didn't cause an accident. Altogether I was able to ascertain that it is a perfectly normal junction with its benefits, but also a few pitfalls. You learn a lot by watching the various road users, as you get to see things from all the different perspectives.

Memo

The higher the perch, the less you will directly influence the proceedings. The high seat and the suit still need some work!

MAIDEN VOYAGE 1:
MOBILAUT ON A LEARNING JOURNEY

Mobilaut Authority

The first maiden voyage can begin. Jens Eike Krüger was selected to travel Germany for two months to explore the possibilities and limits of mobility. In the selection procedure for the Grand Tour, he came in ahead of all his competitors for risk affinity and thirst for knowledge - now he's set to travel the country as an external Mobilaut.

Between Hoverboards and Pool Swim Noodles

He moves under his own steam or with the help of technology. He runs, drives, flies, rides, swims, dives and climbs. He ventures forth into remote and inhospitable terrain. He discovers new modes of locomotion. He visits exhibitions, factories, universities and sports clubs.

And where he will end up - who knows? [...]

Excerpts from the notes by Jens Eike Krüger:

It is incontestable that on our linear passage through time, we are inexorably moving forward, heading for a reality that we still call the future, but will shortly become the present and some time afterwards will already be the past.

The vigour with which all of this happens is different for each object, of course. While Mount Everest is growing by four millimetres per year and is therefore moving gradually toward its greatest stature in all of history (which admittedly will take some time yet), the yoghurt I bought just last week and unfortunately forgot out on the patio is very quickly transforming itself into a condition I would call »evidently developing« but would soon afterwards admit to have »passed its zenith« and then moved onto »an unstoppable downward spiral«. [...]

I travelled to Wuppertal to see how mobility is developing in the future cities: initiatives like »Wuppertal 2025« have been launched to engage in broad debate with civic society and explore which vehicles will propel the city and its residents into and through the future. [...]

»We are very proud of our overhead railway, of course,« says Mayor Mucke. »A colleague once said to me: everything is a bit retro science fiction where you are. Like in in Metropolis by Fritz Lang. I thought it was a poignant observation.« And Metropolis is obviously an invitation to fire up our own imaginations. So if the overhead railway is the means of transport 1.0, the cable railway is 2.0; what will be the means of transport 3.0 in 2050?

»Bicycles,« says Mucke. Of course I would have preferred to hear it would be drone taxis, but I am willing to embrace it with the same or similar enthusiasm. »People in Wuppertal currently cycle three per cent of the distances they travel. It would be wonderful if we could raise that number to ten per cent. Building the Nordbahnstrasse pedestrian, cycling and skating track is an important step in this direction.«

5 Will you continue to work on the issue of mobility once PHASE XI is over?

All of the interrelated issues you encounter within mobility produce an immeasurably complex field, so it is essential to remember that there are others, aside from our lab, who have worked on addressing the issues from more than just a technical perspective. There are many interesting, openminded and – if you like – intellectually mobile actors who are investigating the topic One of the partners we collaborated with, the region Hanover, namely the senior managers in administration, immediately understood how we wanted to stage our ideas. The regional government actively involved itself in the »Switch in Perspective« maiden voyage.

28/08/17

Question: How will local public transport be organised in future?

Destination: 50°47'N,6°5'E, tool machine laboratory WZL at RWTH Aachen, Manfred Weck House

Date: 14. August 2017

Excerpts from the notes by Jens Eike Krüger

[...] Dr. Peter Burggräf from RWTH Aachen calls the title of senior engineer his own, so I am expecting a grey-haired gentlemen in a pinstripe suit. Alternatively a cosmic superhero. Burggräf is neither of these things. He is young, maybe early-forties, and has four children. He researches future trains. So I have high hopes for my meeting with Dr. Burggräf.

»The rail sector is really quite static. Neither the manufacturers nor the operators have a lot of room for innovation. Firstly because the manufacturers earn very little by building the trains. And secondly because the rail system itself is very costly to maintain. As there's not much space for new ideas. The purpose of our Future Train project is to research what trains might look like in future and how they could be built.«

In it, we built a perch on which people were invited to observe the traffic passing through a junction while listening to an audio text that drew their attention to the various road users. Other maiden voyages also brought us into contact with persons and organisations that were very keen to engage with us and are also interested in organising other projects. And above all: the issue of mobility is extremely important to us in regard to its overall societal significance. All members of the project team were involved in shaping future mobility, even before joining PHASE XI. Norbert Krause made an important contribution in Mönchengladbach with his »200 Days of Bicycle City«. Sandro and Amelie from Urban Invention are helping to design mobility with their interactive traffic light button ActiWait. So it would be nothing short of absurd if we didn't continue. Several accidents, some of them fatal, will have happened

01/09/17

Our mobility lab does more than just research physical movement; we actually want to take a trip outside the filter bubble. But what does intellectual mobility actually mean?

The Research Mobilaut and his fourth mission: searching for Brocken Benno ...

Question: Hunter or prey?

Destination: 51°47'57"N , 10°36'56"E,

Brocken Mountain, Harz

Date: 25.-26. August 2017

[...]

05/09/17

Test drive: Mobilaut Norbert Krause investigates a subject he didn't care about previously. What cars sound like.

Question: Or is it noise?

Place: 51°13'N, 6°29'E,
Flughafenstrasse, Mönchengladbach

Date: 04. September 2017, 9.35 p.m.

Sound. Tone. Noise. The subject of this maiden voyage lies hidden somewhere in the alphabet soup of these words. We have ambivalent attitudes to what we hear around us. We enjoy the peacefulness of the forest, but speak of the sound of a city and quote the noise of an urban centre as proof of its vivacity. [...]

First of all I decide to listen. At night, at the somewhat dozy airport in Mönchengladbach. The microphone is my microscope I use to scan the various parts of the car. The back, front, and the bit in the middle. I save the filtered noise fragments and head home to sleep with the windows closed.

09/10/17

Maiden voyage: Mobilaut Norbert Krause parks and the car and remains seated. For 22 long hours and 48 minutes

Question: Und And then?

Place: 50°56'N, 6°55'E, Venloer Strasse, Cologne

Date: 22. September 2017, 2.08 p.m.

It runs and runs and runs... That's what the old commercial about the VW Beetle from the 1960s tells us. But it's not the whole truth. Mainly it stands around, like most cars in Germany. On average for 22 hours and 48 minutes every day. And in doing so the »vehicle«, no matter whether it has a petrol, diesel or electric engine, uses up one thing in particular: space. Perhaps it is time to face up to this interminable period. Maybe we should take a break from parking the car to run our everyday errands. Instead we should stay seated, sit out the time, to realise how little we use what is often our most precious possession.

It starts eight minutes late at 2.08 p.m.

on Friday. I get my first parking ticket. [...]

Why do I have this urge to get from A to B as quickly as possible? Google Maps lets you compare relative speeds of the various means of transport. Mönchengladbach-Cologne: 56 minutes by car, 51 by train, 154 by bike, 546 on foot. If I bike the distance instead of taking the car, do I end up winning 58 minutes of additional life and make it unnecessary to spend an hour jogging later on? Do I save more than just four minutes by taking the train and can even leave work earlier, because I don't need to pay for a car from my salary? What would a mobility algorithm look like if it was designed for more than just overcoming distance, but to make our lives more pleasant?

on German roads in the few minutes it takes to read this interview. So not taking action is out of the question. Let's not forget: mobility is more than just getting from A to B. It structures our communal life, designs urban spaces, influences our health and ultimately our social opportunities as well. So let's make it smarter and more livable.

TEAM

Lutz Woellert is a cultural scientist and games designer. He is increasingly exploring the aesthetics of games, interactive performances and the buzzword gamification.

Björn Vofrei is an expert for identity studies and design management. He runs the Identity Foundation in Hanover together with Lutz Woellert.

Johanna Worbs is a concept designer, literary scholar and cultural educationalist at the Identity Foundation.

Norbert Krause is a motivator for modified thinking, concept artist and social designer.

Sandro Engel designs interaction. He runs the creative office Urban Invention together with Amelie Künzler.

Amelie Künzler is a designer and expert for haptic experiences. She founded Urban Invention with Sandro Engel and designs all kinds of things to touch.

1

LAB

Test Markets

2

TEAM

Christoph Brosius

Antje Eichhorn

Carolyn Braun

Marcus Pfeil

3

LOGBOOK

30/06/17

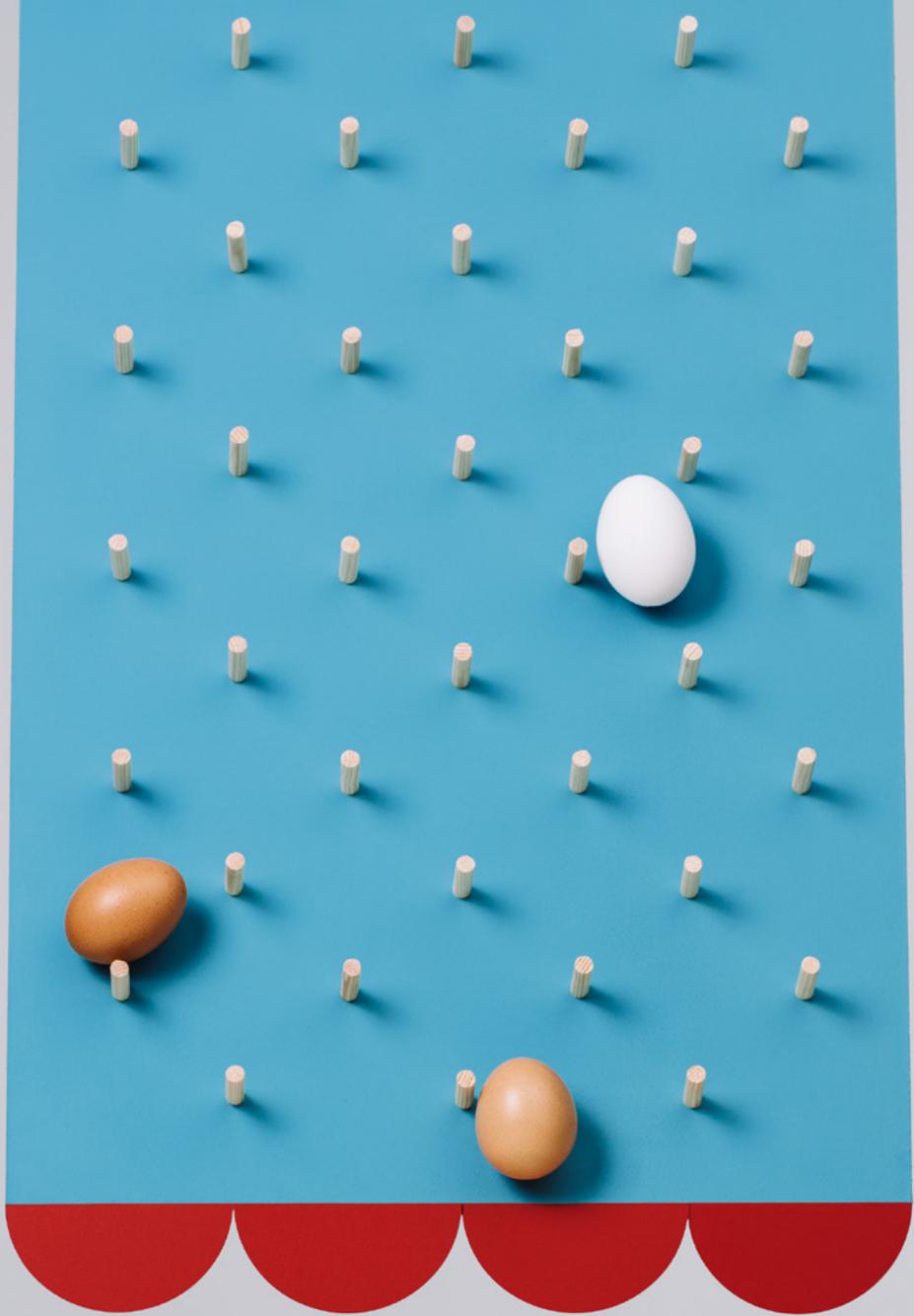
12/07/17

04/09/17

29/09/17

04/10/17

14/10/17



Test Markets: The Future of the German Average

Situated in Rhineland-Palatinate and boasting around 20,000 inhabitants, Hassloch is the most average of all German cities. That's why Hassloch is also a test market for products that are not available anywhere else. There they stand in the supermarket shelves, while otherwise unseen commercials are fed into the public TV broadcasting network. A number of newspapers have separate editions for this city. PHASE XI sent a lab to Hassloch to develop its own test market.

An experimental testing ground for slow turning consumer values: The test market lab investigated a created measurement tool to ascertain the state of the nation by setting itself the goal of combining the speed and efficiency of consumer research with the long-term significance of social studies. For once, the team was not determined to use the correlation between consumer decisions and opinions to hawk them yet another product. Instead they set out what to identify what consumers – unconsciously – express by purchasing a particular product.

1 You got out of the train in Hassloch, Rhineland-Palatinate, for the first time at the start of July, determined to identify whether our shopping behaviour has anything to say about our values. What have you been up to since then?

Our lab consists of four people working from two offices in Berlin and Brandenburg. It was immediately important to discuss the schedule and to ensure that the distance between us did not become an obstacle. The same applies to the distance between us and Hassloch, of course. But the biggest distance of all was between our experience and the topic itself. None of us had ever been involved all that much in consumer research before. So there was a lot of reading, sifting and discussion necessary before we arrived at a common denominator. Whenever we could, we met face to face instead of discussing things by telephone. Looking back, our work, discussions and also our disagreements demonstrated plainly just how explosive the topic is. Questions like: »If it does work, what will we do with the findings?« took us to our limits on repeated occasions. So working on the project always meant exploring our own values as well.

Extracts from the Logbook:

30/06/17

HASSLOCH

3,400 households is all it takes to find out how many men in Germany don't use shampoo, how often the nation washes its collective hands and in which season people tend to have cravings for confectionery.

Flat countryside. Meadows, forests. The commuter rail link toward Kaiserslautern stops at the commercial estate on the northern outskirts. Taxis roll along narrow streets. Gabled houses, gardens at the back. Plastic flowers and ceramic animals line the window sills. Lots of pavements, tarmac, and a church slap-bang in the centre. The shops boast the name Wellness Parlour or Carpet Clinic; every Wednesdays the butchers slaughter animals, and the local tavern sells its own sausage. 400 grams of canned pork belly for three ninety. Pork belly is a big hit.

Hassloch has been a test market for GfK SE since 1986; recently developed products are launched here to see how they will fare on the market. Because Hassloch is seemingly representative of Germany: Age, household sizes, number of children, singles, senior citizens, foreigners, disposable income – pretty much everything reflects the national average, there or thereabouts.

It's astonishing, really, as Hassloch spares no effort to rise above the run-of-the-mill. The legendary beer festival in summer, although the region is otherwise known for its wine. The municipality is always at pains to emphasise that it is one of just two large villages in Germany. The almost 21,000 inhabitants were reluctant to become city-dwellers. So they are enticed to the town by the slogan: »Fancy village life«, although it has the infrastructure of a small city: a grammar school, secondary school, primary schools, kindergartens, swimming centre, music school, a horse racing course and 117 associations ...

18.8 of the Hassloch citizens voted for the right-wing AfD at the last elections. Mayor Lothar Lorch from the CDU almost lost faith in his idyllic world. So he took his desk and placed it down at the centre of the market square. Open Office. He could not bear to lose the people to the AfD without putting up a fight. We meet the man right there on 19 July and talk to him about values and how democracy is taken for granted. [...]

GfK has researched the shopping patterns of Hassloch citizens for 30 years, meticulously classifying them according to household size, income, age and school qualifications, but still the scientists didn't see that coming. How could they? GfK can measure which marketing campaign motivates the residents of Hassloch to buy particular washing powders, chocolate bars or ice cream. By doing so it acquires information about fast-moving consumer goods, but not which values the people uphold and certainly not on their political affiliations.

But would it not be wonderful - in defiance of all polls - if a shopping list were to tell us how people will vote? If the test market of Hassloch could also be used to address a socially relevant issue. Show me your shopping basket and I'll tell you how you'd vote if the national elections were on Sunday! If that were possible Lothar Lorch would be unlikely to set up his desk on the market square; most likely it would be in front of the local superstore.

