Creative
Industries
in Colombia

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*Bridging academia and
professional practice*

THESIS SUPERVISOR

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PRODUCT SERVICE SYSTEM DESIGN MASTER THESIS

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/Abstract

The present thesis' objective is mapping opportunities for service design in Creative industries in Colombia that work by bridging academia and the professional practice, to provide conditions that help generate a healthier job market and business creation for the new and future professionals. The study considers the policies and statistics of the creative industries for finding opportunities and deepens in understanding needs and motivations of freelancers in design, filmmaking, and independent artists. As the latter depend on a different ecosystem, the results were focused on proposing a service system for designers and filmmakers.

The research started with a literature review for a conceptual understanding of the Creative Industries in an international and historical context, and then focused on the Creative Industries sectors classification, statistics and characteristics in Colombia. The analysis continued with exploring international and national case studies focused on university-based entrepreneurship programs. Moreover, the field exploration used a Human centered design approach, gathering quantitative and qualitative data from students, graduates and freelancers in Bogota, Cali and Popayan through surveys and interviews, involving stakeholders in ideation processes and service prototyping.

The analysis shows that stakeholders need capability building in entrepreneurship, increasing their knowledge of copyright and diversifying the activities along the value chain. A stronger link with academia would help to boost innovation and the existing programs for entrepreneurs require experience as a registered business, creating a gap in capability building for getting started. Education focuses on creation rather than in managing business opportunities, while new professionals struggle with pricing, billing, communicating value and depend on networking. Not everyone is an entrepreneur, but all need to manage their businesses. As an outcome, a service system is proposed: Listo! a series of services to support freelance designers and filmmakers in Colombia to gain the capabilities for running and growing their business in their shift from academia to work life.

/Sintesi

L'obiettivo della presente tesi è quello di individuare le opportunità per la progettazione di servizi nelle industrie creative in Colombia che lavorano collegando il mondo accademico e la pratica professionale, per fornire condizioni che aiutino a generare un mercato del lavoro più sano e la creazione di business per i nuovi e futuri professionisti. Lo studio prende in considerazione le politiche e le statistiche delle industrie creative in Colombia per trovare opportunità e approfondisce la comprensione delle esigenze e delle motivazioni dei freelancer nel design, nel cinema e negli artisti indipendenti. Poiché questi ultimi dipendono da un milieu diverso, i risultati si sono concentrati sulla proposta di un sistema di servizi per designer e realizzatori di film.

La ricerca è iniziata con una revisione della letteratura per una comprensione concettuale delle Industrie Creative in un contesto internazionale e storico, e si è poi concentrata sulla classificazione dei settori, le statistiche e le caratteristiche delle Industrie Creative in Colombia. L'analisi è proseguita con l'esplorazione di casi di studio internazionali e nazionali focalizzati su programmi di imprenditorialità universitaria. Inoltre, l'esplorazione sul campo ha utilizzato un approccio di Human centered design, raccogliendo dati quantitativi e qualitativi da studenti, laureati e freelancer a Bogotà, Cali e Popayan attraverso indagini e interviste, coinvolgendo gli stakeholder nei processi di ideazione e nella prototipazione dei servizi.

L'analisi mostra che gli stakeholder hanno bisogno di costruire capacità imprenditoriali, aumentando la loro conoscenza del diritto d'autore e diversificando le attività lungo la catena del valore. Un legame più forte con il mondo accademico aiuterebbe a stimolare l'innovazione. I programmi esistenti per gli imprenditori richiedono un'esperienza come impresa registrata, di conseguenza creano un gap nella costruzione delle capacità per iniziare la propria impresa. La formazione si concentra sulla creazione piuttosto che sulla gestione delle opportunità di business. I nuovi professionisti hanno difficoltà a gestire i prezzi, la fatturazione, la comunicazione del valore e dipendono dal networking. Non tutti sono imprenditori, ma tutti devono gestire il proprio business. Come risultato, viene proposto un sistema di servizi: "Listo!" una serie di servizi per

supportare i designer e i realizzatori di film freelance in Colombia ad acquisire le capacità per gestire e far crescere il loro business nel loro passaggio dal mondo accademico alla vita lavorativa.

"Listo!" è composto da tre servizi principali: Listo! Innova, che mette in contatto designer e registi in team multidisciplinari per l'innovazione durante l'università, Listo! Talento, un insieme di strumenti di autoconoscenza che permettono a studenti e professionisti di trovare la loro specialità e il loro valore per promuovere il loro lavoro, e Listo! Trabajo, un servizio di networking che mette in contatto i freelancer con capacità complementare per creare gruppi di lavoro ed aiutarli a raggiungere i clienti locali. Il sistema di servizio permette un intervento anticipato nella carriera del freelance per colmare le lacune di conoscenza nella gestione, nel networking e nella promozione. Propone un'innovazione radicale per il suo approccio di teambuilding per i freelancer con capacità complementari e per la sua piattaforma che costruisce team multidisciplinari di diverse facoltà. Inoltre, fornisce un'innovazione incrementale aggiungendo uno strumento di orientamento alla carriera e di autoconoscenza applicabile nelle scuole di design e di cinema. Infine, apre la strada alle iniziative imprenditoriali, con l'estensione dei servizi suggeriti per il futuro: Listo! Studio e Listo! Marca, per sostenere il percorso dei team che vogliono diventare studio e creare un marchio, aumentando le loro possibilità di essere ammessi ai programmi di sostegno da parte delle istituzioni governative locali e nazionali.

/Acknowledgements

/Introduction

Why to bridge academia and professional practice for creative industries in Colombia? As a former photography teacher, I was concerned to prepare students in a knowledge field where it was not certain whether they would be able to find a nurturing market for their talent. In four years, I had over 250 students, and I was just a teacher, among many, in one small university. From my close experience with many professionals in creative fields it was known to me the frustration from the gap of academia preparation and professional job requirements. The need to take action for this concern was the spark that initiated my purpose of studying PSSD and of approaching a thesis that proposed solutions for bridging academia and professional practice in creative fields.

The journey started with the research presented in the first chapter, by understanding what Creative industries are, how have they been defined over time, and what policies are related to them, in the world's and in Colombia's context, through literature review, statistics and a case study. By starting from a wide perspective, a higher level of opportunities and preliminary needs for CCIs in Colombia was mapped. The process continued with a Human-centered design methodology by framing the design challenge (second chapter) through brainstorming sessions, and statements considering the ultimate desired impact. It was followed by field research, exploring existing services and programs, and understanding the key missing pieces to be gained from stakeholders and experts, results that are presented in the third chapter: Observing the Field. The preliminary ideas and scenarios were born in the processes of brainstorming, co-design and clustering reported in chapter 4: Service concept development. The final service idea along with the prototyping process is presented in the Chapter 5: Service System. As a result of innovation research, the outcomes and further steps are presented in the conclusions of this document.

While exploring the complexity of creative industries and how to bridge the job market with academia, additional key insights emerged: the strongest ally for addressing Creative Industries in government's policies is the innovation as an engine for economy. In this panorama, the practice of the designer is also shifting by enabling them to take action into leading ideation processes through design thinking, and from the nature of our discipline to connect intangible and tangible values. Deep in the discussion of creative industries lies the intellectual property, and how definitions allowed to extend the separation between arts and sciences, between copyright and patents. As the future unveils the need to become multidisciplinary and collective thinkers for solving complex problems, surely more and more initiatives for cross-discipline ideation will be developed.

Chapter 1

/Understanding creative industries

Cultural and creative industries are
a local phenomena. They flourish in
cities and help cities flourish.

INTRODUCTION

How to establish a starting point for creative industries to understand their context? This research starts with a revision of concepts related to creative industries to track its chronology -and geography-, associated with quotes from the literature review and summarizing findings in a conceptual timeline. Next, the main characteristics of the Creative and Cultural Industries (CCIs) are identified and contextualized with examples from literature or cases in Colombia. Since one of the influential aspects is the classification of sectors, as policies that address the industries are based on what to consider or not a creative industry, different approaches are presented including Colombia's government creative economy strategy.

Colombia has been a pioneer by implementing one of the first Culture Satellite Accounts, along with Chile, to provide statistics on these industries which are key for policy development. A historical timeline of policies in Colombia is introduced to outline the influence of early policies in the actual status of the CCIs. The fact that the actual government proposes a cross-ministry dialog for creating strategies that boost CCIs in Colombia make it a key moment to develop the present work. This chapter includes a set of statistics from CCIs in Colombia and Bogota in order to create a preliminary needs mapping. This section should be considered as a proposal of directions that could be explored as a higher level of findings that is not fully addressed in the scope of this thesis.

The chapter finalizes with a case study from Europe: the KIC by EIT as an example of bridging academia, business and research to understand its vision, characteristics and strategies.

1.1 DEFINITIONS

1.1.1. CULTURAL AND CREATIVE INDUSTRIES

What are cultural and creative industries? There is no consensus of a single definition. However, we can track key definitions along time as main nodes:

- Creative Industries, by the Department for Digital, Culture, Media & Sport (DCMS) in UK, 1998.
- Creative Economy, by John Howkins, 2001.
- Cultural and Creative Industries, UNESCO.

And for our specific topic,

- Creative industries definition by Law 1834 2017 in Colombia.

Each definition is presented as follows:

CREATIVE INDUSTRIES

"Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". (DCMS, 2001/1998, p.5)

In this document, creative industries are defined to include: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio. While also recognizing the economic relationships with other sectors such as tourism, hospitality, museums and galleries, heritage and sport.

CREATIVE ECONOMY

"Creativity is not necessarily an economic activity but may become so when it produces an idea with economic implications, or a tradable product" (Hawkins, 2001, pos. 101)

Hawkins (2001) defines a creative product as "an economic good or service that results from creativity and has economic value" (pos. 101)

The creative economy, as defined by Hawkins, consists of the transaction in the creative products, where "each transaction may have two complementary values: the value of the intangible, intellectual property, and the value of the physical carrier or platform (if any)" (Pos. 178)

> **Creative Economy (CE) = Creative products (CP) x Transactions (T)**
>
> You cannot quantify creativity, but you can quantify the creative products and the transactions (Hawkins, 2001).

Figure 1. Hawkins' Creative Economy formula

The industries that correspond to the forms of intellectual property: copyright industries, patent industries, trademark and design industries, constitute the creative industries and the creative economy. (pos. 166)

This is why it is key to stress the importance of Intellectual Property in the creative careers education. It is the point where the economic value and the creation meet.

Hawkins' definition of Creative economy is a broader term than how CCIs were defined by the DCMS, which from the classification juxtapose to the copyright industries:
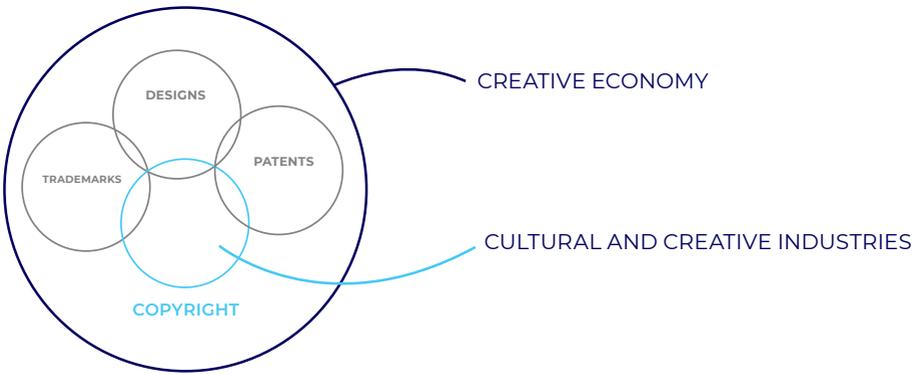
Figure 2. Creative economy as a wider concept that encompasses CCIs

CULTURAL AND CREATIVE INDUSTRIES

"Those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and the production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning". (UNESCO, 2007, p11)

And that on a following version proposes a broad definition: "whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature." (UNESCO, 2015, p.2).

CREATIVE INDUSTRIES IN COLOMBIA

The Orange Law (Law 1834, 2017) decrees that the National government will develop and protect the creative industries, and will formulate and integral policy for creative economy. It defines the creative industries from the sectors it includes:

"The creative industries comprise sectors that combine the creation, production and marketing of goods and services based on intangible cultural content, and/or those that generate protection under copyright". (Congress of Colombia, 2017, Art.2º).

This law, in the same article, states that "The creative industries will include, but not be limited to, the publishing, audiovisual, phonographic, visual arts, performing arts, tourism and tangible and intangible cultural heritage, artistic and cultural education, design, advertising, multimedia content, interactive audiovisual content and service software, fashion, news agencies and information services, and creative education sectors".

1.1.2. CONCEPTS BEHIND CREATIVE INDUSTRIES

Along the research recurrent concepts were collected. The cloud of words on the next page provides an overview of the key words that compose the topic. Creativity, Intellectual property, Copyright, Knowledge economy and culural products have been defined through quotes from literature review. Other related concepts such as Capitalism,

Urban regeneration

Local networks

Local knowledge

Local cultural strategies

Tatcherism   Meritocracy

Neo liberal economy   Capitalism

Creative product   Orange economy

Creativity   Creative economy

Cultural economy

Service economy

Knowledge economy

Intellectual property

Copyright

Symbolic consumption

Cultural commodities

Cultural product   Technology transfer

Knowledge transfer

Cross fertilization

Cross cutting skills

Post materialism

Counter-culture

Punk & Post punk   DIY

Post structuralism

Post fordism   short shelf life

Figure 3. Cloud of keywords related to Creative Industries

Service industries, Technology transfer, Counter-culture, Post-fordism, Posmodernity and Symbolic consumption have been gathered in a reflection with literature review to highlight some of the tensions and dynamics present in creative industries.

CREATIVITY

The first word to review is creativity. Hawkins defines it as the "ability to generate something new. It means the production by one or more people of ideas and inventions that are personal, original and meaningful. It is a talent, an aptitude. It occurs whenever a person says, does or makes something that is new, either in the sense of 'something from nothing' or in the sense of giving a new character of something. Creativity occurs whether or not its process leads anywhere; it is present both in the thought and in the action" (2001, pos. 89)

The notion of creativity as a human attribute can be found from the Renaissance and have developed in the modernity, as O'Connor recounts in his work: " 'creativity' as an essential attribute of the human came into focus at the very beginnings of modernity through the renaissance 'divine spark'. Man became the measure, and soon the active producer, of all things. (...) 'creativity' in the more recent sense draws on a specific 'artistic' quality, something deemed to be intuitive rather than calculative. " (2001, p. 38). The "creative" term was applied to the human artist from the 18th century, as Banaji, Buckingham and Burn (2007, p.15) note from the work of Kristeller, this term shifted from referring only to a quality of God to a quality of the artist genius, who is guided by personal feelings, imagination or intuition, producing something original.

Moreover, one of the key aspects of how creativity plays a role in industries today is through innovation. "[Creativity] relates to innovation, increasingly seen as the key to economic competitiveness. It tries to isolate the specific qualities that give rise to new thinking, new ideas upon which innovation can build". (O'Connor, 2010, p.37 - 38)

In this way, Creativity refers to the production of ideas in a process that is not only rational but also intuitive, either completely new or that bring a sense of newness to something existing, helping to build innovation. The close relationship of creative industries with innovation is evidenced also in its closeness to emerging markets. As Michela Magas, Founder and creative director of Music Tech Fest commented during Innoveit 2019, the event for launching the new Knowledge and Innovation Community (KIC) on Creative industries: "Facilitating the tech transfer is something CCIs seem to be doing incredibly well, is speeding up time to market specially because they are close to emerging markets" (EIT, 2019a).

INTELLECTUAL PROPERTY

The World Organization of Intellectual Property -WIPO- (n.d.a) states that intellectual property refers to creations of the mind: inventions; literary and artistic works; and symbols, names and images used in commerce.

Intellectual property is divided into two categories: Industrial Property includes patents for inventions, trademarks, industrial designs and geographical indications. Copyright covers literary works (such as novels, poems and plays), films, music, artistic works (e.g., drawings, paintings, photographs and sculptures) and architectural design. Rights related to copyright include those of performing artists in their performances, producers of phonograms in their recordings, and broadcasters in their radio and television programs.

In his work of Creative Economy, Hawkins highlights the power that comes with owning an idea:

"People with ideas -people who own ideas- have become more powerful than people who work machines and, in many cases, more powerful than people who own machines. Yet the relationship between creativity and economics remains almost invisible" (Hawkins, 2001, pos. 134)

In this sense, Intellectual property is the legal acknowledgment of owning an idea, which gives access to protection of rights:

"(...) intellectual property is intangible. It is an artificial construct which did not exist until governments invented it. Governments and the courts still define what it is, and prescribe an owner's rights. Intellectual property is therefore not the same as any idea or bit of knowledge that we may happen to have; it is solely what a law says we know or have" (Hawkins, 2001, pos. 82)

COPYRIGHT

Copyright (or author's right) is a legal term used to describe the rights that creators have over their literary and artistic works. Works covered by copyright range from books, music, paintings, sculpture, and films, to computer programs, databases, advertisements, maps, and technical drawings. (...) according to the Berne Convention, copyright protection is obtained automatically without the need for registration or other formalities. (WIPO, n.d.b)

According to WIPO, there are two types of rights under copyright:

◆ economic rights, which allow the rights owner to derive financial reward from the use of their works by others; and

◆ moral rights, which protect the non-economic interests of the author.

WIPO specifies that the economic rights owner of a work can prohibit or authorize:

◆ its reproduction in various forms, such as printed publication or sound recording;

◆ its public performance, such as in a play or musical work;

◆ its recording, for example, in the form of compact discs or DVDs;

◆ its broadcasting, by radio, cable or satellite;

◆ its translation into other languages; and

◆ its adaptation, such as a novel into a film screenplay.

Examples of widely recognized moral rights include the right to claim authorship of a work and the right to oppose changes to a work that could harm the creator's reputation.

KNOWLEDGE ECONOMY

Peter Drucker, in his work The Effective executive (1966/2006) set the base to coin the term of knowledge based economy: (...) low-level decisions are extremely important in a knowledge-based organization. Knowledge workers are supposed to know more about their areas of specialization -for example, tax accounting- than anybody else, so their decisions are likely to have an impact throughout the company. Making good decisions is crucial at every skill level." (Drucker, 1966/2006, pos. 440)

"Like prototypical service industries -telecommunications, health, education, financial services- the creative industries involve higher value-added inputs at the digital content and other applications upstream end of the value chain. This is where the claims for their place in the knowledge-based economy come in, where issues of copyright and IP ownership and explotaition are key." (Cunningham, 2002, p.7)

These two concepts resonate with the approach of the service design proposed in this work. For creating a healthier market it is necessary to avoid overlapping of generalized skills and help new professionals to become more specialized and aware of the value their creativity is bringing to businesess, as well as increasing awareness of how does copyright protect their creations and how can they profit from it.

CULTURAL PRODUCT/INDUSTRIES

Hirsch (1972) defines a cultural product "as "nonmaterial" goods directed at a public of consumers, for whom they generally serve an aesthetic or expressive, rather than a clearly utilitarian, function. (p.127)

"Altogether, this network of organizations—from creators (artists, musicians, actors, writers) and brokers (agents), through the cultural product's producers (publishers, studios), distributors (wholesalers, theaters), and media outlets—collectively constitute cultural industries". (Hirsch, 2000)

The Cultural Industry approach allowed sociologists and analysts to identify some characteristics of this industry, beyond the polemic of concentration that brings a capitalist production system. One of the features cultural industries writers found was that this kind of industries represented a high risk investment, from the difficulty to predict success of a product. Another characteristic found was the inverse relation between production cost and reproduction costs: "each recording, each book, is a kind of prototype, involving considerable amounts of investment of time and resources", but at the same time the costs of reproduction are very low. Hence the companies look forward to producing big hits that can sustain their mistaken productions. (Hesmondhalgh, p.553-554)

DEFINING DYNAMICS OF CREATIVE INDUSTRIES

There are other key words that allow a reflection to help define the dynamics of creative industries. These are: Service Industries, Capitalism, Post-Fordism, Posmodernity and Symbolic Consumption.

First of all, it is necessary to highlight the tension between consumism and art. "Capitalism is animated by the principle of unlimited accumulation at the expense of all other values. 'Art' or 'culture' has always been one of the limits on, or protests against, this principle. But it did so whilst at the same time being a commodity increasingly subjects to the laws of capital" (O'Connor, 2010, p.9). As O'Connor indicates, the Arts have not been comfortable with the idea of being subject to the dynamics of market, in the academic context, Arts Faculties (or at least the Arts Faculty in the National University of Colombia) prepares students to create art, but not to sell it. However, the notion of the artist was formed with the circles that legitimate and help circulate the works of art.

This fact situates the preparation as a professional for the creative industries traditionally in the creation and production phases. However, the downstream part of the value chain is where the most profit is gained. "Like the prototypical service industries, the downstream or retail part of the value chain is where most turnover, but least value adding, might occur. This model will continue to sit uncomfortably with

the current arts and culture value chain of culturally valuable art works and activity with variable and variably defined market value distributed and exhibited in analogue formats with digital as ancillary modes of circulation. It is important that the 'not just another business' justification for the special nature of the cultural industries doesn't turn into just not a business at all." (Cunningham, 2002, p.7) The present study also found when mapping the CCIs in Bogota, that most of the companies dedicate to production and creation, and few to distribution, as it will be presented in section "1.4 Statistics" of the present study. Therefore, there is a need for CCIs to diversify their activities in the value chain.

The proliferation of stylized short-shelf life products in the Post-fordism influenced flexibility in production and the growth of small enterpises: "Predictable patterns of mass consumption had given way to smaller niche markets and the proliferation of goods and services which had a higher 'symbolic' content and could appeal to new ways of constructing social identity away from the 'mainstream'. Responses to these new consumer markets demanded faster and more detailed flows of information back to the producer and an ability to respond to quickly changing demand through a more flexible production process". (Ó Connor, 2010, p.33-34) A crucial outcome of this in the developed Western countries was the growth of small and medium sized enterprises (SMEs)". (Ó Connor, 2010, p.34).

O'Connor reviews the works of Lash and Urry, pointing out that the role of symbolic consumption related to identity construction had a profound impact on how production and circulation were organized. (O'Connor, 2010). According to Lash and Urry, consumption of cultural objects had a role in aesthetic reflexivity and individuation (Lash and Urry, 1994, Chapter 5, p.25).

"We observe that consumption of these cultural objects can provide conditions, on the one hand, for genuine aesthetic reflexivity, for aesthetic-expressive individualization. And on the other hand, it can create not individualization of reflexive subjects, but individuation, in the sense of the atomization of normalized, 'niche-marketed' consumers". (Lash and Urry, 1994, Chapter 5, p.25)

These reflections are linked with the notion of posmodernity scene of the 80's by David Harvey, reviewed by O'Connor (2010, p.37): "A new economic and social order was emerging, organised around consumer markets for symbolic goods in turn related to new forms of social distinction and identity". According to O'Connor's review, Harvey saw this happening at "the level of the City, where spectacles, festivals, shopping experiences and ethnic quarters had transformed the derelict industrial cities of the developed world into centres of up-market cultural consumption". (p.37)

By adapting the production model to a flexible niche-market, creative industries became "the cutting edge", a template for other types of businesess to follow, adding a vast range of symbolic objects – texts, images, sounds, and experiences (O'Connor, 2010, p.37) to the notion by Manuel Castells of a society organized in flows: "Our societies are constructed around flows: flows of capital, flows of information, flows of technology, flows of organizational interactions, flows of images, sounds and symbols. Flows are not just one element of social organization: they are the expression of the processes dominating our economic, political, and symbolic life." (Castells, (1996, p. 412).

1.1.3. CONCLUSION

Cultural and creative industries is a complex topic in which there is not a single definition but multiple approaches along time that have constructed the idea of what it encompasses. The cultural and creative industries manifest a dynamic between government decisions, big entreprises, small businesses networks and autonomous workers.

It also presents a conceptual tension between art and economic systems such as capitalism and neoliberalism. As a means to create knowledge, art is one of the "mecanisms" in which society reflects upon and questions established systems. These industries are wrought within posmodernism, following the line of thought of Harvey (1989) of posmodernism as the "the exacerbation of modernity" ever faster, ever more volatile.

To understand these industries one must see the different stages of its chain of value and the sectors related to each stage, how to situte efforts to stimulate not only production but also distribution and consumption, as well as the close link to intellectual property that is part of the creative and cultural industries definition. The literature review allowed for identifying CCIs characteristics, which will be presented in the following section.

CONCEPTUAL TIMELINE

XIV
XV — Renaissance   Creativity, genius and inventiveness. Human-creator
XVI

XVIII — Term "Creative". New vocabulary to characterise the artist and his activity.

XIX — Bohemian values of 'getting loose' as a process of self discovery, that later echo in the counter culture movements.

XX

1947 — Culture industries term coined by Adorno and Horkheimer.

60's — Values of self discovery and self expression.

1966 — Knowledge based economy stated by Peter Drucker

70's — COUNTER-CULTURE movements

Cultural industries in cultural policy at national level to protect national cultures and heritage (Also by UNESCO)

80's

1981 — *Culture* by Williams. More control of reproduction tech by people overlap with Punk DIY current.
"Cultural entrepreneurs" link activities to urban regeneration, social movement atmosphere.

1982 — *Artworlds* by Becker. Describe other stakeholders in the value chain in NY art scene

Local networks, local cultural strategies (in UK creation of the Department of Culture)

Proliferation of freelancers and microbusinesses in the cultural industries

Rediscovery of the city from connections among cultural industries, urbanity and local economic development

'Creativity' as a "prime contemporary value and a resource to be mobilized by business"

90's

Recognizing itself as a sector

Figure 4.Conceptual timeline. Elaborated from literature review.

30

CCI CONCEPTS IN THE WORLDMAP

USA
Economics-oriented

Knowledge Economy
Peter Drucker (1961)

Cultural Product
Paul M. Hirsch(1971)

Fordism / Postfordism

COLOMBIA
Policy-oriented

Orange law
Congress (2017)

UK
Economics and Policy-oriented

Creative Economy
John Howkins (2001)
Creative Industries
DCMS (1998/2001)

Germany
Philosophy-oriented

Culture Industries
Adorno and Horkheimer (1947)
Capitalism
Karl Marx (1867)

Australia
Policy-oriented

Knowledge Nation
ALP (2001)

Figure 5. Concepts related to Creative industries map

1.2 CCIS CHARACTERISTICS AND CLASSIFICATION

1.2.1. CCIS CHARACTERISTICS

From the previous research, the following characteristics of CCIs were outlined:

> ### CCIS Are a local phenoma

Later 90's research approaches the study of networks and clusters and "the competitive advantage of place" (O'Connor, p.43) CCIs are made of local clusters that involve complex divisions of labour that tie people to places (p.44).

As Tibor Navracsics, Commissioner for education, culture, youth and sport, expressed in INNOVEIT: "We have learned that Innovation happens locally. People are the most important element in innovation processes, this is why the heart of innovation is in education." (EIT, 2019b)

Examples of local strategies:

- EIT's Knowledge and innovation communitites (KICs) function in co-location centers, institutions associated within an specific geo-graphical area.
- Bogota's cultural policies work in "Orange development areas", sec-tors that have been identified to be clusters of CCIs.

> ### CCI's flourish in cities, and help cities flourish

In the 80's and 90's the 'rediscovery of the city' is closely related to the connections among cultural industries and urbanity and local economic development. (O'Connor, p.41). From his review we see that CCIs had an influence in the regeneration of the city providing lifestyle concepts along with remodelation, cultural entrepreneurs link their activitites to urban regeneration providing a social movement athmo-sphere and cities become 'economic powehouses' with the emergence of 'global cities'.

Navracsics also introduces this notion from his experience: "Over the past 5 years I have seen how culture and creative industries can help in regenerate cities and regions, how can they foster job creation, resilience and development. How they can help bring people together, helping to build communities and a sense of belonging". (EIT, 2019b)

Example of city regeneration:

◆ Bogota's cultural policies have created two "artificial nodes" to boost the cultural scene in neglected areas of the city known as Bogota's bronx. They are part of "Orange development areas".

> **Are marked by a tension between the SMEs,
> the big corporates/monopolies and government policies**

In the 80's and 90's there was a proliferation of freelancers and microbusiness in the cultural industries. "Breaking the 9 to 5, doing it for oneself, charting your own life course, looking to express yourself"… are not just "enterprise culture" but more a matter of taking control over the corporate world of cultural production. (O'Connor, 2010)

The notion of the enterprising self was promoted during the government of Margaret Tatcher, although not always sharing her values, freelancers and microbusinesses adopted a "do it yourself, work for yourself" attitude that extended to creative industries. (O'Connor, 2010)

Example of tension:

◆ In Colombia, the current government promotes the Orange economy in a pioneer attempt to discuss culture issues by integrating different institutions, and not only the Ministry of Culture, for the development of creative economy. However, the public opinion is not always so positive about it, since creatives feel confused about how it works, what it means and lack trust in the program (see for example SemanaTV(2020)) , which is still at an early stage.

> **They have a difficult business model supported in
> networks of freelancers and small businesess**

As the economic value of any product in the cultural industries is linked to an uncertain future cultural value (O'Connor, p.44) and also considering the the high risk investment for the inability of guarantee the sucess of a product discussed in the cultural product concept above,

the flexible and responsive network of freelancers and small businesess close to the urban scene, able to keep up to date to the cultural consumption, leverage the riskiness of this business (p.44 - 46).

> **Are drivers of innovation and nourish fragmented sectors with transversal capacities**

On a note about how EIT supports innovation ecosystems, Navracsics express "it has more impact when it targets fragmented fields, where the interconnections between education, research and industry have not been yet put in place". (EIT, 2019b).

1.2.2. HOW TO CLASSIFY CCIS?

One of the most controversial aspects for the lack of consensus is what sectors are or not included in CCIs. This is important because of it depends who are benefited from the policies and strategies, as any industry's growth is influenced by the government's policies and international agreements that define the rules of the game. The way the sectors are classified help address public policies, track statistics, and define supporting programs.