And the vagueness simply got bigger, not smaller, whenever we opened the topic and discussed it with academics, politicians and entrepreneurs. Possessing a measurement instrument that permits indirect conclusions on what people think, and above all on what they might then be moved to do, seems to attract attention from for a whole variety of covetous reasons. Some of them are on opposite ends of the

spectrum. So the more opinions, perspectives and wishes we accumulated, the more important it became to clarify what we wanted to achieve in the project. Ideally we would have preferred to develop our own product. But we quickly realised how naive and short-sighted that would have been. Our second favourite option was to collect our own, statistically valid data – but we didn't have the budget to do that. All this while, the issue we were looking for had already found us. The opportunities and risks of digitising consumer data are so abstract and yet highly emotional that they need to be made tangible in new ways. A method that permits a sensual experience, assessment and discussion of what otherwise lies slumbering in data-bases. And that's exactly what we built.

04/09/17

WHAT DOES THE FUTURE FEEL LIKE?

Or in other words: Please give me a taste of the future in just five minutes!

What exactly will be measured when we buy products in future, and how? We launched our laboratory to investigate this issue, and here's what we learned: perhaps the measurements will encompass dimensions that are inconceivable with any of our current methods. And if we managed to measure the unconscious, would we find it a good thing? This is one of the issues we frequently discussed in the team. Is it a blessing or a curse? Invasive or caring?

The pop-up store will soon open for a weekend in Hassloch and will hopefully bring this vision to life. [...]

2 How did you set up establishing a connection between the broad concepts of values or attitudes and products from the supermarkets, and what methods did you use to translate these datasets into prototypes?

Brand and product development works with the attitudes and perceptions we associate with values and how they are presented. Values are the connecting link to ensure the strongest possible fit between the product/brand and the consumer. Marketing is a more hands-on approach and draws additionally on known consumer information. One need only to think of Amazon's recommendations engine and the regular suggestions we receive. We used this framework to propose that values, even political attitudes, can be inferred from shopping habits.

29/09/17

+++BREAKING NEWS+++TEST MARKET OF
THE FUTURE OPENS IN AVERAGE GERMANY+++

dpo / Hassloch. The test market of the future pitched its tent in Hassloch, two days before the national elections.

The futurists Christoph Brosius, Antje Eichhorn and Marcus Pfeil travelled to the Andechs Beer Festival, the annual celebration of collective inebriation in Germany's largest and least noteworthy village, to confront 75,000 visitors with the question: »How much does your shopping basket reveal about you?« [...]

The average FDP voter is a man aged 55. He likes spending his time with astronomy and in museums. He usually shops at the slightly upmarket REWE. Particularly important qualities for the average FDP voters are self-determination and freedom of the individual. He is, in his own opinion, a snappy dresser.

In the first step, we searched for sources that were able to make statements on the thing that a particular person thinks and feels. We were already familiar with value researchers who possessed this kind of data, for instance on social transformation or how we will work in future. But without further research, these data would be useless to infer how certain products are associated with particular value sets. Even now, we are uncertain which products are ultimately associated enough to permit a reliable statement. After all, we tend to buy toilet paper and other items without really considering the underlying values they transport. So were we busting our asses in vain?

The situation with values was similarly complex. How do we want to define values and which taxonomy seems meaningful? And above all, in which context do we want to discuss values? We went through many areas, from entertainment to neurological research, personality development, coaching and emotion research. But nothing really convinced us for our first move. In the end, though, there was an elephant in the room, as the federal elections were scheduled for September. Even though public debates tend to be dispassionate, even political parties stand for particular values that allow clear distinctions. And that was part of our premise: show me your shopping basket and I'll tell you who will get your vote.

Dear Test Market Visitors,

at the Andechs Beer Festival, you analysed one of seven shopping baskets in the Test Market of the Future and joined with us to peer into the crystal ball.

This is to explain to you what it was all about.

Perhaps you are familiar with the sayings that »we cast our votes every day« or that »people vote with their wallets«. Maybe our stand gave you an inkling of what that might mean and how much information can be inferred from a single shop. You might be afraid of becoming overly »transparent« and that your data may divulge too much about you. Or do you not care, as you see no reason to categorically resist data collection? As the Test Market of the Future, we are keen to learn what you feel about this issue.

Who would have thought it? There really are data available about the parties, their average voters and their behaviour as shoppers and consumers. The final challenge was to make sure that no one suspected we were actually investigating the political attitudes of our test customers. Instead we brought the statistically identified, average voter to life and rummaged around in their actual shopping baskets. One of the most frequent comments we heard in the project was »Ah, so a bit like looking to see what the guy in front of me at the till has bought?«. That's precisely what we set out to do in the test market:

When in public, the best place to poke around in the lives of others is when they are out shopping. We all do it, but no one admits it. And scanning barcodes is actually a fun and playful pastime, which surprised many people, not just ourselves. The procedure allowed us to discuss consumption with our test customers, without approaching them directly or becoming too personal. We did it on the election weekend at the end of September – a perfect date.

3 What is the key insight you have acquired from the lab?

We are the journalists Carolyn and Marcus, the games developer Christoph and the product designer Antje. Together we are one of the 11 labs in the federal project PHASE XI. Six months ago, we set out to develop a measurement instrument that might help us predict the outcome of the national elections.

And while we might not have quite reached that point at the end of September in Hassloch, we can now more or less see what might have happened if we were. Too many politicians were fascinated by the idea of this kind of election forecast. Journalists believed they had discovered their sensational coup. Retailers we approached to become part of the Test Market of the Future couldn't get rid of us fast enough, despite their evident interest. But: the retail sector needs to stay impartial.

And you? The consumer? You already wield power with what you buy, if you choose to. You can get sloshed for the rain forest. And you are by no means part of a marginal group if you protest against factory farming by adopting a vegan diet.

Certainly we have become more sensitive to the issue of data collection and protection. We have also acquired the urge to make people aware of the benefits of technology, to discuss them, without becoming dependent on them. There's no need for us all to become conspiracy theorists, but we really can't prompt these thought processes and then shrug our shoulders and go home.

All of us have become increasingly confronted with data protection issues at work in recent years, and we do believe that we know the score. Or at least we thought we did. But we were horrified to find out that far more than 90 per cent of our customers didn't really care what happened to their data. Just a few years ago there was a real rumpus when we developed an app for pre-school children with an option to disable the transfer of user data. All competitors make their apps without this option – and we were punished for communicating it openly. Data protection appears irrelevant until we feel it. Personally, or in our own families. We experienced moments like that. Reports of inappropriate advertising based on text messages in WhatsApp.

Is that all you want? Your opinions, your attitudes, are important to us. Therefore we have placed you, esteemed visitor to the Test Market, in the shoes of the data analyst to help you acquire a tangible understanding of the issue.

This is because we believe it is important to talk about these things and that our communication may be worthwhile. What issues are most likely to espouse with your purchasing decisions? Which moral conditions must be included as integral parts of data protection?

That's why we asked how you experienced the purchase.

Thank you for visiting the Test Market of the Future.

Marcus, Carolyn, Christoph & Antje

Anecdotes about absurd adverts and banners that can only have been placed by Google recording conversations in adjacent rooms. Customers that appeared almost lethargic and helplessly resigned, as there was no way to prevent the use of their data anyway. It's as if we have no influence.

»HOW POLITICAL ARE OUR SHOPPING PATTERNS?«

Let's talk about it!

Initially we thought we would design a chirpy product. Or talk about how unlikely it is that seven likes would be enough to describe a person or that Facebook can be used to manipulate elections. But now we have reached the conclusion that we will all have to do a lot more to prevent the risks of digitisation from swallowing its opportunities whole.

4 In what areas did the framework created by the PHASE XI project influence work in the lab?

14/10/17

Over one hundred people experienced out Test Market of the Future in Hassloch. The SWR broadcasting company also showed up to report. The Test Market is currently set up at the Book Fair in Frankfurt, and will visit another five places in Germany over the coming weeks. There's one thing we notice time and again: there's a real need to talk.

The questions that arise touch on many areas, but some are recurring:

Not only did PHASE XI create the framework needed to grow a creative project, it also provided a protected space. Had we been working for »real« clients, we would have done what they wanted. Of course we would have veered a little off the beaten track as well, but ultimately we would have returned to what they (the clients) had instructed us to do. These objectives are usually discussed at the beginning of the project. The units of measurement we need to apply are specified as well. They might be the efficiency or reach, or perhaps even the glasses that people will now use to see. But everything was different in this lab. We were able to gather our experience and perspectives, get to know how we think, formulate a question –

that we actually found a little presumptuous ourselves – and then try out a variety of methods, not all of which proved to be resilient. We were given permission to fail, and that gave us the courage to take risks and strike out into uncharted terrain. »I think it'll work«, and »see, it did work« were sentences that cropped up with increasing frequency and which demonstrated amply that we were moving outside of our comfort zone.

The discussions we had with other labs showed again and again that we were not creating anything new for marketing professionals. Market researchers found us unspectacular to say the least. Pollsters found us just as flaky as other scientists. And they were all correct, as PHASE XI allowed us to adopt a neutral and naive stance. One that asks whether there's something we don't know yet. A stance that approaches an issue openly and can put up with the idea that it doesn't know who might potentially benefit from the findings in the end. For a long time, not even we

-
- Can they really do all that today?

 - What are the opportunities and where are the risks?

 - Who can I go to with this topic now that I've become aware of its significance?

It seems that we've achieved what we set out to do. To create an experience that stimulates thought processes and encourages people to develop opinions. And although the PHASE XI project will run for a limited time only, we want to give you the opportunity to remain in contact with us and others. Or would you like to put up the Test Market of the Future in your town to illustrate tangibly how consumer behaviour is being digitised? Perhaps you would be interested in taking part in a public discussion on morals and ethics. We have quite a few ideas.

were able to say that the point is to provide a large section of people with insight that they may use to develop new behaviour or awareness. To strengthen consumers, to ask them how strong they want to be and at which point they start to feel afraid. And only then to ask who even needs the data, what economic

benefit they will provide and who will pay for it all. We are extremely thankful for this freedom. But the freedom was still the hardest burden to carry, as the only orientation we had was within ourselves. And that's our daily business.

Every time we tried to think backwards from a conclusion, we found ourselves in a dead end. Ultimately, though, we were able to raise awareness authentically and genuinely for one of the most burning issues of our times, at a perfect location during a beer festival. Projects of this kind – whether in gaming, design or journalism – often have trouble raising the funds to get started, so frequently they remain what they had always been, namely just lots of good ideas. We were able to overcome this problem thanks to PHASE XI.

5 Will you continue to work on the issue of test markets and values once PHASE XI is finished?

Whatever is on your mind, just write to us – we look forward to communicating with you and will gladly keep you up to date with where the Test Market of the Future is heading to next:

testmarkt@produktfarm.de

Working in and on a test market did not really motivate us to continue working on this topic. But it did spawn the idea that the power that organisations hold over people with all the data they possess does not really become clear until someone shines a spotlight on them.

We don't just mean the flow of data at Google, where all the search requests, videos watched, routes travelled and conversations recorded can be accessed. Our wish would be that organisations would also release their data to the originators so that they can analyse and interpret the material. »Take a look at the data we have about you and see for yourself what it says about you.« »Don't just show me what other people are buying; help me find out what charitable work would suit me as well.« It may sound crazy, but it may become a significant competitive edge over others who are more secretive about their data. Transcendence through data transparency. That may even become the new »organic«. We would be delighted to work on a project like that.

TEAM

Christoph Brosius is a qualified advertising manager and worked as an assistant director and unit manager before becoming a games producer, lecturer and consultant.

Antje Eichhorn is an industry designer, brand manager and founder of the Produktfarm.

Carolyn Braun is a journalist; she develops new formats that make audiences and customers passionate about exciting narratives on behalf of established media outlets and companies.

Marcus Pfeil was a senior civil servant, head of the sports desk at Handelsblatt and journalist; he also founded Follow the Money and then Chapter One.

1	LAB
	creativeALPSlab
2	TEAM
	Matthias Leitner
	Jens Badura
3	LOGBOOK
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CreativeALPSlab: New Narratives for the Alpine Region

How can the methods applied in the cultural and creative industries be used to drive development in rural regions? Which ideas and business models will enhance the attractiveness and viability of these areas, and how can fruitful milieus be nurtured and developed in the countryside?

Taking the Alpine region as a testing ground, the aim of the CreativeALPSlab in PHASE XI was to apply new models and viable concepts inspired by the cultural and creative industries to develop and initiate societal and business forms outside the urban centres and to investigate their potential. In this context, the highly symbolic Alps serve as a rural region with significant potential for identification that might be suitable for application in other areas and regions. Here, narration, storytelling and the design of images are classic and highly effective tools that are used in the cultural and creative industries.

1 At the start of July, you asked how the methods of the cultural and creative industries could be used to reinvent the Alps as a paradigm for other rural regions. What have you been up to since then?

Put succinctly: we went looking for interesting projects in the Alpine region, discussed them with relevant stakeholders and reached a lot of consensus; then we systemised their experiences and used the findings to develop concepts. We described some of the audacious theories in the PHASE XI log book and then recorded the echo that bounced back from the mountain and urban worlds. We have therefore arrived in Camp II of PHASE XI – and are highly motivated to continue our ascent.

Extracts from the Logbook:

17/07/17

[...] Age-old natural phenomena or ski tourism with Las Vegas chic? Untouched nature or a commercially exploitable landscape made by human hand? A place for silent contemplation or a backdrop for high-octane sport? The Alps are all these things and much more besides.

[...] Summarised as hashtags, the following terms provide a general overview of the Alpine discussions:

#High-altitudeEuphoria #Paradise #AprèsSki #EnchantingChalets
#Playground #ViFerrata #Yodelling #MassTourism #Mountains
#Snow #ClimateChange #Adventure #HighOctaneSport #Scenery
#BoundaryExperience #SummitCross #Skiing #LeisureIndustry
#Mythical #Heidi #The CallOfTheMountains #CulturalLandscape
#Europe #Sustainability #Resources #Regeneration #Concentration
#SpeciesExtinction #Emigration #Industrialisation

The creativeALPSlab sets about translating these lines of discourse into clear narratives and to use the methods of the cultural and creative industries as a means of adding new access points and potential to the stories of Alpine tourism or threatening scenarios of climate change.

2 How did you approach the task of finding new narratives?

The first step was to assess the various viewpoints of the topic. Roughly speaking, you can distinguish between the creative professionals from urban contexts who are keen to start work in mountainous worlds (the »new highlanders«) and the ones who have always been there (the »old highlanders«, so to say). Each group has its own perceptions of itself and the »others« – and they are brimming with clichés. So we started by really exaggerating them using visio-types and pictorial slogans, backed up with the history of the Alps and political discussions – and from there we developed the narrative of a »mountainous-urban milieu«: it is not exactly based on a juxtaposition along the lines of a »metropolis versus a mountain village«, and instead perceives the dynamism induced by the cultural and creative industries as an interaction, which from the viewpoint of a creative professional leaves plenty of space for varied ways of life.

02/08/17

Cultural and creative industries in mountain regions - it would be easy enough to image what the locals would be saying around the fire in the village tavern: do we really need them?

Lederhose with a freshly-pulled pint seems preferable to laptops, latte macchiato and other kinds of nonsense. In turn, the odd creative professional from an urban environment might barely be able to suppress a smile at the thought of how the inherently restless momentum of the city with its dynamically innovative creative class is meant to come up with bright ideas in the echo chamber of Alpine somnambulism and its folklorist culture - in a nutshell: would it not be career suicide to swap Berlin for a mountain hamlet?

3 What is the key insight you have acquired from the lab?

One of the key take-home messages is that the potential for cultural and creative industries to bear fruit along the lines of a future-oriented regional development of the Alpine mountain areas is far greater than expected. There is also a real need for creative professionals to develop narratives for new ways of life, whereby the room for improvement in the inner- and transalpine networks is particularly acute: we would actually need, quite literally, ideas' surgeries and connecting lines running through

The clichés are alive and kicking, and the prejudices send their warm regards. But this mindset is equally effective at preventing any openness to the opportunities of what the cultural and creative industries might even signify in mountainous regions: and precisely this question remains to be clarified – based on vivid examples, new experiments and a freshly prepared blend of concepts and milieus. [...]