For example, the UK government innovated by mapping their creative industries to develop policies around them, back in 1998. However, the author of Creative Economy questions their decision making:

"A few [countries], including Britain and Australia, restrict the term 'creative industries' to the arts and cultural industries and exclude science and the patent industries. This is a regrettable extension of the historical tendency to keep the arts and sciences too far apart". (Hawkins, 2001, pos. 171)

And adds, "There is little difference between the creativity of a scientist and of the artist" (pos.121) In both arts and sciences, "Creativity is the same, the creative products are different" (pos.128)

How UK classified their creative industries, unintentionally extended the separation between arts and science. However, there is an opportunity to work in a more multidisciplinary setting as innovation becomes the key element to give response to global complex problems. The next figure shows different frameworks overviewed by United Nations, UNDP and UNESCO (2013).

DIFFERENT CLASSIFICATION SYSTEMS FOR THE CULTURAL AND CREATIVE INDUSTRIES

1. DCMS Model

Advertising
Architecture
Art and antiques market
Crafts
Design
Fashion
Film and video
Music
Performing arts
Publishing
Software
Television and radio
Video and computer games

2. Symbolic Texts Model

Core cultural industries
Advertising
Film
Internet
Music
Publishing
Television and radio
Video and computer games

Peripheral cultural industries
Creative arts

Borderline cultural industries
Consumer electronics
Fashion
Software
Sport

3. Concentric Circles Model

Core creative arts
Literature
Music
Performing arts
Visual arts

Other core cultural industries
Film
Museums and libraries

Wider cultural industries
Heritage services
Publishing
Sound recording
Television and radio
Video and computer games

Related industries
Advertising
Architecture
Design
Fashion

4. WIPO Copyright Model

Core copyright industries
Advertising
Collecting societies
Film and video
Music
Performing arts
Publishing
Software
Television and radio
Visual and graphic art

Partial copyright industries
Architecture
Clothing, footwear
Design
Fashion
Household goods
Toys

Interdependent copyright industries
Blank recording material
Consumer electronics
Musical instruments
Paper
Photocopiers, photographic equipment

5. UNESCO Institute for Statistics Model

Industries in core cultural domains
Museums, galleries, libraries
Performing arts
Festivals
Visual arts, crafts
Design
Publishing
Television, radio
Film and video
Photography
Interactive media

Industries in expanded cultural domains
Musical instruments
Sound equipment
Architecture
Advertising
Printing equipment
Software
Audiovisual hardware

6. Americans for the Arts Model

Advertising
Architecture
Arts schools and services
Design
Film
Museums, zoos
Music
Performing arts
Publishing
Television and radio
Visual arts

Figure 6. Different classification systems. Figure from United Nations/UNDP/UNESCO, Creative Economy Report, 2013

For Colombia's creative economy strategy, different frameworks were compared based on documents from Andres Bello Convention, WIPO, EUIPO and UNESCO (DANE, 2019c) and 103 economic activities were defined, of which some are totally included and considered core of the creative industries, while others are partially included. (An example of partially included activities in the "printing" economic activity, are the difference between printing books and printing phone directories. The first is considered a creative economy activity while the second is not. Thus, "printing" is partially included). (DANE, 2019b)

In this report by the National Administrative Department of Statistics -DANE, measurement in research products from the Ministry of Science that are related specifically to cultural and creative industries are also included. This is a remarkable attempt to bring closer science and art creations.

COLOMBIAN GOVERNMENT ORANGE ECONOMY AREAS

DANE's report defines 103 economic activities (collecting data of 101 economic activities) following the International Standard Industrial Classification, grouped in 3 orange economy areas

◆ Arts and Heritage
◆ Cultural industries
◆ Functional creations

ARTS AND HERITAGE

◆ Visual arts
◆ Performing arts
◆ Heritage
◆ Cultural and creative education
◆ Manufacturing activities of Orange Economy
◆ Cultural Tourism
◆ Associative and Regulatory Activities

CULTURAL INDUSTRIES

"Activities that provide goods and services based on artistic and creative symbolic content, which can be reproduced, disseminated massively and are traditionally recognized as having a close relationship with culture." (DANE, 2019b, p.43)

- Audiovisual
- Editorial
- Phonographic
- News agencies and information services

FUNCTIONAL CREATIONS

"These are activities that are not traditionally part of culture, but define their relationship with the consumer on the basis of their symbolic value rather than their use value, and are generally protected by copyright." (DANE, 2019b, p.48)

- Digital media and software
- Design
- Advertising

BOGOTA'S DISTRITAL GOVERNMENT CCIS CHARACTERIZATION

Bogota's City Council and the Chamber of Commerce (Alcaldía de Bogotá y CCB, 2019) with the support of UNESCO produced the study of the Characterization of the CCIs in Bogota for the following areas:

- Audiovisuals
- Music
- Performing arts
- Plastic Arts
- Publishing
- Non-for-profits

While the District's policies acknowledge the definition of CCIs as a whole and manifest the will to create supporting programs (Secretaría Distrital de Cultura, Recreación y Deporte, 2019), their studies have focused firstly on these particular areas. Advertising creation and design have been identified as main areas in the numbers of registered business in all urban zones. However, the areas mentioned have less businesses registered. This initial approach creates a gap on solutions addressed for design businesses, which are no included in their CCIs directory.

1.3. COLOMBIA'S CONTEXT

1.3.3. WHY COLOMBIA?

Colombia is pioneer along with Chile in establishing the first Culture Satelite Account in Iberoamerica. It evidences a long tradition of policies promoting cultural and creative industries. Moreover, the current political strategy is focused in Creative indutries through "Orange economy program" with a pioneer transversal approach to boost creative industries through 12 institutions, bringing the topic beyond the Ministry of Culture. Colombia lives a historical moment of "posconflict" where powering creative indutries can not only help economic growth but also work as a means of social cohesion to help repair the social fabric.

POLICIES FOR CCIS IN COLOMBIA

By revising the National Policy document to promote Cultural Industry (CONPES 3659, 2010), the compendium of Cultural Policies by Ministry of Culture (2009), and the Colombia Crea 2030 Strategy documents, a timeline of policies outlining key milestones in policies for culture, arts and CCIs was created. Note the early implementation of laws for book publishing and audiovisual sectors, which had a positive impact in their development. Considering the importance of Copyright in the definition of CCIs, a timeline considering some of the key milestones is also presented.

POLICIES AND STRATEGIES TIMELINE

1991 — The Political Constitution of 1991. Articles 8, 70 and 71, recognize culture as a central concept of the Nation and diversity and prompts the State to promote culture and support those engaged in cultural activities.

1993 — Law 98, "Law of the Book" boosted the publishing sector as the best in Latinamerica through tax exemption, reduction and access to credit along the editorial chain.

1997 — Law 397, "General Law of Culture". National System of Culture, Ministry of Culture established.

1997 — Law 397, film sector promotion. Non-refundable incentives for creation, production, distribution, infrastructure and training; exemptions for industries that reinvest profits, customs benefits for audiovisual equipment.

1998 — Institutional and private agreements for a National Plan of Culture 2001 - 2010. Boosting SMEs through credit lines, entrepreneurship capability building and incubators.

2002 — CONPES 3162, defined the guideliness for the National plan promoting fiscal incentives, lines of financial support, opening international markets, sectoral aggregation, technical training and copyright protection.

2003 — Law 814, "Law of film" economic contributions through tax reduction and incentives for private investment in national films production

2006 2010 — National Plan for the Arts

2007 2010 — Ministry of Culture Program for Entrepreneurship and Cultural Industries and "Cultural Entrepreneurship Group" for information generation, market research, diagnostics of value chain; training for entrepreneurship, support for association, networking and intellectual property.

2008 Law 1185, protection of material and inmaterial patrimony and its inclusion in land and tourism plans, public-private consultation schemes to encourage business to participate in conservation programs.

2008 CONPES 3533, diagnoses poor knowledge of intellectual property and addresses the Ministry of Culture to clasify and strenghten cultural industries, as well as promoting the teaching of copyright in artistic and literary academic contexts.

2011 Law 1493, Regulate, promote and provide tax incentives to performing arts in public spaces.

2015
2019 National Plan for the Arts

2011 Law 1834, "Orange Law" to boost Creative economy

2018
2030 "Colombia Crea 2030" National strategy for Orange Economy

Figure 7. Policies and strategies timeline. Elaborated from literature review.

COPYRIGHT TIMELINE

1982 Law 23, about copyright. Protecting the rights of literary, scientific and artistic works, as well as performers, producers of phonograms and broadcasting organizations. Modified in Law 44 (1993), Law 1403 (2010), Law 1450 (2011), Law 1835 (2017).

1995 Decree 460, National Copyright Register regulation, creation of Legal Deposit.

2002 Decree 1474, Enactement of the WIPO treaty for Copyright (WCT) adopted in Geneve 1996.

2008 Resolution 112, guidelines for the registration of works, services, contracts and other acts in the National Copyright Register.

2010 Law 1403, "Fanny Mickey Law". Remuneration for public communication to artists, performers and audiovisual recordings.

2017 Law 1835, "Pepe Sánchez Law". Remuneration for public communication to authors of cinematographic works.

Note: An extended list and associated links to the legal documents can be found at "Alcaldia de Bogota" in: https://bit.ly/3byX1HF

Figure 8.Copyright timeline

1.3.4. REFLECTION

Colombia has a long tradition of policies regarding copyright and promotion of the cultural industries. However, the spheres in which these documents are discussed and reviewed are enclosed in governmental institutions and there is a lack of interest, knowledge and use from those whom these policies are meant to protect.

The recommendation of the DNDA and WIPO is to further participate in collective management associations to help producers in gaining the proper remuneration for the reproduction rights of their works. Specially in a context where digital transformation is magnifying the demand for digital content and where pandemic quarantine measurements are challenging the cultural industries, thus, increasing the need to receive profits from varied sources.

Colombia is living a historical moment in which the cultural industries are gaining relevance as a central discussion of the government and citizens in cultural industries shouldn't miss the opportunity to develop their businesses. While the public opinion manifests some criticism and confusion about the "orange economy", they should own the policies to give appropriate feedback of how these could better meet their needs and what are the directions that the institutions should follow to do a right job.

Without cohesion and correct implementation of this program, cultural industries could miss the opportunity of a concerted effort with the government to drive the future. An opportunity is seen to further involve academia in the knowledge of copyright, so that from an early stage in their career creatives can have a better understanding of policies and legal frameworks.

1.4 STATISTICS

In the following subsections, selected statistics regarding economical information of Orange economy in Colombia from the Second Report by DANE (2019b) and highlights of the Characterization of CCIs in Bogota document (Alcaldía de Bogota y CCB, 2019) are presented. Considering the Orange Economy Areas, one sector of each area was chosen to narrow the study and seek opportunities. These areas are Arts, Design and Audiovisual sectors. To provide context, statistics on enrolled students in these fields, elaborated from the Ministry of Education data are introduced. This study, along with the insights gained from revising concepts in literature has allowed to map preliminary needs that oriented the activities of brainstorming presented in the next chapter.

1.4.1. ORANGE ECONOMY IN COLOMBIA

CCIS CONTRIBUTION TO COLOMBIA'S GDP

3,3%
Average between 2014 and 2018

101 activities in CCIs measured

53,7% activities of total inclusion
46,3% of partial inclusion activities

TOTAL INCLUSION ACTIVITIES:

Nuclear of the cultural and creative sector or that depend mainly on the copyright, therefore, all its productive process are associated with the Orange Economy.

PARTIAL INCLUSION ACTIVITIES:

Those with related activitites that do not belong to the cultural and creative sector or are not subject to copyright, therefore partially included.

EMPLOYMENT

539.933
Employed in Orange Economy Activities in 2018.

"Growth of 4.10% of employed people in 2018[P] with respect to 2017. By 2018 those employed in total inclusion activities represent 68.70%, and in partial inclusion activities 31.30%".

DANE (2019b, p.23)

Figure 9. Elaborated from DANE, Second report, 2019. Data sources: DANE - Ministerio de Cultura, Cuenta Satélite de Cultura y Economía Naranja –CSCEN–... P: Provisional

GROSS VALUE ADDED

25.005.337

Millions of COP 2018[P].
Production account, total orange
economy

17% of the value added is
reported by
micro-businesses

COMPOSITION OF VALUE ADDED BY ORANGE ECONOMY AREAS

Average between 2014 - 2018[P]

Functional creations: 44.4%
Arts and Heritage: 28.3%
Cultural industries: 27.3%

COMPOSITION OF VALUE ADDED BY SECTOR

ARTS AND HERITAGE		CULTURAL INDUSTRIES		FUNCTIONAL CREATIONS	
35%	Cultural tourism				
34%	Cultural and Creative Education				
11,2%	Association and regulatory activities	61,5%	Audiovisual	55,0%	Digital Media and Software
8,1%	Industrial activities of the Orange Economy	31,9%	Editorial	30,7%	Advertising
5,8%	Performing arts	3,9%	News agencies and other information services	14,3%	Design
4,5%	Heritage	2,7%	Phonographic		
1,4%	Visual arts				

▼ Visual arts sector only represents 1,4% of the value added. On the other hand cultural and creative education is the second highest value added.

▼ The phonographic sector represents only 2,7% of the value added. On the other hand the audiovisual sector is by far the sector with more contribution.

▼ Design represents the smallest contribution to the value added by this area. This sector's value added is in its majority represented by digital media and software.
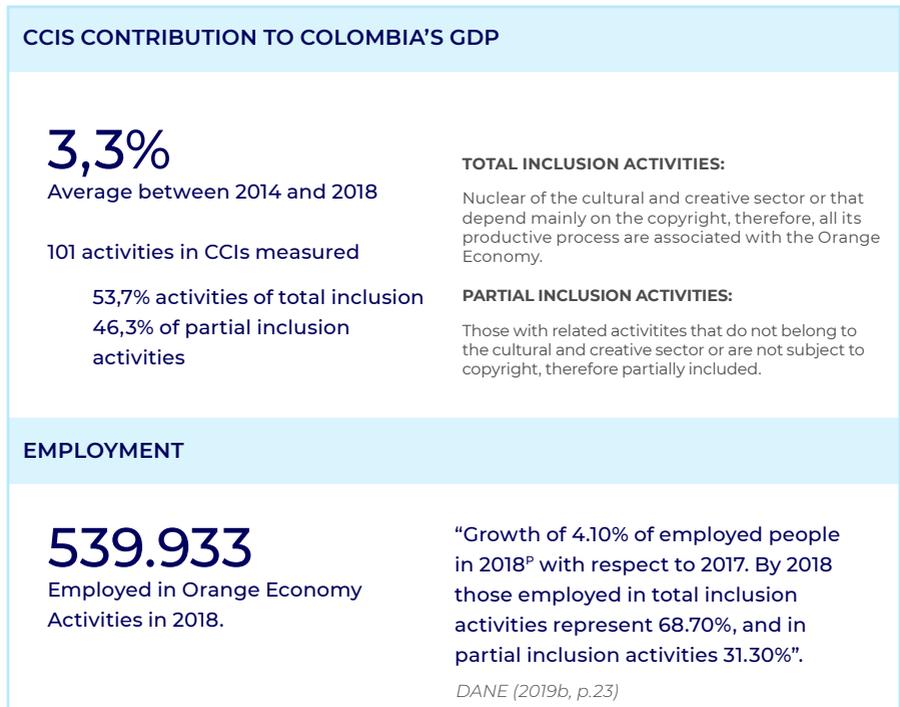
Figure 10. Elaborated from DANE, Second report, 2019. Data sources: DANE - Ministerio de Cultura, Cuenta Satélite de Cultura y Economía Naranja –CSCEN–.. P: Provisional

1.4.2. CCIS IN BOGOTA

CHARACTERISTICS OF CCIS

67%
of Companies started activities in the last decade

Books and Publishing is the most consolidated sector

While audiovisuals, visual arts and music are in majority young companies of less than 5 years.

COMPANIES WITH MORE THAN 10 YEARS

49%
Books and publishing

COMPANIES WITH LESS THAN 5 YEARS

57% Music   **59%** Visual arts   **59%** Audiovisuals

ASSETS BY SECTOR

The books and publishing companies, along with audiovisual companies are the ones who report more assets.

GREATER THAN 100 MILLIONS COP

Books and publishing **20%**

Audiovisuals **11%**

LESS THAN 3 MILLIONS COP

Music **60%**

Non-profits **61%**

EMPLOYEES

These companies have

6 employees in average

NUMBER OF WORKERS WITH FORMAL OR WRITTEN CONTRACT

3 Visual arts   **5** Performing arts   **10** Books & Publishing   **8** Audiovisuals   **3** Music   **8** Non-profits

34% of the total workers in these companies were hired under the service provision modality, mainly in the audiovisual sector

37,6% with work contract, 21,9% with a indefinite work contract, 15,6% with a fixed-term contract.

Figure 11. Elaborated from Alcaldía de Bogotá y CCB (2019). The percentage numbers with decimals have been rounded to the closest integer.

PRINCIPAL ACTIVITY

These statistics show that in the value chain the principal activity is creation and production, while there is less dedication to sales and circulation, and lastly, to academic research.

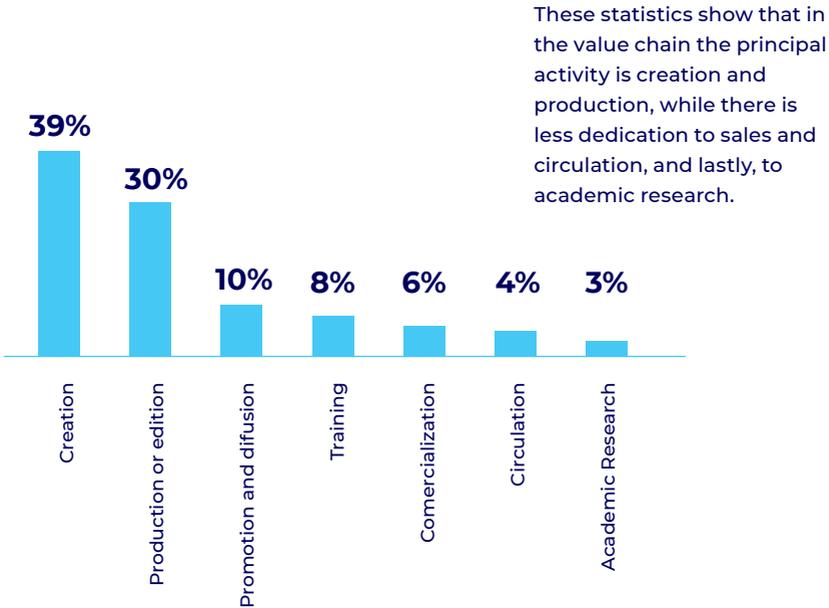|		
39%	Creation	
30%	Production or edition	
10%	Promotion and difusion	
8%	Training	
6%	Comercialization	
4%	Circulation	
3%	Academic Research	

Figure 12. Elaborated from Alcaldía de Bogotá y CCB (2019). The percentage numbers with decimals have been rounded to the closest integer.

CCIS DIRECTIVES

40% Professional degree

26% Posgraduate degree

30% Art-related studies

19% Humanities and social sciences

14% Economy, management, accounting and related studies

Mostly directed by young people between 25 and 35 years old

Most of the managers are from areas related to the arts, humanities and economic sciences

Diverse management professions: While 30% studied fine arts or related subjects, only 8% studied audiovisual (Audiovisual, production musical, film, photography, radio and tv) and 3.4% industrial and graphic design

Figure 13. Elaborated from Alcaldía de Bogotá y CCB (2019). The percentage numbers with decimals have been rounded to the closest integer.

INTELLECTUAL PROPERTY

64.4%

of companies have not registered their logo or trademark

Only 20% of visual arts companies have registered their trademark, mainly due to ignorance of the process (53.5%) The majority are unaware of the application process (46.7%) of all sectors

REGISTRY OF WORKS

Less than half register their works (44%), and only 20% of those who do register receive income from works registration.

69%

of entrepreneurs do not know the procedure for registering works.

Figure 14. Elaborated from Alcaldía de Bogotá y CCB (2019).
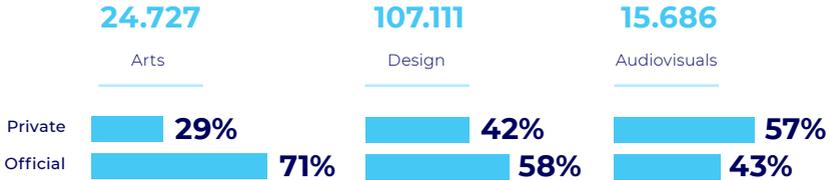
1.4.3. ACADEMIA STATISTICS

As CCIs are a transversal topic, to approach the research regarding Academia, the study is focused on one sector of each of the orange economy areas: Arts, Audiovisual and Design. In order to understand the future workforce the number of students in these areas have been calculated from the last report -to the date when the research was performed- by the Ministry of Education (SNIES, 2018).

Statistics from each area considering a filtered list of related programs from the report by the Ministry of Education (the list of the careers included can be consulted in the annex):

◆ ARTS: Including 41 academic programs related to "Arts" filter.
◆ DESIGN: Including 168 academic programs of Design related to Fine Arts, Educational Sciences, Engineering, Urbanism, Architecture and related. No design academic programs related to economics and accounting were included.
◆ AUDIOVISUALS: Including 30 related academic programs, in addition to "Audiovisuals", studies such as "film", "tv", "photography" and "animation" were included.

ARTS, DESIGN, AND AUDIOVISUAL STUDENTS IN COLOMBIA

STUDENTS ENROLLED BY AREA

	24.727	**107.111**	**15.686**
	Arts	Design	Audiovisuals

	Arts	Design	Audiovisuals
Private	29%	42%	57%
Official	71%	58%	43%

BY ACADEMIC LEVEL

	Arts	Design	Audiovisuals
Undergraduate	**97%**	**98%**	**99%**
Posgraduate	**3%**	**2%**	**1%**

BY MODALITY

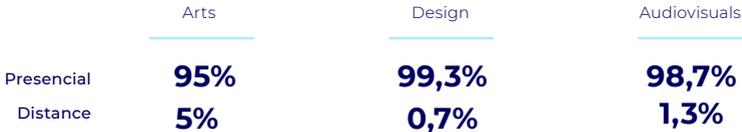|	Arts	Design	Audiovisuals
Presencial	**95%**	**99,3%**	**98,7%**
Distance	**5%**	**0,7%**	**1,3%**

Figure 15. Elaborated from Ministry of Education statistics (SNIES, 2018). Calculations by the author.

1.4.4. PRELIMINARY NEEDS MAPPING

The following summary presents issues found in the colombian context of CCIs:

NEEDS

◆ Colombian creatives need to increase their knowledge of copyright
◆ Creatives need capability building in entrepreneurship
◆ CCIs in Colombia need to diversify their activities along the value chain, they are great producers but low distributers

BUSINESSES' NEEDS

◆ In order to strengthen companies, it is necessary to attract resources and optimize the diversification of the value generated
◆ They present difficulties in accessing credit, their production and creation being their greatest strengths, as well as their experience and trajectory.
◆ For the performing and visual arts, a more marked weakness is observed with respect to the disposition of spaces and own infrastructure
◆ The priorities of areas of strengthening are a little different for each sector, for example for music, audience training is a priority, while in the others, training is preferred. However, for all sectors there is a predominant need to generate public-private partnerships and to promote themselves more.

CCIS DIRECTIVES' NEEDS

◆ There is evidence of a long history of artistic experience, but most have less than 10 years of experience as entrepreneurs.
◆ Their reality that most are financed by their own resources and have challenges in obtaining credit or financial support.
◆ Need more business training.

DESIGN OPPORTUNITIES

After considering the insights gained from this reaserch a few preliminar ideation questions were outlined as opportunities for design. Although the brainstorming and the field research lead to more focused questions, the following questions can be considered as higher level directions to explore.

How might we involve more the academia in copyright and entrepreneurship capability building for Cultural and creative industries related programs?

How might we arise interest in copyright so that art, design and audiovisuals students can gain value from it?

How might we help SMEs, microbusinesses and the self-employed in gaining benefits from the downstream processes (Diversifying value chain towards more promotion, training, distribution and sales?)

How might colombian artists, designers and audiovisual professionals have support from academia to diversify the value created beyond creation and production?

How to promote and create a consumption of culture?

Even though in their history, the CCIs have emerged and grown as an urban phenomenon, in order to diversify their value and boost the circulation of their products, how to connect production and consumption in non-urban areas, so that regions develop and not only the city is empowered?

ACTIONS TO STRENGTHEN THE SECTOR

- Building an audience (from the school education, bring the public closer to the knowledge and interest in culture, to create understanding of all the dimensions of the country's cultural production.
- Promote a line of entrepreneurship within the silabus in the careers of arts, audiovisuals, music, design.
- Attract investment and resources.
- Creation of spaces for national and international circulation.

1.5 BRIDGING ACADEMIA, RESEARCH AND BUSINESS: A CASE STUDY FROM EUROPE

The Knowledge and Innovation Communities (KIC) by the European Institute of Innovation and Technology (EIT), under the Horizon 2020 plan, offers funding and support for 15 years, across selected topics (8) to knowledge triangles, composed of Business, Education and training and Research organizations. In 2019, they announced a new KIC on CCIs. This model aims to the support of:

- Training with entrepreneurship components
- Activities to develop innovative products, processes and services for business opportunities
- Business creation accelerator schemes
- And, to develop its own sustainability.

EIT's vision is "To become a global innovation leader delivering world-class solutions to global societal challenges that create jobs and improve the quality of life of citizens. To achieve this, we will significantly reinforce Europe's innovation capacity by connecting and empowering people and organisations to create, educate and innovate". (EIT Strategy 2021 - 2027, n.d.)

The scheme of EIT connecting high education, research and businesses poses an exemplary practice, where bridging gaps amongst academia market and talent can be accomplished by partnerships.

HOW DOES THE KIC MEASURE AND COMMUNICATE SUCCESS?

KIC reports success in terms of:

- ◆ Funding raised
- ◆ Number of jobs created
- ◆ Number of ventures supported
- ◆ Number of new products and services
- ◆ Number of people/graduates from EIT training programs
- ◆ Number of innovation hubs
- ◆ Number of partners

APPROACH: STRENGHTEN LOCAL INNOVATION ECOSYSTEMS

The KICs are organized in geographical areas called "Co-location centers", in a place-based approach. In EIT's experience, "Physical proximity is a key enabling factor for innovation" (European Commission, 2019, p.6)

The objective is to generate the innovation environment and synergy among the knowledge triangle to ensure the proper use of "scarce resources into research and innovation" (p.8)

CHARACTERISTICS

- ◆ Its characteristic emphasis in education allows the development of "highly entrepreneurial and skilled innovators".
- ◆ The focus on global challenges is a driver of innovation that is meaningful for the society and citizens
- ◆ The pursue of Financial sustainability

EIT is "Fostering entrepreneurial and innovation skills in a life-long learning perspective" (European Commission, 2019, p.13)

Reflection:

HOW TO HELP HIGHER EDUCATION INSTITUTIONS BECOME MORE INNOVATIVE AND ENTREPRENEURIAL?

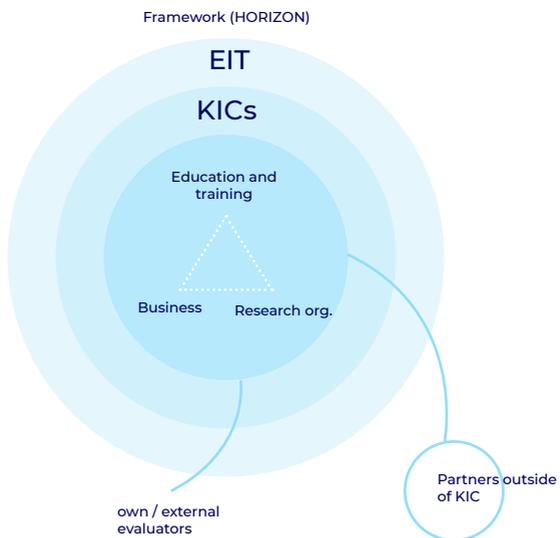### HOW MIGHT WE BRING RESOURCES TO INNOVATION THROUGH CCI IN COLOMBIA?

EIT MODEL

Figure 16. Elaborated from European Commission (2019)

Chapter 2

/Framing the challenge

I felt responsible because I was
teaching photography, and I thought:
—Why am I preparing these students
if when they finish, they might not
find a job in this field?

INTRODUCTION

How to create a healthier job market for creatives in Colombia? This is the question that drove me to find the PSSD master and to approach this thesis topic. On a personal level, I felt responsible because I was teaching photography, and I thought: —Why am I preparing these students if when they finish, they might not find a job in this field?"

The Creative Industries are an intricate –and beautifully complex– field, as we have explored in the previous chapter. In order to define more concrete directions for design that would allow to address this personal commitment, I continued the process by synthetizing facts discovered in research and clustering these findings. The key insights and context were then shared with a group of designers for a brainstorming session. From this exercise, 5 possible design directions emerged and a final one was selected to continue with the field research.

The present chapter shows the activities performed to frame the challenges and the ideation directions that emerged. Although it is not possible to address all directions in one thesis project, they are presented as suggestions or "seeds" as an invitation for future opportunities to build upon the present work.

2.1 RESEARCH FACTS CLUSTERING

The previous research allowed to identify facts in different levels: the creative industries in general, the context in a national level (Colombia), and CCIs characteristics in a local level (Bogota city). These facts were classified in a SWOT analysis to provide context for the brainstorming activities to be performed.

STRENGHTS

CREATIVE INDUSTRIES
- Strong local networks, local cultural strategies
- Proliferation of freelancers and microbusinesses, more flexible and resilient

IN COLOMBIA
- Pioneer in establishing the first Culture Satelite account
- Early implementation of laws for publishing and film sector strengthened these industries.

IN BOGOTA
- Greatest contributor in research + creation products in arts and patrimony
- The majority of its contributions is in software, design and advertisement.
- Most directives of CCIs are graduates from Arts or Human sciences

OPPORTUNITIES

CREATIVE INDUSTRIES
- Rediscovery of the city from connections among cultural industries, urbanity and local economic development
- 'Creativity' as a "prime contemporary value and a resource to be mobilized by business" through innovation

IN COLOMBIA
- Running initiatives for business capability and copyright knowledge building
- "Orange economy program": Political strategy focused in creative industries. Transversal approach through 12 institutions, bringing the topic beyond the Ministry of Culture

IN BOGOTA
- Recent effort in mapping a subset of cultural industries
- Established initiatives to identify and generate CCIs clusters that help regenerate specific urban zones

WEAKNESESS

CREATIVE INDUSTRIES
- Lack of consensus in definitions and multiple models to classify sectors influence the way policies are addressed and who receives benefits

- Ideological tension between creativity and established systems (i.e. responding against capitalism), between art and economy

IN COLOMBIA
- Lack of trust and confusion about the government strategy
- Meritocracy perceived as abandonment by the state

WEAKNESSES

IN BOGOTA

- ◆ CCIs are small businesses with 6 people in average
- ◆ Very few directives are graduates from Industrial or graphic design or from audiovisual related careers

THREATS

CREATIVE INDUSTRIES

- ◆ These kinds of industries represent a high-risk investment, from the difficulty to predict success of a product.
- ◆ Productions costs are high involving considerable amounts of investment of time and resources

IN COLOMBIA

- ◆ Strategy still at an early stage, changing administrations hinder continuing building on the past government's advancements
- ◆ Lack of knowledge in copyright hinders profiting from it

IN BOGOTA

- ◆ CCI's need to diversify their activities in the value chain
- ◆ They need business capability building
- ◆ There is evidence of a long history of artistic experience, but most have less than 10 years of experience as entrepreneurs
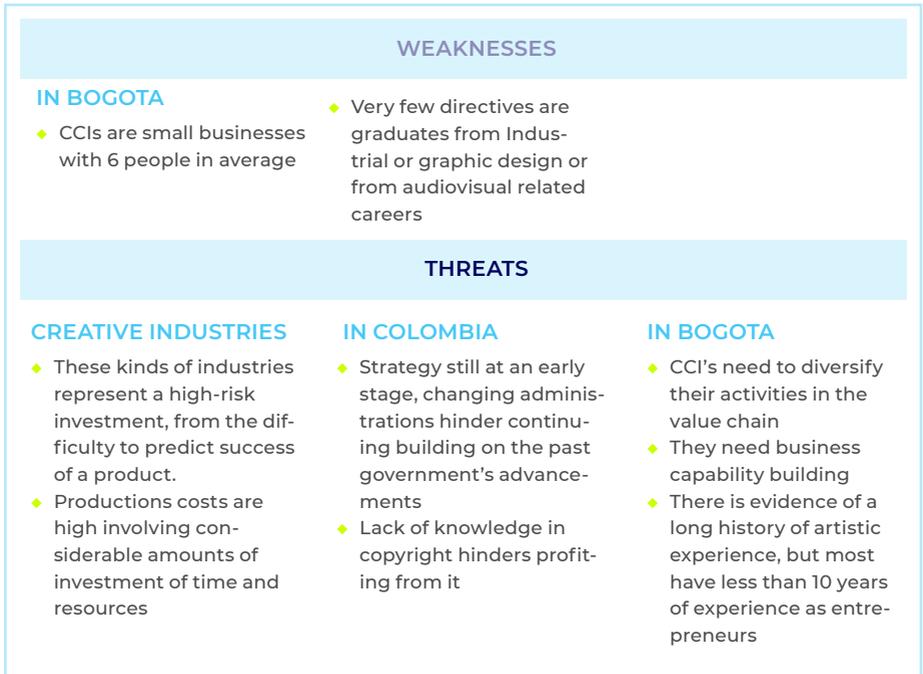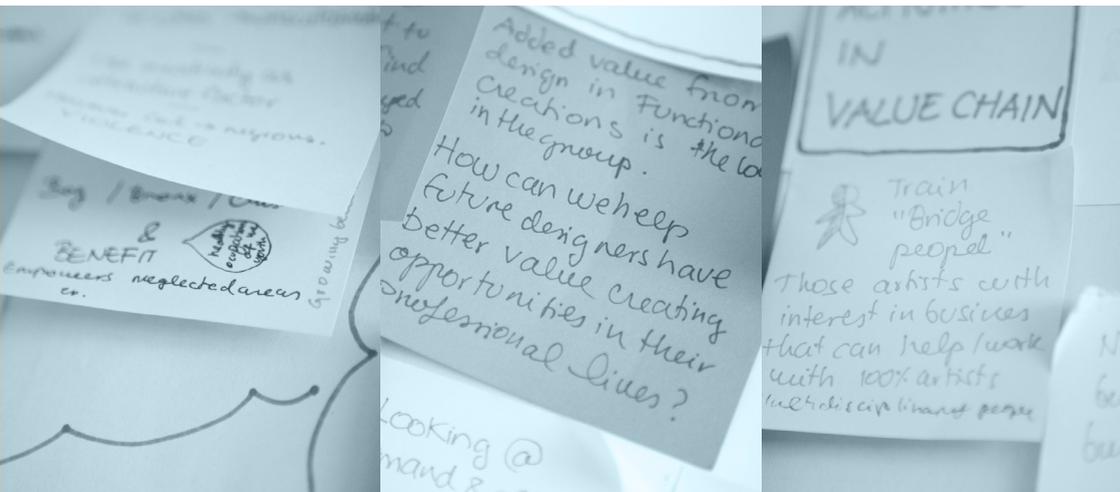
Figure 17.   SWOT analysis

RESEARCH CLUSTERING

With the aim of finding ideation questios or "How might we", the findings were arranged in a board, selected and finally grouped in 3 main topics:

1. Creativity in regions
2. Empowering existing CCIs
3. The journey of new graduates and their microbusinesses

Figure 18.   Clustering activity

2.2 BRAINSTORMING

To get the perspective of an outsider, the main facts, motivation and questions were shared to a group of colleagues in a session where we discussed, reflected and created 5 groups of topics.

SESSION REPORT

👤 *6 participants*
🕐 *1 session of 1,5 hours*
📍 *Online*

ACTIVITY GUIDE:

1. Topic motivation
2. Research context
3. Brainstorming
4. Clustering

HOW TO DO BY YOURSELF

"I struggle a lot because I don't know how to charge, how to pay myself, when is it time for me to move to the next level, freelancers struggle a lot, it will be nice to find everything in the same place. How much should I charge?	people get into their comfort zone settling with a freelance, and prevent them to build more things	how to you sell yourself	freelacing: self train to how to show myselft to the world and how much to charge	you grow and learn more form experience of failing than being told things
to connect production and consumption in non-urban areas, so that regions develop	How to give the basic instruction for people start spreading their work in the digital industry	How you can start? and create by yourself, training	not only find opportunities by word of mouth	create the structure
you have the competences to do your own business	inequal earnings boss - freelancer	little steps get it wrong and then get it right	A safe space to fail and learn fast	They need business capability building.
How can you create the opportunities by yourself? training and not only giving, fishing and not giving the fish	Global platforms that offer job opportunities			

HELP FROM OTHERS - COMMUNITY /ACADEMIA - BUSINESSES

- Link with the academic, how they can help companies understand the value of this CCI graduates?
- create community with the people that are already in the industry
- incubator, 15 projects a year, business plan with marketing professors and economy professors, afterwards next 5 years support, place for office, labs of photography where you can do you things
- in between of personal interest and the market needs, but not only in the present moment, a road map
- On television, connect "produtor to artists"
- effective cycles of learning from entrepreneurs, they are all wandering, but some people already went through things and experience that could help new designers

- lack of links after graduating, how to keep the contacts and share the stories, create a community somehow
- Also how can the companies can find these people and notice their value?
- also exchange knowledge between different arts paths, what would they need in the industry
- give something to the companies to focus on this too, not only within academia
- INCUBATORS IN THE OFFICES / COMPANIES like this you can really explore the value of people and the value of the work they are doing
- SHARE SUCCES STORIES, OR BUILD A LIBRARY OF KNOWLEDGE
- linkedin culturale carreira, show positions related to culture

- from the academic side universities most of the time Lack of link with the alumni and new graduates
- Creativity as prime value and source of innovation
- 'Creativity' as a "prime contemporary value and a resource to be mobilized by business": Innovation
- something like fuck up nights in barranquilla
- Alumni ASp program slack, they connect you with people that have experience
- danis thesis

BOOSTING REGIONS

- many people go to cities to study, after they finish they could bring this knowledge back to develop region, connect with gov. inst to replicate this knowledge elsewhere
- we don't get paid enough in our countries so global platforms are good opportunities but in the other way it can hinder the market in other countries
- talk with govern people who make decisions, make them confident with knowledge of design so they also come to designers because they already know what is design about
- Rediscovery of the city from connections among cultural industries, urbanity and local economic development
- How to give the basic instruction for people start spreading their work in the digital industry
- double value: eocnomic and intangible/symbolic value

Boosting existing CCIs

- CCI's need to diversify their activities in the value chain.
- double value: eocnomic and intangible/symbolic value

MAKING A PATH - GROW IN YOUR CAREER

- DIFFERENT PATHS: ENTREPRENEUR, EMPLOYEE, HOW TO FIND DIFFERENT ADVICES FOR DIFFERENT DESIRED PATHS BY STUDENTS?
- A way to build a more certain career path
- Maybe a sort of hub where you can find everything from every single of this careers, divisions, and how in this path you can grow, classes to take
- Not only present trends but also Paths, a road map, future options
- How to give the basic instruction for people start spreading their work in the digital industry

- You make a path, and receive lectures, create community, how to grow in that path... ALSO POSSIBLE OTHER PATHS
- frelancing is opening work opportunitites
- frelancing is key for this industry
- Hub careers, not only to find a job but also we need to constantly evolve, but also create a path to know I want to take this path, which classes, which are the people you should talk to?
- CCI's need to diversify their activities in the value chain.

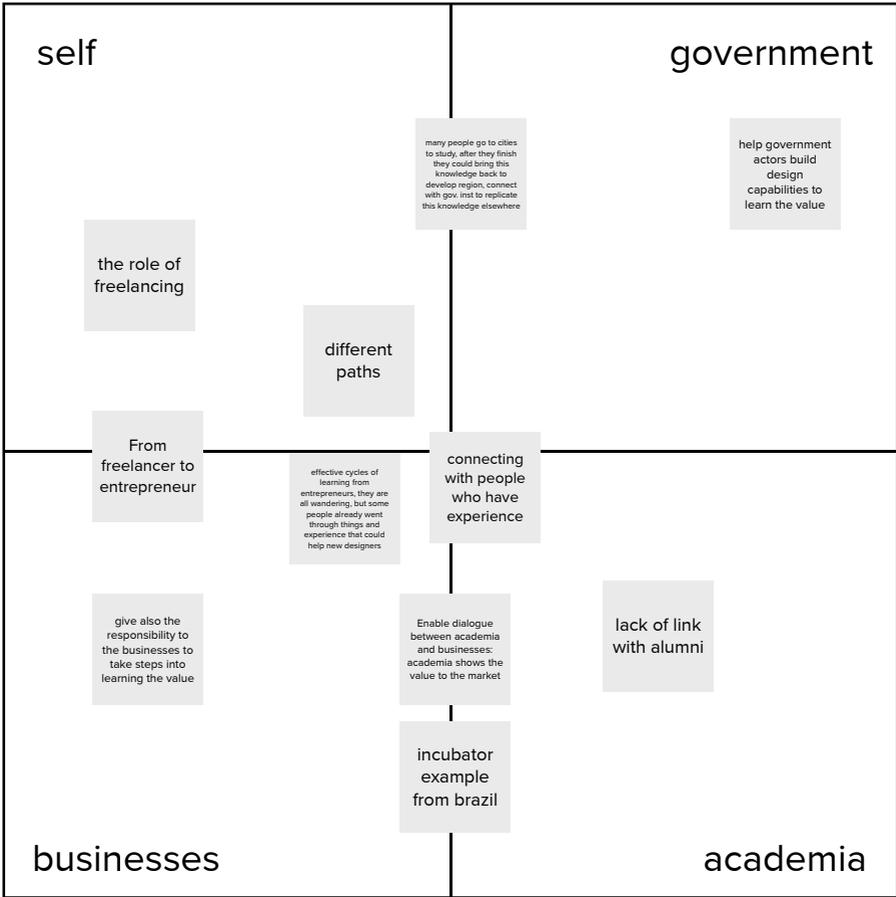Figure 19. Brainstorming and clustering boards

Figure 20.   Topics mapping. Emergent topics during the brainstorming were positioned considering actors that could be connected for the project development.

RESULTING TOPICS

These themes were found from all ideas after the group discussion:

1. Developing your creative career on your own
2. Receiving support from a community with academia and businesess
3. Creating a roadmap for a creative's career
4. Boosting regions
5. Boosting existing CCIs

2.3 DESIGN DIRECTIONS AND SELECTION

In order to find the direction for field research and ideation, an iterative process to frame various ideation questions and a selection process was done. Starting from a collection of topics from all clustering exercises, the ultimate desired impact and some possible answers were stated to craft various refined "How might we" challenges.

DESIGN DIRECTIONS

1. Help newgraduates from arts, design and filmmaking build their career on their own.
2. Create a community support for these newgraduates that links academia, businesess and government.
3. Empower these newgrads to boost their own region of provenance.
4. Visibilize the impact of CCIs so that privates and government acknowledge its value.

TOPIC 1

Ultimate impact:
    Enable freelancers to become entrepreneurs and develop a solid and sustainable career.

For example, how?
    Creating entrepreneurship spaces where they can safely learn, fail and learn again, a platform with milestones and gamification, digital presence creation centralized knowledge, increase the spread of word of mouth.

Considering what?
    The business capability building existing programs and incubators that are unlinked to academia, the difficulty to establish prices.

How might we support freelancers in art, design and filmmaking to make the leap into becoming entrepreneurs?

TOPIC 2

Ultimate impact:

To create a community for newgrads to learn from experts in their path to entering the job market.

For example, how?

Talks, gatherings, investment calls, university incubators, diaries to gather the stories of CCIs, better informed alumni networks, partnerships.

Considering what?

There is little support after graduation, many CCIs are small businesses and they also need more business knowledge, we want a solution that evidences the successes and failures to learn from them.

How might small CCIs tell their stories to build a stronger community that nurtures arts, design and filmmaking newgrads?

How might alumni services continue supporting graduates from arts, design and filmmaking to ensure they have better work conditions and relevant experiences?

TOPIC 3

Ultimate impact:

We want CCIs to help boost regions, we want medium cities to have their own CCIs to generate employment and creativity, we want to connect the know-how learned at main cities with region's needs.

Considering what?

Students migrate to big cities in search for opportunities, but cities have become unsustainable.

CCIs help develop local networks. We are known for working our way around problems; we are creative people.

Creative production is evidenced strongly only in a few cities: "Creative production inequity".

How might we enable internal migrant students (in arts, design and filmmaking) to develop CCIs in their regions?

Ultimate impact:

We want government and private businesses to see the value of CCIs. To make sure they make use of our capabilities, for creating better business opportunities they need to understand what we do.

For example, how?

Publications "The business insider of CCIs", Festivals for business people "cinema festival for businesses", "Branding studios tour" (like Campari tour), white papers, regional spotlights.

Considering what?

Because there are many actors with different interests it is uncertain to gain their trust, we need to create an unbiased space for communicating. It can work within the current government strategy. Statistics published in government sites don't gain a lot of visibility.

How might we convey the impact of creative products so that businesses and the government see and use its value?

SELECTION

To finish the process and select a direction and move forward with field research, the ideation questions were scored considering feasibility, motivation and impact.

PERSONAL RANKING CONSIDERING MOTIVATION, IMPACT AND FEASIBILITY				
	M	I	F	SCORE /15
1 Nurturing stories of SMEs (Topic 2,HMW 1)	5	5	4	14
2 Support regions (Topic 3)	5	5	3	13
3 Convey the impact (Topic 4)	4	5	3	12
4 From freelancer to entrepreneur (Topic 1)	3	4	5	12
5 Alumni support (Topic 2, HMW 2)	3	4	4	11

Figure 21. "How might we" challenges scores.

The results were discussed in tutoring and finally the challenge with the highest feasibility was chosen:

> **How might we support freelancers in art, design and filmmaking to make the leap into becoming entrepreneurs?**

This design challenge looks to enable freelancers in these fields into becoming entrepreneurs to extend their impact and generate more business opportunities for themselves and others in the sector, providing a learning environment and generating a safe space to fail and grow.

The objectives are to contribute to the sustainability of professional careers in creative fields in Colombia, generating opportunities that improve economic stability. Moreover, the challenge looks for ways to enhance the connection of creatives with businesses and to bridge the gap between academia and professional practice.
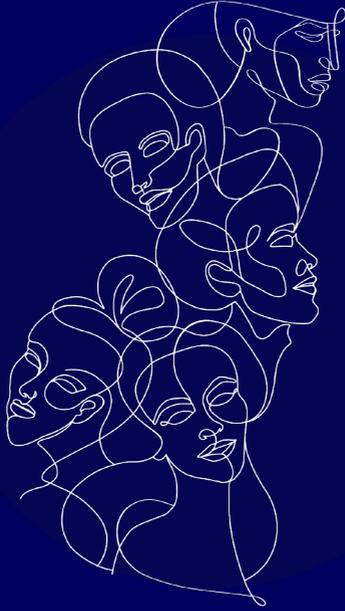
As this is part of an iterative process, this challenge has been refined with the outcomes of field research, which processes and insights are presented in the next chapter.

possible solutions:

- Empowering existing CCIs as
  { to nurture new grads (giving
- creating networks of knowledge
  transforming competence into cou
  excelling in quality, forming
- creating the feeling of being "

- Attaching new grads to diff
  the value chain to suppo
  journey.

context & constraints:

Figure 22.   HMW refinement process

Chapter 3

/Observing the field

"Relationships are more
important than budget. "

CARLO ASTA

INTRODUCTION

Once the challenge was defined among the emergent topics discovered in research, the following step was to gain an understanding of what is in the field. Before approaching people, the research continued to understand what are the existing services that provide entrepreneurship spaces linked to universities and innovation, how these work and what are the learnings that can be gained from these examples, which have been gathered in the first section: Case studies.

The second section of this chapter focuses on the field research strategy and reporting. The aim was to address those elements that were missing from the research through quantitative and qualitative methods, learning from freelancers, students in design, filmmaking and arts, from graduates and CCIs entrepreneurs. The section finalizes with insights, painpoints, motivations and needs as opportunity mapping.

3.1 CASE STUDIES

3.1.1. INTERNATIONAL CASE STUDIES

The existing services that were taken as inspiration and example for entrepreneurial spaces for creatives are innovation hubs, accelerator programs, incubators linked to university or education in an international context. The selected programs are:

1. HFARM from Italy, as an innovation Hub
2. Queensland University of Technology (QUT) from Australia, the Creative Indutries faculty (case 2.1) and Enterprise center (case 2.2).
3. HSE University from Russia, business incubator/accelerator
4. Aalto Startup center from Finland, as university linked incubator

These services were selected on the following basis:
1. HFARM has raised 120 startups, including creative industries initiatives. It their structure they look to bringing education, innovation and business transformation together. In the process of building the

case, 3 experts from HFARM were interviewed to deeply understand positive and negative aspects of their model.

2. The QUT evidenced the strong creative industries culture present in Australia as one of the pioneer regions in creative industries development. The Creative industries faculty is an example of work-integrated learning and employability development for students. Moreover, the former Creative enterprise center has several incubator programs and structures specific for entrepreneurship in CCIs.

3. The HSE business incubator is the highest ranked university incubator in the 2019-2020 UBI Global world ranking, which evaluates the performance of university-linked incubators across the globe. This incubator supports creation of startups in any field, and several times a year launches field-specific programs, including a Media Accelerator.

4. The Aalto Startup center is high ranked incubator in UBI Global world ranking, linked to Aalto University. This startup provides an interesting example of a startup ecosystem, and one creative industries related example is highlighted in the findings.

The key learnings can be summarized as: first, the roles present for incubators to work are the mentors, the teams with opportunities for networking and collaborative spaces and the connection with investors. When the connection with investors is difficult, an approach to pair startups with big corporates is a solution. The topics must include idea validation, business projection and technological feasibility considerations.

The specific cases are presented in the following subsections with the intention to study how these programs work, what are their main features, what sets them apart as examples and, when possible, key learnings from people involved. In the end, the main insights will be gathered as positive and negative aspects.

CASE STUDY 1

Figure 23. HFARM campus

H-FARM

YEAR: SINCE 2005
LOCATION: ITALY, MULTINATIONAL
WEB: h-farm.com

An innovation hub that creates new business models supporting startups, facilitating transformation with a digital approach while providing education for companies and young people. Their three pillars are business transformation, people empowerment and future envisioning.

▼ **Focused research in desirable futures and trends**

▼ **120 startups raised**

▼ **27M€ invested in ventures**

INITIATIVES

GLOBAL ACCELERATOR MEETING (GAM) 2012	H-CAMP, H-ACK INDUSTRY 2013	MAIZE CHANNELS MAG.PLUS.LIVE.INSIGHTS
Brings together leading accelerators, becomes an annual event.	Innovative acceleration program, 24 Hours marathon of team-developed innovative digital solutions	Guides companies, teams and professionals by gathering expert's insights, discovering trends and reporting on innovation and digital transformation.

During the research, it was possible to attend to the PSSD tour pilot program (July 8th, 2020), in which I could pose some questions to understand HFARM's model regarding the startups. Moreover, thanks to this first contact, it was possible to do a follow up interview with some of the current workers at HFARM, and later on, to a former employee. From these conversations I gathered the following insights:

◆ They shifted the venture incubator model towards pairing startups with big corporates because the investing model is not working anymore and requires a lot of capital.

◆ Bringing up a startup is not for everyone. Entrepreneurs have to be compromised and willing to make sacrifices, to use a lot of their time an effort throughout a long time to build a startup.

◆ Fast development of the ideas is key. Getting there first beats getting there perfect.

◆ Relationships are more important than budget.

◆ Alliances with big corporates has been a smart move in order to drive innovation and bring resources to the startups, who also become clients of mentoring and office space services.

INTERVIEWS

Giulia Di Gregorio
SERVICE DESIGNER
JUL 29/2020

AIM: understand how the pairing of startups with corporates works.

Carlo Asta
BUSINESS DESIGNER
AUG 8/2020

AIM: Get insights from the experience of working with startups

Anonymous
FORMER DESIGNER AT H-FARM

SEP 10/2020

AIM: Gain a deeper understanding of what H-FARM does, what works and why incubator model is not working anymore

"We run open Innovation projects that help organizations identify, analyze, and integrate with new technologies, emerging business models, and digital solutions that have been developed by startups and innovative companies in international environments. Startups, research centers, and innovative organizations are involved in the creation of experimental projects that can be tested on the market and implemented into business processes".

Advices for future entrepreneurs:
"1. Put all yout energies at the beginning to get a first round of funding. Focus on the story you are telling and on real value creation.
2. Do not get in love with the idea: be open to change and pivot if you have tried enough in a direction and you see it doesn't work.
3. Distribution and Marketing are everything now: become stellar at growth hacking. In 2020 if you have an idea probably 500 other people across the world are having or had the same, you need to be faster to reach the market and defend your advantage. Also you need money for marketing so keep focusing a lot in fundraising".

"The business of incubators is not paying at all. In Italy this kind of business in not easy, it is very difficult. If you compare it with Silicon Valley, startups receive millions in investments and they are not expected to generate revenues in a short time. So they have time to hire the best developers, the best managers and have the best product by the end of 10 years. In Italy, a startup will maybe receive 50.000 euro and with a team of 3 or 4 people they can live for 6 months. So, you have one month to set the startup and by month 2 you already have to generate revenues and you don't have time to spend on the best development." (...) "The government needs to change investments policies, loans from banks and so on. But we need a change of mindsent nationally speaking".

"A smart thing that H-FARM did is finding a very good startup, invest some money, but is not anymore sustaining the startup all alone; H-FARM calls very big and very international brands that are very interested in digital transformation and future trends who give enough money to select the best startups in the world, but, choose the field. So H-FARM does the service to select the best startups and also sell services to the startups, all the part of support and training, creating a business plan and so on. H-FARM gives them a beautiful place to work, all the related things: so, internet connection, the printer, the lounge, for a fee, and also the services: mentors, people which are helping them everyday business plan, developing products, connect with designers, with potential investors, so, they are selling services to them as well".

CASE STUDY 2.1

UNIVERSITY FACULTY

QUT Creative Industries Faculty

YEAR: SINCE 1989
LOCATION: AUSTRALIA
WEB: www.qut.edu.au/creative-industries

Figure 24. QUT Campus

World's first faculty dedicated to creative industries. To develop employability they include creative projects where students develop in team projects for a real client. Beside these projects they integrate work with learning through internships and international tours. These experiences help expanding student's contact network and getting relevant industry experience from an early stage.

▼
500+industry partners for real-world practical experience

▼
High full-time graduate employment outcomes in creative arts

▼
Work integrated learning includes internships, creative projects and international study tours.

INITIATIVES

STUDY TOURS ABROAD
One or two weeks

CREATIVE PROJECTS & INTERNSHIPS

CREATIVE VENTURES
Entrepreneurial support

Includes industry visits and workshops

Contact with commercial, not-for-profit and community organisations

Formerly through Creative Enterprise Australia

CASE STUDY 2.2

QUT Creative Enterprise Australia

YEAR: 2008 - 2020
LOCATION: AUSTRALIA
WEB: qutcea.com

UNIVERSITY-LINKED INCUBATOR

CEA was a creative industries dedicated incubator, accelerator and seed fund located within QUT supporting startups in Australia and ASEAN region. From September 2020 its core activities merged with the university.

It offered various entrepreneurship spaces and services specifically for creative industries:

"THE COTERIE" COWORKING SPACE
Membership-based access

A place for entrepreneurs and students to encourage creative thinking and collaboration.

FASHION360 ACCELERATOR & GROW PROGRAMS
6 months course & Monthly tutoring

Experts guidance to develop fashion business, with facilties and technical services.

CEA Business Hub
Hosting 20 startups

Studio spaces, offices and meeting rooms, mail collection and high speed internet for startups.

COLLIDER ACCELERATOR
12 weeks mentoring program

For Creative tech startups across fashion, music, design, digital media, gaming, marketing and immersive technologies sectors.

BUMPER
6 weeks workshops

A pre-accelerator workshop program for future female entrepreneurs.

STARTUP & CREATIVE TECH VENTURES FUNDS
Invested in 10 creative tech companies

Dedicated funds to accelerate growth of creative industries startups and to provide early stage venture capital capturing opportunities.

COLLIDER ACCELERATOR IN DETAIL
WEB: collideraccelerator.com

A *creative tech* startup program across fashion, music, design, digital media, gaming, marketing and immersive technologies sectors. The accelerator provides a fast track to help grow early stage startups into thriving ventures, setting and exceeding growth goals.

"In creative technology, a creative element - such as the use of design, storytelling, audio-visual material or performance - is the key constituent alongside the technical component". (Collideraccelerator, n.d.)

This program features:

◆ 12 week intensive startup tailored program.
◆ Global Facilitators: Deep domain experts share knowledge, experience and practical resources.
◆ Mentorship: One-on-one strategic coaching with industry-leading mentors and in-residence entrepreneurs.
◆ Coworking Space: Desk space at The Coterie.
◆ Business network: Connecting founders to global partners, customers and investors.
◆ Pre-seed investment of $50,000.
◆ Creative Community

One example of an emerging startup from the program related to creative industries, born from the program is "Sortal". It is a digital asset manager for creative teams that helps keep track of collections of data, for example image collections –that has a great applicability in museums–. It was first developed for individuals and now for businesses. The founder, expressed her key learnings from the program:

Figure 26. Sortal video screenshot

"We learned early on business processes we needed to be aware of: managing the accounts, understand customer acquisition and product development"

Majella Edwards
FOUNDER OF SORTAL

WEB: sortal.io/

FASHION360 IN DETAIL
WEB: fashion360.com.au

A fashion accelerator and scale up set of programs. The accelerator is a 6-month intensive course to turn fashion labels in sustainable and commercial enterprises. It offers facilities, technical services and networking.

The Fashion360 Grow program is the scale-up program after the accelerator course focusing on sales, marketing, supply chain and tactics. It has a monthly meetings format with a strategist and a mentor.

In order to understand what are the key topics and methodologies used by these programs, the following features have been listed:

The Accelerator program centers on:
◆ Business, finance + legal,
◆ Supply chain, distribution + sales,
◆ Costing, pricing + business strategies,
◆ Forecasting, design + range planning,
◆ Garment technology, production + sample development,
◆ Branding, Digital + eCommerce strategies,
◆ Styling, PR + events
◆ Workshops, masterclasses and 1:1 mentoring.
◆ 24/7 access to Lab and dedicated workspace

Likewise, the Grow program focuses on:
◆ Logistics, supply chain management + overseas production
◆ Merchandising + Retail Execution
◆ Product Development + Production
◆ Digital Marketing + eCommerce
◆ Design + Range Planning
◆ Business + Sales Strategy
◆ Guest speakers representing investors, finance professionals and international design.

CASE STUDY 3

Figure 27. HSE Campus

UNIVERSITY ACCELERATOR

HSE University Business incubator

YEAR: n.d. TO PRESENT
LOCATION: RUSSIA
WEB: incnavigator.hse.ru

Best ranked university business accelerator, 2019-2020 UBI Global World Ranking. They support creation of business in different industries, –including a special call for Media Acceleration– with innovation or technology component, by students and graduates. Participants need to have an idea with a commercial perspective. They don't invest in startups but help them get ready to connect with private investors, business angels, venture funds. They also integrate business and IT students into existing projects to help solve issues.