[...] the cultural and creative industries need to be formulated differently, compared to an urban setting: they need to exploit specifically the potential that is abundantly available in mountain regions: space. [...]

the Alps where passers-by could experience on the trot all the things that cultural and creative industries can mean in a mountain context. Another aspect: introduced to a mountain settings, cultural and creative industries can release an immense willingness to engage in sociocultural experiments that will be more impactful in structurally weak, but highly atmospheric regions than they could ever be in an urban context. One of the main things this means for our future work is to take enough to time for field research, to enable a different quality of assimilation within unfamiliar settings than would usually be possible according to the received wisdom of the flying creative consultants.

18/08/17

A central challenge for the establishment of cultural and creative industry momentum in mountainous regions lies in the creation of an urban/mountainous milieu. [...]

[...] Key to this process is mindful community building; and it is, at the same time, the actual challenge if one considers that, at the intersection of different experiences and expectations, it requires an openness for alternative thinking, respect for the potential inherent to varying immediacy in the availability of traditional knowledge bases and resources. It also requires self-critical appraisal of any and all of one's own prejudices toward »rural culture«, its functions and expressions, for instance in the form of clubs, folklore and suchlike. A close look at the putative arrogance and ignorance of the city dwellers will be equally necessary. [...]

In which ways can the cultural and creative industries contribute to regional development in the mountain regions? The typical narrative dictates that it has become more or less standard to engage creative professionals for local gentrification in urban contexts [...]

So it appears reasonable to assume that this kind of »upgrade« narrative would also be possible in mountain regions – although the underlying interests are likely to be somewhat more existential: Put succinctly, the aim is to bring in founders, movers and shakers socialised in the cultural and creative industries to put an end to the imminent demise and hence eradication of entire communities – by transforming vacant properties into vibrant local centres and, in passing, by promoting the preservation or restoration of essential infrastructure and supply structures. [...]

4 In what areas did the framework created by the PHASE XI project influence work in the lab?

PHASE XI gave the project significant freedoms in regard to the methods and objectives – which also meant that we were able to forge networks based on intuition and to aggressively connect other activities with the creativeALPS-lab whenever we saw fit. It is likely that the option to collaborate with international partners on the off chance of success or to organise events outside of the German-speaking areas would have been restricted if the project assignment had come in the guise of a typical commission from a regional

development board. Looking back, the fairly demanding insistence on high-profile glimpses into our studio and the requirement for the call for presentable outputs in other ways has proven stimulating as well – especially as the associated networking with other labs in the PHASE XI project was as motivational as it was – hopefully for all sides – inspirational.

So far, so good. But it would be a shame if the activities of the cultural and creative industries in the mountain regions were restricted to a »gentrification catalyst narrative« and that they remained rooted in primarily economically motivated assistance only. After all, while this perspective is as legitimate as it is in the discourse on urban development, it should not block our view of other aspects and effects of the cultural and creative industries that are at least as interesting: the sociocultural collateral effects that go way beyond the emergence of new »trend neighbourhoods« or »trend villages« and suchlike. Terms such as pleasure, courage, engagement, imagination, pioneering spirit and inventiveness should be at least just as important as economic parameters, or, in other words, there must be a clear reference to questions like: what makes a life worth living?

5 What will happen with the AlpsLab when PHASE XI comes to an end?

The lab will live on: it is moving to the mountainous, urban axis of Ramsau-Munich at the start of 2018. We will be building on a few of the things mentioned above in a regional development context and will try out some of them in practice and then continue developing them. The search for suitable partners is already under way, especially in Upper Bavaria, and the response has been promising and encouraging, as local politicians in some places also believe that this set of methods could create a measurable momentum in the regions – not just from an economic potential. Good vibes are really motivational.

06/11/17

THE MOUNTAINS & THE BABEL FISH

The experiences of recent weeks in the project initiatives during the creativeALPSlab have shown: the cultural and creative industries are facing their greatest challenges in translation, namely translating terms, concepts, ways of life and working styles.

What works in the city cannot necessarily be applied without adaptation to a mountain village. But the issue of what defines a (mountain) region and the city is by no means as evident as the common images floating through our minds would have us believe. People in the mountains also have »urban« mindsets and lifestyles, and not just in a general sense that the simultaneity communicated by the media (with all the attendant perceptions and fantasies) at global level is equally pervasive in the rural areas of the Alpine regions and that the world does not end at the entrance to the valley.

So it will be important to take a closer look at the regions in which the cultural and creative industries could become »Alpine« – to explore which possible interfaces, translation requirements and potential are found there and which ones are still needed. This is what will be attempted next – based on a provisional typology that will act, at the same time, as a framework for the future activities of the creativeALPSlab. [...]

Clear, initial activities have also been launched to build international networks and suitable structures, which will focus largely on expanding auspicious, national networks across the borders between creative municipalities. Finally, the knowledge accumulated over recent months will also flow into the ongoing projects, where it may shift their slant to such an extent that new forms of collaboration with creativeALPSlab are set in motion or current assignments can be expanded: we are certainly very confident!

TEAM

Matthias Leitner is an author, director, digital storyteller and co-founder of the journalists' collective AFFE IM KOPE.

Jens Badura is a cultural philosopher and runs the mountain culture office „berg-kulturbüro“ in Ramsau and the creativeALPSlab at Zurich University for the Arts.

1

LAB

The Office for
Unsolvable Tasks

2

TEAM

Matthias Burgbacher
Leonie Pichler
Julia Wartmann
Lilia Kleemann

3

LOGBOOK

04/07/17

06/07/17

13/07/17

25/07/17

10/08/17

29/08/17

12/10/17



The Office for Unsolvable Tasks: Alternatives to Bureaucracy

Bureaucracy is an area that permeates almost every area of life and business and also an issue that is usually associated with negative connotations and emotions. Introducing the cultural and creative industries at precisely this point is a sensible strategy, as its methods and process-oriented organisation approaches enable a user-centric switch in perspective. They also prompt the pertinent question: how much bureaucracy will be needed in future, and how could our society be administrated progressively in tomorrow's world?

To explore these issues, an interdisciplinary team set off down the long corridors and passageways of their own hackneyed perceptions of what bureaucracy means. What better way to do so than to set up their own agency, in short the Office for Unsolvable Tasks, or OUT for short, as the PHASE XI task force for bureaucratic interaction with and between the cultural and creative industries.

1 You opened the Office for Unsolvable Tasks in Heidelberg at the start of July. What have you been up to since then?

Extracts from the Logbook:

04/07/17

THE OFFICE TOUCHES DOWN IN HEIDELBERG

The Office for Unsolvable Tasks has officially arrived in Heidelberg!

Not only have we snaffled a very romantic backdrop with the palace and the Alte Brücke, we have also acquired the support of an unusually dedicated, progressive and pragmatic government: the Mayor's Office in the City of Heidelberg has fully endorsed our project and is already providing fantastic support! [...]

We were all surprised by how the topic of bureaucracy affected us. We developed new mindsets, broke down entrenched patterns and overcame our prejudices. We got to know the people behind the bureaucracy and encountered a passionate heart within bureaucracy that deserves to be protected. We then approached our work as changed and touched individuals.

Finding – thinking – interviews – telephone conference – team meetings – thinking again – internships at the Ministry of Economic Affairs and Energy – speeches – press conference – more interviews – internships in Heidelberg – online survey – more team meetings – evaluation – starting points – a vault face at Phase XI – disappointment – rediscovery – thinking – Developing ideas, this time at the lakeside house – the nitty gritty – set-up – final changes – Heidelberg – dismantling – and now? – START WORKING

We find ourselves at the end of a long process of thinking and working, and still we are just getting started. After Heidelberg, we all felt moved to summarise and put down in writing what we had learned.

06/07/17

Leonie's first day as an intern at the Federal Ministry for Economic Affairs and Energy (BMWi)

They are really putting a lot of effort into making my first day an experience. As if a huge team had put their heads together before I arrived to make it all as authentic and Kafkaesque as possible. [...]

The internal jargon sounds like chirpy robots having a chat.

A4B5, now 6A3. Today: you've served for many years as KMG and CO.

Mr F. is now 6B3

Department head 6C4 is returning from holidays.

Sitting in the oval:

17 men. All of them wearing suits. Almost all of them a tie. Colours range from blue to grey. 3 women. Beige, pink and salmon. And three people from Bonn in a live feed. [...]

We spent weeks working on a PRINT ON DEMAND edition of our thoughts as the OFFICE FOR UNSOLVABLE TASKS. This 80-page booklet is intended as an inspiration for cities and larger government agencies.

13/07/17

I understood full well that the OFFICE FOR UNSOLVABLE TASKS was not just about injecting a start-up mentality into the bureaucratic world. But now we need to accommodate both mindsets. The golden cage and complete liberty. I believe it will be important to foster identification by taking responsibility. We will ask questions and look for answers!

We wanted to create something that justified such a major assignment. Transparency and inclusion are important to us. Once we were finished in Heidelberg, we had initially intended to invite several cities to share our insight, maybe to initiate a change in mindset and to trigger fresh thought processes, but there simply wasn't enough time. That's why the office will now travel to any city or agency that is willing to extend an invitation.

We still have two wishes on our bucket list:

- 1. First, that the German bureaucracy be placed on the UNESCO Intangible Heritage List.*
- 2. And every city should have an OFFICE FOR UNSOLVABLE TASKS, which will be placed in charge of appreciation, the human touch, design, humour, teams, identification and all other extraordinary requirements.*

2 How did you approach the task of finding alternatives to bureaucracy?

The questions that drove and continue to drive us were and are: what does bureaucracy even mean, and how is it received? We were concerned to avoid succumbing to our own prejudices, so we decided to get things started with a prolonged phase of preliminary research. We sifted the Facebook universe for sentences like »What would a bureaucrat say now«; we sent Leonie off for two weeks at the Ministry for Economic Affairs and then for an internship with the City of Heidelberg to get a feel for how bureaucracy works and to conduct interviews with experts, which Julia collected and analysed. Into this mix we added examples of global best practices and comments on our platform www.deutschland.braucht-dich.com, questionnaires from our first Learning Journey in July and discussions in the Office of Unsolvable Tasks in Heidelberg during October 2017.

25/07/17

Seven employees from the City and travellers on the Learning Journey are discussing bureaucracy [...]

We were very clearly shown the limits of our project, because – as we heard emphasised repeatedly – bureaucracy has many good sides as well: Not only does it ensure that everyone acts in accordance with the established principles of legal order, it also protects the principle of equality that we are quite rightly very proud of in Germany. [...]

What is the opposite of bureaucracy? Maybe flexibility, from a positive perspective. Or despotism from a negative one. It was made clear to us in the meeting that an arbitrary approach would not be tolerated. [...]

Leonie's first day working in administration for the City of Heidelberg.

Today I repeatedly stumble over the expression GOING BY THE BOOK, and so I google what it means, as it is an alien concept to me in my life and work as a freelance artist. [...]

We were astonished at the results. Bureaucrats love their bureaucracy. They preferred to file something away three times than to leave a gaping hole in the records of their actions. Towards taxpayers they feel an obligation to manage their resources carefully and transparently. They are loyal, structured and are extremely neat. They perceive the bureaucratic effort as their democratic duty.

We, yes, all of us, are not doing enough to exploit the opportunities of bureaucracy or get in our own way out of habit or with mindsets like »that's the way it has always been«, or »there's nothing I can do about that.« What we need is a participative process, collaborative interaction that includes all the stakeholders and that consciously nurtures the following values:

1. *appreciation*
2. *trust*
3. *flexibility*
4. *team spirit and
connected mindsets*
5. *motivation*
6. *identification*
7. *willingness to embrace
innovation (especially in
regard to digitisation)*
8. *transparency*

Our pockets full of these »problematic areas« (which actually shouldn't be tricky at all), we got down to work and started to devise solutions.

Our individual backgrounds proved extremely helpful in finding answers. Leonie compared bureaucracy to Kafka and gave us insight into the literary world and the thoughts of authors who had already addressed the issues of »society and the appreciation of values«. She saw our Office for Unsolvable Tasks as a performance: how would we be able to surprise our visitors?

What unexpected things can be added to an expectable space? Matthias had contacts to government agencies, as well as familiarity and the timely instincts for digitisation and citizen participation. After all, a project of this nature would never succeed if we didn't get people into the government agencies and listen to the concerns of the citizenry. Who would identify with these ideas or even develop intrinsic motivation to drive change? Julia is a musicologist and cultural project manager, so she concentrated on project management from both perspectives: the research approach and the question of how and why make us dependent on our own subjective perception: this assertion allowed us to derive topics that needed to be rethought.

Although there are career ladders charted throughout civil service, there are no short cuts along the way. You are required to stay where you are for a few years and then wait for a vacancy to open up; and even if this position is then A11 and you are only A8, you will still only be bumped up one salary class. Greater responsibility comes with age and years of service, and rarely by making a positive impression with imagination and dedication. Here, public administration remains encapsulated in anachronistic structures in our modern age. [...]

And Lila was the one who in the end gave the Office for Unsolvable Tasks a visible environment: Her architectural abilities and her gifts for designing space ultimately helped us to create a space, not just on paper, but with an atmosphere, sound and smell that made the values listed above tangible – in a literal sense of the word.

3 Which key insight have you acquired from the lab?

When we launched the project »four creative minds find alternatives for obstructionist bureaucratic routines«, we actually expected that the whole thing would move strongly toward digitisation. That was a reasonable assumption, for a variety of reasons: creative people have a knack for digitisation – design, software development, gamification, etc. All of these things are at home in creative professions and pursuits. Public sector agencies are having a hard time keeping up with digitisation, not just in smaller cities. And digitisation is actually a self-evident development, especially for us as »digital natives«.

So from this perspective I may be a little surprised, but I am certainly not disappointed that our answer – which comprises a number of proposed solutions and lots of food for thought – is not simply digitisation. Instead it is appreciation and the human touch!

You would not notice this frustration and these clichés in Heidelberg. Everyone on the team is clearly focused and finds their work exciting and pleasant. My biggest goal during my time here is to find out why. That way, we can save bureaucracy. What is the secret of Heidelberg? [...]

But let's remember: is it not so that the actual reason why creative people approach topics that are actually alien to their usual professions is that they want to be surprised? Do we not want to apply creative methods like design thinking, rapid prototyping and similar to arrive at solutions that nobody would have expected?

We want to nurture appreciation of the bureaucratic apparatus itself, as it ensures that some principles of our social order remain hewn in stone. We advocate appreciation for people who work in bureaucracy and who do their best to dismantle the prejudices we feel toward the whole bureaucratic machine.

We call for appreciation toward citizens who are sometimes unable to visit the agency's offices between 9 a.m. and 5 p.m.

We want to anchor appreciation as a basic tenet of digitisation – whether it is the language used in the online apps, the design or the user experience.

And we want to have spaces that enable appreciation.

We came to the conclusion that the lack of digitisation is not the biggest problem that bureaucracy is facing: instead it is the inadequate appreciation. Without appreciation as a principle, none of the technical and non-technical innovation will change anything about the actual problem that bureaucracy is facing. One need only think of the electronic procedure that was introduced to allow online tax returns!

We wanted – and we managed – to introduce the human touch to bureaucracy. The process of questioning language, workflows and spaces led to important insight. In the end, I believe we assumed the role of interpreters between the government agencies and the citizens. It is a mutual relationship, and each side is involved.

We must resist alienation or distance from our bureaucracy. After all, rules are also by the people and for the people. Roland Schimmelpfennig said: »One should always avoid places where there is no draught.« Personally I would replace the word »avoid« with »prevent«, as the latter creates space for active involvement, in this case by opening the window. This image, the several months we all spent experiencing this collaboration between creative minds and a bureaucratic apparatus, enhanced our view of the system in which we live: There are many within public administration who show the courage, openness and flexibility to call entrenched patterns and structures into question. But so far this mindset is frequently dependent on the individuals involved, so it tends to be something you encounter or witness by chance, and it is even rarer to experience it personally. There is an immense variety of possible solutions and interpretations.

We learned that even amidst all the processes and structures, people always have the need to be appreciated. The most important tool in showing appreciation is communication – in the following three areas: online, offline and in the feel for the inhabited space.

[...] Again we realise: the bureaucratic world is actually in good shape. Certainly it is not like battling windmills. [...]

4 In what areas did the framework created by the PHASE XI project influence work in the lab?

We benefited tremendously from PHASE XI in many areas. First of all I do not believe that this assignment would have taken place in this form without the project framework. I think it is unlikely that any government agency in Germany would ever have come up with the idea of commissioning a theatre director, a music manager, an architect and an urban research academic to analyse and question their structures and processes.

12/10/17

[...] We are heralding the age of bureaucratic heroes.