The main services they offer are:

Express orientation to determine current phase of the project and give guidance for future work	Individual consultancy with experts in marketing, sales, business model, finance, investments and legal	Events to help startup team gain new skills, learn from successes and failures and receive feedbacks on their projects
Provides space for teamwork (on a competitive basis)	Connecting startups with venture capitalists	Attracting business and IT students to projects that already have an MVP to accelerate their growth and help solve business problems

The program works with 3 options: The first, if students have an "Idea" they attend to a startup monthly school, receive an e-learning training and one to one meetings. The main outcome is a presentation for potential investors with market research, sales plan and business model. The second is, if students have a prototype, they will receive preparation for startup investment and have a two week trial. The third option is for developing new technologies in a joint accelerator program.

The features of these programs are:
◆ Duration from 12 to 16 weeks
◆ Students access for free
◆ Educational module: workshops and lectures.
◆ Regular meetings with mentors
◆ Consults with experts
◆ Networking
◆ Summary meetings focused on goals
◆ Demo day with investors as guests

One of the particularities of this university is its trans-faculty approach. Out of all the case studies revised, this university is unique in attracting students from other faculties to support solving business and technological issues, but this approach has its root in the ideology that the university follows.

"Departments at HSE work together in multidisciplinary clusters. (...) Research is now embedded into academic life, too, offering all students the opportunity to contribute towards HSE's research goals." (The world university rankings, n.d.)

The key learnings from the experience of this university incubator have been presented by its director, Mikhail Erman (HSE University society news, April 12 2019):

- They shifted from incubator to an intense acceleration program.
- Common mistakes by startuppers are "working on a product without checking whether anyone needs it, and hoping that investment will solve all the problems."
- "In 90% of cases, people come to the HSE Business Incubator with one idea, and leave it with another".
- Connecting startups with mentors that are leaders in their market is essential.

CASE STUDY 4

Figure 28. Aalto Startup Center

Aalto Startup Center

YEAR: (1997)2010 - TO PRESENT
LOCATION: FINLAND
WEB: startupcenter.aalto.fi

UNIVERSITY-LINKED INCUBATOR

A service for startups outside or inside Aalto University. A hybrid incubator-accelerator program of 12 or 24 months. Their ecosystem is exemplary as it is made of startups as customers, mentors that participate as volunteers and business developers who are hired personnel, investors and partners. Moreover, they have a business generator model called "From Ideas to Impact" where teams are prepared for business validation and scaling up with continued co-evaluation.

ASSET DEVELOPMENT	BUSINESS DEVELOPMENT	SOLUTION DEVELOPMENT
Focused on team, Intellectual Property Rights funding and partnering.	Centered in business model, sales and market.	Targets technology, proof of concept, proof of relevance, mass production and minimum viable product.

One example related to creative industries that emerged from this program is "Family in Music" applying ICT and digitalization to the music business.

family in music™

Figure 29. Family in music logo

Family in music connects music people on a global platform to facilitate discovery in the industry, development with marketing strategies and distribution.

WEB: familyinmusic.com

3.1.2. NATIONAL CASE STUDIES

The cases in Colombia that helped understanding the context and opportunities are a local government entrepreneurship capability building for creative industries, a national innovation program and a university-linked innovation initiative.

The selected cases are:
1. La Incubadora, Bogota district program
2. Innpulsa Colombia, resources for national innovation
3. UNinnova, Innovation challenges by the National University of Colombia

These cases were selected for the following reasons:
1. La Incubadora is the district's incubator program specifically addressed to cultural and creative industries.
2. Innpulsa Colombia has an important budget for open calls to scale orange economy businesses
3. The National University of Colombia is a key actor in the education as the main public university. Its Faculty of Arts offers Graphic design, Industrial design, Music, Arts, Architecture and Film and TV studies. The university's innovation/entrepreneurship program UNinnova is open for all the academic community and has been identified as an interesting opportunity to develop the present thesis work service concept.

The cases evidenced the existence of training opportunities for entrepreneurship related to CCIs, as well as opportunities to access monetary resources, but it evidenced a gap since all benefits are offered for businesses registered for two years but are not addressed for those who are just starting. On the other hand, Uninnova program offers workshops on ideation and established the university as a relevant actor to contribute to solving complex problems on a local, regional and national level which makes it an interesting scenario to explore.

The cases are presented in the next subsections with the aim to highlight the offerings, features, and when possible, participants' experience. The final insights along with the international case studies are presented with positive and negative aspects in the end of this section.

CASE STUDY 1

La Incubadora

DISTRICT'S INCUBATOR PROGRAM

YEAR: 2017-2019
LOCATION: BOGOTA
WEB: idartes.gov.co

Entrepreneurship and cultural industries is one of the strategical lines of the district's arts institute program IDARTES. "The incubator" is part of this strategy, in partnership with Impact Hub, and offers a training and support program for cultural and creative industry projects that are in the early stages of implementation. The program is offered for entrepreneurs or non-for-profits with at least two years of previous experience.

▼ **3-month cycles, 5 training cycles to date**

▼ **70 projects, 150 entrepreneurs supported**

▼ **10 networking events for cultural and creative industries**

The services they offer are:

Workshops on trends analysis, business model, team and personal skills, value proposition, finance and communication.	One-to-one specialized mentorships	Access to inspirational events, networking and shared workspace

The program features specialized workshops on 6 main topics, mentorships and events as follows:

Specialized workshops
◆ Market: opportunity mapping outside their own project to integrate new elements to their business model
◆ Strategy: define objectives and activities to achieve goals. Identify financial or management indicators to adjust decision making and strategy.
◆ Soft skills: identify the individual strengths to boost the teamwork
◆ Value proposition: focus on the client and how to improve the offer
◆ Finance: provide key elements for project finance planning

- Communications: through storytelling identify the best way to reach the client

Mentorships
- Diagnosis mentorship, starting point and areas to work
- Closing mentorship results after the program
- Thematic mentorship for deepening specific concepts

Events
- Pizza, pola pitch
- Fuckup nights: special edition creative and cultural industries
- Networking event

To gather experiences from people, two comments from interviews were selected from the promotional video by IDARTES (2017 - 2019).

"The workshops have strengthened many short-comings that we had in the implementation of our business idea, have developed the value proposition, how to communicate our message, how to manage our finances, things that as creatives we do not have."

Alejandra Castaño
LA PROCRASTINADORA, INCUBATOR PARTICIPANT

"The workshops are important because they help to consolidate the business idea or the enterprise that is being done so that when it comes to the market it is much more consolidated."

Lina Rojas
LUXOFILUS, INCUBATOR PARTICIPANT

CASE STUDY 2

Innpulsa

NATIONAL INNOVATION PROGRAM

iNNpulsa

YEAR: 2012 - TO PRESENT
LOCATION: BOGOTA
WEB: innpulsacolombia.com

With the aim to become the greatest innovation ecosystem of Latin america, this governmental program together with the Ministry of Commerce, Industry and Tourism boost employment, economic development and life quality, by attracting investors and strengthening innovation in companies.

▼

Accelerated 3000 entrepreneurships, scaled 300 companies

▼

16 key programs, more than 40 calls

▼

Non refundable funding offerings to scale businesses

A selection of their programs:
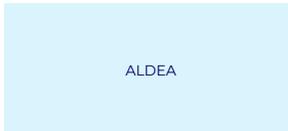
ALDEA	Innpulsa EMPODERA	Early stage confinancing for orange industries (call)
A set of challenges for high-impact entrepreneurs allowing them to connect with mentors, investor and credit entities.	A program to boost management abilities in innovation while closing the gender gap, for entrepreneurships with scalable potential and at least one female director.	Offers economic resources for creative industries- associated entrepreneru-ships that have passed the first ALDEA challenge.
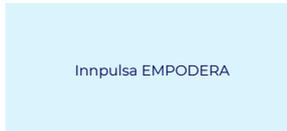
Program participants are interviewed in "Stories with innpulse", promotional videos in Innpulsa Colombia's portal. One of the interviewees expressed:

"When you start your business you want to have the best of all, but sometimes the capital is not enough. Here is when Innpulsa comes to our lives, to support us with mentornships, consulting, to help us each day to be stronger and be able to scale to the goal we want to reach."

Erika Londoño
LAJUN MANIK, SUEÑOS

ALDEA PROGRAM REQUIREMENTS

◆ A high impact venture is identified with a sales indicators. Participants need to demonstrate at least 100M sales in the current or past fiscal year.
◆ They must be legally registered and must have up to 7 years of commercial operations.
◆ Their business model, product or service must have an innovation component.

INNPULSA EMPODERA REQUIREMENTS

◆ A high impact venture is identified with a sales indicators. Participants need to demonstrate at least 100M sales in the current or past fiscal year.
◆ A high impact venture is identified with a sales indicators. Participants need to demonstrate at least 100M sales in the current or past fiscal year.
◆ They must be legally registered and must have up to 7 years of commercial operations.
◆ Their business model, product or service must have an innovation component.

CASE STUDY 3

UNIVERSITY INNOVATION PROGRAM

UNinnova

YEAR: n.d.
LOCATION: COLOMBIA
WEB: https://www.uninnova.unal.edu.co/

Figure 32. UNinnova platform hero image

It is the program of Innovation in the National University of Colombia. with the aim of motivating all the academic community in participating in challenges of complex problems presented by companies, municipalities, regions and the university, through procesess of co-creation and collaboration, and supporting entrepreneurship. It offers resources for and workshops for capability building in creativity, ideation and entrepreneurship.

▼ **Individual participants post their idea to a challenge in the platform**

▼ **A group of experts select winning ideas considering votes by community**

▼ **Winners are invited to assist to the workshops and join a team set by the program for the prototyping process.**

The program has the following benefits:

For the participants

◆ Contribute to solving complex problems for industried, society and the university.

◆ Learn capabilities for innovation, creativitiy, prototyping and entre-preneurship.

◆ Earn a certificate

◆ Participate in a UNinnova working group for prototyping

◆ Public recognition

For the winners

◆ Certificate

◆ Financed participation for the prototyping process

◆ In some cases, economical retribution

◆ Invitation to the workshops

CASE STUDIES LOCATIONS

Figure 33. Case studies locations

Aalto Center
Finland

HSE University Incubator
Russia

HFARM
Italy

Colombia
◆ Innpulsa
◆ La Incubadora
◆ UNinnova

Australia
QUT program ◆
QUT CEA ◆

CASE STUDIES INSIGHTS

◆ WHAT IS WORKING ◆ WHAT IS NOT WORKING

	WHAT IS WORKING	WHAT IS NOT WORKING
HFARM	◆ Inserting the startups as part of innovation initiatives in big corporates ◆ Creating an innovative campus that attracts clients and that offers services to entrepreneurs	◆ Seed investment requires a lot of capital and is not sustainable ◆ National context requires startups to generate revenue too quickly and don't fund enough to ensure the strongest development
QUT PROGRAM	◆ Work-integrated learning to develop employability: Early contact with real clients during	academia, internships and study are experiences that help expand student's network.
QUT CEA	◆ A rich variety of programs and spaces for fashion and creative tech innovation, contacts with mentors and atraction of investors, lab and office spaces.	◆ The program closed and remerged with the university because of global pandemic influence in amount of international students; the infrastructure became unsustainable
AALTO CENTER	◆ An example of how the ecosystem could work: volunteer mentors, hired business developers and startups as customers.	◆ Business generator model with continued co-evaluation, high quality result
HSE	◆ Free access for students ◆ Practical online learning for first steps ◆ Attracting students from IT and business to help solve issues ◆ From incubator to accelerator to promote quick growth and avoid "eternal incubating"	◆ Practical flow: express orientation, individual consultancy, group events, demo and connection with investors. ◆ University departments working together
INNPULSA	◆ Colombia's current government program dedicates capital for investing in innovation and scaling startups including creative industries	◆ To participate startups need to be established, generating considerable sales to be ready to scale
LA INCUBADORA	◆ A dedicated approach for cultural industries ◆ Addresses communication, consolidation and implementation of the business idea ◆ Fills the gap of business management knowledge	◆ The program is less directed to design than to arts or film. ◆ Does not include funding, not so specific connection to investors Relevant content for entrepreneurs such as case studies an booklets need more promotion
UNINNOVA	◆ Respond to local and national innovation challenges ◆ Dedicated program for academic community ◆ Offering workshops for ideation, innovation with entrepreneurial focus	◆ Ideas for the challenges are posted individually and only draw participants to ideation workshops after selecting a winner ◆ Fields of knowledge options in platform more related to sciences than to arts

Figure 34. Case studies insights chart

ADDITIONAL INSIGHTS

- Adaptability and flexibility are key, not falling in love with the idea but shifting it
- Invest in marketing and reach the market first to gain competitive advantage
- University departments working together helps involving students from other careers to help develop the startups.
- Connecting the startups with mentors who are leaders in the market is key.
- University-based incubators are key for the people they bring together, mentors and investors.
- University-based incubators are key to sustain early ideas and lead them to development, but require infrastructure difficult to maintain

3.2 FIELD RESEARCH

The field research started by defining a strategy based on a Human Centered approach, oriented by the IDEO and Acumen Fund "Design Kit: The Course for Human-Centered Design" guide (n.d.). This exercise consisted in setting the challenge and purpose, and defining known facts, barriers and unknown elements. With the insight from surveys the barriers, known and unknown facts were iterated for the interviews.

CHALLENGE:

To enable freelancers in art, design and filmmaking into becoming entrepreneurs to extend their impact and generate more business opportunities for themselves and others, and to provide them with a safe space to fail and grow.

PURPOSE:

- ◆ To provide more sustainable professional careers and economic stability opportunities for professionals in creative fields in Colombia
- ◆ To enhance the connection of creatives with businesses
- ◆ To bridge the gap between academia and professional practice in the sector

Figure 35. What we know, after surveys

Figure 36. Barriers, after surveys

what are the barriers?

administrative procedures and funding at universities

space available at universities for this purpose

complex ecosystem

specialized knowledge (ex. pricing)

Possible solutions

government grants

virtual coworking development, by digital transformation due to social distancing

partnerships with coworking sites

roadmap for integration of different actors

compensate with case studies, or with how people have solved this so far

Freelancer's barriers

Little opportunities in finding fixed and well paid jobs

Lack of design structure embedded in companies

hard to establish prices

they have learnt management topics but feel its not enough when facing real life

Figure 37. What we don't know, after surveys

what don't we know yet?

how likely are new graduates in these fields to become frelancers and entrepreneurs

how many freelancers are out there and if they would be willing to grow their business involving more people

if freelancers would see value in making their own studio, atelier, space

how freelancers work and what they need

what are the specific characteristics of each area? - design, arts and filmmaking

what are the pain points of freelancers

how do you define your pricing?

what would motivate professionals in finance or administration to join the program

what tools exist to determine the price in design?

if universities in colombia would like to develop incubators and how can this model work for them

who are the potential mentors, what would be our network?

and would you be willing to share this information in a community?

how would they prefer to learn these topics?

would entrepreneurs like to be mentors and what can they offer

what is best, working with one or across universities?

who are the potential investors in Colombia, latinamerica

what is like to run a company in the creative field?

90

With these aspects in mind, the question guides for surveys and interviews were created. Quantitative data was collected through surveys while quantitative data was gathered both from the surveys (open questions) and interviews. The main aim of the surveys was to validate whether students, graduates and freelancers are interested in entrepreneurship, in business capability building and in teaming up for increasing their business. Moreover, it helped map demographics (employment, income related to work experience), experience (working modality, how they get new clients, whether they have or not a brand, if they learned management topics in academia) and motivations (it they would be willing to team up to grow, topics they want to learn to improve the business and why). The interviews' objective was to understand the freelancer's work habits, pricing methods, difficulties and gather experiences from experts.

The surveys for graduates and students were shared through the Faculty of Arts, National University of Colombia, in addition to my personal network. Although they were shared with people from arts, design and filmmaking, most of the responses came from designers. However, designers also work in audiovisual production related projects. The interviews were planned considering mainstream (regular freelancers, independent artist), extremes (sporadically freelancing without interest to make own business and independent worker who developed her own successful brand) and experts (mentor at university, business owner in creative industries). In the following subsections the results of the surveys and interviews are presented, the complete report from the surveys and the interviews can be consulted in the annex.

3.2.1. SURVEYS SUMMARY

📄 *3 surveys*
👤 *144 respondents*
📍 *Online*

🔻
1. FREELANCERS
September 10 - 14 /2020

- ◆ 29 respondents
- ◆ Scope: Freelancers in Arts, Audiovisuals and Design in Colombia
- ◆ Aim: understand if freelancers are willing to grow their business, experiences and motivations

2. STUDENTS
September 10 - 14 /2020

◆ 50 respondents
◆ Scope: Students in Arts, Audiovisuals and Design in Colombia
◆ Aim: understand student's projections about work life and motivation related to the topic

3. GRADUATES
September 14 - 22 /2020

◆ 15 respondents
◆ Scope: Graduates in Arts, Audiovisuals and Design in Colombia
◆ Aim: understand graduates' current status and experiences and interests in respect to the topic

1. FREELANCERS

DEMOGRAPHICS

GENDER

45%
FEMALE

55%
MALE

AGE RANGE

15%
18 -25

67%
26 - 35

18%
35+
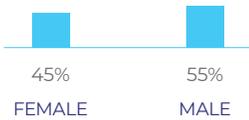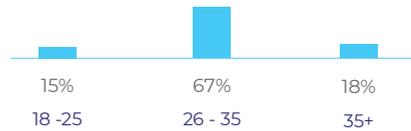
INCOME RANGE
Monthly - Colombian pesos - M: Million

49% from 2 to 4M

10% 5M +

10% Minimum wage

31% from 1 to 2M

Figure 38. Freelancers survey: demographics

EXPERIENCE

TIME AS FREELANCER

21%   LESS THAN A YEAR

55%   1 - 5 YEARS

24%   MORE THAN 5 YEARS

I AM FREELANCING BECAUSE...

"It is also difficult to get fixed positions in well paid jobs or the design is not contemplated in the structure of some companies "

"I haven't had the possibility to access a formal job."

"At first because of the freedom to manage my time and work from anywhere in the world. Then I realized that my income could be higher as a freelancer"

HOW I GET CLIENTS TODAY

48%   Word of mouth, recommendations by friends, other clients or contacts

24%   My website or social media

10%   Marketing

7%   Freelance platforms

Other answers included: working for agencies, self-promotion.

Word of mouth is a key factor for freelancers to get their clients. Freelance platforms are an option not yet so extended among respondents.

I HAVE A BRAND AS FREELANCER

YES
51%

NO
49%

40%   Of those who have a brand have a company name.

Figure 39. Freelancers survey: experience

MOTIVATION IN RELATION TO THE TOPIC

I WANT TO LEARN SKILLS TO
BUILD MY OWN BUSINESS

YES   NO
93%   7%

I WOULD LIKE TO TEAM UP
WITH OTHERS TO INCREASE
MY WORK OPPORTUNITIES

In a scale from 1 to 5.

17%	34%	48%
Negative	Neutral	Positive
(1 or 2)	(3)	(4 or 5)

MY EXPERIENCE MOTIVATES
ME TO CREATE A COMPANY,
A STUDIO OR A BIGGER
BUSINESS

In a scale from 1 to 5.

21%	24%	55%
Negative	Neutral	Positive
(1 or 2)	(3)	(4 or 5)
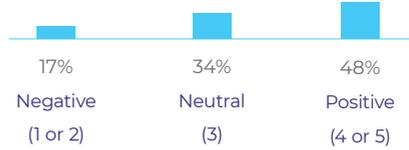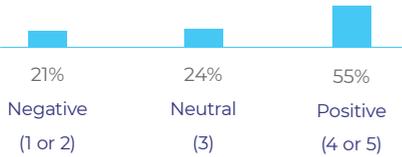
The topic proposal is validated as
the majority of freelancers express
motivation in building their busi-
ness and learning how to do it.

WHY?

Independency, decision making
power, to widen opportunities,
profit, gain competitive advan-
tage, optimize work time, training
to prevent failure and promote
industry are reasons why freelanc-
ers want to learn skills to build
their business.

Figure 40. Freelancers survey: motivation

2. STUDENTS

DEMOGRAPHICS

GENDER
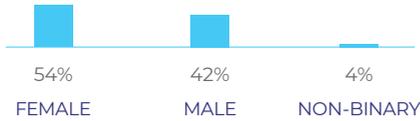
54%	42%	4%
FEMALE	MALE	NON-BINARY

AGE RANGE

40%	48%	10%	2%
16 - 20	21 - 25	26 - 30	30+

EMPLOYMENT

38% Of students are currently working

Freelance	Employee	Intern
36%	18%	4%

Double of students work as freelancers in respect to those working with a contract.

Figure 41. Students survey: demographics

MOTIVATION IN RELATION TO THE TOPIC

80% have as their goal an independent working style, either making their own business or being freelancers.

The majority of students need to start working before graduation, and the greatest percentage need income for independency, or for contributing to pay for their family's expenses.

I WANT TO LEARN SKILLS TO BUILD MY OWN BUSINESS

YES 88%   NO 12%

Students are aware of the importance of softskills and mention leadership, teamwork, public speaking and self confidence as areas they would like to develop.

72%   Haven't learnt these skills in academia

Figure 42. Students survey: motivation

95

3. GRADUATES

DEMOGRAPHICS

GENDER
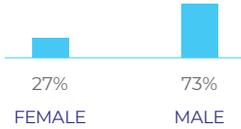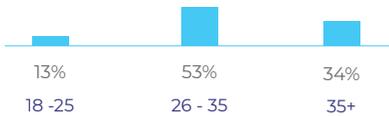
27%
FEMALE

73%
MALE

INCOME RANGE
Monthly - Colombian pesos - M: Million
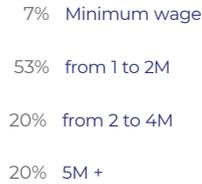
7%   Minimum wage

53%   from 1 to 2M

20%   from 2 to 4M

20%   5M +

AGE RANGE

13%
18 -25

53%
26 - 35

34%
35+

Respondents with the highest income live abroad and one is a company owner. In the middle income (2 - 4M) respondents have a work contract, and in the low income range (1 - 2M) respondents are freelancers or entrepreneurs.

Figure 43. Graduates survey: demographics

EXPERIENCE

In spite that more than 70% show a long work experience (more than 5 years), the majority of respondents has a lower range income (1 - 2 M), while this is also the entry income for new graduates, the experience doesn't seem to guarantee an increase in the income.

EMPLOYMENT

Freelance
47%

Employee
26%

Business owner
20%

Freelancers almost double employees.

Figure 44. Graduates survey: experience

MOTIVATION IN RELATION TO THE TOPIC

I THINK IT IS RELEVANT TO LEARN IN ACADEMIA MANAGEMENT OR
ENTREPRENEURSHIP TOPICS FOR THE PROFESSIONAL PRACTICE
In a scale from 1 to 5.

0%	13%	87%
Negative	Neutral	Positive
(1 or 2)	(3)	(4 or 5)

47%   Haven't learnt these topics in
academia

87%   Would like to learn skills to build
their own business

WHAT SKILLS WOULD YOU LIKE TO LEARN TO INCREASE YOUR BUSINESS
OPPORTUNITIES?
Preference ranking

#1   Business management
80% responses

#2   Marketing and promotion

Public relations

#3   Finance and accounting

Sales and pricing

#4   Profession-related Technical knowledge
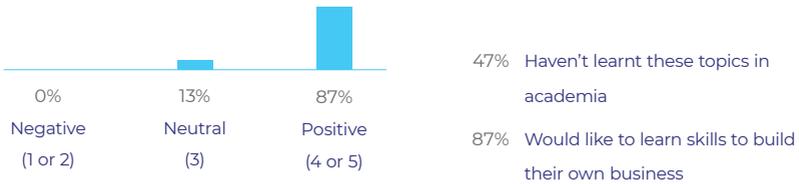
#5   Legal frameworks and copyright

Figure 45. Graduates survey: motivation

3.2.2. INTERVIEWS SUMMARY

MAINSTREAM

CONSTANT FREELANCER
Laura Orozco
Designer
30 y old, Bogota
Wants to make her own business
5+ y work experience
What she would like to learn:
Charging clients and getting paid

"Communicating what I do and charging for it has seemed a little difficult."

"When you see what the client does with what you are delivering you begin to understand the relevance of your work "

"It would be helpful to have the right people available at the time the projects start."

INDEPENDENT ARTIST
William Aparicio
Artist
35y old, Bucaramanga
10y work experience
Independent artist and teacher,
Has a studio with a partner
What he would like to learn: PR

"I didn't study to be an art seller."

"Stability, would be something key that is difficult to find in the cultural system."

"We are lacking a website as a collective, we have an instagram but we need to manage it better."

EXTREME

BRAND OWNER
Ana Elizabeth Peralta
Designer, Textile design
30 y old, Bogota
Has built her own succesful brand
She continues learning about e-commerce, digital media and communication.

"Communicating what I do and charging for it has seemed a little difficult."

"When you see what the client does with what you are delivering you begin to understand the relevance of your work."

"It would be helpful to have the right people available at the time the projects start."

OCASSIONAL FREELANCER

Alejandra Campo
Industrial Designer and PSSD
28 y old, Bogota
Doesn't want to make her own
business
1-5 y work experience
What she would like to learn:
Quotations

"I haven't found a page to help me with quotes for design jobs in Colombian pesos."

"It is very important that the market is leveled out because there are people who charge very little and it prejudices us all."

EXPERT

MENTOR

Pilar Ducuara
Teacher at Univalle,
Universidad Autónoma de
Occidente
Freelancer
33 y old, Cali
Internship tutor, portfolio
course, final studio in contact
with entrepreneurs
What she would like to learn:
getting clients

"Working together with other faculties to generate integral knowledge is fundamental in design."

"When the work becomes bigger and there are more people involved, management is more or less 60% of the work."

"Something important in our environment is to be recommended, it is important to have the portfolio and resume, and you must have good social networks where to show your work."

BUSINESS OWNER

Oswaldo Vega
Founder of RENDER
Audiovisual production company
43y old, Bogota
23y experience.

"Knowing how much to charge at the beginning is very difficult, and customers take advantage of that."

"I have clients with whom I have built a relationship for 20 years, I am still their provider and that has allowed me to grow hand in hand with other companies."

"If you don't have a website and presence in social media, you don't exist."

3.2.3. INSIGHTS

RELATIONSHIP WITH CLIENTS

- Word of mouth is the most recurrent way to gain clients or to get hired as a freelancer.
- The context is an aggressive one where there is little sense of value of the profession from the clients, professionals struggle with communicating value and low charging practitioners damage the market.
- Building trust and creating long-lasting relationships with clients allow both parties to grow together.

MARKET

- The creative market is no longer a local competitive landscape but a global one, and professionals are aware of this.
- Using freelance platforms is not yet a extended practice.
- An independent working style either as freelancers or business ownwers are the most sought by students and is also a trend in graduates.
- Freelancers are willing to share their methods and pricing ranges to help leverage the market.
- Creative business are usually microbusinesess
- It is difficult to find formal, well paid jobs, design is not embedded in the structure of companies.
- Cultural traits can empower quality of design that outstands and can reach a global market.

EXPERIENCE

- Developing projects for a real client during academia, is key to build skills and develop the network to create future work oportunities.
- The possibility to work for big clients at an early stage is crucial to gain visibilization and experience that gives access to more and better clients, specially in the case of emerging studios.
- Management is 60% of the work, but the academia is training more for production rather than for managing the business opportunities.
- Being and entreprener requires a strong will to do it and not everyone is made for it.

MENTORING

- There is not a strong figure of a mentor.
- The teachers can play a role as mediators in projects with clients and students.

PAIN POINTS

FREELANCERS

- It is difficult to set prices as conditions vary from project to project, and there is lack of tools to aid with pricing in the colombian context
- Overcommitting for a low price
- It is hard to manage billing processes with clients and getting paid on time
- Cash flow is slow as clients take long to pay. Some clients offer or change conditions of payment even to 90 days after the service has finished.
- Dealing with tax and social security retention for each bill is not a smooth process.
- It is hard to find colleagues to team up with and more so that peers that make a good team have availability when a project turns out.

Artists:
- The most difficult part is gaining stability
- In order to get significant income they need to develop their careers and be visible, but to get there they need to invest from their own budget in producing their artwork.

Designers:
- Clients don't understand what the designers do and thus, don't see the value

GRADUATES

- It is hard to find a decent job.
- Even after a long work experience the income remains in the low range.

STUDENTS

- Lack confidence
- Few are receiving preparation in management topics

TEACHERS

- Public universities may not have enough human resources to appoint personnel for tutoring internships
- Teachers in design don't have access to management preparation to teach students these contents

BUSINESS OWNERS

- In the beginning it is hard to gain the client's confidence, get them to pay what you ask.
- Clients take advantage of lack of experience in setting prices
- The beginning requires a sustained effort and reinvesting profits to grow
- Early-stage needed financing is hard to obtain

NEEDS

FREELANCERS AND STUDENTS

- Developing the commercial role to close deals
- Students need to start having an income even before graduation, mainly for independence and to contribute economically to their families.

SPECIFIC AREAS

Artist:
- Since they are not formed to be sellers of their art they depend on an ecosystem that sustains their work: musems, galleries, grants. They need a role that helps them manage their career to effectively link them to this ecosystem, and they also need awareness for opportunity mapping.

Designer:
- To communicate what they do so that it is valued by clients.