And we are starting at the bottom to work our way up. Our goal is to find heroic stories at grass roots level. And these are the tales we want to tell. We are determined to bring them to light, install them as beacons of hope and pay them the respect that they deserve. We announce the AWARDS FOR BUREAUCRATIC HEROICS. [...]

The first AWARD FOR BUREAUCRATIC HEROICS goes to the City of Heidelberg. It was honoured for its commitment and willingness to submit to a critical evaluation by the future bureaucracy, the OFFICE FOR UNSOLVABLE TASKS. [...]

Naturally, the public legitimisation of what we were doing was another area in which we benefited hugely from our involvement in PHASE XI. People poked fun at me quite often when I told them what we were up to. But their attitudes changed when I mentioned that the Federal Ministry of Economic Affairs and Energy and the Centre of Excellence are behind the assignment.

5 What will happen with the Office for Unsolvable Tasks when PHASE XI comes to an end?

Even before the project, we all shared the fascination to view bureaucracy in a new light. And the deeper we delved into the issue, the more passionate we became to develop new solutions to problems whose implications we understood increasingly. We are now particularly proud that the City of Heidelberg will adopt and develop four of the solutions we proposed and that they are keen to give us the job.

The many visitors who stopped by at our interactive island and were by inspired by what we were doing in the middle of the Town Hall wholeheartedly endorsed us as well.

We completed the bureaucratic Learning Journey with our PHASE XI project as an extremely enriching experience and with clear proposals and assignments. Now we are inspired to develop them and bring them to life. I feel that the Office for Unsolvable Tasks certainly lived up to its name!

TEAM

Matthias Burgbacher is co-founder of the company PLAN:KOOPERATIV, which plans and implements participation processes in cities and municipalities.

Petra Leonie Pichler is a theatre maker and founder of BLUESPOTS PRODUCTIONS, a multimedia theatre ensemble

Julia Wartmann is a media and music manager, and since 2016 has been managing director of the newcomer network LOCAL HEROES.

Lilia Kleemann is a designer, coach and entrepreneur. She designs kindergartens, children's furniture and space concepts with her company papoq.

1	LAB
	Microfactory
2	TEAM
	Hendrik Schwedt
	Pauline Raczkowski
	Christoph Zimmermann
	Henrik Holkenbrink
	Caecilie von Teichman
	Benjamin Henkel
3	LOGBOOK
	20/07/17
	28/07/17
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	08/09/17
	18/09/17
	06/10/17



Microfactory Lab: Production and Working Models for the Future

The smart cities of tomorrow are digitally connected and therefore structured decentrally. Open co-creation communities will organise production in micro-factories using methods of additive and digital manufacturing. That's the vision, at least. Maker-spaces are ensuring the increased availability of technologies like 3-D printing, CNC milling and laser cutters, providing the opportunity to produce high-quality products efficiently and individually at non-centralised locations close to the consumers. Not only does this protect the environment, it also enables the application of innovative methods developed in the cultural and creative industries within the manufacturing sector and process development, from prototyping to de-centralised production. The Microfactory Lab in PHASE XI investigates what maker-spaces will look like in future, which tools and process will be necessary for communities to manage production and which services are required to distribute products that are made at non-central locations. How does a makerspace become a microfactory?

1 The first thing the team noticed at the start of July was that the topic of microfactories initially presents more questions and answers. And that's when you rolled up your collective sleeves. What have you been up to since then?

Extracts from the Logbook:

20/07/17

LEARNING JOURNEY - A VISIT TO THE
MICROFACTORY LAB

A first inside view of the Microfactory Lab:
we'll show you our opportunities studio!

Last week the PHASE XI double-decker bus ground to a halt outside the Hafven, and we were given the opportunity to present our research and discuss the issues with our visitor. Above all, though, we had the chance to showcase our research site, the Hafven Maker Space. And I'd like to give you a glimpse behind the scenes here in the logbook as well:

[...]

Everything that happens here is intended to share knowledge and to use the process to create new things. Making, learning, inspiring; these are the pillars on which the mission of the entire Hafven project are built; that's the main reason why the studios offer regular workshops in addition to the infrastructure. The courses are designed to communicate to novices and experts how much fun it can be to make things yourself and to promote interest in crafts, technology and design.

The most important step was to ensure that the lab's heterogeneous crew from the Hafven community and Hafven team were all singing from the same song sheet.

We started by asking each team member to provide technical input from their personal perspective during our workshops at Hafven. We conducted intense, individual research at the same time, the aim of which was ultimately to create a common understanding at the beginning of the project. Besides the latest research findings, we also explored technical developments that had not yet entered the market.

We then summarised the situation by creating a catalogue of issues so as to define how we would proceed going forward. Aside from field work, we established a system of co-creation, working on the individual work packages with shared documents in the cloud. After agreeing on additive manufacturing as the method of choice, we then organised making sessions to produce the preliminary prototypes.

28/07/17

MICROFACTORY TECHNOLOGIES: 3-D PRINTING: WHAT IS ALREADY POSSIBLE AND WHERE IS IT ALL HEADED?

We joined our 3-D printing experts Benjamin and Caecilie to tour the world of 3-D printing opportunities and to find inspiration in the fascinating and visionary additive manufacturing technologies available today.

There are many mind-blowing developments in this area, which is why we will focus on printing methods that are new to the market and that are already available as desktop printers, i.e. compact versions are already available that cost less than €15,000. We have also included some printers that will advance from the prototype stage to industrial series maturity in the next few years. [...]

2 How did you approach the idea of decentral, single piece production as prototypes?

Defining what would and would not be possible certainly took up a lot of time. It's quite easy to outline the status quo of current production in maker-spaces. Open source portals providing downloadable products in open files that consumers then print out in makerspaces are fairly well known. But we are equally familiar with the poor surface qualities, the unprintable files and the relative inflexibility when it comes to product customisation. For us it was important to define how the process workflow behind designs that are obtained decentrally from online resources can be standardised in makerspaces based on a community and local production.

The undisputed top topic this year is 3-D printing in metal! The first printers are entering the market that produce sufficient heat to melt metal filaments, at a price of under €100,000. But that is still a hefty price, so these printers will mainly be used in the industrial sector, initially at least. But an alternative that can be processed on standard desktop printers is already taking shape. They take FDM filaments with metal splinters, which can be used to print metal parts. All the same, this method requires a furnace, as the material does not become stable until it has been exposed to extremely high temperatures. The necessary material properties like strength are achieved by the process of sintering, which means compacting or forming a solid mass through 'the application of heat.

Glass 3-D printing is another innovative procedure that uses polyjet technology. Here, the material is applied layer for layer and then hardened under UV light. The method enables a particularly thin or delicate wall thickness. Applied to glass, it allows the production of encapsulated parts, e.g. for the transport of liquids. But these applications are still absolute prototypes, and will take around another ten years until we will know for sure whether the technology will ultimately prevail.

Are you on the road and have forgotten something? Or do you need a custom product? And it needs to be available on-the-fly and as quickly as possible? Not a problem! Just log into the microfactory [...]

You take a seat in the ICE train from Berlin to Hanover, thankful to have nabbed a table for four. The worktop will come in handy, as you need to put the finishing touches to your presentation. Even before the train has trundled out the station, you retrieve your laptop and reach for the charger. But it's not there. Again you've managed to leave the lifeblood of your laptop sitting at home, and are now stuck without a replacement. So what can you do? What's the priority? Iron out the last rough edges or make sure that the battery lasts for the presentation? How about both!

In our case it related to a process in which selected designers within a community provide files that have been tested for printability. After that, the consumer purchases the right to use the design as a single package comprising materials and machine hours as a ticket for a makerspace.

Proceeding in this way will guarantee a high degree of tested product quality, while ensuring that the obstacles to getting started are as low as possible by providing for the basic requirements of a successful manufacturing process. This creates a new business model for makerspaces and designers: It also addresses the needs of broader target markets and enables custom production.

As the idea germinates, we will connect decentral design with decentral production. Besides the decentralised provision of design templates for products by a community, e.g. a Hafven-e-shop, we will also test decentralised makerspaces for printability. This means that customers can select a local makerspace to suit the or their requirements. The makerspaces organise manufacturing of the purchased designs and order fulfilment, while Hafven takes care of the e-shop, design sourcing and quality-controlled selection of the makerspaces.

3 What is the key insight you have acquired from the lab?

The Hafven community and team gained a lot from the interdisciplinary approach. Thinking outside the box instead of sticking religiously to classic processes was an extremely enriching experience that yielded new insight.

Before getting down to the presentation, you log into your microfactory account and open the last order for a charger, then change the label to »BAG«, so that the eyelet on the bag is finally put to good use, quickly add a related design to fit a snap hook, and then send off the order. Arriving at the station, you hurry over to the microfactory machine and let it scan your mobile phone. Immediately a drawer opens below, containing your absolutely unique, freshly manufactured charger.

The project results can be transferred into everyday uses and upgraded, especially in regard to the co-creation design process, new applications for technology and progressive ways to develop business models.

This is the vision for 30 to 50 years from now, there or thereabouts. [...]

Our question: »How can we take the first step in this direction right now?« [...]

Our first attempt will be in the maker space, where we will build a kit that requires hardly any adaptation and that allows DIY and maker enthusiasts to manufacture their first product based on a series of options. Experienced makers can edit the raw data to customise their creations.

RECENT REPORT FROM THE LAB:
BETWEEN PLAYING WITH IDEAS AND
THEIR IMPLEMENTATION

[...] Locked in our co-creation mode, we continue to work through our spreadsheet document »Comparing the concepts for microfactories«, and the list of possible starting points just keeps getting longer. Fascinating ideas and approaches are added to the collection, and we continue to meander through the exciting worlds of maker spaces and smart factories, between microfactories and Industry 4.0.

By now we have come up with a variety of production scenarios for maker spaces and even microfactories and have simulated their organisation on paper (actually on a computer, of course). We are particularly concerned to define timeline categories and chart technological developments for maker spaces as they progress from »today« to »tomorrow«, and from there to 3 years, 10 years and 30 years.

Then finally we get to the crux of the matter, where we have to address the issue of implementation.

The perspective of the product manufacturer was particularly interesting for the development of business models, as their viewpoints are certainly different to those of the makerspaces. Manufacturers accept obligations that a makerspace – which in a »classic« sense puts infrastructure at the disposal of its community – would not consider to be integral parts of its primary business model.

4 In what areas did the framework created by the PHASE XI Project influence work in the lab?

PHASE XI allowed the Microfactory Lab in Hafven to explore issues without being expected to provide particular results. The idea was how we could advance and therefore promote the cultural and creative industries.

18/09/17

We get started with our first 3-D printing experiment

We would doubtless have approached and »dealt with« a predefined and product-based development assignment very differently. But in this case we were able to spend a lot of time creating overarching structures and defining processes to determine how decentralised design and production can actually work.

Here, we focused on the properties of a product, as well as defining possible principles for the business models themselves.

We used the FDM method of 3-D printing to build our initial prototype and complete the first step in our vision on demand with locally produced products.

The product we decided to print was a self-watering flower pot.
[...]

The team would not have been quite so interdisciplinary without PHASE XI, especially with regard to co-creation in a community and the social implications of decentralised production in the context of smart cities. Our team included people with engineering competencies, creative skills and business acumen, as well as members who viewed the developments from the perspective of social sciences.

Otherwise we would have doubtless selected a different showcase product, which in our case was the prototype for a self-watering vase in three variations. We reached this decision due to our context within the project and the consequent visibility, or in our case because we had public visibility at all.

... as little by little, the date to present the findings of our lab project is drawing closer, which went some way to explaining the title of the workshop, namely »Summary«. We looked back over the long journey we had travelled and all the various concepts for organising decentralised production.

Where did we start? Our objective was and still is to leave traditional production methods far behind and to come up with suitable alternatives instead. A constant stream of new questions flowed together to create a river as we worked through the individual aspects of our topic, with one answer just leading to the next question, which ensured that our journey into the future of microfactories remained fascinating, to say the least. [...]

5 Will you continue to work on the issue of mobility once PHASE XI is over?

The studios at Hafven and the community working there occupy themselves daily with issues of co-creation processes and decentralised production. So in that respect they are issues that will be developed and experimented with at Hafven for the foreseeable future. The participants in the Microfactory Lab in particular will focus on adding to the project results, as the development of a viable model for the distant future details the establishment of a holding company for decentralised production.

It will then deal with the legal fulfilment of assignments, create an e-shop to provide design templates, coordinate product manufacturing within a decentralised network of independent maker-spaces and also handle sales, marketing and service.

The benefit will be that this holding company can coordinate on-demand production with low storage times. Our clients will be able to customise designs and receive individual products.

The holding company will then act as the manufacturer, with all attendant legal consequences. It will provide warranties and guarantees for the products and provide the necessary retail numbers; blockchain DRM will also prevent piracy. The holding company will also be in charge of tracking warranty cases, quality assurance of the manufacturing sites and after-sales service for warranty cases. Besides all that, it will conduct audits and provide training for machine requirements in the makerspaces.

PHASE XI gave us the ideas and insight we needed for future projects; now they can be picked up and advanced at Hafven.

TEAM

Hendrik Schwedt has a master's degree in management & leadership, is a graduate of social sciences and works as project leader at Hafven Academy.

Pauline Raczkowski is a graduate of cultural and media studies and is responsible for communication at Hafven.

Christoph Zimmermann is a communications designer, founder of Hafven and studio manager at the Hafven Maker Space.

Henrik Holkenbrink is an industrial and product designer and a community member at Hafven.

Caecilie von Teichman is a Hafven community member and expert for additive manufacturing.

Benjamin Henkel is a state-certified technician, expert for additive manufacturing and a Hafven community member.

1

LAB

34 Harvests

2

TEAM

Prof. Dr. Guido Ritter

Philipp Overberg

Annika Marie Lauxtermann

Tobias Sudhoff

Martin Wurzer-Berger

Dipl. Ing Albrecht Fleischer

3

LOGBOOK

06/07/17

21/07/17

17/08/17

13/09/17

15/10/17



34 Harvests: On the Road to the Food Transition

Forecasts indicate that 10 billion people around the world will need to be fed in 2050. Until then there will be another 34 harvests, and from today's perspective there is still plenty to do before this global challenge facing all of society can be overcome. The topic of food is a cross-sectoral issue that arrived in the cultural and creative industries some time ago. The current food movement is heavily influenced by design. Idiosyncratic and in places innovative approaches applied by the lateral entrants from these areas to the more traditionally minded industry helps to introduce new business models that cast a revolutionary light on this crucial and universally relevant field. Disruptive innovation is injected into established value chains, while supply and demand are brought together in new ways to create fresh narratives – also far from the urban centres and hip cities.

An integral part of the Münster University of Applied Sciences, the food lab conducts long-term research into what needs to be done to initiate the food transition that will become increasingly urgent as the future unfolds. Joining PHASE XI, the scientists addressed the issue of how small, effective methods can be used to address the everyday needs of people. They applied a dimension that has been largely neglected so far – namely aesthetics, sensory perception and individual knowledge – to influence our relationship with food and to foster appreciation.

1 You welcomed the participants in the Learning Journey to develop a sensory and participative cookery and food experience in Münster at the start of July. What have you been up to since then?

Our team gathered every other week to formulate the concept for sensory education and to continue designing the programme for our sensory initiatives. Meanwhile, we also scoured the university library and other resources to read up on literature dealing with sensory perception. We received creative inspiration from our own holiday experience and the »Sculpture Projects 2017«, which took place in Münster between June and October.

Extracts from the Logbook:

06/07/17

MÜNSTER'S INTELLECTUAL CAULDRON
- A PLACE THAT UNITES SCIENCE AND CRAFT

Our food lab in Münster is the nexus of our think tank and the centre of our innovative developments. A team of inquisitive and proactive experts have come together under the leadership of Prof. Guido Ritter to explore issues of sustainable food. We belong to the Institute of Sustainable Nutrition and Food (iSuN) and the joint Department of Food, Nutrition and Facilities. Our vision is to close the gap between science, crafts and gastronomy. We pool our competencies in science, technology and eating culture to research relevant future issues and to educate our students. [...]

We perceive the food transition as a challenge for the worlds of politics, business and society. Our aim is to focus on the sensory perceptions of taste and smell in order to influence how food is appreciated [...]

In the medium-term, sensory experience is key to developing a universal skill set for consumers, and hence society as a whole. Our method is to organise a new lunch table that will help develop individual »sensory self-perception« [...]