Filmmakers:
- In particular need further technical knowledge to increase their opportunities

MOTIVATION

- The main drivers for all groups are stability and freedom.
- Not everyone is an entrepreneur, but those who are believe in it as a profitable option that also helps promoting the industry and generating equity.
- Better preparing in management and entrepreneurship would increase their decision making power and work in the projects they want.
- Time management knowledge would allow a better distribution of working and leisure time.
- A stronger management would help getting better and bigger clients.
- *Graduates* pursue creativity and artistic independence.
- *Students* are aware of the need to change the context and those who feel like having the leadership traits want to generate employment

Chapter 4

/Service concept development

Not all freelancers want to be entrepreneurs. But all need to better manage their business to increase opportunities.

INTRODUCTION

This chapter presents the ideation processes performed after both the desk and field research. Following Human centered design techniques, the service concept was developed from insight statements, ideation questions, codesign-brainstorming and a concept generation matrix.

The process involved several freelance designers, artists and designers dedicated to motion pictures. Also, for voting sessions, people from previous interviews and fellow designers were invited, in an iterative process that looked for reducing my own bias and providing many perspectives to enrich the results.

The field research evidenced the need to iterate on the first ideation question with a key finding: not all freelancers see entrepreneurship as an option and entrepreneurship requires a strong entrepreneurial will and passion, as well as particular personality traits. However, all freelancers need to better manage their business and this would also generate better opportunities and a healthier market. Therefore, the ideation question was refined to:

How might we support freelancers in arts, design and filmmaking to run and grow their business?

4.1 INSIGHT STATEMENTS

As described in the previous chapter, the field research allowed to identify painpoints and motivations. To use these findings for the purpose of ideation, specific insight statements were expressed as barriers for the users, following the human centered design approach. By relating problems to one another, 10 final insight statements were crafted. These statements were grouped in 4 key topics and were subject to voting.

1. Clients and market,
2. Managing and promoting,
3. Learning, training and development,
4. Connecting people.

CLIENTS AND MARKET

1. Freelancers in design and filmmaking struggle to define the prices, understanding and communicating the value so the clients trust them and are willing to pay. Moreover, inexperienced practitioners or non-professionals who charge less than a fair price damage the market making clients expect cheaper services.

2. Cash flow is a problem for freelancers to become bigger businesses because with clients that take long to pay, and processes of billing and tax contributions that require a learning curve, they cannot guarantee stability and continuity to support and pay a team.

3. Artists are not trained to be sellers of their art but their career preparation centers in the production of their work and receive little guidance on how to enter the ecosystem they depend on: the museums, the galleries, the grants, the connection with critics and curators that could help them generate sales opportunities.

MANAGING AND PROMOTING

1. Freelancers in creative fields value freedom and stability. However, to get the projects they like and better and bigger clients that ensure both values, they need a stronger management preparation that is only surfaced during their academic career.

2. In order to be ready to apply for government grants and programs freelancers that want to make their own studio would have to have a running registered business for at least 2 years, so there is not support in the most financially unstable moment: starting the business, which discourages growth.

3. Promotion is key for artists and freelancers, word of mouth is also paramount to get clients, however developing the own brand is not a wide practice, freelancers are eager to start but don't take the time to develop their unique offer and both artists and freelancers need a stronger preparation in promoting their work and managing their social media and digital presence.

LEARNING, TRAINING AND DEVELOPMENT

1. There is not a clear or stablished figure of a mentor in the industry for guidance and inspiration in developing the own business. Although each path is unique, there is not a space in academia to share the methods people have developed over their experience, but there is the will to share this knowledge.

◆◆◆ 2. The program in Bogota that fills the knowledge gap in management for creative industries entrepreneurs is addressed for registered businesses with 2 years of operations, so it doesn't resolve the preparation needed before starting, a training that is shallow or lacking during academia, where there is a limited availability of human resources and few connections for this preparation.

CONNECTING PEOPLE

◆◆◆ 1. Freelancers and artists benefit from being in team, to gain more interesting projects, work more efficiently or apply to calls. However, finding the right person to work with, both in skill and work style, and time availability of possible team members when projects start, make it difficult to work together.

2. Starting the network to get clients is key for the freelancers to be recommended for other jobs. However, the start of this network "with the right foot" requires accessing from the start big or industry-relevant clients or project-works that ensure visibility and thus, helps growing and establishing as a business.

4.2 SPECIFIC IDEATION QUESTIONS

The voting session was carried out by 5 designers including myself, selecting the most viable and promising directions in our own perspective among the 4 groups of topics. Then, the most voted 3 statements, each from a different group, were turned into specific ideation questions:

▼
How might we help freelancers establish fair prices according to the value they bring and prevent minimum prices to be overlooked?

▼
How might we help students and graduates in arts, film making and design access management knowledge in the first steps of developing their own business?

▼
How might we help freelancers and artists find available people and get to know their working styles to create the right team for a project or collective call?

4.3 BRAINSTORMING WITH FREELANCERS

The ideation process was developed through participatory design to power the concept generation with the insights of experienced freelance artists and designers from Colombia. The session was split in two days, two hours for each and was developed in remote through a collaborative online board and a video call. Participants got to know each other through an icebreaking activity, they received context information about the project and the insights and collaborated in brainstorming through sketches and notes with the previously crafted specific ideation questions. Since they had many previous work experiences, this allowed for rich discussions that not only confirmed the research insights but also gathered plenty of ideas and references regarding each individual experience.

Participants voted for ideas with two criteria: the more likely to succeed and the most innovative in their perspective. The ideas were clustered into concepts with a total of 8 clusters for the 3 "how might we". Because the ideation questions addressed one specific topic, the resulting ideas were deemed as solutions for a specific aspect of the problem which evidenced the need to join them in an integral solution under one general scenario, instead of voting and selecting only one of them.

SESSION REPORT

5 participants
2 sessions of 2 hours
Online

Participants:

Maria José Castillo. Designer, Visual Artist.

Juan David Granados. Designer, Multimedia engineer, Motion-graphics specialist.

Gabriel Angel. Artist.

Alejandro Navarrete. Designer, Animation specialist.

Nathalie Ospina. Designer, PSSD.

ACTIVITY GUIDE:

First session:

1. Icebreaking activity: Write your name, share your best and worst experience with a client or project.
2. Context brief: Presentation of project aim, constraints, proto personas, potential actors to be involved.
3. Ideation Question 1: brainstorming, discussion, voting.

Second session:

1. Resulting clusters from first session.
2. Ideation Question 2: brainstorming, discussion, voting.
3. Ideation Question 3: brainstorming, discussion, voting.

Figure 46. Participants

Figure 47. Icebreaking and context activities

Figure 48. Brainstorming and discussion
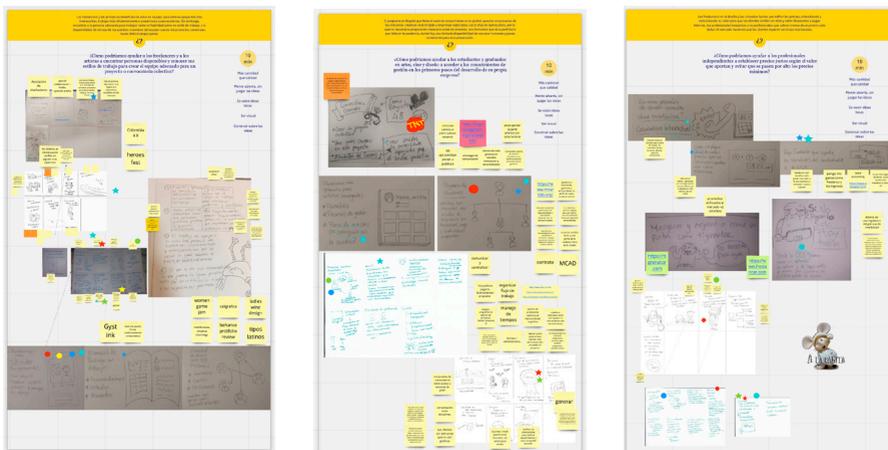
Figure 49. Ideation boards

RESULTING CLUSTERS

The session concluded with the following 8 clusters related to the main topics:

CONNECTING PEOPLE

1. iTeam

A "Smart team builder" that filters freelancers according to time availability, skills and rates needed for a team. iTeam helps finding and managing human resources.

2. The avengers

This service helps define roles and commitments for collaborative and non-competitive work where everyone has their own specialty and does the job for which they are best suited.

Keywords: Consensus - compromise, Splitting work

3. Artist's tinder

Helps promoting your profile as a creative, generating complementary union and exploring interdisciplinarity, to create teams and collaborations for calls or projects.

Keywords: Active - reactive

Figure 50. Scenarios: Connecting people

LEARNING, TRAINING AND DEVELOPMENT

4. Sugar daddy mentor

Connects students with expert mentors in the productive sector who guide them once a week to build their independent business, with consultancies and access to the mentor's studio or company, sponsored by the government or private institutions

Keywords: Learning from mentors

5. Contest teams

Open calls for students to develop transdisciplinary projects generated from university, supporting participant teams with management tools.

Keywords: Learning from experience

6. Hybrid connection

Connecting students and graduates from different faculties such as economics, law or engineering who support designers in their business ideas, generating a directory by category to facilitate dialogues between disciplines and aggregate local networks.

Keywords: Learning from peers

Figure 51. Scenarios: Learning , training and development.

CLIENTS AND MARKET

7. Don't lose the game

Facilitate the visualization of costs and profits to adjust the value we give to the work, with interactive tools to manage finances, make and receive payments, consult reference info from other portals and game dynamics to check if I am losing or winning.

Keyword: self-conscious

8. The official standard

Strengthen the presence of the profession through professional cards to recognize who is in the field, develop standards that promote credibility with clients as to why they are charging what they are charging, and create a community to share methods of pricing.

Keyword: collective conscience

+design value canvas (extra item that works with the 7th and 8th cluster) Create a model that helps establish and communicate design's added value as well as the design's impact for the client.

(i.e. A brochure has a different impact if it is for a multinational or a small sized business).

Figure 52. Scenarios: Clients and market

To complement these ideas that represent possible features of the future service with wider scenarios that could encompass them, I followed the process with a concept generation activity.

4.4 CONCEPT GENERATION MATRIX

In order to find wider scenarios to link the specific solutions previously crafted, some factors that are likely to influence the topic in the near future were considered to create a concept generation matrix. These factors were defined as axes and several crossings amongst them were explored to create 4 scenarios. 2 additional scenarios were created directly from the previous clusters.

INFLUENCING FACTORS

Individual	Smart working	Team
Local	Talent platforms	International
Bottom up	Government's orange economy plans	Top down
Embedded	Design for innovation in companies	Outsourced
For a fee	Management and collaborative tools	Free
By people	E-Learning	By gov. or platform
Amateur	Self promotion in social media	Curated
Vertical, not implemented	Multidisciplinary approach in universities	Horizontal, implemented

Figure 53. Influencing factors axes

RESULTING SCENARIOS

After crossing the axes to spark new ideas, the following 4 scenarios were selected from the resulting quadrants. Some scenarios have been linked with the previous brainstorming clusters to indicate what elements could be composing the scenario and also indicate the axes used to generate it. The last 2 scenarios created from the previous clusters indicate what element of the ideas they include.

1. The Perfect Authentic:

Moving students towards accessing and generating curated content for their social media, that helps them reach not only local but international platforms and gain high visibility. Axes: talent platforms (*x*) and social media (*y*).

Curated

"The admired classmate"
Local, great image

"The perfect authentic"
High visibility

Local   International

Support the local, strong bonds

"Serendipity", luck, casual big opportunities

Amateur

Figure 54. Axes crossing for Scenario 1

2. The Generous, Firm Hand:

Create government support for the creative industries students but also gain commitment from participants in a partly free partly paid program that offers e-learning and collaborative and management tools. Element: "Contest teams". Axes: E-learning (*x*) and collaborative tools (*y*).

For a fee

"Your are on yout own"

For commited people who want to invest a little

By people   By gov. /platform

"The data robber"

"The generous hand"
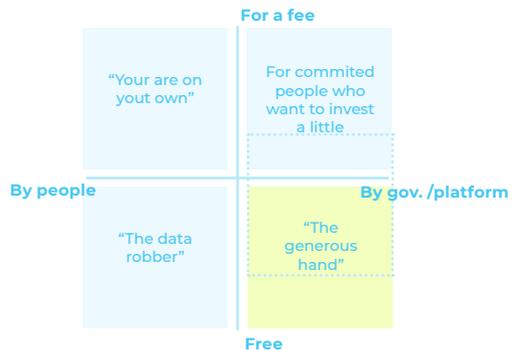
Free

Figure 55. Axes crossing for Scenario 2

3. The Hippie Peer:

Promote peer to peer and multi-disciplinary e-learning content and management tools development for a free or low-cost service for artists and design and film entrepreneurs. (Mood share the love) Elements: "Hybrid connection", shared pricing knowledge. Axes: E-learning (*x*) and management tools (*y*).
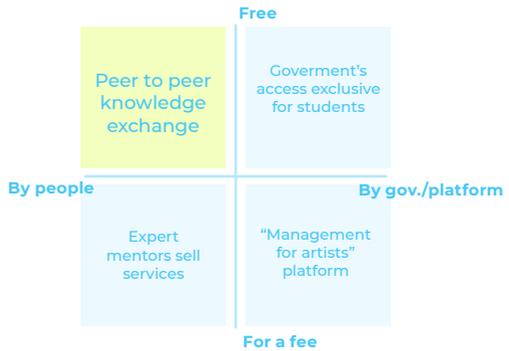
Figure 56. Axes crossing for Scenario 3

4. Ignite the Love for Design:

Facilitate the creation of great teams using the trend of smart working in a way that nudges companies and clients into using the benefits of design and audiovisual storytelling in their own business structure and culture. Elements: "Artist tinder", "iTeam", "Avengers", "Design canvas", "Don't lose the game", "Hybrid connection". Axes: Design for innovation (*x*) and smart working (*y*).
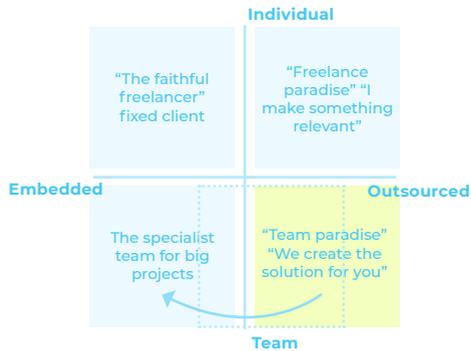
Figure 57. Axes crossing for Scenario 4

5. The Nerdy Business-Lucky-Man:

Embedding a program in public universities that gathers the existing knowledge in online government resources (As Chamber of Commerce, IDARTES) and connects students with industry mentors for management capability building. Element: "Sugar daddy mentor".

6. The Not-So-Innovative but Needed Official Club: Creating an

official association that standardizes prices and generates content to gather the creative industry such as conferences, inviting international speakers and so on. Element: "The official standard".

4.5 SCENARIO SELECTION

In this iterative process of generating ideas and scenarios an effort was made to include the freelancers' perspective. After reaching these final scenarios I discussed with the tutoring group, with a peer that participated in the interviews, as well as asked the participants of the brainstorming their thoughts and personal ranking of the scenarios, to select the one that would provide the mood of the service. Finally, I chose "Ignite the love for design" as the center concept to integrate the previous topics and ideas. This concept was the one who had affinity with more elements and that also considered more strongly the link with the clients, which in the end, represents the aim of growing the freelancers' business.

After setting the scenario, the ideation process continued to further define the future service. Considering the complexity of the elements found, the decision was made to design a system of services to address the users' needs by activating an ecosystem and integrating the main topics identified, which will be presented in the next chapter.

CONNECTING PEOPLE

"Artist tinder"
"iTeam"
"Avengers"

IGNITE THE LOVE FOR DESIGN

CLIENTS AND MARKET

"Design canvas"
"Don't lose the game"

LEARNING, TRAINING AND DEVELOPMENT —— MANAGING AND PROMOTING

"Contest teams"
"Hybrid connection"
"The Generous, Firm Hand"*
"Nerdy Business"*
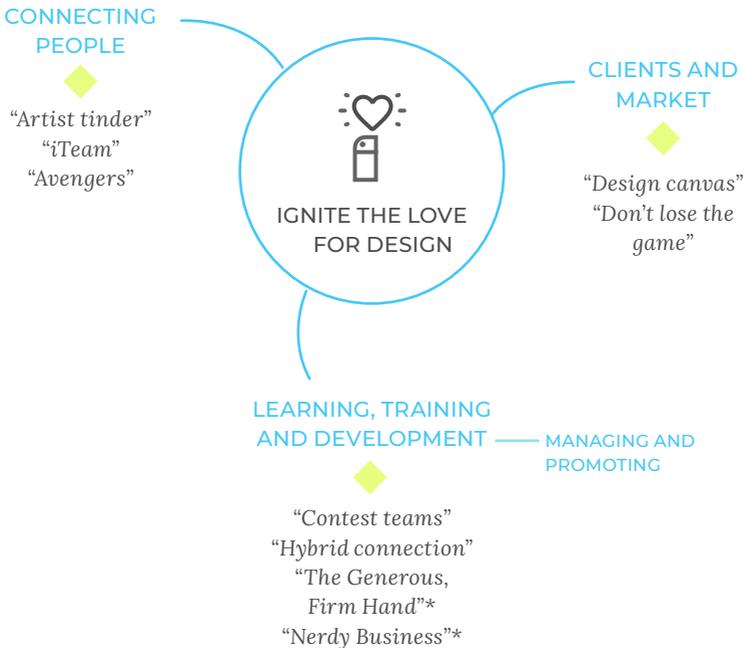
Figure 58. Selected scenario core elements

* Partially included

Chapter 5

/Service system

The aim is to create an
atmosphere that sets the
conditions for multidisciplinary
teamwork, skill specialization
and connection with clients.

INTRODUCTION

The current chapter presents the system of services Listo!, the final outcome of the insights and ideas from the previous scenario. The service system is composed by core and future elements. The core services will be described with main steps, ecosystem maps and touchpoints. The second section presents inspirational and contextual cases to situate the service system's benefits and differentiating factors. After this chapter, the document finalizes with this study's conclusion and future steps.

5.1 SERVICE SYSTEM CONCEPT

Listo! Is a series of services to support freelance designers and filmmakers in Colombia to gain the capabilities for running and growing their business in their shift from academia to work life.

Listo! is a common exclamation word in the Hispano-American context that expresses agreement, being prepared and willingness to take action. Listo as an adjective also denotes the qualities of being smart and bright.

The aim of the service is to build an ecosystem that bridges academic studies and the professional practice. It looks to set an atmosphere that helps generate conditions for multidisciplinary work, skill specialization, teamwork and connection of creatives with clients, so that all actors gain a better understanding of the value brought by creative disciplines through practice.

The ecosystem makes use of the existing knowledge bases from official institutions in business management, marketing, finance and copyright capability building, such as the Chambers of commerce -currently offrering free programs in each city- and the National Direction of Copyright (DNDA) -which offers seminars and e-learning content-.

It also promotes a healthier market through transparency and guidance in pricing by connecting with emergent Latin American pricing platforms for creative industries, such as RPLatam and Tigrenator. Moreover, the ecosystem starts in universities, to propose an early intervention to improve the business mindset of future professionals.

Listo! system is built from 3 core components and 2 possible future services: *Listo! Innova*, *Listo! Talento*, and *Listo! Trabajo* as core components for students and freelancers, and *Listo! Estudio*, *Listo! Marca* for a future entrepreneurial roadmap.

LISTO! SERVICE SYSTEM

Core

Extension
Possible future development

FOR STUDENTS	ALUMNI & FREELANCERS	FUTURE ENTREPRENEURS

Listo! innova

Empowering future designers and filmmakers in connecting with multidisciplinary teams for innovation

Listo! trabajo

Helping freelancers reach new clients by connecting people with complementary skills to create winning teams

Listo! estudio

Preparing creative teams to start their entrepreneurial journey

Listo! talento

Guiding young creatives to find and communicate their core and unique values, work style and skills

Listo! marca

Branding Guide for Entrepreneurs

Figure 59. Listo! service system core components and future extension

The service entry point is *Listo! innova,* and for the scope of this thesis is the service that has undergone prototyping processes. *Listo! talento* is a support service that starts from being a student and continues in the professional life, paralell to both services as depicted in the figure above. In the following subsections the three core services will be described through the specific steps of the journey, the ecosystem they activate and the touchpoints of all the system. *Listo! Innova* is detailed in the process of prototyping cycles, iterated journey and offering map.

Listo estudio! and *Listo! marca* are future services that could be developed. They intend to become a support for emergent studios as a desired future outcome of having increased connection among free-lancers and have brought business capability building to an earlier stage. Considering that the existing government and institutional programs that aid entrepreneurs are mostly directed to registered businesses with two years of experience, these two services would aim to fill the gap be-tween starting the enterprise and becoming eligible for the government programs support.

5.1.1. LISTO! INNOVA

A service that integrates students across faculties for innovation within the UNinnova program, at the National University of Colombia. Listo! helps create multidisciplinary teams with designers and filmmakers to solve and communicate innovation challenges.

As presented in the research case studies, in the UNinnova program, communities, government, NGOs and privates publish their challenges related to complex problems, such as sustainability issues, rethinking spaces or services, connecting actors and other topics that require an innovative approach. Currently, this program offers resources for ideation and workshops and a selection process for prototyping. After the program, if an organization wishes to implement the idea, they need to hire the team. All participants get a certificate.

Listo! innova proposes a platform that integrates students from the last semesters, starting from designers, into teams according to skills and topics of interest. Through Listo! Designers can build their skills profile, connect with students from other faculties, choose or propose a challenge, manage their project and upload deliverables. Also, they have direct access to official learning resources for management, copyright, marketing and other areas key for innovation and future work life.

During the process, Listo! innova also provides capability building for teachers and tutors that provide follow-up activities for the students. It works hand in hand with UNinnova workshops, supports selection processes and pitching guidelines.

Listo! connects teams from filmmaking studies with projects ideated by the multidisciplinary teams to aid them in communicating their pitch to stakeholders. In this way, Listo! becomes a catalyzer for empowering designers to participate in innovation processes within the university and involves filmmakers to increase visibility and enhance the communication effectivity of the project.

Although this research considers the implementation in the National University of Colombia, the model could be scaled to the innovation programs in other public universities and official educational institutions.

LISTO! INNOVA ECOSYSTEM MAP
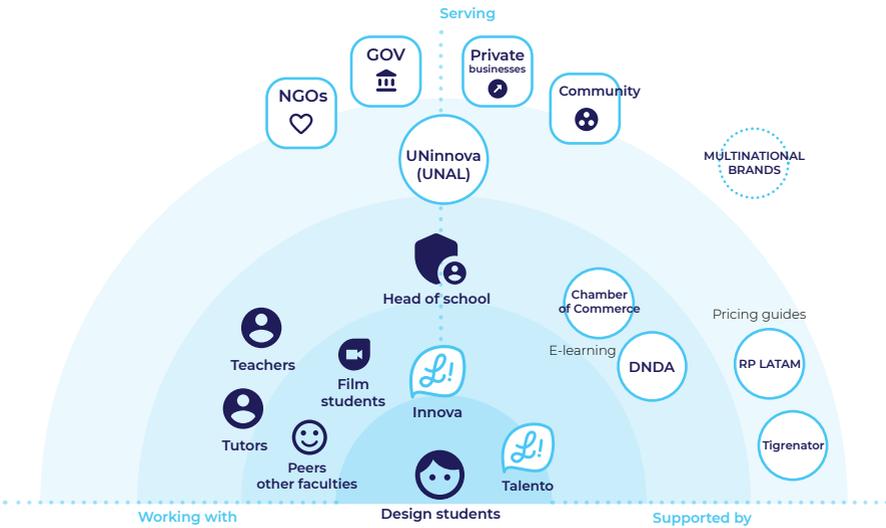
Figure 60. Listo! Innova Ecosystem map

Listo! Innova is introduced to the students by an invitation from the Head of School. Staff from Listo! innova provide a talk to the students to present the program. Listo! offers training for tutors and teachers who will follow up the project. Students connect with peers across faculties and with film students (teams) to work on a challenge by UNinnova, posted by different entities such as NGOs, government, privates and communities. The group may also propose their own challenge. Through the process, students have access to supporting content from the chamber of commerce and from the National Direction of Copyright (DNDA). Moreover, designers and filmakers access contents to aid them in understanding the costs and pricing of their work from with latinoamerican regional standards being published by the mentioned emergent platforms such as RP Latam and Tigrenator.

Listo! could potentially serve as a link for clients with multinational brands as partners or sponsors to increase visibility, impact and support of the selected projects.

HOW IT WORKS

In order to define the service, the experience was mapped and refined in a journey consisting mainly of 5 phases: Getting to know (Pre-service), Connecting, managing the project and presenting (during Service), and networking (Post-service). These phases are explained in the following main steps:

PRE-SERVICE

1. Getting to know

| Receive invitation from Head of School | See communication campaign (posters) | Attend Listo! Presentation | Consult UNinnova challenges |

DURING SERVICE

2. Connecting

| Create profile | Find possible teammates | Create a team | Choose or propose a challenge |

3. Managing the project

| Assign roles and define group rules and goals | Download task-oriented guides | Work in team and individually | Register progress | Participate in workshops and reviews | Deliver |

4. Presenting

| Participate in selection process | Receive pitching guidelines | Connect with Film team | Collaborate in briefing, script, feedback | Pitch |

POST-SERVICE

5. Networking

| Share contacts with other teams and clients | Download certificate | Participate in selection process for prototyping | Connect with clients for implementation |

Figure 61.   Listo! Innova main steps

PROTOTYPING PROCESS

To create the user journey from the perspective of the design student, the following persona was drafted, considering the profiles from interviews and surveys:

"It has always been my dream to create my own business, because I want to generate employment and contribute to change"

LAURA GÓMEZ
Design student

22 years old, 8th semester

Laura is a Graphic design student at the National University of Colombia in Bogota. She freelances occasionally, as she needs an income before graduation to help with household expenses. She is quite motivated to create her own business in the future, but it is conscious of the effort it requires. Therefore, for now she sees her future as a independent worker.

Goals
◆ She wants to build her network for future freelance opportunities
◆ She needs to build her portfolio and show real cases experience
◆ She wants to learn how to better communicate her value as designer

Pain points
◆ She has never studied business management topics in university
◆ She doesn't have a personal brand
◆ She has no clue on how to set the pricing of her work and to carry out legal contributions

Figure 62. Main Persona

Figure 63. First journey mapping

Laura's journey served as a tool not only for defining the key steps and mapping possible touchpoints but also for finding the critical elements to be tested in prototyping sessions. The doubts that emerged from steps in the first journey were classified in "critical", "important" and "nice to know" questions. Moreover, in order to avoid prototyping existing services, the doubts were divided as issues that can be observed in a current use (for example a site open to the public), existing use (an existing service but with a restricted access) and future use. Finally, the prototyping strategies were defined to answer to issues from "future use" group and were developed in two prototyping cycles which will be presented in the following subsections.

Figure 64. Doubts classification

Prototyping 1

The critical questions identified in the previous exercise pointed at two directions, first the integration of designers with the multidisciplinary teams and second, the integration of Listo! innova with the university. The first step was to test this last direction, in order to validate the service concept and its viability within the university.

The test was performed as an expert review by presenting the service concept to the curriculum director of the School of Graphic Design at the National University of Colombia. Listo! service system was explained remotely through the diagram (see figure 11) and the concept of Listo! Innova was visualized and discussed through a poster and a "virtual" customer journey map.

👤 *1 expert, 1 facilitator*
🕐 *1.5 hours*
📍 *Online*

Participants:

David Izquierdo. Curricular director, School of Graphic Design.
Nathalie Ospina. Designer, PSSD.

SESSION BRIEF

1. *Current point of the process:*
Concrete service with doubts
2. *Purpose:*
Experiment and validate
3. *Technique:*
Generative, attitudinal tools: Poster and Virtual Customer Journey Map.
4. *Fidelity:*
Low-Fi.

Figure 65. Participants

You
David Mauricio Izquierdo Chaves
128

Figure 66. Service concept poster

"*Listo! Let's innovate together. Listo! innova es the platform that connects students across faculties with UNinnova program. Listo! creates multidisciplinary teams with designers and audiovisual creatives to solve and communicate innovation challenges*". This poster was used to introduce the prototyping session and the service concept to the director, and in a mock-up of spaces in the customer map.