Our food lab was inspired by a visit to the lunch table organised in the Berlin studio of the Danish artist Olafur Eliasson, at which all employees and guests take their midday meal at a long, communal table. It is all one holistic topic for Eliasson: politics, morals, environmental consciousness, nature, cookery and art [...]

We also prepared and held our weekly »Lunch Table« in July and – after a brief interruption for the term break – again in October. This involved plenty of cooking, experimenting, sampling and developing. It helped us to realise what would work and where there was room for improvement.

The Book Fair in October was an important event for us, as we were able to field test our sensory education project for the first time with sensory performances. The feedback we received – and this came as quite a surprise – was universally positive. Raising awareness for personal taste and olfactory experience and organising mindful sensory performances are evidently things that everyone finds fascinating, experiential and comprehensible. All of the initiatives we organised were described as enriching.

Applying the principles of »from leaf to root« and »waste cooking«, the artist makes sensible use of all parts of the products (for instance obtaining vegetable broth from the skins and cut-off parts, the use of dried papaya pips as pepper or the addition of self-harvested elderberry blossoms in pancakes) [...]

The concept was not developed for the university alone. It's aim is to be transferred to all companies and institutions ...

The world around us has lost its nutritional balance

So it is high time that we pay greater attention to healthy, diversified pleasure and to the people who take it from the fields to our plates. How can we motivate people to take a closer look at what they eat? We want to – and we must – address these issues.

To enjoy and appreciate food, it needs to stimulate as many of our senses as possible, as they are the gateway to taking pleasure in what we eat and the qualities it possesses. The senses decide whether or not we enjoy our food [...]

In October we met with management at Hermanns in Berlin. We were determined to convince them of our concept and to organise lunch gatherings with people from normal walks of life. They were extremely receptive as well. The proposal has since been approved and we are currently designing the project.

Introducing our project to kindergartens has been light and shadow. The first step is always to convince parents to allow their children to take part in our sensory initiatives, so experience has shown that the process will involve answering a lot of questions and engaging in discussions. But we are pleased to accept the challenge, as we believe that the area offers significant leverage to raise awareness for mindful sensory appreciation in the coming generations.

2 How did you approach the idea of creating a prototype for changing the way we eat?

Our team at the food lab in Münster includes creative minds, food manufacturers and scientists, so we have been accustomed to an interdisciplinary approach for a long time. This meant that getting started was not altogether daunting. But until now, we have mainly addressed scientific issues. The PHASE XI project gave us the opportunity to explore the subject from a fresh perspective and in greater depth

We quickly agreed on the urgency of initiating a food transition. Initially the team engaged in controversial and exhaustive debate on which educational/pedagogical approach should be selected to induce food transition. However, it soon became clear that any such venture would be built on a quite shaky argumentative foundation: How many times do we need to point the finger of caution to bring lasting change if we only have 34 harvests until 2050? Moreover, we would end up leaping onto the bandwagon of all those that are already using sensory perception channels and olfactory experiences to achieve their not always noble objectives, starting with the major food corporations, the healthcare sector and the political arena.

Is it possible to train these senses if we take a little time, use experience and appreciate how they work? [...]

This prompted us to delve deeper into the fundamental sensual perceptions of smell and taste. It took many, at times gruelling discussions to agree on a basic approach for sensory education.

We selected as our motto the guiding principle of the Enlightenment, which was »Sapere aude«. But we did shift the usual interpretation, coined by Kant, away from »have the courage to use your mind«, toward the literal meaning of the word sapere, namely to taste: Have the courage to taste, to avail yourself of your senses of taste and smell. Each of us will need to become aware of our own senses in order to acquire the skill set needed to face the future challenges in this area and to adopt a confident, empowered approach.

The lack of appreciation we show to the »base« senses of taste and smell explains why this kind of sensory education has been entirely lacking so far.

Our – admittedly optimistic – hypothesis: A self-confident, sensory perception of food will induce an enhanced appreciation of their value and hence self-determined eating habits.

PHASE XI inspired us to develop a resilient concept within a few weeks, to develop the methods of »experience« at the lunch table and to experiment with them at will. We would not have achieved all that in such a short time without the project.

17/08/17

Our university and the PHASE XI Project were in complete agreement from the beginning that we should only use organic food. Organic food agrees with the holistic mindset, while also considering the natural cycle in crop planting and animal husbandry. Here, the ultimate goal should be to achieve the optimum and not the maximum results, as we need to ensure that our actions are sustainable so as to leave a liveable world to future generations. With our eyes set firmly on 2050, we can take a step in the right direction with the support of organic companies. [...]

3 What is the key insight you have acquired from the lab?

It became clear that we are all moving in the direction of food transitions, but that, due to our different professions, we are investigating a variety of solutions and methods. Initially that provoked a lot of discussions and certainly produced an array of decidedly creative approaches. We were all astonished by how many people were interested to try out and discuss simple exercises to train the senses.

13/09/17

[...] Why did this artistic work touch me so deeply? Because we address similar issues in the competence team at the food lab: But how can we use artistic means to explore what viable nutrition will like in future?

A key experience was a meeting with professional caterers who look after between 1,000 and 3,000 people per day and who found our idea of »experiences« a convincing approach for company canteens as well.

The strong collaboration within our project team ultimately made it easier for us to accept a variety of methodologies and challenges in a more relaxed frame of mind. We will doubtless continue to cooperate in different ways in future. The project has enriched our everyday work, and we will continue to build on the »Lunch Table« concept and the sensory action cards.

4 In what areas did the framework created by the PHASE XI Project influence work in the lab?

Our starting point: we place the consumer at the heart of what we do, like the artist does with an audience. We ascribe to the consumers an active role and seek to promote their sensory competency. We do not define any requirements, but motivate the consumers to engage critically with the topic. [...]

The evolution of consumers into pro-sumers can only be based on their own experience. [...]

We would never have been able to explore such a fundamental issue in this detail without the project. Unlike research tasks or commissioned assignments from food manufacturers, PHASE XI allowed us to take the time for discussions and to apply solution concepts that were significantly more creative and out of the ordinary. This was due to our ability to recruit creative professionals to the team, which would have been too expensive for a purely »scientific« assignment. We very quickly arrived at a number of results, even if the time frame of a few months was actually too short to implement all of the ideas.

Social interaction within the group is a key catalyst. Eating and enjoying things together is the glue that holds communities together and is, on the other hand, a wonderful and deeply personal experience: economically unproductive, intellectually stimulated and open for interaction. So it is hardly a coincidence – and entirely pertinent – that Koki Tanaka’s first task addresses food:

»Share your food with a total stranger.« [...]

5 Will you continue to work on the issue of emancipating eaters once PHASE XI is over?

We will continue the work we started in the PHASE XI project. Firstly we will integrate the project findings in a larger research undertaking that will focus on sustainable communal catering. What's more, we will make our documents and experiences as the »Red Table« available to company canteens, university refectories and kindergartens that have already contacted us and shown significant interest. We will recruit a distributor that can carry our ideas into a large number of canteens and kitchens. We will connect the concept of the »Lunch Table« as a core element of food transition based on sensory education with the communicative aspect, creating a social kit that will give us plenty of impetus to continue our work.

15/10/17

Our goal remains to emancipate eaters; this may appear incompatible with industry objectives at first glance, but we are nevertheless looking forward to lively discussions and new progress reports [...].

TEAM

Prof. Guido Ritter is a nutritional scientist and food expert who researches issues related to the sensory perception of food and sustainable nutrition.

Philipp Overberg is a self-employed advertising copywriter, founder and creative engine at Gruthaus-Brauerei.

Annika Marie Lauxtermann is a former nurse at an intensive care unit in Berlin and now studies nutritional sciences at the Münster University of Applied Sciences.

Tobias Sudhoff works as a musician, composer, freelance (cookery book) author and cabaret artist and has been a creative part of the »culinary studies« scene for many years.

Martin Wurzer-Berger is president of the German Academy for Culinary Studies. He is publisher and editor-in-chief of the magazine »Journal Culinaire. The Culture and Science of Food«.

Dipl. Ing Albrecht Fleischer is a food engineer and chef. He is in charge of the kitchen.

1

LAB

Datatelling

2

TEAM

Jacob Vicari

Marco Maas

Michael Grotenhoff

3

LOGBOOK

03/07/17

12/07/17

24/07/17

31/07/17

07/08/17

15/08/17

27/09/17

05/10/17



Datatelling: Narrative Styles of the Future

The blending and merging of different areas of life epitomises our age. Sensors measure what we do and beam the data to the cloud, while mobile telephones and/or other devices detect and serve our needs as assistants in unstructured environments. Everyone is speaking about the Internet of Things, Smart Living, Big Data and so on, but: the debate is usually conducted from a technology perspective, although all the sensory information is far more than just data – they tell stories about people. How do we want to live in future, and how can technology help us, instead of dictating what we do? The strengths of the cultural and creative industries may be what we need to design future visions that focus on the users and not just on technology itself.

An experiment was launched during PHASE XI that used a prototype to provide people with data acquired from the Internet of Things for use in their daily lives. What emerged was just one of the many new forms of journalistic narratives that will be needed in future.

1 You presented your Ultramarine StoryTrolley for the first time in public at the start of July. What have you been up to since then?

We invested a lot of time in preparing a creative week by distilling the relevant issues to their essence. The area of »new product developments« is a rather unusual one for journalists. The hardware focus was quite new for us as well. We selected a radical design sprint approach: Maximum results with minimal time investment; that may be what sets our method apart from the other teams. That's why our project was finished quickly – now we are busy with »just« presenting, traveling, settling up. We are also working on additional features at a concept level, for instance recipe boards (»Women's Own Diet«, »Seasonal Cuisine«), which are posted at the entrance to the market and that automatically fill out a shopping list. Then there's a navigator that charts the shortest route through the supermarket, a long play version with content for the time spent waiting at the till and a report that summarises what you have bought, a bit like a shopping list [...]

Extracts from the Logbook:

03/07/17

We have the first information for the SmartTrolley after a week of data research: Where does the broccoli come from that is used in Frosta's »Tuscan Vegetable Stir Fry«; how about the populations of Alaskan white fish that Followfish wraps to breadcrumbs to make fish fingers? We can already answer these and other questions.

And then we have been adding the finishing touches here and there, among them documentation for set-up and users, and we connected a new front panel and revised the content.

2 How did you go about creating the prototype so quickly?

12/07/17

The StoryTrolley is sent off to pass its first field test: will people be interested by the ultramarine blue Porsche among the shopping carts with its integrated display?

The issue of privacy dominated the agenda after the initial presentation. For instance, some shoppers were not willing to sync their mobile phones with the StoryTrolley. Discussions also centred on journalistic credibility and the question of whether the StoryTrolley should show advertising. Then the question arose as to whether the project is even journalism. That one needed some further clarification as the project developed.

All three of us are journalists, and we are looking for new narrative styles and ways to present content. The idea is to present the added value to users, not showcase the technology. We prepared our common ground during a workshop in Hamburg, where there were three topical ideas that we discussed.

Then we started to research which methods of developing smart shopping carts already exist. After that was the sprint week, to which we invited three developers and a hardware maker. Producers, consumers, programmers: in order to come up with a presentable prototype, the team needed to strike a balance between the expectations and possibilities that a spring week can offer.

*We received the input from Wiebke Thomsen, head of marketing at Molke-
rei Rücker, who gave us the manufac-
turer's perspective. For instance that
consumers only take 1–4 seconds to
assess a product in the supermarket.
That's why packaging design is so
important in convincing customers
to buy a particular product.*

*The StoryTrolley team gathered at
Backspace in Lüneburg. We started the
project with some input. What should
a StoryTrolley look like and which
features did it need to incorporate etc.*

24/07/17

We are currently planning our sprint development for the second week of August. Afterwards the StoryTrolley will be developed based on the findings of the sprint process that Google Ventures also applies to test each product in five days. The authors of the matching book *Sprint - How to Solve Big Problems and Test New Ideas in Just Five Days*, Jake Knapp, John Zeratsky and Braden Kowitz, are firmly convinced that the biggest challenges tend to need less time than more.

He was joined by Astrid Csuraji, a businesswoman and mother of three, who gave us some fascinating insight into her tightly scheduled day: work, family and other commitments – there’s hardly any time left to shop. She doesn’t enjoy visiting the supermarket, and it’s simply a necessary evil. In her view, a SmartTrolley needs to make shopping more efficient to ease the burden of her daily chores.

31/07/17

We’ve made our shopping cart logo on the CNC milling machine. The StoryTrolley has now been officially christened Otto.1.

As the packages arrive, the SmartTrolley starts to take shape, in our minds at least. The first hardware components are already there and suggest that our next week’s sprint will be an exciting project. The bits include a 7-inch touchscreen display to show the collected information in a user-friendly format, a Raspberry Pi to control the system, an EM-18 RFID scanner, switch, housing and battery.

Equipped with this input, we set about planning the features in detail. In a first step, each team member noted their own ideas on a piece of paper. They were then attached to the wall and prioritised by each team member awarding them up to five points. Four core features emerged as crucial. They were then translated into paper prototypes and hung on the wall. We tested the prototypes in a real Edeka supermarket.

3 What is the key insight you have acquired from the lab?

07/08/17

In a nutshell: the SmartTrolley should help the customer to decide between various products based on their own priorities, thus reducing the process of shopping to its bare bones and, hopefully at least, making the whole thing easier. Now we are working on putting it into practice.

All three of us are high-class journalists: Michael Grotenhoff makes documentaries with 360° elements; Marco Maas works on context-based interpretations of media content based on user behaviour in a variety of output channels, while Jakob Vicari writes extended reports and portraits.

Journalism for shopping carts sounds unusual, but actually doing it is quite a challenge. From a professional perspective, it means departing from the routine perception that good journalism needs to be for major media brands. It also involves embracing the idea that creating journalism about the handle on a shopping cart may have a greater impact on its readers than a long report in a business magazine.

15/08/17

The StoryTrolley we developed provides independently researched information, divided into the categories of organic, regional, sugar and price. It's all wrapped up in a gamification look to make the features seem attractive to users.

This means that consumers will receive more than just information; they will also be entertained in order to turn shopping into an integral experience.

Understanding this reality and translating it into a format was initially new ground for us. Using new data sources to tell stories. Our connected world is increasingly awash with data. The food industry is an excellent example. Using the treasures troves of data in the supply chains and production systems to create narratives is a worthwhile endeavour. We had decided to experiment with new working methods: sprint and rapid prototyping.

We were all astonished to notice how effective a »real prototype« can be, compared to a concept. So now we will integrate the method in our future work as well.

4 In what areas did the framework created by the PHASE XI Project influence work in the lab?

27/09/17

If we're honest: shopping is a fairly laborious chore! This fact dawns on us once again when we arrive at the Edeka Bergmann supermarket at 8 a.m. on Friday, our StoryTrolley in tow.

A quick shop before the weekend begins? Forget it! We asked our test customers a couple of questions about their shopping habits before they get going, and they confirmed this impression *uni sono*.

The relatively free requirements of PHASE XI, which did not insist on any particular results, allowed us to depart from the beaten tracks and try fresh approaches. The way that the different perspectives of the individual team members were put together also compelled us to create common ground for our idea. The constraints of time made us concentrate on how things should be implemented.

They had one thing in common: hardly any of our test customers checked up on their preferred products outside of the supermarket setting.

Customers decide on which products to buy at the supermarket based on an array of spontaneous impressions. Most of our test customers were willing to admit that sourcing information in this way is hardly the best method.

We would not have completed this project without PHASE XI. The funding was provided, which allowed us to develop our ideas without being tied to the dictate of the marketplace or a particular customer assignment. Had we received the job from a normal client, we would have attempted to offer it the way it is now, but most likely we would have been forced to pare down the concept significantly. Customers come to us with clear specifications, and then we collaborate on creating the leanest possible solution. But in PHASE XI, we started out by defining the objectives with everyone involved in the project. So the methods used in PHASE XI were disruptive as well.

05/10/17

The prototype is packed up and sent on a presentation tour up and down Germany.

5 What will happen with the StoryTrolley when PHASE XI comes to an end?

We've received an enquiry from the open-air museum in Kiekeberg, which is keen to include the StoryTrolley in an exhibition on shopping and supermarkets. Interested visitors will be able to continue using it there. We also plan to develop additional prototypes that blend journalism in this context.

We are in discussions here and there, but so far there are no contracts signed. Retail groups could benefit from our creative perspectives, to help them view the requirements of technology in an alternative light.