Figure 67. Collaborative board: Virtual customer journey map
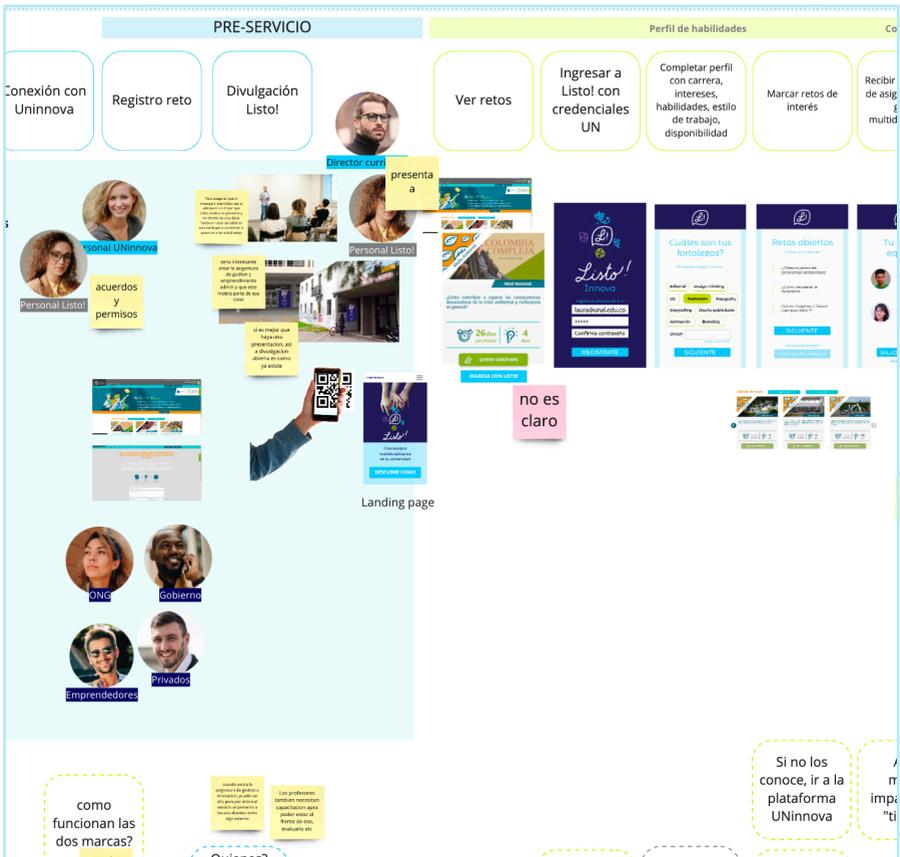
Figure 68. Virtual customer journey map, detail 1: introducing the service.
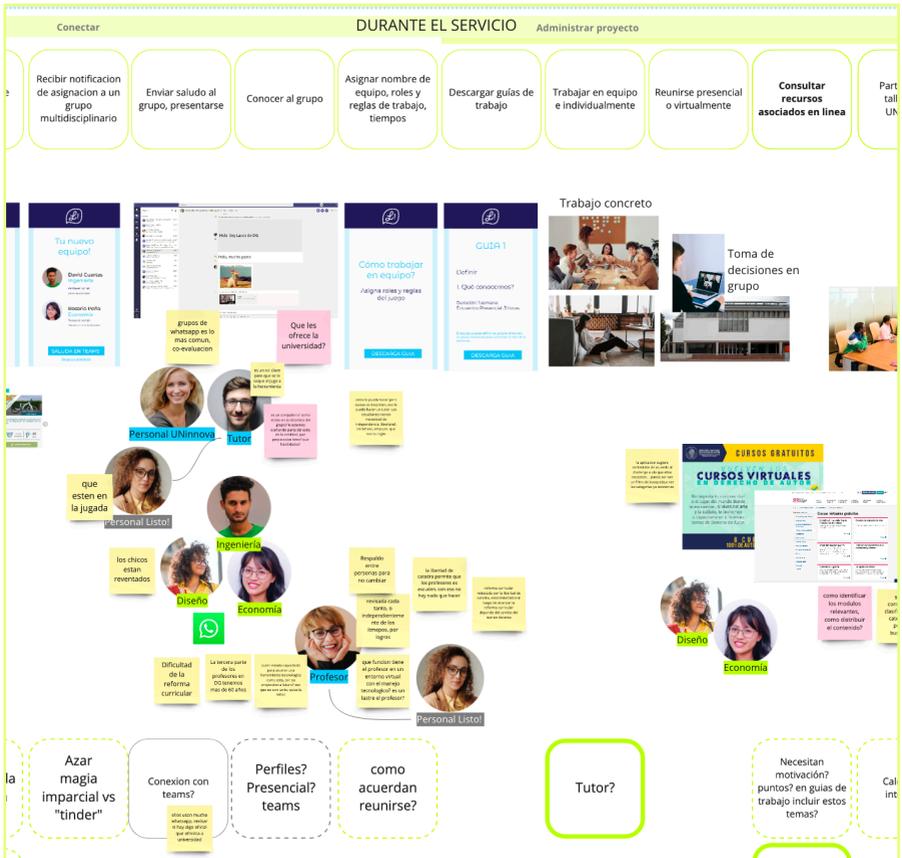
Figure 69. Virtual customer journey map, detail 2: connecting and supporting the group.

The Virtual customer journey map tool was designed as a journey with a visualization of touchpoints, spaces and roles. The interactive board had a set of people's pictures with roles to "walkthrough" the service, and define the interactions between them. The categories of roles were: University personnel (director, teachers, tutors), students (from different careers), clients and challenge proponents (NGOs, privates, government, community) and Listo! personnel.

This technique allowed to communicate and validate the service proposal, and to consider who would be involved when, understanding the need to present the service directly to the students and teachers and to offer training to project supervisors.
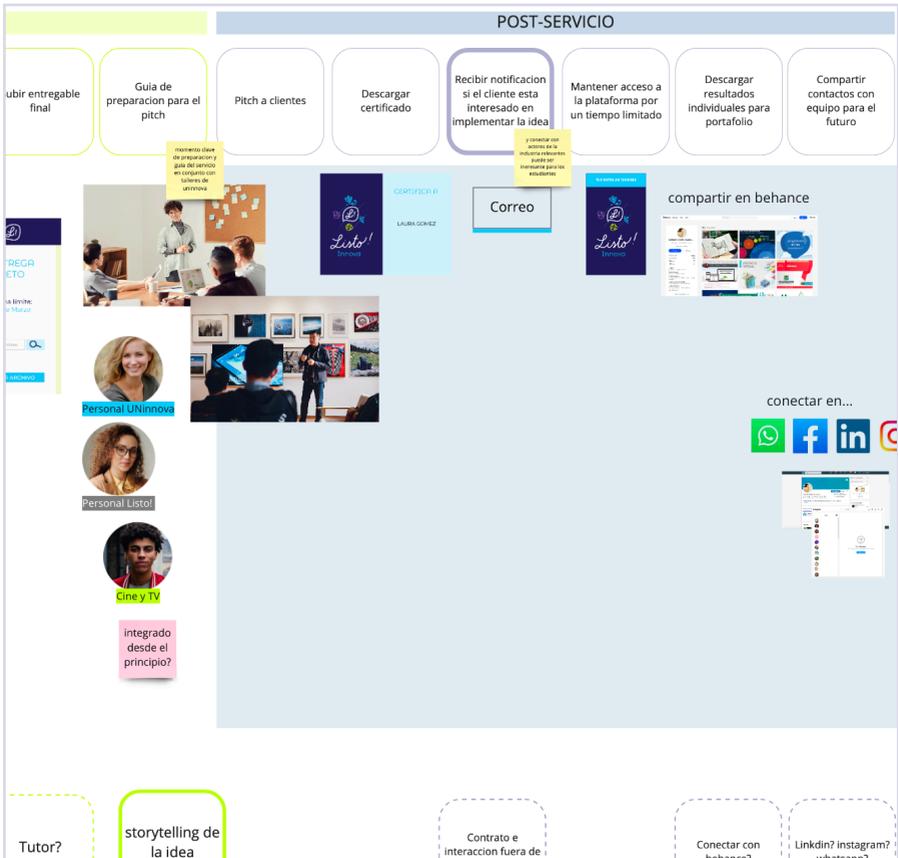
Figure 70. Virtual customer journey map, detail 3: Final presentation and contact sharing

During the test, the observations by the director and new doubts were added in the board. The main feedbacks received were:

1. It is hard for a teacher without the knowledge of the program to present it effectively. It is better to have Listo! service present itself through an invitation by the Head of the School, so the students learn first-hand all the benefits of the service.

2. The role of the tutor or a supervising teacher is needed from time to time as students are very capable and like independency but might get lost at some points. It is important to offer also training to these tutors or teachers and understand who would be able to take that role.

3. Currently there is not a course that is related to business in design, but it has been long known the need for it. For the current context

the service could start as an extracurricular activity, and once such course exists, it could be embedded in its program.

4. There is a resistance by some of the teachers who have had a fixed position for many years in updating the curriculum; as the university works with academic freedom some teachers are reluctant to shift their teachings or admit the obsolete contents to defend their current positions. This makes it very necessary to have refreshing initiatives from a new generation that can help provoke changes and update the contents and opportunities offered to students, so this service proposal would have a relevant impact.

ANALYZING TEST RESULTS

What worked?
◆ The idea was deemed interesting and forward-looking, by taking advantage of technology to connect students and focusing on innovation.
◆ The service brings something new to the Design school and could help nudge the much-needed curricular reform.

What didn't work?
◆ Providing only a guide to the students is not enough. They need a bit of revision and deliverables by achievements, otherwise they might get lost.
◆ Entrusting the process to a professor or tutor is not enough. The supervisors need capability building to be able to guide the teams because they will have an influence on the success of the project.

New doubts
◆ What are the permits needed to work with UNinnova?
◆ What are the skills and preparation tutors need and who could fill that role?
◆ What technological tools does the university offer to work remotely?

New ideas
◆ Tutoring - training for teachers and tutors
◆ Presenting the service directly is good to motivate and convey in the right way the service idea.
◆ For the students, connecting through WhatsApp is very natural.
◆ The service could also connect big brands related to the topics of the challenges to gain even more visibility and to be even more motivating for students.

Prototyping 2

After gathering the insights of the first prototyping session, the journey was refined and it evidenced the next issue to solve: how to generate the connection in the multidisciplinary teams? I researched inspirational case studies in order to see some examples of services that work by connecting people and found "Bumble Bizz" as a good example of profile matching for networking. Bumble is more known for its dating app version that empowers women to give the first step. This concept resonated with designing the tool to empower designers to take the lead in innovation, considering that the context of the university tends to drive innovation in the science and engineering faculties. This and other cases will be presented in the "inspirational and contextual cases" section at the end of this chapter.

The prototype involved students from the Graphic Design School of the National University. The test was carried out individually, with me as observer and facilitator and the students as reactive informers. Through a video call, the participants were presented a link to a landing page, which lead them to a form with prototype screens. The purpose was to explore what information was needed to build profiles that would motivate and ease connection for teamwork.

After the form, a mockup screen with profiles from different fields was presented to the students to see their reaction and validate what information was key to motivate connection. These profiles were built from responses by people from different specialties and the form was iterated while getting the feedback from all participants.

👤 *2 design students, 1 observer/facilitator 7 respondents from different fields for profile test*

🕐 *1 hour with each student*

📍 *Online*

SESSION BRIEF

1. *Current point of the process:*
Concrete service with doubts
2. *Purpose:*
Experiment and validate
3. *Technique:*
Attitudinal tools: Landing page
Behavioural tools: screens prototype + form
4. *Fidelity*: Mid-Fi.

Participants:

Cristian Felipe Zamora Riveros, Graphic design student. Natalia Guzmán, Graphic design student.Nathalie Ospina. Designer, PSSD.

Profile form respondents (4 selected from 7 responses): Juan Pablo Ospina (business administration), David Beltran (Industrial engineering), Estefania Aragon (Architecture), Leidy Estupiñan (Chemical engineering).

Cristian.

Natalia.

Figure 71. Participants
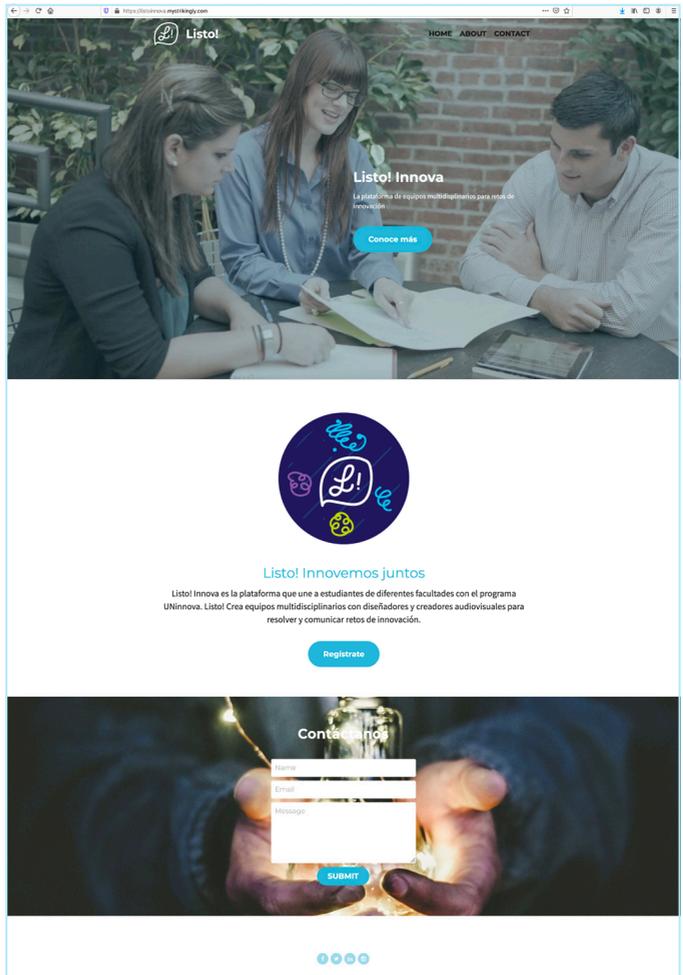
Figure 72. Landing page prototype. The "register" call to action directs to the profiling prototype.

Listo! innova

Bienvenido a Listo! innova, la plataforma que crea equipos multidisciplinarios con diseñadores y creadores audiovisuales para resolver y comunicar retos de innovación.

Pantallas 1 y 2

L!

Para comenzar ingresa tus datos y tu correo de la universidad

Nombre

Apellido

Tu correo @unal.edu.co

SIGUIENTE

L!

Datos sobre tu carrera y contacto

¿De qué carrera eres?

¿En qué semestre estás?

Número de whatsapp

¿Prefieres ocultar tu número?

Lo puedes activar cuando conectes con alguien.

SIGUIENTE

Tu nombre y apellido

Your answer

Tu correo

Your answer

Tu y el equipo

Dar y recibir

Pantalla 5

L!

Perfecto! Ahora encontremos un equipo

Resumen de tu perfil

Natalia Rodriguez
Diseño gráfico
Semestre 8
"En la vida de todo se aprende"

EDITAR

Tú y el equipo
Habilidades, roles y expectativas

Tú, el equipo y el proyecto
Intereses, disponibilidad y estilo de trabajo

VOLVER

¿En qué temas puedes asesorar a otros?

Your answer

¿En qué habilidades de equipo te destacas?

☐ Resolución de problemas
☐ Administración de proyecto
☐ Habilidades técnicas de mi profesión
☐ Facilitador de comunicación
☐ Habilidades interpersonales
☐ Toma de decisiones
☐ Mediador
☐ Other:

¿Con qué roles te sentirías más cómodo?

☐ Soy líder natural
☐ Soy la mejor mano derecha y me gusta apoyar
☐ Me gusta recibir tareas específicas para lograr objetivos del grupo
☐ Me gusta llevar el registro de las tareas y estar al tanto del progreso
☐ Other:

¿Qué buscas en un compañero de equipo?

Your answer

¿Qué te molesta en un compañero de equipo?

Your answer

Figure 73. Profiling prototype (screens and form)

The students were asked to think aloud while progressing with the questions describing what was difficult or unclear, and to responded feedback questions. The form was divided in 4 sections: "sign in and contact data", "about you", "you and the project", "you and the team". The questions regarding the team proved to be efficient to gather relevant information for connecting (filtering and matching the profiles). The questions in this section (shown in figure 25) were the following:

1. On what topics can you advise others?

2. What team skills do you excel at?
◆ Problem solving
◆ Project Management
◆ Technical skills of my profession
◆ Communication Facilitator
◆ Interpersonal skills
◆ Decision making
◆ Mediator

3. What roles would you be most comfortable with?
◆ I am a natural leader
◆ I'm the best right-hand man and I like to offer support
◆ I like to receive specific tasks to achieve group goals
◆ I like to keep track of tasks and keep track of progress

4. What do you look for in a teammate?

5. What bothers you about a teammate?
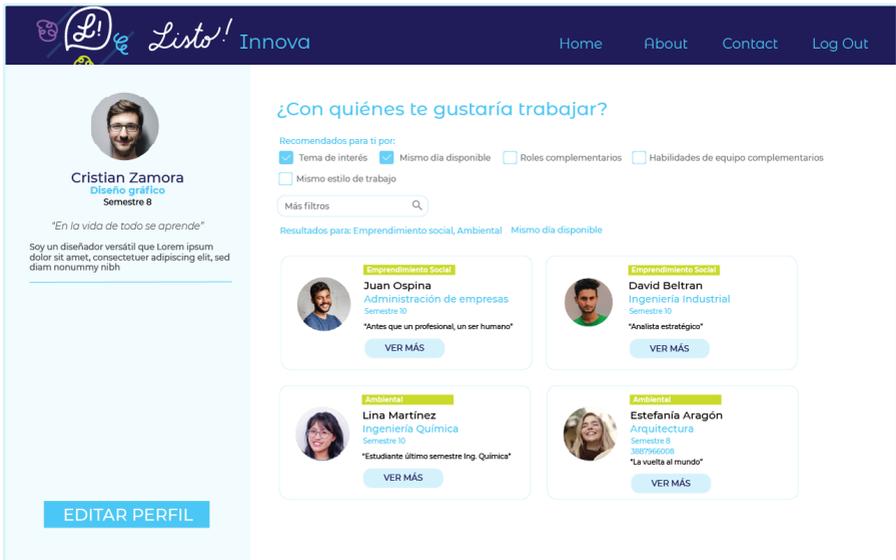
Figure 74. Finding possible teammates profile mock-up screen. Students were asked about what information would be relevant and attractive for them to connect with the people in these profile summaries.

Figure 75. Screens prototype detail
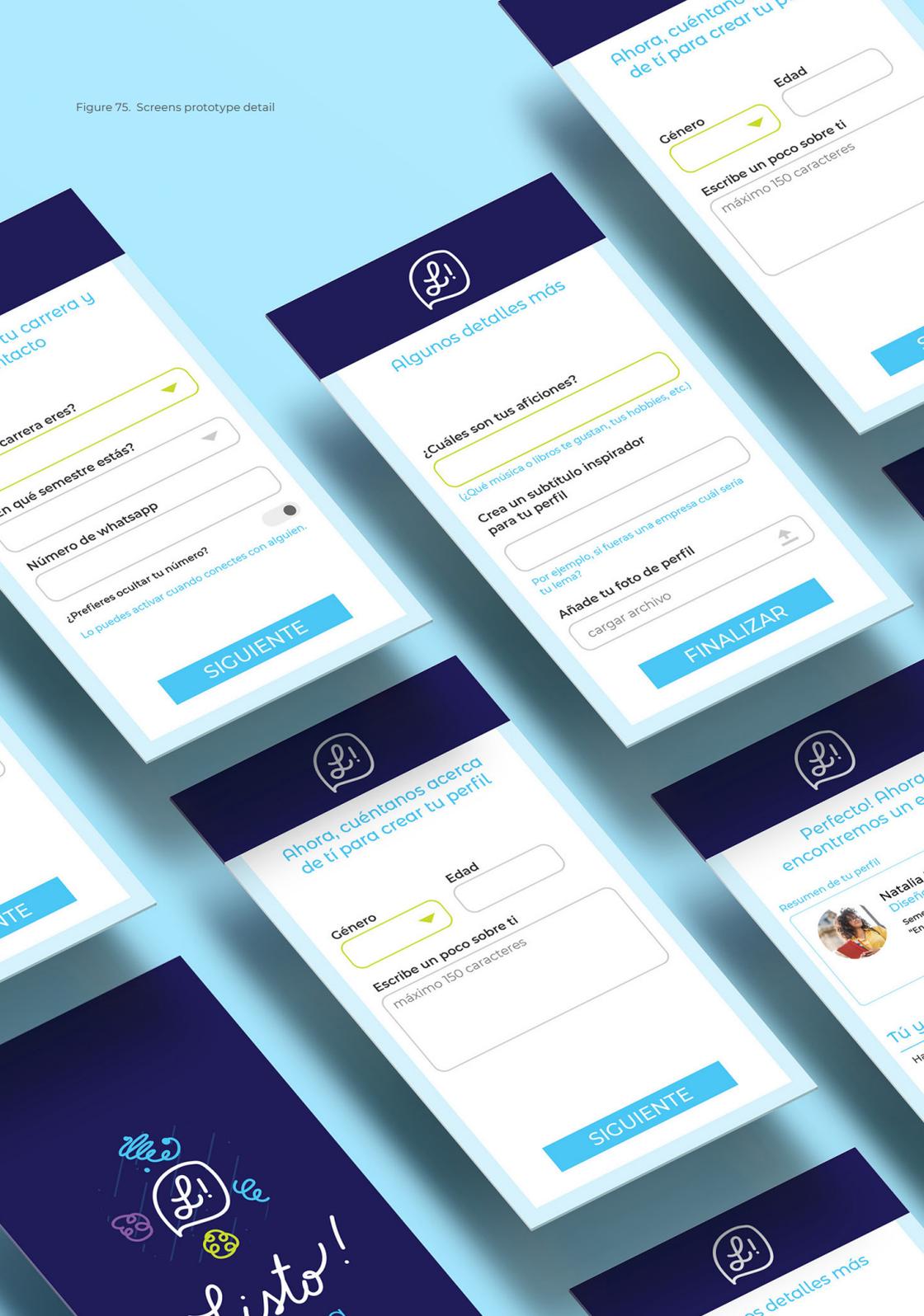
The questions regarding the "you and the project" section asked what kind of innovation challenges they are interested in (from environmet, technology, social entrepreneurship, education or add other), availability during the week, working style (whether they prefer woking in the mornings, afternoons or nights) and what should the team know about them to work together. These questions address key elements identified during the interviews in field research. Participants recommended adding questions about what a teammate expects for the future of the project: if they just see it as an exercise or if they would be interested to create a startup.

In the end, the virtual desktop walkthrough of the first session was shared with the students to ask feedback about other aspects of the service concept.

ANALYZING TEST RESULTS

What worked?
◆ The questions presented for the profile user flow gather enough and relevant information.
◆ The service concept is interesting and motivating for developing a project that helps building the portfolio and resume.
◆ Empowering designers to participate in innovation within the university allowing them to take the initiative in building the teams is preceived as outstanding.
◆ Pairing designer students with economy students is helpful to bring a support for making a budget.
◆ Matching students from different fields through topic of interest is an easy and effective way to create connection. Moreover, design students are very open to creative solutions for different fields.

What didn't work?
◆ Form fields where it is necessary to write about oneself are a bit more difficult. There is the need to explain further the purpose so that users can be more inspired in writting their brief profile and tagline.
◆ For the e-learning contents to be motivating they need to be more specific for designers.
◆ A more developed landing page would need more contextual information

New doubts
◆ How do teams choose a team leader and how do they feel about it?
◆ What is the best way to show the e-learning courses?
◆ Is it best to integrte the budget tool in Listo! Talento? How do they integrate?

New ideas
◆ It is important to clarify the contribution that each one can make from their field of specialty.

- Students from other fields need to understand what can a designer do and how is the process and the reasons behind mistakes. Also prevent them from putting all the output work on the designer; the service needs to provide an environment where all actors are willing to learn and collaborate with each other.
- Classify e-learning courses by topics.
- A filter by range of age could work. Similar ages favor a more horizontal relation.
- Showing a sample of their portfolio makes the designers feel more confident with the group, so teammates already know what they can do.

After the test, the feedback was used to refine the "during service" phases of the journey, presented with steps, emotions and touchpoints on the next page, and with key steps in paralell when the service is supported by Listo! Talento set of tools. Although the touchpoints are meant to be specifically designed for the service, in cases when there is an external service or tool used relevant for the step, it has been included in the touchpoint swimlane indicating it is "external".

For a future development of the service, further steps would include another prototyping session with students from several faculties, developing a test with the steps for film students, selecting the critical steps to create a minimum viable product and propose a pilot program to the university.

LAURA'S ITERATED JOURNEY TO BE (STEPS, EMOTIONS AND TOUCHPOINTS)

PHASE

PRE-SERVICE

1. Getting to know

STEPS

| Receive invitation from Head of School | See communication campaign | Attend Listo! Presentation | Consult UNinnova challenges |

EMOTIONS

TOUCHPOINTS

| Institutional Email / Landing page | Poster | Listo! personnel | UNinnova platform (external) |
| DIGITAL | PAPER | FACE TO FACE | DIGITAL |

DURING SERVICE

2. Connecting

| Log in with university email account | Create profile with career, skills, availability, purpose | See profiles of possible teammates by filter | Send greeting to people of interest | Wait for confirmation | Receive reply | Create the team |

Listo! web application

DIGITAL PRODUCT

Build your profile, find your core guide

Listo! Talento web app

DIGITAL PRODUCT

...DURING SERVICE

Connecting   3. Managing the project

| Introduce to the team, show work samples | Get to know the team - Icebreak | Choose or create challenge | Assign roles and define group rules and goals | Download task-oriented guides | Work in team and individually | Consult associated e-learning resources |

| Listo! web application / WhatsApp (external) | Group meeting, virtual meeting, campus | Listo! web application | Listo! web application | Listo! web application | House, campus (external) | Listo! web application/ external sites |
| DIGITAL PRODUCT | DIGITAL / FACE TO FACE / SPACES | DIGITAL PRODUCT | DIGITAL PRODUCT | DIGITAL PRODUCT | SPACES | DIGITAL PRODUCT |

...DURING SERVICE

Managing the project

| Register Progress | Participate in UNinnova workshops | Work in team and individually | Create cost simulation with guide and references | Review with tutor | Meet for decision making after feedback |

| Listo! web application | Group meeting, virtual meeting, campus (external) | House, campus (external) | Listo! web application/ external sites | Trained Tutor | Team, virtual call, campus (external) |
| DIGITAL PRODUCT | DIGITAL / FACE TO FACE / SPACES | SPACES | DIGITAL PRODUCT | DIGITAL/ FACE TO FACE | DIGITAL/FACE TO FACE/SPACES |

| Track work times in Listo! Talento |

Listo! Talento web app

DIGITAL PRODUCT

DURING SERVICE

Managing the project   4. Presenting

Upload individual partial deliverables	Receive feedback	Upload final deliverable	Register idea in UNinnova	See UNinnova and Listo! selection progress	Notification and feedback	If selected, Receive Pitch Preparation Guide

Listo! web application

Trained tutor or teacher

Listo! web application

UNinnova platform (external)

UNinnova or Listo! web application

UNinnova & Listo! personnel, Listo! web app, campus (external)

DIGITAL PRODUCT

DIGITAL/FACE TO FACE

DIGITAL PRODUCT

DIGITAL

DIGITAL PRODUCT

FACE TO FACE/ DIGITAL PRODUCT/ SPACES

DURING SERVICE

Presenting

Connection with Film and TV team, onboarding of filmmaking processes	Brief presentation to film team	Participate in Brief, Script and Storyboard Development	See presentation of film team work	Give feedback and support adjustments	Receive audiovisual product	Pitch

Listo! web application, Whatsapp (external)

Group meeting, virtual meeting, campus (external)

Listo! web application

Auditorium, virtual hall

DIGITAL PRODUCT

DIGITAL / FACE TO FACE / SPACES

DIGITAL PRODUCT

SPACES/ DIGITAL

POST-SERVICE

5. Networking

| Share contacts with other teams and clients | Download certificate | Participate in selection process for prototyping | If selected connect with clients for imple-mentation | Download outputs for portfolio |

| Card, WhatsApp (external) | Listo! web application | UNInnova platform (external) | Institutional Email (external) | Listo! web application |
| FACE TO FACE/ PAPER/DIGITAL | DIGITAL PRODUCT | DIGITAL | DIGITAL | DIGITAL PRODUCT |

Update skills and work sam-ples

Listo! Talento web app

DIGITAL PRODUCT

Figure 76. Laura's To-be Journey, (steps, emotions and touchpoints)

SERVICE BENEFITS

Listo! Innova integrates different actors based on the opportunities offered by existing services and providing a nurturing environment to build experiences that create networks, that allow capability building relevant for future professional practice and that connects creatives with clients.

Moreover, UNinnova had identified the need to integrate differ-ent fields for innovation. Listo! Innova responds to their challenge by connecting students through topic of interest, roles and complementary team skills, and offering capability building for teachers and tutors.

Listo! innova proposes to UNinnova program a shift in their model, from indiviual ideas postulation to group ideation, in order to allow more robust ideas reach the selection process. The benefits offered for each actors are detailed in the following offering map.

LISTO! INNOVA OFFERING MAP

For UNinnova

- ◆ Connection among faculties for innovation
- ◆ Support for robust ideas creation
- ◆ Increase personnel by training teachers and tutors
- ◆ Program divulgation
- ◆ Program model refinement

Innova

Multidisciplinary connection for university-based innovation

For Clients

- ◆ Curated idea proposals increase
- ◆ Highly developed innovative responses to challenge
- ◆ Connection with multinational brands as partners or sponsors

For students

- ◆ Connection with different fields for multidisciplinary experience
- ◆ Curated content from official sources for professional practice and entrepreneurship
- ◆ Skills development through practice
- ◆ Network creation with colleagues and clients
- ◆ Teambuilding for project development

For Design students

- ◆ Empowerment in innovation roles
- ◆ Design product development and showcase opportunities
- ◆ Costs and pricing awareness

For students from other fields

- ◆ Team experience with Faculty of Arts to leverage creativity

For Film students

- ◆ Showcase audiovisual products for clients
- ◆ Costs and pricing awareness

Figure 77. Listo! innova offering map

5.1.2. LISTO! TRABAJO

Listo! trabajo connects freelancers with complementary profiles to create winning teams and reach new clients. The service links with local businesess (registered in the Chamber of Commerce) and provides them with guidance in how design and audiovisual storytelling can boost their activities. Listo! helps clients post job requirements and shows references of minimum price standards to help them understand the regular industry value. Listo! aids freelancers in the quotation, billing and social security contributions.

One of the insights from the codesign session was that design professionals tend to work in all fields, even if it isn't their field of best expertise. This hinders the growth of the market because they overlap their activities and overlook the work that they would be best suited for. Listo! trabajo tackles this problem by promoting specialized skill work and creating teams with fellow freelancers to apply for bigger jobs and provide better results. Moreover, creatives have difficulties in communicating and convincing of the value of their work and businesses have little knowledge of the benefits and underestimate the impact. Listo! looks to become a bridge in this relationship by providing information on benefits, processes and pricing, in alliance with emergent Latinoamerican platforms (RPLatam, Tigrenator), for a better mutual understanding and for businesess to find what they can get from incorporating more design as a strategy in their operations.