We see the smart shopping cart as a step toward a sensor and context-based world, which will address the needs of users in their momentary situations. There are other concepts we are considering as well, and so we plan to investigate the concept for a smart bathroom mirror next.

TEAM

Jacob Vicari is a freelance science journalist who advances the cause of sensor journalism.

Marco Maas is managing director of Datenfreunde GmbH and the agency OpenDataCity. He and his team contribute to the xMinutes project to develop automatic output of the right message, at the right time and in the right place.

Michael Grotenhoff is a director, cross-media producer, partner and head of creative development at the Berlin-based production company Filmtank.

1

LAB

Faithlab

2

TEAM

Daniel Plettenberg

Georg Dahm

Kristina Wilms

Denis Dilba

3

LOGBOOK

04/07/17

01/08/17

10/08/17

25/08/17

11/09/17

26/09/17

27/09/17

05/10/17



Systems of Belief: Values for a New Togetherness

The professional management of inspiration, imagination and intuition is a shared core competency of the cultural and creative industries. But innovation is not a question of belief. Or is it? Modern belief systems manifest as convictions that permeate all areas of our lifestyles – from dietary habits, sustainability, minimalism, new spirituality, religion and even cult of the body. Human beings became creative beings and creators a long time ago, and personal attitudes to life and convictions have since become sales markets generating billions in revenue.

The faithlab asked itself the following questions during PHASE XI: how can faith and values bestow healing on an economic system run riot, one that believes only in its own logics of utilisation – and on a society in which shouting, not talking, has become the most common form of discourse? What answers do belief systems continue to offer for better, more humane life, work and business?

The lab joined with a variety of partners to develop media and event formats that have one thing in common: they expose people to belief constructs that call their everyday lives and perceptions of the world into question and provide unusual answers. So it's likely to ruffle a few feathers – which is why the project platform was named The Imposition.

1 You sent the first interview requests to »value experts« in early July. At the same time, you started to expose people to the imposition of alternative value worlds. What have you been up to since then?

Of course the area of »values« is boundless and there are as many opinions as there are people in the world. [...] We organised a number of one-day workshops in which we tried to find the right ideas and questions for both sides to »The Imposition«. We soon realised that we would have to find different methods for the two parts of the project. Our main concern in the interviews we conducted was always to find the broadest possible range of inspiration, so we initially set about looking for people we do or might find inspirational. We quickly realised that we would have to speak with value experts in the areas of religion and philosophy. But we were also concerned to interview people who come directly from the business community. [...]

This meant that we would find some of our interviewees in our network, but that we would also need to engage in some cold calling: So simply call a bishop or rabbi and ask them to take part. [...] We were astonished to find that most of them were glad to talk to us. [...] The following question was relevant to both parts of the project: which methods worked well, and which ones less so? How can we contribute?

Extracts from the Logbook:

04/07/17

LET THEM BEGIN!

Interviews with value experts

The first invitations for interviews with value experts are on their way!

The title of our platform sounds unpleasant – and it's meant to. It is, after all, an uncomfortable experience to recognise that completely different perceptions can be perfectly fine as well.

Faith and the business system

We believe because we are unable to process the unpredictable and chaotic reality if we feel alone. Faith eases our burden, as it introduces a bedrock: Beneath this bedrock you do not need to worry, just believe. Beyond this point, everything carries the hallmark of a higher power.

Faith bonds, as it establishes tenets of agreement, a framework of shared values.

Business has always exploited this implication of faith: in brand building, the sale of lifestyles, methods of raising children, nutritional schemes (»I believe that a gluten-free diet is better for me.«)

But values and faith are not the same things. There is no lack of corporate values on paper, in company reports and on conference agendas: sustainability, CSR, diversity, fair trade. But how do these values become experiential? Parts of society have lost faith in the idea that »business« is committed to the welfare of everyone. Those left behind in the hinterlands of Saxony and the ailing towns of the Ruhr region. The burn-out victims. The women who pay for their wish to have children by hitting the glass ceiling. The talented minds lacking fair opportunities. The disenfranchised of Europe from whose ranks the terrorists are recruited.

What impulses can faith provide to find a credible place for values in our business system? Which ideas do the world's religions have about economics and finances? Where are the answers to the pertinent questions of today? Why are they not provided – or heard? Maybe because it would be inconvenient to put them into practice, however sensible they would be? [...]

We did notice that our approach had struck a nerve. There is a need for what we are doing: for instance to contribute to continued dialogue within social groups or that people get back into contact. Even if the other side is proposing ideas that one personally feels are »inexcusable« or »unbearable« – sometimes without even considering their significance.

There are some initiatives in Germany, and more in the United States, that attempt to achieve precisely this in two different ways:

- 1. to organise meetings between people who hold contrary opinions (for instance the ZEIT weekly does this in Germany with its project »Germany speaks«)*
- 2. Then there is the method of curating or juxtaposing media from different ends of the spectrum. (A U.S. website in this area is www.allsides.com or in Germany www.thebuzzard.org)*

10/08/17

ABOLISH CAPITALISM COMPLETELY?

Strong words and plenty of philosophy from the Federation of German Trade Unions DGB

[...] and the first interview is quickly »in the can«. It's impressive how the Hamburg-based DGB president Katja Karger juggles the various philosophical concepts during the interview, finding strong words and images for utopian constructs. It's no wonder, as the qualified engineer also attended lectures in technical philosophy during her degree programme. A deeply inspiring visit!

We analysed these projects, spoke with many experts, experimented with ideas, then revised, rejected and reconsidered them. Our network is immensely helpful here, and we used it to recruit a number of very valuable compatriots for the project, among them Alexander von Streit (Krautreporter), Jonas Bedford-Strohm (Bayrischer Rundfunk) and Isabelle Buckow (Reporterforum), all of whom have very different and extremely helpful experience in the development of innovative media formats. And the network continues to grow. The next step will be to give a presentation at hacks and to hackers and the BarCamp Hamburg.

25/08/17

BREATHING WITH THE BISHOP

Unassailable experts in values for millennia: the Church! So we were particularly delighted that the Diocese of Osnabrück welcomed us in its sacred halls to report on an exciting project: the motto of the Diocese for a whole year was »Breathe«! [...]

Stripped to their bare bones, we want our ideas to be:

- easily and quickly accessible*
- and suitable for integration in the (media) lives of people throughout society.*
- We want to confront people with attitudes that do not allow them simply to hide behind their bulwark of prefab prejudices.*

Then we checked the feasibility of the ideas and made certain they could be implemented quickly as prototypes.

2 How did you approach the idea of creating a prototype that made values tangible?

11/09/17

»THE BLIND SPOT«:
OUR FIRST TOOL STARTS TO TAKE SHAPE

Less lecturing, more listening: This is one of the guiding principles behind The Inconvenience. We do not want to expose fake news – there are already many good projects doing just that, among them Correctiv.org. We are more interested in the question: why do people come to believe that there is something missing in the media, that certain opinions are expunged, people are not given a forum, arguments are presented selectively, facts left out and figures misinterpreted?

You can discuss values forever and there are as many opinions as there are people in the world. [...] So it quickly became clear that there would be no point trying to model every conceivable opinion. We were therefore faced with the exciting task of finding people from a broad range of areas who could provide us with thought-provoking inspiration. After all, The Imposition is designed to make people rethink their attitudes and adopt new positions. The value interviews therefore involved inviting people to discuss their fascinating, unusual or even predictable ideas. And the aim of the discussions was always to find the idea that informed a new mindset. We always asked the same question, namely »how can and must we rethink the future of trade, business and work?«

One of the major challenges was to distil the long, complex discussions into an easily accessible form that people would find gripping and that might invite them to delve deeper into the thoughts of our interviewees. It didn't take long until we came up with the idea of using mind maps that elaborated the core issues and then elucidated the individual theories.

Our first idea was to create a diagram showing how our media present an issue – in the form of virtual press clippings that is accessible at a glance. [...]

We used this material to build a network of ideas that lets you jump from one idea to the next without even noticing whether you are currently citing the intellectual constructs of a philosopher, union representative, CEO, rabbi or bishop. There can indeed be some astonishing similarities and overlaps. Of course, our experience in the development and design of (journalistic) products and user interfaces proved extremely helpful here as well. You need to be base your approach on what the customer/reader may need, and this aspect becomes increasingly important as the material you are working on gets more interesting. So: introduce the topic quickly and simply - then give the users the opportunity bit by bit to immerse themselves completely in the entire breadth of the topic that we are addressing.

In this regard, we received and continue to receive immense assistance from the award-winning, Munich-based start-up Kontextlab, whose software we use to produce the mind map and that comes with some fascinating effects. We can use the program to integrate all multimedia content we need, so also the podcast in which Daniel produces his interviews. Quick, simple access: that is also the guiding principle for the project part, in which we are developing tools that are intended to engender trusting,

respectful and communicative appraisal of the media. Our first tool (working title: The Blind Spot) is designed to allow readers to express their positive or negative responses at any point of the text. To do so, they use a prescribed framework that allows the editing desk to acquire a nuanced impression of what the readers actually think about the article. We designed the structure during workshops and are now using an initial prototype in an online tool called Typeform, which was originally created for online surveys, but which we have now put to alternative use. This will allow us to wait until we know precisely what works before we then enter the expensive phase of programming. We will also develop the other tools in workshops: a chat bot application and press clippings artwork from the first project outline: here we are cooperating with the media designers from Froh!

Oops, are we too late? It seems just a moment ago that we presented The Inconvenience for the first time. The Phase XI Learning Journey dropped by our small laboratory in Hamburg on 12 July – and now we've had the first mid-term evaluation workshops with the other labs. We spent a whole day discussing experiences, problems, prototypes – and the audience. We are gradually starting to see the kind of solutions that the other labs are developing. And our next major step will be the Frankfurt Book Fair.

3 What is the key insight you have acquired from the lab?

When the team first started to discuss the topic of »values in business and trade«, we originally thought it would be a bit of an exotic flower, one that a few people might be working on, but that would not appeal to a wider audience. What surprised us most was the fact that everyone, literally everyone, was thinking about this issue in some way or other.

The topic is so broad that it actually touches on an immense array of subjects: how are we affected by digitisation; why are women still not treated equally; why do so many people feel left behind; why are so many of us dissatisfied at work etc.?

It was fantastic, and so I did my best to talk with as many people from different walks of life as possible.

Even when speaking with the media or conducting research, we noticed repeatedly that we are addressing a hugely topical issue. For years now, one of the central topics at media congresses has been how to engage in genuine dialogue with one's audience. The Coral Project, which is funded by the Mozilla Foundation, is investigating this issue, and cooperating partners include the Washington Post and a variety of universities. They are our natural partners as well.

A new and delightful experience for us was also the ability to have the freedom to work on a topic for a longer period – with a range of partners who shared our enthusiasm and the sense that what we are doing is important and needs to be done. That's quite a boost in the life of a start-up. We learned a lot from the encounters, and the learning experience has continued.

We will be one the ground in the Orbanism Space, a kind of digital archipelago in an ocean of paper (there are rumours they even have high-speed Wi-Fi) to discuss with media makers and fellow thinkers which inconveniences are needed to enliven social debate.

Does it sound serious?

It won't always be. We plan the première of our – possibly a little scrawly – debate format »The Inconvenience«. Its slogan: »Arguments you don't want to hear. From people you don't want to talk to. Fortunately there's beer.«

4 In what areas did the framework created by the PHASE XI project influence work in the lab?

27/09/17

I FOR ONE WELCOME OUR NEW ROBOTIC OVERLORDS

Bots are not exactly getting good press around elections these days. Bots? They are the little incitement programs that seize possession of unprotected computers, Facebook and Twitter accounts to beat the propaganda drum for auto-generated fake news.

Well, that too. Mainly, though, bots are among the most exciting new tools that brands and media will use to engage in dialogue with their audience. These bots are not marauding through cyberspace, but are installed instead in respectable apps and messenger platforms like Facebook or Skype. Funk, the new multi-channel youth broadcasting programme by ARD and ZDF, is testing Novi, a bot used with the Facebook Messenger. [...]

We are also busy developing a chat bot concept. Our intention is to use bots to explore one of our core issues: at which points does the relationship between media and their audiences start to crumble? When do the readers start feeling that the arguments are simply absurd? At what point does disappointment take hold and trust break down? [...]

The fantastic thing about this project is that it allowed us to think big and broaden our horizons, especially if we consider that the topic redefined itself quite often through our collaboration.

The entire project would never have been possible in this form without PHASE XI. Being handed a licence for creative freedom provides a plethora of opportunities you simply might never explore in normal assignments or when developing proprietary products in a start-up. We were able to recruit great people and tell them: »People, we have complete creative freedom! If you were to build a solution that really grabs you – what would it look like?« It doesn't get much better than that.

It's rare to have the freedom – also in financial terms – to develop solutions that are not initially bound to a particular business model. Naturally, though, we are all professional enough to keep in mind that at some stage, you will have to get the product into circulation, find partners, thrill your customers and readers. So we didn't let go completely. Nevertheless, we had greater leeway to follow our thoughts than would have been possible when working with a multinational or similar organisation.

We believe as well that our interviewees are more open if you tell them: we are a kind of government think tank and are developing cool ideas – can we chat? It immediately places you on neutral ground.

And let's not forget: brining together a whole gang of creative professionals is an excellent way of getting the ideas flowing and speeding up implementation!

5 What will happen with the Stories of Belief and The Inconvenience when PHASE XI comes to an end?

05/10/17

120 PAGES OF INTERVIEW TRANSCRIPTS YIELD 100 THEORIES AND THOUGHTS FOR »THE INCONVENIENCE«

Many hours of interviews and innumerable pages of transcripts have been boiled down into 100 theories and thoughts

A few interviews remain to be completed, but even now the sheer fascination of the topic is evident: It shows that the question of what business and work will look like in the coming age of digitisation, and what these changes will do to us - socially and personally - is all around. There are exciting ideas how we can rise to these challenges ... There will be plenty to read and listen to soon :-)

Our journey just got started with PHASE XI; we will definitely continue to develop our tools. We are currently in the trial phase with our first partner Handelsblatt (and we are in talks with others), and we intend to use the findings to drive development, for instance by applying for funding from Google DNI, foundations and possibly investors as well.

And as regards The Imposition: the première at the Book Fair was so auspicious and the readers so enthusiastic that the format will certainly be serialised.

TEAM

Daniel Plettenberg is a brand strategist and perfume maker; his company Valor provides creative consultancy services to international companies from a variety of industries.

Georg Dahm is a journalist and co-founder of the journalism start-up Fail Better Media, which publishes the science magazine Substanz and other titles.

Kristina Wilms is co-founder and CEO of the e-health start-up Arya, a graduate of business management and yoga instructor.

Denis Dilba is co-founder of Fail Better Media and is among the most in-demand tech authors in Germany.

3, (three)

Forward:
the
Future

What if? – The Creative Economies as a Key Field of Future Research

**Understanding Current Developments in the Creative Industries – And Taking them Seriously:
Opportunities and Challenges for Business, Culture,
Politics and Science**

We are currently observing quite a bit of hype around the creative industries: as future markets, as the creative core of a society, as locational factors for urban centres, as innovative potential in global competition, as breeding grounds for precarious life circumstances and as laboratories for new areas of knowledge. They tend to be peppered liberally with jargon that alternates freely between digitisation, creative city making and co-working spaces. It is only natural, therefore, that a host of actors like political institutions, companies, cultural organisations, universities or funding agencies feel compelled to address this phenomenon and appraise its inherent risks and opportunities.

Meanwhile, it is becoming increasingly clear that established perceptions and perspectives will barely suffice to grasp the current momentum with any degree of accuracy: What can be done to make sensible use of the creative industries' potential if the fields in which they operate are constantly shifting, eliminating the opportunity for easy or convenient access? Industries and sub-markets can be delimited, but core areas – for instance the games industry – reliably operate somewhere in-between. The creative industries are well known to political actors – but who is responsible: culture or economics? Creativeness and innovation are recognised as crucial resources within society and business, but what do they actually mean, beyond the platitudinous insights and assertions?

Because of this, many discussions simply go in circles. A closer observation soon reveals that a confusion of perspectives and at times contradictory narratives are jumbled together here: so-called »creative professionals« are classified as economic resources or as artists and hence assumed to be a critical element of society; and while their contribution to the value chain may be distinguished based on it being monetisable or non-monetisable – you would still be hard put to find anyone with a decent definition. The field is awash with a heterogeneous mass of topics, actors, process and contexts; local agendas compete with global dimensions, while the boundaries of the creative industries themselves are blurred and overlap continuously with other fields like technology, science and politics. So what now?