As part of the Listo! system, the service platform allows graduates to shift their profile as freelance to "Listo! trabajo" mode. New freelancers can also join to the platform. Businesses get to know Listo! trabajo and publish their job requirements. The platform gives the potential client a step-by-step guide on how design and storytelling can increase their business. It also shows a list of possibilities in service offerings. According to the job requirement, Listo! Trabajo shows potential clients a range of prices as a reference so that they are aware of the industry standards, in partnership with existing latinoamerican platforms such as Tigrenator and RP Latam.

Freelancers can apply individually, in pairs or in groups, creating the team based on skill-set and availability. The freelancer or team leader posts the job interest in the client's request. The client can see the CV and portfolio, and decides from all the offers who they want to work with. Together they set the details of the brief. With the aid of Listo! trabajo, the team is guided to overview costs of production, determine profit and consult the price references. They agree on quotation and send it to the

client. As they have used before this budgeting feature from Listo Talento! or from their practice in Listo! innova, they have built their knowledge with each experience in terms of knowing their production times and become aware of all the variables they need to have in mind to establish costs.

Once the work order is approved, the team works and delivers the work. According to terms, clients might have to pay before, by percentages or after the delivery. The leader generates and sends the invoice (it can partner with existing app or it can be developed) and clients pay directly through the platform. Finally, freelancers receive a summary of how much to contribute for social security.

Listo! trabajo sets the environment for people who work well together to consider becoming a studio, building a base of the next step in the service system: *Listo! estudio!* and *Listo! marca.* In this sense, the connection with the Chamber of Commerce is key as they provide capability building for entrepreneurs and register the businesess. Other possible outcomes are becoming regular providers if they work well with a client, or if the client felt a strong connection with design and audiovisual storytelling practices they might want to further embed design in their own company and structure.

LISTO! TRABAJO ECOSYSTEM MAP
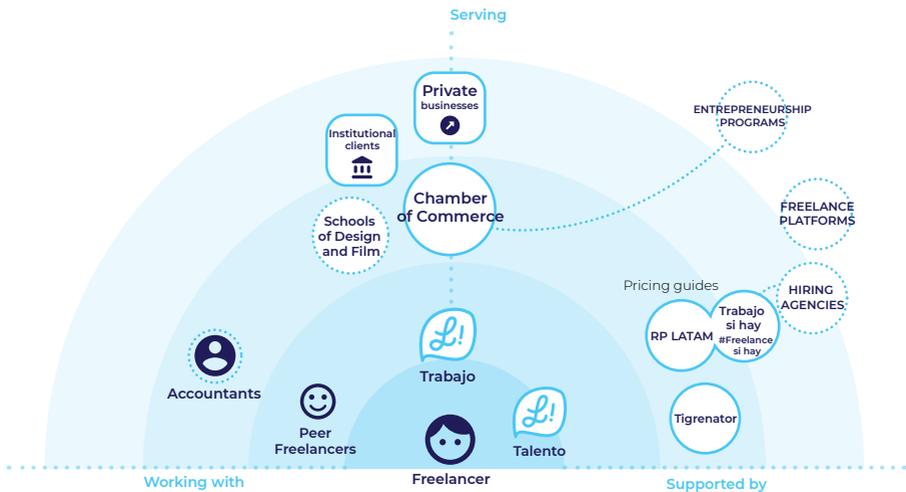
Figure 78. Listo! Trabajo Ecosystem map

The ecosytem map depicts the core functions already described in the previous section, but also shows potential actors to be activated. Clients are connected with freelancers through the Chamber of Commerce with the use of Listo! trabajo platform. Clients could be private or institutional. Moreover, as Schools from the Arts Faculty (National University) receive job offers for graduates, these could be also channeled through Listo! platform.

Freelancers work with peers and if required by them the platform could also help connect with professional accountants. Freelancers can update their skills, work samples, work times in Listo Talento!, as it is a profile that build over time. Listo Trabajo! connects with the price references by RP Latam and Tigrenator platforms. RPLatam also promotes a job hunting platform specific for marketing, advertisement and communications in Latinamerica, called "Trabajo si hay", that also manages offers from freelancers (#freelancesihay), which could be also channel to connect and support freelancers in Listo! directory. Moreover, in the "Trabajo si hay" platform, advertisement agencies and other privates publish employment offers and some of them directed for freelancers. As Listo! trabajo platform would help the freelancers gain visibility, it could also be connected with international freelancing platforms.

Finally, as one of the possible outcomes from generating team work is promoting the creation of studios, through the Chamber of Commerce the freelancers can access content for starting an entrepreneuial journey.

SERVICE MAIN STEPS

In order to define the service, the experience was mapped in a sequence of steps for businesses (clients) and freelancers, divided in the three phases of the service: Shifting profile and getting to know (Pre-service), Profiling, Connecting, applying, quoting and delivering (during Service), and invoicing and summary (Post-service).

PRE-SERVICE

1. Shifting profile and Getting to know

Graduates upgrade their profile to Listo! trabajo	New Freelancers get to know Listo! trabajo	Listo trabajo connects with Chamber of Commerce	Clients get to know Listo! trabajo

DURING SERVICE

2. Profile and onboard

Freelancers and clients create an account	Freelancers create a profile	Clients see onboarding of why design and film can improve their businesesss

3. Connecting

Clients post a job requirement	Clients see a price range reference	Freelancers see the job offers and requirements	A freelancer finds peers with complementary profiles	The freelancer nudges them to work together	Peers confirm interest

4. Applying to job

The team applies to the job	The team sends CV and work samples	Clients choose the team from all offers	Together team and client define the brief's details

5. Quoting

The team decides on quotation	The team sees prices references, costs variables	The team sends quotation to the client	Clients accept, reject or ask adjustments for the quotation

Provides information of previous work times

Listo! Talento web app

2. Profile and onboard

Clients accept and send work order	Freelancers work in team and individually	Register progress	Deliver

Update skills and work samples

Listo! Talento web app

POST-SERVICE

5. Invoicing and summary

Freelancers and team send their invoice	Clients pay through the platform	Freelancers receive summary on taxes and Social security contributions	Teams who work well together might want to continue as a studio	They shift their profile to Listo! Studio

Figure 79.   Listo! Trabajo service main steps

5.1.3. LISTO! TALENTO

Listo! Talento is a supporting service that offers design and filmmaking students and freelancers content for developing a winning portfolio, finding their core and strenghts to evidence them in all their communication around their networks, starting with their brand, website and social media. Students can connect these activities with the portafolio class as an elective course in their last year of academia, but also a student in any point of their career or a freelancer can use it as a career path guidance. As a selfknowledge tool Listo! talento is a profile that builds over time, it helps discover skills, nudges habits such as registering work times to know in average the duration of regular tasks and creates awareness of all variables of costs of production to aid practitioners in defining the value of their work (considering both tangible and intagible aspects, such as how many costs they have per month but also how much they invested in education and their experience).

From the field research, one of the learnings was that many freelancers start working without considering what is their unique offer or defining a strategy to stand out. Moreover, the inexperience affects the market when beginners charge less than what they should for their work. In addition, the survey showed that almost half of freelancers don't have a personal brand. While the digital transformation brings many channels to display the own work internationally, freelancers may lag behind if they don't communicate their value and digital presence effectively. Also, students need to start their work experience before graduating, so the earlier they receive guidance on their skills and how to project a business, the better.

Listo! Talento starts with a self assesment tool that, through a set of questions, guides the user in finding a path according to the fields they are more keen about (for example illustration, photography, layout, branding, motion graphics), to reflect on what makes them unique in that field, the skills that they have and that they are building, and how does this path relate to their personal story and personal motivations, as ingredients to convey their passion. Listo! provides content to help them select or develop the best work samples, optionally with the portfolio class as support. Listo! is not a place to showcase their porfolio, as there are already many existing platforms, but is a place to develop its strategy. Users can take the asessment tool as a quick path, or they can go more in depth by doing a personality test, accessing case studies and interviews from professionals successful in the field, and engage in a career orientation program.

While students or freelancers develop their work, as it has been depicted in the steps of other Listo! services, Listo! talento offers tools to register times and create quotations with guidance on costs variables and references from the market, with the asociated pricing platforms in the lationamerican context. It allows to update skills, CV and work samples.

LISTO! TALENTO ECOSYSTEM MAP
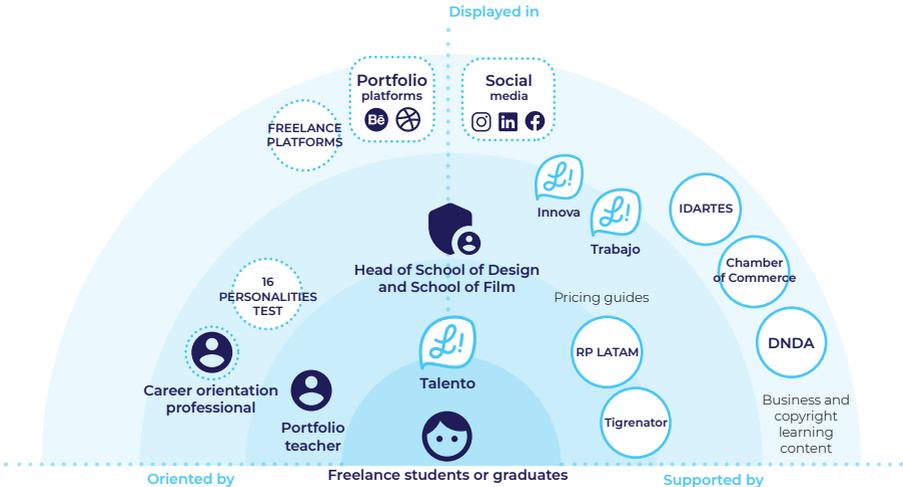
Figure 80. Listo! Talento ecosystem map

Listo! Talento service can start from the National University and then scale to other institutions. The Head of the school of design and the Head of the School of Film can introduce the service to their database of students and graduates. Users can invite other freelancers in their network to join. As the service is developed it can be more open to the public. Users publish the resulting outputs from the guidance in portfolio and digital presence strategies in their own website, social media, portfolio and freelance platforms. Students are supported by their portfolio teacher and for those who wish a more in depth consultancy, can be connected with career path professionals, and make a partner test (16 personalities is suggested) to discover more about their personality traits linked to their career choices.

The service is connected with the platform for price guidance (RP Latam and Tigrenator), it is linked with *Listo! innova* and *Listo! trabajo*, so that if a user has its profile and budgeting information in Listo! Talento, it is synchronized in the other services. Listo! Talento also suggests relevant content to building your own business and brand from official institutions such as the Chamber of Commerce, IDARTES (District Institution for the Arts, who offer case studies and for doing business in creative industries), and the DNDA (National Direction of Copyright, who offer online seminars and e-learnings for intellectual property and original work registration).

SERVICE STEPS PROPOSAL

In order to define the service, the experience was mapped in main steps for users, divided in the phases of the service: Getting to know (Pre-service), Profiling, Orienting, Branding and Portfolio, Budgeting and worktimes (during Service), Network and update (Post-service). These steps should be validated in a further development to understand the core features and complementary features. The steps indicated in a dotted label rely on an external actor or service (partner).

PRE-SERVICE

1. Getting to know

Receive invitation from Head of School	See communication campaign	Attend Listo! Presentation

DURING SERVICE

2. Profiling (short path)

Create profile (personal info and skill set)	Answer creative career path quiz	Self-reflect on motivation and stories that connect with the path	Create personal moodboard of interests, hobbies and style	Upload work samples

3. Orienting (optional long path)

Take personality test (external)	Link professional-related results	Consult case studies (success stories)	Request appointment with specialist	Join associate career orientation program

4. Branding and portfolio

Receive portfolio class introduction (optional)	Define major and minor fields to showcase	Define portfolio goals	Select works and write copy	Find gaps and explore creating works to fill them	Evaluate which platforms match their goals
Consult complementary e-learning content	Create and upload CV	Review with portfolio teacher	Publish	Update work samples in profile	Practice continuos improvement

5. Budget and work times

Start budget tool	Add education investment value	Add monthly expenses	Add hardware and software investment value	See range of cost per hour	Consult market prices from references
Create budget template	Register project work times	Create personal price list for most common projects	Practice continuos improvement		

POST-SERVICE

5. Network and update

Send porfolio to contact list	Manage online presence to create community	Continue updating and upgrading work

Figure 81.   Listo! Talento proposed steps

5.1.4. LISTO! TOUCHPOINTS

DIGITAL TOUCHPOINT

Listo! system is centralized in a responsive web application. The platform leads users to the desired service and once inside every section, it shifts to the key appearance of that particular service. An additional digital touchpoint is the email communication by the organizations that introduces the service (in the case of Innova and Talento, from the Head of School and in the case of Work, from the alumni department as well as from the Chamber of Commerce for the clients).
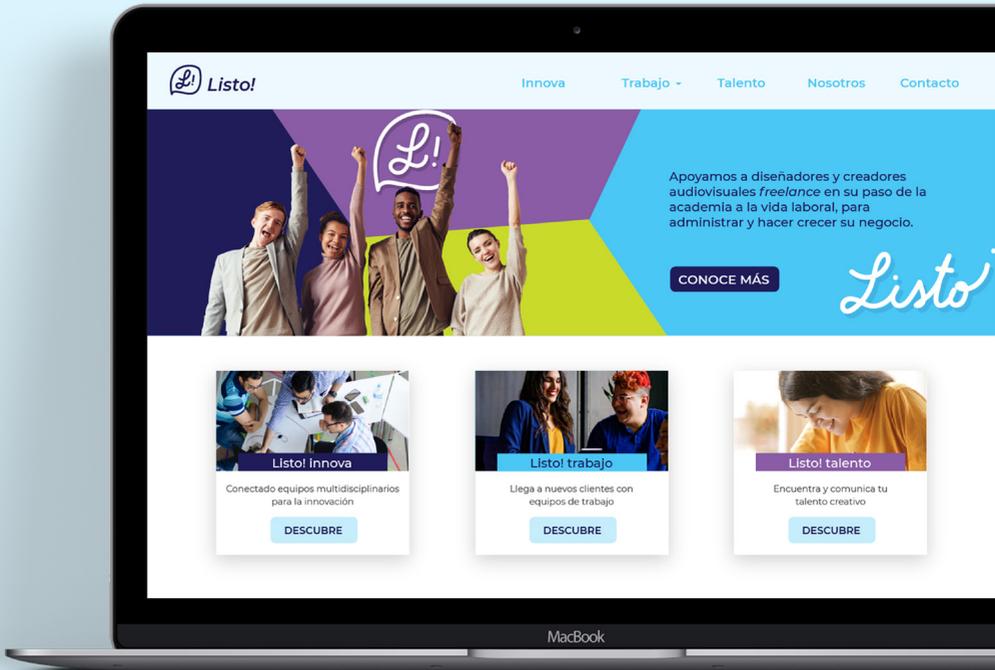
Figure 82. Listo! platform
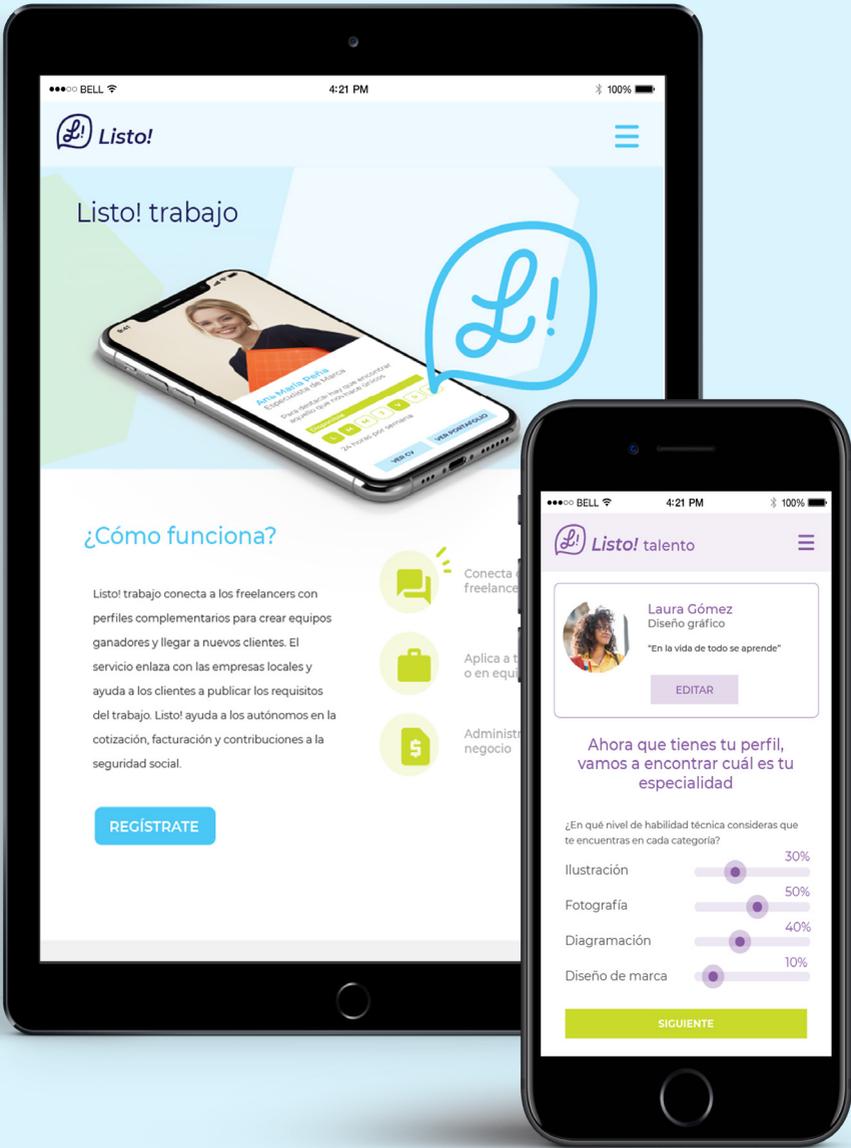
Figure 83. The responsive platform shifts to the style
of each service once inside the sections.

PHYSICAL TOUCHPOINTS

Listo! has human touchpoints (Listo! personnel, people trained by Listo! and people associated to Listo!), and university spaces intervened with the communication campaign (Listo! innova, talento).

LISTO! innova

Listo personnel
(Presenter, trainer, facilitator)

Tutors and teachers
(Trained by Listo!)

LISTO! trabajo

Listo personnel
(Presenter)

Accountant
(Associated to Listo!)

LISTO! talento

Listo personnel
(Presenter)

Career orientation professional
(Associated to Listo!)
Portfolio teacher
(Trained by Listo!)

Figure 84. Listo! human touchpoints

5.2 INSPIRATIONAL & CONTEXTUAL CASES

5.2.1. INSPIRATIONAL CASES

The prototyping and service ideation sessions were supported with an exploration of existing services as case studies that could serve as inspiration for functionalities. The inspirational cases are in line with the key features present in Listo! system: networking, teambuilding, managing and capability building to manage the creative's career.

.CASE 1 CONNECTING PEOPLE FOR NETWORKING

NETWORKING

Bumble Bizz

Figure 85. Bumble bizz promotional image

Bumble BIZZ

WEB: https://bumble.com/bizz

It is an app that connects professionals for networking to facilitate job and professional opportunities finding. It allows users to search for internships, business partners, people to hire, investors and mentors. It's concept is empowring to give the first step.

HIGHLIGHTS

- Bumble's "Profile prompts" guide users to cretae catchy sentences to introduce themselves.
- Bumble's policy of behaviour help guarantee a positive experience, and shows the importance to establish clear rules from the beginning to create a constructive community.
- Bumble's filters help find people according to distance, gender, education level, industry, years of experience, that helped consider some of the steps of the profiling features.
- Bumble connects with instagram, facebook and spotify to help people show their personal interests and ease the experience of creating a photo-mood board of themselves.

Acumen Academy
Introduction to human centered design course

WEB: https://acumenacademy.org/

Acumen Academy is a reimagined university that offers courses on social entrepreneurship. Its course by IDEO on Introduction to HCD promotes creation of teams that can follow up remotely worshop guides to ideate together. Acumen Academy platform facilitates connecting with a community to create a team, module progress tracking and work delivery.

HIGHLIGHTS

◆ The course builds on IDEO's experience of guiding teams for ideation. The course consists of individual readings to get familiar with the methods, complemented by videos and group workshop guides. These guides could serve as an example for the dynamics in the multidisciplinary team in Listo! Innova.

◆ Another inspiration for Listo! innova is Acumen Academy's platform for the mentioned course, which is divided by modules, each with a deadline and a clear and reasonable set of deliverables. Adding the fact that participants who do not meet the final deadline miss the certificate, is a good example on how the deliverables part of the project would work.

Figure 86. Acumen academy logo

CASE 3 ACCOUNTING APP
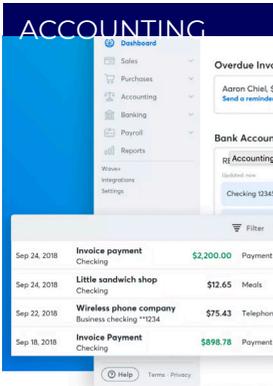
Figure 87. Wave apps promotional image detail

Wave

WEB: https://www.waveapps.com

It is a set of services for accounting, invoices, receipts keeping and payment. The first three services are free software, while the payment option is with a fee. Designed for freelancers and small businesess.

HIGHLIGHTS

◆ With free software options it is suitable for freelancers who are starting their business. The invoice app allows to create estimates with a simple customized style, create list of prices and a list of products and services.

◆ The accounting service allows to keep track of income and expenses, see how the business is performing and get reports.

◆ Its pricing model is interesting for the freelancers as it is mostly free and gains profit from payment transactions at an affordable percentage (1,4% - 2.9% credit card processing fee plus 0.25€) .

CASE 4 GUIDING ARTISTS TO BUILD THEIR BUSINESS

Figure 88. Business manual cover image

Gyst Ink

WEB: https://www.gyst-ink.com/

A company that offers services, software and information for artists in their professional practice. Their free information and resources offers orientation in creating and managing the career as a business.

HIGHLIGHTS

◆ Built on artist's experience, its manual provides indispensable information for working and living as an artist.

◆ It includes business and PR capability building that creatives lack in school.

- Although created for the arti conext, it can be used as a reference content for *Listo! Talento*, and adapted to the Colombian context.

5.2.2. CONTEXTUAL CASES

These cases have been selected to provide a reference in the latino-american context, including north-american brands that influence Colombia. Although there is not a direct competitor with all the features in Listo! system, the cases represent services offered for freelances in the creative industries and actors that channel relevant content for the professional practice.

CASE 1 LATIN-AMERICAN FREELANCING PLATFORM

Soy freelancer
WEB:https://www.soyfreelancer.com/

HIRING PLATFORM

It is a platform serving spanish-speaking countries where users can hire or work as a freelancers. Clients post projects by choosing general categories of services (such as graphic design, photography, music, video), its subcategories (for example logo design, infographics and presentations, flyers and booklets) and adding details of budget. Freelancers can register as service providers, specify their skills and offerings and receive quotation requests.

Figure 89. Soyfreelancer.com promotional image

HIGHLIGHTS

- The platform offers for freelancers a calculator tool to estimate their hourly rates.
- Clients are charged with credit card when they hire the freelancer. The payment is locked until the freelancer delivers and the client accepts.
- Freelancers are charged a 14% commision on the value of the project. Clients are charged the value agreed with the freelancer.
- Clients can negotiate through the platform, agreeing on dates, price and deliverables details.

COMMUNITY

Figure 90. "Trabajo si hay" logo

Trabajo si hay
#freelance si hay

WEB: https://www.trabajosihay.la/

(Also RP Latam) Is one of the leading advertisement communities and advertisement and marketing industry job board in Iberoamerica. For 12 years have built a brand that is working for connecting and helping people and companies. Based in Colombia and scaled to Latinamerica.

HIGHLIGHTS

◆ They strive for filtering good and fair job proposals, rejecting multitasking job or underpaid offers. It is a platform with a clear purpose of developing sustainability in the sector.

◆ In their instagram account @trabajosihay.la they offer short key learning content for the community in alliance with creatives and studios, such as how to present a logo to a client, how to become a freelancer, how to create mockups, and many others related to strategy, resources and also technical advice.

◆ Trabajo si hay provides a collaborative pricing chart for defining minimum standards in the industry, that is proposed as a reference tool to integrate with Listo!.

El taller del sabueso

WEB:https://www.eltallerdelsabueso.com/

It is a studio that offers consultancy and learning services in for brand, product and service strategies. Founders are young creatives based in Colombia with master studies in Italy.

HIGHLIGHTS

◆ Their studio offers both branding strategy and education. They offer online courses of business design, personal brand and photography for social media, for people and design thinking and design sprint workshops for companies.

◆ Their social media are a place to share knowledge relevant for creatives in the field who want to build their brand with strategy.
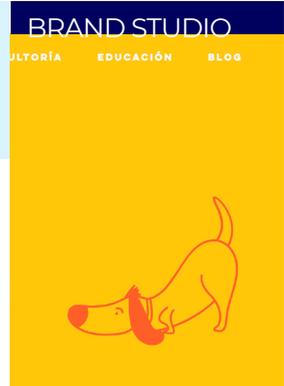
Figure 91. El taller del sabueso website screenshot

CASE 4 PHOTOGRAPHY ON-DEMAND BUSINESS MODEL

Snappr

WEB:https://www.snappr.com/

BUSINESS

snappr

Based on California, Snappr has invested in a team based in Medellin for technology development and is soon to open their photography service in Colombia. A platform to connect clients with local photographers.

HIGHLIGHTS

◆ The platform connects freelance photographers with clients in their area according to availability and speciality, for business or personal needs.

Amazing photographers, at your fingertips

Snappr is the most popular on-demand photography network in the world.

Book a photographer now ››

People everywhere love Snappr

Figure 92. Snappr logo and key message screenshots composite

- Photographers are booked automatically, go to the location, and upload the photos for the client. Clients can book quickly in the platform and access a photography service from professionals who have to pass a selection process, ensuring high quality. Colombia will be the first country in the region to have this platform.

CASE 5 CREATIVE KNOWLEDGE PLATFORM

Figure 93. Domestika website screenshot detail

Domestika

WEB: https://www.domestika.org/

It is an e-learning content platform and brand reference for showcasing, promoting and sharing the knowledge of creative professionals. Based in San Francisco, it also has great presence as an online community for spanish speakers. In their "Portfolio demestika" call they selected the best young talents in Colombia 2020 for branding, animation, craft, photography and illustration.

HIGHLIGHTS

- Domestika is a reference for promoting creative's unique style, know-how and techniques, that produce a positive impact by boosting the visibility of artists work by creating an audience.
- The platform produces the courses professionally hand in hand with the creatives, helping them to access high quality content production.

CASE 6 MARKETING AND BUSINESS LEARNING

Chamber of Commerce
E-learning

WEB: https://www.ccb.org.co

Figure 94. Chamber of Commerce e-learning section screenshot

The Chamber of Commerce of Bogota offers free virtual courses for companies, entrepreneurs and students. The topics range from finance in business to design thinking.

HIGHLIGHTS

◆ The platform counts with specialized tutors that manage the forum and allow collaborative learning process.
◆ The courses have specific registration deadlines, and some are specific for companies.

CASE 7 COPYRIGHT VIRTUAL CAMPUS

DNDA
Copyright E-learnings and seminars

WEB: derechodeautor.gov.co

Figure 95. DNDA Virtual courses portal screenshot

The National Direction of Copyright offers free courses and seminars for the registration of original works and the legal frameworks in different sectors.

HIGHLIGHTS

◆ The seminars gather specialists and address specific industries legislation, such as copyright for audiovisual or music sector.
◆ The courses are for basic copyright knowledge, copyright for music, editorial, audiovisual and software and also entrepreneurship for creatives.

5.3 SERVICE CONTEXT

The contextual cases and case studies from the field research help positioning this thesis' service concept to evidence what are the differentiating factors. As cases have been selected they have been renumbered.

SELECTED CASES CLASSIFICATION

	Government/Public	Private
1 Innpulsa Colombia	◆	
2 UNinnova ⦿	◆	
3 La Incubadora	◆	
4 Chamber of Commerce ⦿		◆
5 DNDA ⦿	◆	
6 El Taller del Sabueso		◆
7 Trabajo si hay ⦿		◆
8 Soy freelancer		◆
9 Snappr		◆
10 Domestika		◆

● *Colombia*   ● *Latinomerica*   ● *International*
⦿ *Listo! partner*

Figure 96. Selected cases and classification

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LISTO! USERS PROFESSIONAL LIFE PHASES AND CORREPONDING SERVICES

Users lifecycle 🚶

Figure 97. Comparison of services who give offerings to the same stage of the user as Listo! system

The figure depicts the phases of professional life addressed by Listo! system, and the services directed to that public. We can observe that the local actor 6. El Taller del Sabueso and the international 10. Domestika offer services that can reach the three types of user. There are serveral national initiatives (four public and one private) that support entrepreneurship. In the professional (freelancer) stage, there are actors that reach latinoamerican level. One of these actors (7. Trabajo si hay) is proposed as Listo! partner. It would be an interesting opportunity for Listo! to scale services for students and entrepreneurs in a Latinoamerican context. Listo! evidences the unique capability to bridge each phase. Also, it is relevant to have started Listo! system with offerings for students, since less cases address this public. A second figure in the following page compares the kinds of offerings from these services with Listo! core services.