Renegotiating the Importance of Business Stakeholders in this Field: The Research Cooperation Between KKKW & CreativeEconomies.com

Are there approaches that do not conceal these aspects or force them into a conclusive industry logic, neither on the content nor the process level, and that instead understand their momentum and consider it an essential part? This issue is at the heart of the research cooperation between KKKW and the research venture CreativeEconomies.com.

Here, the focus of study is placed on the actors within the cultural and creative industries, and on KKKW itself. After all, the method applied by KKKW – which does not perceive itself as a funding agency in a traditional sense and instead engages in business activity, driving the development of multiple labs, platforms, collaborations and experiments – is precisely the kind of approach we mean. For instance, the PHASE XI Project is also – and in our view especially – a series of experiments de-signed to acquire an understanding of these multi-layered structures, to explore their make-up, and in doing so to infer a viable agenda setting: for the creative industries and, from there, for the worlds of politics, business and society.

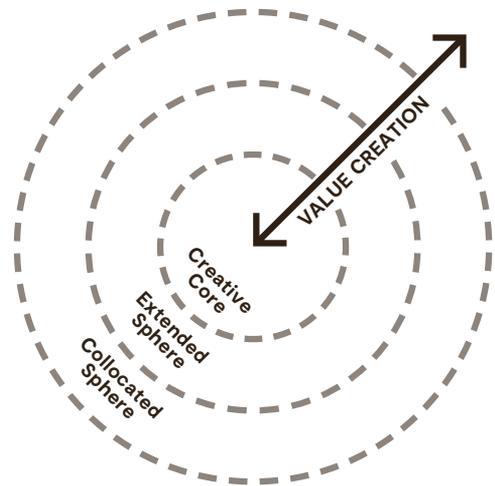
The Zurich University of the Arts ZHdK and the University of St. Gallen HSG applied a similar

logic several years ago when they founded CreativeEconomies.com – a research venture that asks new questions, adopts unusual perspectives, applies exploratory formats and engages in risky projects at the intersection between culture and economy and from the perspective outlined above, and in doing so consistently ensures substantive contributions from actors in both fields. A key element of our research is to refrain from observing phenomena »from the outside« in an attempt to classify them. Instead, the research venture must be perceived as a creative and entrepreneurial actor operating in the field, precisely the same way that actors within the creative industries are keen for their experimental methods to be recognised as »research«.

This process takes place within continuously alternating movements of zooming in and then back out: It means assuming micro- and macro-perspectives, opening one's eyes for the unique and the situational, how an awareness of the whole and its global points of reference induce each other and how they evolve an open-ended momentum within a dichotomous field.

From Insular Sub-Markets to Value Added »in-between« Economy and Culture: Witching Perspectives in our Spherical Model of the Creative Economies

Besides these methodical access points that redesign and explore research in the field of the cultural and creative economies, the research venture CreativeEconomies.com also applies specific model-based approaches. Here, for instance, we – and a number of other international research groups – are convinced that a series of aspects and perspectives must urgently be added to the widespread logic of sub-markets in Europe within which the creative industries are analysed. The value added model we currently use emerged from an intense collaboration with experts in Europe and Asia. It distinguishes between three spheres of actors that are in contact with each other and that would not be sufficiently illuminated by the application of an insular sub-market logic. Doing so would fail to consider key causal relationships.



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Source: From the creative industries to the creative economies – Swiss Report on the Creative Industries 2016

Added value in the creative economies

The creative economies model. The figure shows the three spheres of the creative economies - creative core, extended and collocated sphere - and defines added value as a transversal process.

A central aspect of our value added model is that a broader and still narrower definition is applied to the creative core than in the traditional understanding of creative industries. Broader in the sense that we know that invention, realisation and communication processes usually take place between the traditional branches of the creative industries and other societal fields like science, technology and miscellaneous industries. Narrower in the sense that we do not propose or celebrate a fuzzy definition of creativeness, focusing instead on specific practices and processes of creation that can be described in empirical terms.

Here, we believe that a specific property of the creative core is that it acts between the present and the future. At its heart is an oscillation between the world as it is and the way it could be.

The key question in this regard is: What if? It invites protagonists to adopt an experimental and exploratory attitude that appraises objects in terms of their potential. This access to the question of »creation« has multifaceted implications for our research. It is not about observing the traditional branches of the creative industries in an insular manner, distinguishing them with no further consideration of their environment. Instead it is crucial to shine a spotlight on the

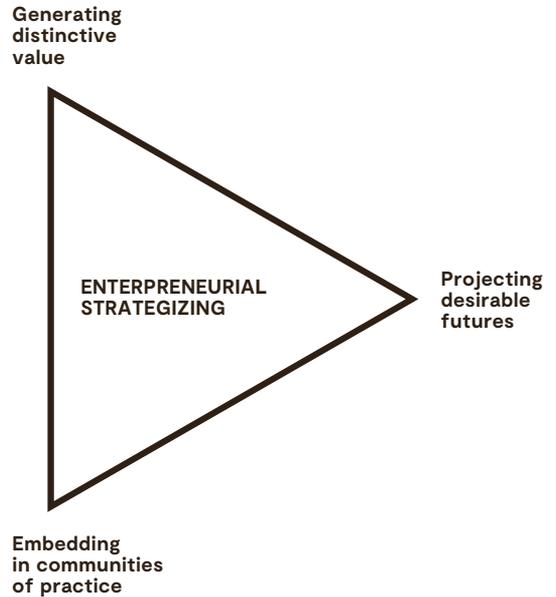
various locations where creation takes place, be it in research labs, corporate ventures, social movements or elsewhere. And the pertinent issues relate to far more than new dimensions of ideas, concepts or prototypes. The central question is always how the preconditions are provided and organised in order to systematically enable creation in its various forms.

This concept of the creative industries, with its broader and narrower definition, requires alternative access points. This is why we propose the taxonomy of »creative economies«, as it is not a question of creative enterprise, rather multiple creative economies. The issues of the correct models and processes of value added must be clarified for each lab, venture and movement. Relevant aspects include resource mobilisation, knowledge creation, organisation, financing, commercialisation, rating and so on. On the one hand, our research identifies various economic models and defines settings where they can be explored. On the other, we are interested to identify what knowledge actors must possess in this regard in order to contribute in a relevant form. A central question is whether the various economies each have their own »creative cores« or whether the creative industries should be perceived as a »meta core«.

Hence, a forward-looking agenda setting would focus on the »in between« of culture and economy, on the question of how different »creative cores« and »economies« interact. The PHASE XI platforms can be understood in this regard to be a series of access points to obtain a more precise definition of this »in between« and to explore it by means of experiments. It is evident that the economic perspective is not the only one. Quite the contrary, PHASE XI thoroughly reflects the multiplied forms of »entrepreneurship«, which range from science entrepreneurship, cultural entrepreneurship and technology entrepreneurship, to social entrepreneurship or institutional entrepreneurship. New connections between political institutions, entrepreneurial actors and scientific research are forming all the time in this process ...

Our research and the experiences acquired in PHASE XI demonstrate that this »in between« dimension can only be discussed to a limited extent at this abstract and generic, theoretical level. Only the specific case, the actual experiment or the localised platform allow a critical appraisal

of the entrepreneurial strategies applied by the individual actors: How do they respond to the question »What if?« and in what way do they use the answers as a basis to project desirable futures? How do they then generate distinctive values? And what do they do to embed contexts in communities of practice?

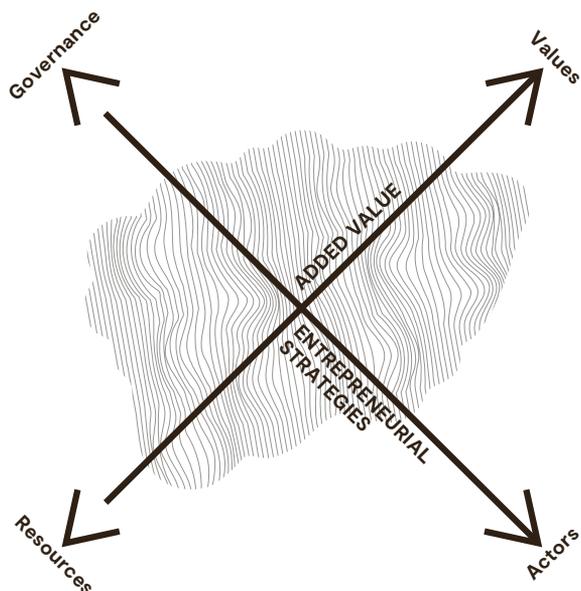


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Source: Entrepreneurial Strategies: Creating, Judging and Reflecting Values; publication 2018

The triangular model shows the dimensions of entrepreneurial strategizing. In this context, entrepreneurship means more than just self-management.

Creative Economies & Entrepreneurial Strategies: A »Meta-Framework« for Research Cooperation Between the Research Venture CreativeEconomies.com and KKKW

In this regard, we propose a simple »meta-framework« in which we define a structure for the next phase of the research cooperation between the research venture CreativeEconomies.com and KKKW. The framework charts a field of action with two central, diagonal vectors:



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The »meta-framework« for strategy development in the creative economies with the vectors of value added and entrepreneurial strategies.

1. Vector = value added: Variety of connections between output & input
»Output« (values) as multiple forms of value added:

We propose to stop speaking primarily of branches and sub-markets, and instead to use the taxonomy value added. We hold that this access point is more meaningful for the creative economies, as it presents fascinating, open and controversial research issues: Which »values« are created (what is the specific constellation of economic, cultural, social, political, technological and scientific values) and for whom (which stakeholders are and should be involved, who is affected and who is participating)?

How is the relevance of these »values« ascertained and how is this measured (is it a question of success, impact, effect, relevance, meaningfulness, scaling ...?) and how is the assessment process structured (does it use market mechanisms, rankings, smart curating, »judging devices«, willingness to invest or political agendas ...)?

»Input« (resources) of relevant resources:

In our model, any form of value added starts with a variety of resources like money and knowledge, reputation and visibility, locations and infrastructures ... Any stakeholder that connects, transforms or recombines resources in the value added process will significantly affect which »values« are (can be) created and what will not be possible (»unrealised projects«). If this kind of specific value added configuration decides on what is possible and when effects and expectations are divergent, it can be used to analyse central issues in the development of creative industries: Which rules and frameworks do they need? Which contexts and infrastructures are preconditions for the emergence of impact? Which funding strategies are sensible and possible? ...

2. Vector = Entrepreneurial strategies:

Interaction between actors and governance

Actors as drivers of entrepreneurial strategies: we are particularly interested in the actors' entrepreneurial strategies. By this, we mean the analysis of practices and processes that create, assess or reflect »values«, besides and beyond the development of business models. Contrary to frequent discussions in the creative industries, our view of entrepreneurship does not mean self-management and the attempt to earn a livelihood in precarious circumstances. However central this aspect may be, our focus is on the practices and processes of »entrepreneurial strategising«, so the permanent work on conditions that permit multiple forms of value added across a plethora of contexts and constellations and that are evolving continuously. The projects within PHASE XI demonstrate impressively that it is not a question of transforming artists and designers into entrepreneurs, but that the specific entrepreneurial dimension that has always been inherent to their daily routines should be focused on to a greater extent.

Governance as the design of beneficial context settings: In this model, governance in and for the creative industries does not follow the traditional definition of funding focuses within the framework

of a multi-year action plan, which then culminates in the directive setting of agendas. Instead it centres on the issue of how terms and conditions for success can be created in the interests of the aforementioned practices and (value added) processes undertaken by the entrepreneurial actors. The innumerable standard narratives on the cultural industries demonstrate clearly that these conditions are legion. They extend from »soft power« to future industries and hidden champions, and in this context easily touch on areas such as tourism, urban development or new educational models.

Instead of developing yet more narratives, we believe it is of greater importance to take a precise look at areas in which similar conditions for success apply – whether they are scientific laboratories or kitchens in the world of haute cuisine. A sharp analysis is only possible by switching permanently between micro- and macro-perspectives, between the »macro-governance« proposed in our framework and the »micro-governance« that plays out between the individual spheres of the value added model. None of the actors operate outside this system; all of them are exposed to the momentum of the creative industries.

Initial Consequences for the Future Research Activities by the Research Venture CreativeEconomies.com in Berlin

The four dimensions of the research agenda will, in the coming years, set the agenda of the research venture CreativeEconomies.com. It will be important to engage in a wide variety of discussions in close cooperation with KKKW and other national and international actors in education, research and the creative economies; the following outlines a few of the initial key words:

1. Key conditions in the discussion of multiple value added in/from the creative industries are a new appraisal of the questions of assessment and a precise analyses of what we envisage »values« to be:

in this regard, it will be imperative to investigate »judgement devices« that are able to assess, that is, to evaluate the whole variety of output and value dimensions of the creative industries between singularity and mainstream. Which »value«

perceptions are established in which way; which conditions must apply for them to be realisable as the result of value added processes?

2. A key condition in the discussion of multiple resources in/from the creative industries is moreover a new appraisal of our specific understanding of resources:

central to this process is, on the one hand, a grasp of the heterogeneity of different resources – from money and knowledge to reputation. A deeper analysis of the individual resources and their multi-layered structures is also needed on the other hand. Knowledge is not just one thing. Knowledge comes in a vast array of forms, especially in the creative industries, and the settings in which it is developed and applies are always crucial as well. Which specific conditions does this kind of »corpus of knowledge« presuppose?

3. A key condition in the discussion of the various dimensions of actors in/between the creative industries is an understanding of the diversity of entrepreneurial strategies:

A fundamental paradox is central to this process. While we are interested in the generic patterns of successful strategies (»competitive performance«), each successful strategy is nonetheless characterised by its singularity. A familiar factor in economic and social contexts is even more apparent in the creative economies: how can we understand singularity, uniqueness, distinction and originality, etc. as central qualities of and resources for effective value added?

4. A key condition in the discussion of the various governance principles in/for the creative industries is a better understanding of so-called »enabling conditions«:

Creativeness and innovation, value added and strategy, cannot simply be demanded or asserted in a linear form. Instead, governance means promoting conditions, opportunities, infrastructure or resource configurations with a view to a space in which the future is moulded, designed or created. How can governance take seriously the openness, uncertainty, complexity and ambiguity that allow us to proceed beyond the self-evident and familiar?

5. For this to happen, we need a discussion of central models and logics and, in this context, of the »underlying epistemic cultures«:

The global perspective shows that points 1. to 4. can be connected in different ways. A »soft

power« seeks to obtain the prerogative of cultural interpretation and sovereignty over the central narratives of meaningfulness; a »creative methodologies« model adds the options of technological innovation; a »creative city« model will scour the world for hot spots of creation and experimentation; and a »platform« model is interested in the infrastructures that enable creation and innovation processes. What is the justification for each of these models; with which expectations are they associated, and what do they exclude?

6. In regard to points 1. to 5., it is important to develop a new taxonomy and new communication formats that adequately describe the heterogeneity and momentum of the creative economies as a field of action. Often it is insufficient to transfer terms from other fields, as simple business models are made into complex resource configurations, »value added« needs »judgement devices«, »success« means »Impact« and creativeness is a dispositive concept that must be called into question. In future, we will need independent, positive expressions for what we today call »non-technological« and »non-economic« innovation. In consequence, there is a need for models and logics for a set of exemplary cases and contexts that, while not being representative, are nevertheless forward-looking and always designed to accommodate a variety of value-added constellations.

KKKW in Berlin provides a unique experimental setting to research central practices and processes in the creative industries. In their approach, the political partners and principals demonstrate that they are taking the singularity of the »creative economies« seriously and are searching for access points. Initiatives such as PHASE XI provide the welcome opportunity to pursue »risky projects«, which mean ventures whose outcome is not clear at the beginning and that hence reflect one of the core qualities of the creative industries. This is also in keeping with the global debate on »creative economies«, a central field of research for the future.

By Michael Faschingbauer
and Eva Kiltz

Why we Should Approach the Future with Entrepreneurial Spirit

Field Experiments
with the
Cultural and
Creative Industries

Most of our thought patterns and decision-making habits are based on prognoses we make of the future, targets we infer and the plans we develop on this basis. This is a wonderful way of doing things under certain predictable and calculable conditions. In contrast, reality does not stick to plans under uncertain conditions, and the final outcomes often put paid to the assessments of risks and returns we made just yesterday.

The End of Predictability A fundamental technological and societal change process began around 40 years ago; it is now proceeding at breakneck speed, calling into question many of the aspects we had previously considered to be certain. In our age, the unpredictable uses and consequences of new technologies increasingly defy human understanding and hence take effect beyond

the control of the regulatory and supervisory authorities. The crisis in Europe is also a crisis of predictability, a crisis of fixed principles such as equality, justice and liberty. We have all lost the ability to make universally valid statements and define binding routines.

The complexity of the world in which we are acting can be described in the following four dimensions: Diversity – knowledge is context-based; Connectedness – we do not act in individual, insular spheres; Momentum – knowledge accumulates in leaps and bounds; Limited influence – the effects of one’s own actions are bounded and not predictable. We cannot cast off or dismiss by rational means the complexity and uncertainty of the future. The reality in which we structure our lives and the future can no longer be described in chains of cause and effect. Anyone seeking to shape the world we live in will inevitably act with uncertainty. What does uncertainty mean? Uncertainty means that we do not initially know which playing field we are currently negotiating, what game we are playing, which team members we can recruit and how the playing field, game and team members will have changed by tomorrow. To act under the conditions of uncertainty, one requires a strategy that encompasses more than clear objectives and detailed planning.

Why we Should Approach the Duture with Entrepreneurial Spirit We can borrow one of these strategies, namely effectuation, from the world of entrepreneurs. Experienced entrepreneurs are perfectly familiar with uncertainty. They are used to taking action that will affect an uncertain future and do so to create new and valuable things. Effectuation is based on the systematic observation of the decision-making patterns of accomplished entrepreneurs. The method emerged from the research conducted by Saras Sarasvathy, herself a veteran

founder of several companies before turning the focus of her research interest in 1995 to entrepreneurs who had reached and maintained a high level of achievement based on their long-standing experience. Sarasvathy published her first paper on effectuation in 2001; in 2008 she followed up with an account of her study trip in book form. Four principles or strategies can be inferred from her observations of the entrepreneurs; they are applicable without modification to all organisations that are facing uncertainty. Resource orientation: resource orientation means conscious awareness of the resources at one’s direct disposal, which are then used to develop

adaptable target possibilities instead of defining a rigid objective for which resources must first be accumulated.

Affordable loss: this term means basing the input provided to an idea/project on the resources one is willing to lose rather than on the anticipated gains.

The central question is: »How valuable is this attempt to me?«

The effectuator will take action if the input is tolerable. Questions pertaining to inner convictions become pertinent in this regard:

»What is it worth to me?«

What is important to me?«

Decision-makers accept that they cannot know what they will gain at the end of the process. But they are also aware that they can influence the gains by the action they take, and that the outcome is not languishing »out there« and instead must be »co-created«. They base their actions on the maxim: »I might not know how this will end up, but the outcome will be highly dependent on the action that I take.«

Circumstances and coincidences, unexpected events and chance are normal and are starting points for innovation and development. The way they are managed makes the difference. Chance encounters, unexpected information or unplanned events are all situations that can be used to create new and valuable things, provided they are managed creatively and constructively.

Agreements and partnerships: anyone seeking to fill the world with new things will not ultimately fail if they do not reach agreements. When people negotiate the future in an uncertain setting, the outcome will be unpredictable, but in a positive sense. The path to new things is one that opens up as we travel. Actually it is the process of walking that creates it in the first place. Good agreements shape reality, mitigate risk and regulate the disbursement of any potential profits in future.

Effectuators enter into agreements as early as possible with others who are willing to participate in the project. Approaching potential stakeholders and negotiating agreements with them are central tasks of the effectuation process. By negotiating agreements, stakeholders transform uncertainties into opportunities and in doing so mitigate their own risk exposure. This is a creative process, in which the resources and motives are incorporated on both sides and solutions only emerge as the discussions progress.

Based on these principles applied by accomplished entrepreneurs, it would be reasonable to posit the theory that »not only trends, demand and markets need to be negotiated; instead human beings build and negotiate the future themselves.«

Why
Prototyping
is Changing
the
World

If the objective is mercurial, the future of the economy will no longer be negotiated at a round table as usual, political representatives will no longer sign contracts that define the measures required to achieve an objective over several years, and companies will no longer be in a position to set long-term targets, as uncertainty is not eradicated by planning under laboratory conditions. What might be the alternative?

One option is to define several objectives, to draw up relevant scenarios and to request input on the most desirable outcomes from many sides. The next step is to create a protected space to test in small stages which of the scenarios are liveable for many sides in reality. Building a »miniature« prototype of the world one envisages is a sound means of testing whether reality lives up to the imagination. Hence, prototyping helps to make one's own perceptions communicable and negotiable, to find and integrate partners, to define shared objectives, to improve them continuously and ultimately to make them compatible with other systems. This process enables early identification of errors, allowing the correction of misconceptions and the avoidance of costly fallacies. It minimises the implementation risk for all stakeholders and is a sound means of addressing uncertainty in a creative form. Prototyping is changing the world as it uses available resources to make ideas tangible, while still permitting permanent benchmarking with reality. Because if objectives are changing constantly, it is the description of complete scenarios and their variants that must be used as a basis of communication.

Field Experiments
with the
Cultural and
Creative Industries

PHASE XI is a field experiment to shape the future. The actors play their roles in uncertainty. Viewed from the perspective of the effectuator, all of the principles outlined earlier are found in the implementation of the idea teams. In fact they are elementary contributors to success.

Mobility, nutrition, belief, bureaucracy, values, rural regions, digitisation and the Internet of Things. Entire libraries are brimming with treatises on these topics. Research departments around the world are investigating them. Countless conferences and committees meet to discuss them. And still we encounter many unexpected facets and are often overcome by the feeling that we are treading water in these crucial areas, preferring to translate old concepts instead of creating something new. Phase XI took a different approach. Take a look at why the results are so remarkable and what makes them surprising.

First of all: the stakeholders in Phase XI embraced uncertainty as an opportunity and therefore, correctly so, applied the principles of »acting in uncertainty«.
All principles of effectuation are used over the course of the project, from the first agreement with the relevant actors on the available funding, to the specification of affordable loss for the participating stakeholders, the acceptance of coincidence

and the inclusion of unexpected information and even the forging of partnerships. A particularly remarkable feature is that the commissioning ministries, as stakeholders, were willing to accept the principle of acting in uncertainty as well. In doing so, they also applied the principles of accomplished entrepreneurs. They defined the use of their resources based on the underlying motivations in their institutions (promoting the cultural and creative industries, promoting entrepreneurship, making working methods visible and experiential).

Acting as a guarantor in the project period, Phase XI minimised the risk for the participating companies and hence, as a cooperation partner, provided funds that were intended as a contribution to resolving the grand questions of our age.

Building on the motivation of the actors to use their ideas to make substantial, innovative contributions to resolving the greatest challenges of our times, the affordable loss was then defined: the ministries invest their financial resources and the reputation of the Centre of Excellence for the Cultural and Creative Industries of the Federal Government, while the actors provided their time, expertise, infrastructure and entrepreneurial motivation.

This documentation provides you with insight into the actual steps that the teams took, which questions they asked and why they would have arrived at different answers if the assignment had been placed as a service with a clearly formulated objective. You will find out when and in which areas entrepreneurial actions in uncertainty differs from the uncertainty of actions and acting with risk – and why new things can only be created if we accept that we cannot anticipate how we will gain from a venture.

The project teams were asked to develop prototypes within a very tight schedule, to allow access to their work as they developed the models, to post online progress reports on individual work steps, to attend workshops with all other teams and to present their visions for the future at conferences. Moreover, as you will see in the documentation, all of the teams incorporated their networks and available infrastructure in their projects at a very early stage. In practical terms, the assignment of funds was mostly preceded by the submission of an implementation concept. This means that not only did the teams communicate with each other from day one, but also with all of the conceivable and available partners. Only then did the actual ideas for the prototypes start to take shape.

All of the teams changed their working hypotheses over the course of the project, in some cases drastically. A toilet paper prototype ended up as a shopping cart. The identification of bureaucratic routines turned into the Long Night of Bureaucracy. 11 mobile radios became 11 maiden voyages. Only one of them using a motor vehicle. And it was parked.

Other partners joined the process as the project progressed; objectives changes, yielding new and unexpected information that was incorporated and led to the conclusion of more new partnerships. In a nutshell: all of the teams embraced a process of negotiation that yielded new connections and partnerships, which in

turn brought changes to the funds that were originally available. This was not without consequences for the overarching goal, namely the creation of an exemplary application.

In Phase XI, the cultural and creative industries demonstrated plainly that new approaches can lead to unexpected solutions in complex and highly specialised fields, whose emergence no one would have been able to predict, but that will nevertheless play a very substantial role in shaping our future. In doing so, Phase XI revealed which skills and abilities the actors bring to the table as co-creators and partners in negotiating the future.

We believe that the end of the Phase XI Project is merely a beginning and a call to continue working on the solutions that the project teams have provided so far. Let's not forget, in this day and age we must all use our own resources to find new answers to the major issues of the modern day, instead of salvaging archaic concepts.

So if you read the reports by the Phase XI teams, take the opportunity to effectuate and ask yourself: Which resources do I have at my disposal to advance this particular topic?

What results are within my reach?

What can I do immediately?

What do I believe is worth an attempt?

With whom can I discuss my ideas?

Will this change my resources and objectives?

Do be so kind and let the actors in the cultural and creative industries in on the secret if you want to start saving the world. They are available at any time for agreements and partnerships. As are we.

About the author: Has been developing projects, accompanying change, holding keynotes and working in profit and non-profit areas since 2000. He started to introduce effectuation to German-speaking countries and consultancy around 2006. Since then he has applied the new insight on entrepreneurial thoughts and

actions as a useful method. He released the practical guide Effectuation – wie erfolgreiche Unternehmer denken, entscheiden und handeln in Schäffer-Poeschel Verlag in 2010. He has been senior consultant at icg integrated consulting group gmbh in Graz since 2017.

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About the author: Is in charge of transfer in the areas of culture, work & society in the team at the Centre of Excellence for the Cultural and Creative Industries of the Federal

Eva Kiltz Government. The qualified musician, educationalist and cultural manager has sought out beauty and art in the alternative cultural landscape for many

years. Besides content, she now focuses increasingly on the processes and specifics of creative undertakings. Her career has included periods working as a musician, educationalist and freelance PR and network consultant. She was also in charge of the Association of Independent Music Companies for a significant period.

Bae
Dirk
Baeck

Shaping
the
Future
By
Dirk
Baecker

**We observe our
small children,
gazing at
picture books
or through
the glass panes
of an aquarium,
unable to believe
that what they
see is not a
technical image.**

1 We are moving through a universe of technical images Vilém Flusser diagnosed this condition thirty years ago, and since then it has merely acquired greater urgency. After all, these technical images are not just created by human hand, but are also the work of machines. We assemble our vision of the future based on these technical images. But actually they are already this future. We need to learn to compute them.

2 What is a technical image? It looks like a traditional image at first glance, but the impression is misleading. Traditional images illustrate fantasies that we have mainly acquired from texts. They represent, to a greater or lesser extent, a world that is structured along straight lines. They do not tolerate contradiction, as we are hardly able to deny what we see, however much we must assume it is trickery. They have already reached our senses, before our consciousness begins to appraise them for signs of manipulation. Traditional images reflect a critical consciousness, but are unable to change the fact that we imagine the world to be as we see it.

In contrast, technical images are interactive. We trust them because of the influence they exert. And we even believe them when we become increasingly aware that they were calculated ultimately by a machine. According to Flusser, technical images are not illustrations of texts, rather collages of pixelated elements that can be varied at any time. They appear on our displays, where we can manipulate them with the information we enter into the keyboards or by rotating, dragging or swiping them and by zooming in or out on the screen. We observe our small children, gazing at picture books or through the glass panes of an aquarium, unable to believe that what they see is not a technical image. They pull their fingers apart and try to enlarge the illustration in the picture book or the fish in the tank.

And while we are editing the images, opening them and swiping them away again, our computers are registering what we do, logging our actions and helping us. The technical image is not a likeness, it is a surface. It connects the power of our imagination with a universe of technical opportunities. Each of these images consists of an immense number of

dots with intervals in between to ensure that they can be disassembled and put back together again at any time. There's no space for criticism here, just design.

3 Our fantasies of the future are movements through this universe of technical images. Taken even further, they are actually calculations, assuming a calculation consists of assembling dots and allowing every conceivable composition of the same dots to run simultaneously. Flusser speaks of a »gathering« of the dots. We might also speak of a »form« as defined by George Spencer-Brown, who perceived forms as interwoven nests of distinctions that are defined by the observer. Party manifestos, business models, marriage vows, court rulings, research proposals or catechisms are just as much nested perceptions or forms as technical images. A variety of elements are brought together for a moment to produce a profile that endures or does not.

The future, whether long term or for a brief moment, we imagine at work or with our friends and colleagues is a surface we calculate using computers as our media. It has nothing to do with

magic, a force that humanity relied on for millennia. And it no longer takes place in a universe in which everything is in its rightful place. All of this is not even rooted in reason that believes in progress. Tribal society knew no other future than its own return, foretold in legends. Ancient societies perceived the future as the unfolding of a fate determined in time immemorial, emerging from the vagaries of the gods. It took modern society to invent an unknown future, using the perception to develop reformed religion, romantic love, market economy, democracy, experimental science and positive law, all of them factors that are based on not knowing what the future will bring and hence on focusing all of one's attention on the here and now.

The universe of technical images belongs to the coming society, the society of digital transformation. None of us know at present whether this society has or needs a future. Perhaps the imagination of an unknown world will be sufficient. The future is an invention of history, and so like history, it is perfectly possible that this invention will not endure in a world of computers and calculations.

**Each of these
images consists
of an immense
number of dots
with intervals
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they can be
disassembled
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together again
at any time.**

**A variety
of elements
are brought
together for
a moment
to produce
a profile
that endures
or does not.**

4 Maybe we have been drifting in our own future for some time. This would be true whenever we realise that each fantasy we conjure up is already part of our reality. The myths, hopes of an afterlife and utopian imaginations of yesterday have disappeared. In their place have grown the dystopian leviathans of superintelligence and transhumanism, but perhaps also the relapse of a society that can no longer bear its own complexity into the patriarchal fundamentalism of the past from which it emerged.

Our future is decided now. We need to track down the calculations with which we are confronted in business and politics, science and religion, law and education. Perhaps only the arts will give us the tools to analyse these calculations and confront them with alternatives.

About the author:

Dirk Baecker, sociologist, holder of the chair for Cultural Theory and Management at the University of Witten/Herdecke.

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**The future is an
invention of history,
and so like
history, it is
perfectly possible
that this invention
will not endure
in a world of
computers and
calculations.**

The Future is Coming.

For one weekend, a group of students
gave thought. To the future.
To the cultural and creative industries.
And to utopias.

The output is a text collage with
questions and thoughts we
might need in the future to change
ourselves and society.

BY

Katharina Kern

Kira Krämer

Lara Scherrieble

Lea-Rika Ross

Randi Günemann

Rosa Müller

Sebastian Sock

New Work?

How can we stop climate change?

Litter less? Produce less fumes and trash?

Stop species extinction? Feed the world's growing population?

Where's the political left overtaking the right?

Who's standing up against white supremacy marches, against right-wing identity movements, against nationalist and neo-fascist trends all over Europe?

Work dealing with the conditions of one's creativity?

I care about learning skills, lighting ideas for designing the future without yielding a specific logic precedence.

No fear of material loss.

Shouldn't the economy only be a marginal part of our culture?

We need more contact with the things that surround us, that we use, wear, eat.

The future is coming.

In the creative process, coincidence and insecurity produce determining elements in the formation process of a work. This way, artists can co-create the transformation process of society.

What questions must be asked to induce positive movements and change?

Take people seriously, include them, let them be part and take action towards societal development - that's what matters.

Where do impulses from the economy and movements that don't just »set an example« but actively mobilize means and energy to develop working counter models come from?

To end: patriarchy.

Why the term »cultural and creative INDUSTRIES«?

Are we able to not just write about utopias in books, but make them become a reality?

Thanks.

We extend our thanks to everyone who participated in PHASE XI – the creative professionals, the companies that advised and helped them as partners and that are not all mentioned specifically in this book.

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Joseph Beuys, 14.1.1974, at his campaign: Dillinger vor dem Kino Biograph, Chicago, USA, 1974.
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