OFFERINGS COMPARISON

FOR STUDENTS

	2	6	10	Listo! innova	Listo! talento
Teambuilding				●	
Network		●		●	●
Pricing				●	●
Capability building	●	●	●	●	●
Innovation	●			●	

FOR PROFESSIONALS (FREELANCERS)

	5	6	7	8	9	10	Listo! trabajo	Listo! talento
Teambuilding							●	
Network	●				●	●		●
Pricing	●	●				●		●
Capability building	●	●			●	●		●
Job posting	●	●	●			●		
Invoicing	●	●			●			
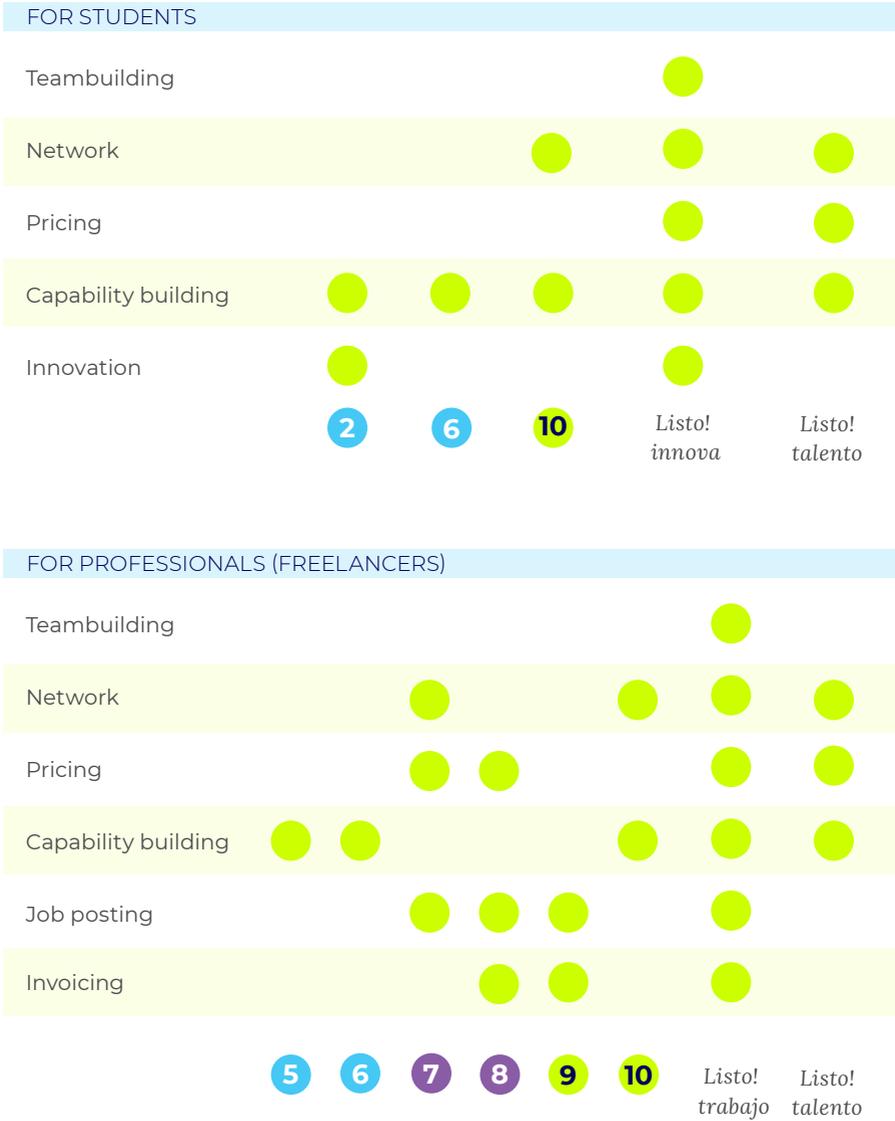
Figure 98. Offerings comparison

How does the Listo! service differentiate? after this comparison, three key elements can be identified: 1. Listo! is the only service in this context that bridges studies and professional life. 2. Listo! has a team-building approach for the freelancers and multidisciplinary innovation contexts not present in other cases. 3. Listo! integrates National and Latinoamerican actors, as offers a combination of elements that respond to the user needs identified during the research phases, unlike other existing service in its context.

/Conclusions and further steps

This system of services and the present study is proposed as innovation research. Through the studies, the development has followed closely a human centered designed approach, gaining insights from exploring the existing context, surveys, interviews and involving stakeholders in ideation, validation and testing.

Listo! system presents radical and incremental degrees of innovation. Radical for the teambuilding approach for freelancers with complementary capabilities and for its platform that builds multidisciplinary teams across faculties. It is incremental for adding a career orienting and self-knowledge tool to the academic course in the design and filmmaking schools. This service concept is new to the local and national market. Although it has been proposed to integrate with the National University of Colombia, its model has potential to be scaled up by integrating in other educational institutions. Listo! is a new service concept that bridges studies and professional life.

The present service system has been designed to allow an early intervention in the creative's career to fill the knowledge gaps in management, networking and promotion. It's "learn by doing" approach is fitting for allowing students and professionals to integrate the learnings in their practice, ensuring impact. Moreover, it mediates the relation with clients and partners to help communicate the value of the creative careers for businesses, starting with design and filmmaking. It makes use of the existing knowledge bases offered by official institutions avoiding overlap of content creation. Its hybrid private and public approach generates a dynamic that connects education with business. On the long term, the system fills the gap of preparation that people interested in entrepreneurship in creative industries need to be able to reach the incubator and scaling programs of the National government.

The human-centered process has allowed confidence in meeting existing and relevant needs. The preliminary research has allowed for understanding the opportunities within the context in Colombia. The prototyping tests have validated Listo! innova and allowed for one iteration of the journey. This entry point of the system could be soon presented to other actors in the university to allow for a multidisciplinary group test and to plan a pilot program.

For the scope of this thesis, the remaining core services have been presented with the ecosystem they can activate and the steps of the journey. A further development of this work would carry out prototyping cycles to iterate the respective journeys, evaluate possible business models and presenting it to potential partners.

On a personal level, the work has allowed a panoramic understanding of the relevant actors in the Creative industries in Colombia, and it satisfies the personal objective of ideating solutions that can impact students and their future careers by generating conditions that can allow for a healthier market and a more collaborative practice.

This study intends to be a base reference that proposes the exploration of the directions found that haven't been addressed in the development of the project: an analog solution of a system service dedicated for the artist's ecosystem and new ideations for empowering regions through CCI's and internal migrant students, enhancing alumni services and also, out of the academic context, to explore how to support the downstream of the value chain in existing CCIs promoting the distribution of colombian creative products.

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Annex

/1.List of careers included in academic statistics

/2.Surveys

/3.Interviews

ANNEX 1 LIST OF CAREERS INCLUDED IN ACADEMIA STATISTICS

Career names in spanish as they figure in the MInistry of Education Report, 2018.

ARTS

1. Arte
2. Tecnología En Artesanías
3. Arte Danzario
4. Arte Dramático
5. Artes Audiovisuales
6. Artes De La Escena
7. Artes De La Grabacion Y Produccion Musical
8. Artes Escénicas
9. Artes Musicales
10. Artes Plásticas
11. Artes Plasticas Con Enfasis En Procesos Bidimensionales Y Tridimensionales
12. Artes Plásticas Y Visuales
13. Artes Visuales
14. Bellas Artes
15. Historia Del Arte
16. Ingeniería De Las Artes Digitales
17. Licenciatura En Arte Dramatico
18. Licenciatura En Arte Y Folklore Y Cultura
19. Licenciatura En Artes
20. Licenciatura En Artes Escénicas
21. Licenciatura En Artes Escenicas Con Enfasis En Teatro
22. Licenciatura En Artes Plasticas
23. Licenciatura En Artes Plasticas Y Visuales
24. Licenciatura En Artes Visuales
25. Licenciatura En Educacion Artistica Y Artes Escenicas
26. Licenciatura En Educación: Artes Plásticas
27. Especializacion En El Arte En Los Procesos De Aprendizaje
28. Maestria En Arte Sonoro
29. Maestría En Artes
30. Maestría En Artes Digitales
31. Maestría En Artes Integradas Con El Ambiente
32. Maestría En Artes Plásticas
33. Maestría En Artes Plásticas Y Visuales
34. Maestria En Artes Plasticas, Electronicas Y Del Tiempo
35. Maestría En Educación Y Arte
36. Maestría En Estética E Historia Del Arte
37. Maestría En Historia Del Arte
38. Maestría En Historia Y Teoría Del Arte, La Arquitectura Y La Ciudad
39. Maestria Interdisciplinar En Teatro Y Artes Vivas
40. Doctorado En Arte Y Arquitectura
41. Doctorado En Artes

AUDIOVISUALS (AND RELATED)

1. Cine
2. Cine Y Audiovisuales
3. Cine Y Comunicación Digital
4. Cine Y Televisión
5. Comunicacion Y Lenguajes Audiovisuales
6. Direccion Y Produccion De Medios Audiovisuales
7. Especializacion En Animacion
8. Especializacion En Fotografia
9. Especialización En Guion Y Libreto Para Cine Y Televisión
10. Licenciatura En Informatica Y Medios Audiovisuales
11. Maestría En Creación Y Estudios Audiovisuales
12. Maestría En Escrituras Audiovisuales
13. Profesional En Medios Audiovisuales
14. Tecnica Profesional En Fotografia
15. Tecnica Profesional En Fotografia Y Camarografia
16. Tecnica Profesional En Medios Audiovisuales
17. Tecnica Profesional En Procesos Audiovisuales
18. Técnica Profesional En Producción De Contenidos Audiovisuales
19. Tecnología En Actuación Y Presentación Para Cine Y Televisión
20. Tecnologia En Edicion Y Animacion De Medios Audiovisuales
21. Tecnología En Escritura Para Productos Audiovisuales
22. Tecnología En Fotografia E Imagen Digital
23. Tecnología En Grabación, Edición Y Mezcla De Voces Y Doblajes Para Medios Audiovisuales
24. Tecnología En Ilustración Para Producciones Audiovisuales
25. Tecnologia En Produccion De Medios Audiovisuales
26. Tecnología En Producción De Medios Audiovisuales Digitales
27. Tecnología En Produccion De Radio Y Medios Audiovisuales
28. Tecnología En Producción Digital En Medios Audiovisuales
29. Tecnologia En Realizacion De Audiovisuales Y Multimedia
30. Tecnología En Sonido Directo Para Producción De Medios Audiovisuales

DESIGN

1. Diseño
2. Diseño Crossmedia
3. Diseño De Comunicación
4. Diseño De Comunicación Grafica
5. Diseño De Comunicación Visual
6. Diseño De Espacios
7. Diseño De Espacios - Escenario
8. Diseño De Espacios Y Escenarios
9. Diseño De La Comunicacion Grafica
10. Diseño De Medios Interactivos
11. Diseño De Moda
12. Diseño De Modas
13. Diseño De Vestuario
14. Diseño Digital
15. Diseño Digital Y Multimedia
16. Diseño Gráfico
17. Diseño Grafico Y Multimedial
18. Diseño Industrial
19. Diseño Interactivo
20. Diseño Interior
21. Diseño Visual
22. Diseño Visual Digital
23. Diseño Y Administración De Negocios De La Moda
24. Diseño Y Gestión De Espacios
25. Diseño Y Gestión De La Moda
26. Diseño Y Gestión De La Moda Y El Textil
27. Diseño Y Gestión Del Producto
28. Diseño Y Produccion De Moda
29. Diseño Y Realización De Medios Digitales
30. Doctorado En Diseño Y Creacion
31. Especializacion En Analisis Y Diseño De Estructuras
32. Especialización En Análisis Y Diseño De Estructuras
33. Especializacion En Diseño De Ambientes De Aprendizaje
34. Especialización En Diseño De Contenidos Digitales
35. Especialización En Diseño De Empaques
36. Especialización En Diseño De Maquinaria Y Equipo
37. Especialización En Diseño De Materiales
38. Especialización En Diseño De Mobiliario
39. Especialización En Diseño De Redes Telemáticas
40. Especializacion En Diseño De Vias Urbanas ,Transito Y Transporte
41. Especializacion En Diseño Estrategico E Innovacion
42. Especialización En Diseño Integrado De Sistemas Técnicos
43. Especializacion En Diseño Mecanico
44. Especializacion En Diseño Publicitario
45. Especializacion En Diseño Urbano
46. Especialización En Diseño Urbano
47. Especialización En Diseño Vial E Ingeniería De Pavimentos
48. Especialización En Diseño Y Construcción De Pavimentos
49. Especializacion En Diseño Y Construccion De Vias Y Aeropistas
50. Especializacion En Diseño Y Desarrollo De Producto
51. Especializacion En Diseño Y Gestión Social De Tecnología
52. Especializacion En Diseño, Construccion, Y Conservacion De Vias
53. Especializacion En Gerencia De Diseño
54. Especialización En Gestión De Proyectos De Diseño E Innovación
55. Especializacion En Pedagogia Del Diseño
56. Especialización En Rediseño De Productos
57. Especializacion En Transito, Diseño Y Seguridad Vial
58. Especialización Tecnológica En Diseño De Videojuegos
59. Ingenieria De Diseño De Producto
60. Ingeniería En Diseño De Entretenimiento Digital
61. Ingenieria En Diseño De Maquinas Y Productos Industriales
62. Ingenieria En Diseño Industrial
63. Ingeniería En Diseño Industrial
64. Licenciatura En Diseño Tecnologico
65. Maestría En Diseño
66. Maestría En Diseño De Procesos Y Productos
67. Maestría En Diseño De Producto
68. Maestria En Diseño Del Paisaje
69. Maestria En Diseño Para Industrias Creativas Y Culturales
70. Maestría En Diseño Para La Innovación De Productos Y Servicios
71. Maestría En Diseño Para La Innovación Social
72. Maestria En Diseño Sostenible
73. Maestria En Diseño Urbano
74. Maestria En Diseño Y Creacion Interactiva
75. Maestria En Diseño Y Gestion De Procesos
76. Maestria En Diseño Y Gestión De Procesos Industriales
77. Maestría En Educacion Area De Profundizacion Diseño,Gestion Y Evaluacion Curricular
78. Maestría En Gestión Del Diseño
79. Profesional En Diseño Grafico
80. Profesional En Diseño De Alta Costura
81. Profesional En Diseño De Espacios
82. Profesional En Diseño De Interiores
83. Profesional En Diseño De Modas
84. Profesional En Diseño Grafico
85. Profesional En Diseño Gráfico
86. Profesional En Diseño Industrial
87. Profesional En Diseño Visual
88. Profesional Universitario Diseño Gráfico Digital
89. Profesional Universitario En Diseño Textil Para La Industria
90. Técnica Profesional En Análisis Y Diseño De Bases De Datos
91. Tecnica Profesional En Analisis Y Diseño De Sistemas De Computacion

92. Tecnica Profesional En Diseño De Alta Costura
93. Tecnica Profesional En Diseño De Interiores
94. Técnica Profesional En Diseño De Moda Y Patronaje
95. Tecnica Profesional En Diseño De Vestuario Y Patronaje
96. Tecnica Profesional En Diseño Digital
97. Técnica Profesional En Diseño Grafico
98. Tecnica Profesional En Diseño Industrial
99. Tecnica Profesional En Diseño Publicitario
100. Tecnica Profesional En Diseño Y Decoracion De Ambientes
101. Tecnica Profesional En Diseño Y Manufactura Asistida Por Computador
102. Tecnica Profesional En Diseño Y Produccion De Audio Y Video
103. Tecnica Profesional En Diseño Y Produccion De Modas
104. Tecnica Profesional En Diseño Y Produccion De Television
105. Tecnica Profesional En Procesos De Diseño Gráfico
106. Tecnica Profesional En Procesos Publicitarios Y Diseño Digital
107. Tecnico Profesional En Decoracion Y Diseño De Interiores
108. Tecnico Profesional En Diseño De Interiores
109. Tecnico Profesional En Diseño De Modas
110. Tecnico Profesional En Diseño Digital
111. Técnico Profesional En Diseño Web Y Multimedia
112. Tecnico Profesional En Producción En Diseño De Interiores
113. Tecnico Profesional En Producción En Diseño Industrial
114. Tecnologia Diseño Grafico
115. Tecnologia En Analisis Y Diseño De Sistemas Y Computacion
116. Tecnología En Diseño De Aplicaciones Móviles Y Web
117. Tecnología En Diseño De Calzado Y Marroquineria
118. Tecnología En Diseño De Componentes Para Calzado
119. Tecnología En Diseño De Elementos Mecánicos Para Su Fabricación Con Máquinas Cnc
120. Tecnologia En Diseño De Elementos Mecanicos Para Su Fabricacion Con Maquinas Herramientas Cnc
121. Tecnologia En Diseño De Interiores
122. Tecnología En Diseño De Mobiliario
123. Tecnologia En Diseño De Modas
124. Tecnologia En Diseño De Modas Y Aplicaciones Textiles
125. Tecnología En Diseño De Moldes Para Transformacion De Materiales Plasticos
126. Tecnología En Diseño De Productos Industriales
127. Tecnología En Diseño De Sistemas Mecánicos
128. Tecnología En Diseño De Software

129. Tecnología En Diseño De Troqueles
130. Tecnología En Diseño E Integración De Automatismos Mecatrónicos
131. Tecnologia En Diseño Grafico
132. Tecnología En Diseño Gráfico
133. Tecnología En Diseño Gráfico
134. Tecnologia En Diseño Grafico Animacion, Multimedia Y Paginas Web
135. Tecnología En Diseño Gráfico Multimedial
136. Tecnología En Diseño Grafico Publicitario
137. Tecnología En Diseño Gráfico Publicitario
138. Tecnología En Diseño Grafico Y Multimedial
139. Tecnología En Diseño Gráfico, Animación, Multimedia Y Páginas Web
140. Tecnología En Diseño Industrial
141. Tecnología En Diseño Para La Comunicación Gráfica
142. Tecnología En Diseño Para La Industria De La Moda
143. Tecnología En Diseño Para Proyectos Web
144. Tecnología En Diseño Publicitario
145. Tecnologìa En Diseño Publicitario
146. Tecnología En Diseño Textil Y Produccion De Modas
147. Tecnologia En Diseño Visual E Ilustracion
148. Tecnología En Diseño Visual E Ilustración
149. Tecnología En Diseño Y Administración De Sistemas
150. Tecnologia En Diseño Y Animación Grafica
151. Tecnología En Diseño Y Animación Gráfica
152. Tecnología En Diseño Y Comunicación Visual
153. Tecnología En Diseño Y Decoracion De Espacios Y Ambientes
154. Tecnologia En Diseño Y Desarollo De Software
155. Tecnología En Diseño Y Desarrollo De Sistemas De Informacion
156. Tecnología En Diseño Y Desarrollo Web
157. Tecnologia En Diseño Y Gestion De La Imagen
158. Tecnología En Diseño Y Gestion De Sistemas
159. Tecnología En Diseño Y Patronaje De Modas
160. Tecnologia En Diseño Y Produccion De Moda
161. Tecnología En Diseño Y Producción De Moda
162. Tecnología En Diseño Y Produccion Grafica
163. Tecnología En Diseño, Implementación Y Mantenimiento De Sistemas De Telecomunicaciones
164. Tecnología En Gestión De Diseño Multimedial Y Animación
165. Tecnología En Gestion Del Diseño Gráfico
166. Tecnologia En Gestión Del Diseño Textil Y De Modas
167. Tecnología En Gestión En Diseño De Moda
168. Tecnología En Mantenimiento De Equipos De Cómputo Diseño E Instalación De Cableado Estructurado
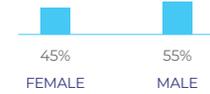
ANNEX 2 SURVEYS

FREELANCERS SURVEY

29 respondents
SCOPE: Freelancers in Arts, Audiovisuals and Design in Colombia
AIM: understand if freelancers are willing to grow their business, experiences and motivations
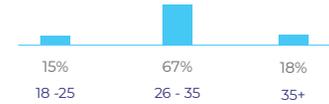
September 10 - 14 /2020

DEMOGRAPHICS

GENDER

45% FEMALE
55% MALE

AGE RANGE

15% 18 -25
67% 26 - 35
18% 35+

INCOME RANGE
Monthly - Colombian pesos - M: Million

10% Minimum wage

31% from 1 to 2M

49% from 2 to 4M

10% 5M +

EXPERIENCE

TIME AS FREELANCER

21% LESS THAN A YEAR

55% 1 - 5 YEARS

24% MORE THAN 5 YEARS

HOW I GOT MY FIRST CLIENT

28% My first client was a friend or familiy
24% I worked for a low fee to build my portfolio
17% From personal or group projects
14% From previous work portfolio

Other answers included: Where I did my internship, from recommendations or contacts, previous work contract with that client.

HOW I GET CLIENTS TODAY

48% Word of mouth, recommendations by friends, other clients or contacts
24% My website or social media
10% Marketing
7% Freelance platforms

Other answers included: working for agencies, self-promotion.

Word of mouth is a key factor for freelancers to get their clients. Freelance platforms are an option not yet so extended among respondents.

I HAVE A BRAND AS FREELANCER

YES 51%
NO 49%

40% Of those who have a brand have a company name.

I AM FREELANCING BECAUSE...

52% To get additional income
45% Freedom
31% I want to have my own business
14% I receive a better income than as an employee

Other answers included:
"It is also difficult to get fixed positions in well paid jobs or the design is not contemplated in the structure of some companies "
"I haven't had the possibility to access a formal job."
"At first because of the freedom to manage my time and work from anywhere in the world. Then I realized that my income could be higher as a freelancer"

SERVICES OFFERED

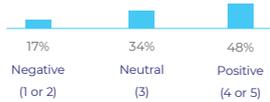|				
2d Animation	Brochure	Editorial Design	Packaging Design	Video And Motion Graphics
Accessible Design	Consulting In Design	Graphic Design	Photography	Video Games dev.
Advertising	Corporate Design	Illustration	Social Reports	Web And Mobile Design
Art Direction	Design For Social Media	Interactive Stories	Strategic Communication	XR Applications
Audiovisual Design	Design Project Management	Interior Visual Design	Campaigns	
Branding	Design Research	Mentoring For Illustrators	User Experience	

I WANT TO LEARN SKILLS TO BUILD MY OWN BUSINESS

YES
93%

NO
7%

I WOULD LIKE TO TEAM UP WITH OTHERS TO INCREASE MY WORK OPPORTUNITIES

In a scale from 1 to 5.

| 17% | 34% | 48% |
| Negative (1 or 2) | Neutral (3) | Positive (4 or 5) |

MY EXPERIENCE MOTIVATES ME TO CREATE A COMPANY, A STUDIO OR A BIGGER BUSINESS

In a scale from 1 to 5.

| 21% | 24% | 55% |
| Negative (1 or 2) | Neutral (3) | Positive (4 or 5) |
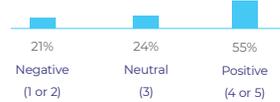
The topic proposal is validated as the majority of freelancers express motivation in building their business and learning how to do it. However, we need to better understand neutral respondents to gain conversion.

I WANT TO LEARN SKILLS TO BUILD MY OWN BUSINESS BECAUSE...

—"I believe 100% in being independent"

—"I like the idea of being able to decide which projects I want to work on and have more possibilities."

—"It is important to formalize the job, the transition between freelancer and "company" to get projects and / or larger accounts"

—"Because it would help me to work more widely, although I had the possibility to create a business in Chamber of Commerce, the truth is in Colombia is still better to work with RUT and not with NIT for the amount of money you have to pay".

—"It is very profitable"

—"Helping others and promoting a better industry "

—"In order not to fail in the attempt, to create a company like any profession requires a training"

—"To create an animation production company to carry out personal and client projects."

—"Both as a freelancer and as an employee these are necessary skills (...) that also result in a competitive advantage over other professionals and companies.

—To optimize work time and have more free time for recreational activities

Independency, decision making power, to widen opportunities, profit, gain competitive advantage, optimize work time, training to prevent failure and promote industry are reasons why freelancers want to learn skills to build their business.

TO INCREASE MY BUSINESS OPPORTUNITIES I WOULD LIKE TO LEARN...

Project, cost and business model management

Organization, communication.

Financial issues, accounting and taxes

UX / UI Design, Game development

Marketing

Financial administration, sales of products or services in volume

Administrative skills, network management and client follow-up

Legal procedures related to the profession,.

Time management

2d and 3d animation techniques, post-production of audiovisual projects.

Public Relations, Neuromarketing

Pricing

Digital Sculpture

Negotiation

Decision making

Management, finance, legal, public relations, sales, marketing, time management, business model are the main areas of interest. Audiovisual professionals also mentioned technical and teoretical skills related to their field to increase their opportunities.

STUDENTS SURVEY

50 respondents

SCOPE: Students in Arts, Audiovisuals and Design in Colombia

AIM: understand student's projections about work life related to the topic and motivations

September 10 - 14 /2020

DEMOGRAPHICS

GENDER

54% FEMALE
42% MALE
4% NON-BINARY

EMPLOYMENT

38% Of students are currently working

Freelance 36%
Employee 18%
Intern 4%

Double of students work as freelancers in respect to those working with a contract.

AGE RANGE

40% 16 - 20
48% 21 - 25
10% 26 - 30
2% 30+
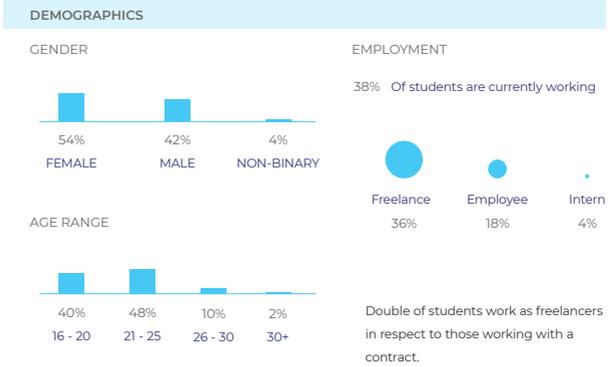
MOTIVATION IN RELATION TO THE TOPIC

WHAT IS YOUR WORKING GOAL AFTER YOUR STUDIES?

48% Build my own business
32% Work as a freelancer
18% To be an employee

80% have as their goal an independent working style, either making their own business or being freelancers.

WORK NEEDS

52% Need to start working before graduating
74% Need to work to be independent
58% Need to work to help with family's household expenses
12% Need to work to sustain the family
12% To pay a study loan

The majority of students need to start working before graduation, and the greatest percentage need income for independency, or for contributing to pay for their family's expenses.

WHAT IS THE MONTHLY INCOME YOU WOULD NEED?

6% Minimum wage
50% 1 - 2M
42% 2 - 4M
2% 5M+

This question had the purpose to understand student's expectations of their income, with the wonder if they really know the answer to this and if there are ways in which we can widen their vision.

I WANT TO LEARN SKILLS TO BUILD MY OWN BUSINESS

YES 88%
NO 12%

72% Haven't learnt these skills in academia

WHY WOULD YOU LIKE TO LEARN THESE SKILLS?

—"It is the option that I have always had in my mind, it is my dream to create my own business from art and thus be able to generate income."

—"Having the skills to generate a business of your own that promotes equity, generates decent employment and transforms the country, should be the goal."

WHY NOT?

—"It's very expensive, and I consider myself a helper, not a leader."

—"Because I think that I could not contribute more than having a publishing house in the labor market, for the same reason I work in a company with a more varied vision."

WHAT SKILLS WOULD YOU LIKE TO LEARN?

Communication abilities
Self promotion
Opportunity mapping
Social media management
Finance management, legal, taxes

Leadership
Project management
Resilience
Self confidence
Team work

International financed research
Market research and costs
Financing methods
International Networking

Students are aware of the importance of softskills and mention leadership, teamwork, public speaking and self confidence as areas they would like to develop.
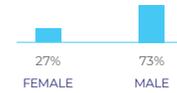
GRADUATES SURVEY

15 respondents
SCOPE: Graduates in Arts, Audiovisuals and Design in Colombia
AIM: understand graduates' current status and interests in respect to the topic
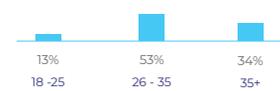September 14 - 22 /2020

GENDER

27% FEMALE   73% MALE

AGE RANGE

13% 18 -25   53% 26 - 35   34% 35+

INCOME RANGE
Monthly - Colombian pesos - M: Million

7%   Minimum wage
53%   from 1 to 2M
20%   from 2 to 4M
20%   5M +

Respondents with the highest income live abroad and one is a company owner. In the middle income (2 - 4M) respondents have a work contract, and in the low income range (1 - 2M) respondents are freelancers or entrepreneurs.

EXPERIENCE

WORK EXPERIENCE

13%   LESS THAN A YEAR
13%   1 - 5 YEARS
74%   MORE THAN 5 YEARS

In spite more than 70% show a long work experience, the majority of respondents has a lower range income (1 - 2 M), while this is also the entry income for new graduates, the experience doesn't seem to guarantee an increase in the income.

EMPLOYMENT

Freelance 47%   Employee 26%   Business owner 20%

Freelancers almost double to employees. A discreet amount are business owners. Others are not currently in practice or are contractors (in between freelance and employee).

HOW DID YOU BEST LEARN YOUR SKILLS?

33% Academia   27% Work experience   20% Self-teaching

Other answers included a combination of the three. No respondents selected the mentor option.

MOTIVATION IN RELATION TO THE TOPIC

I THINK IT IS RELEVANT TO LEARN IN ACADEMIA MANAGEMENT OR ENTREPRENEURSHIP TOPICS FOR THE PROFESSIONAL PRACTICE
In a scale from 1 to 5.

0% Negative (1 or 2)   13% Neutral (3)   87% Positive (4 or 5)
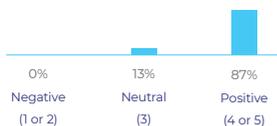
47%   Haven't learnt these topics in academia
87%   Would like to learn skills to build their own business

WHY WOULD YOU LIKE TO LEARN ENTREPRENEURSHIP SKILLS?

—"There are so many turns in the world of employment that it is good to have solid knowledge in case you have to start from zero if necessary or to be able to develop your own ideas with business potential."

— "Economic stability through the creation of authorship material as editorial products"

— "Inability to find decent employment"

— "Artistic and economic independence"

— "It is the only way to achieve economic and labor stability"

WHAT SKILLS WOULD YOU LIKE TO LEARN TO INCREASE YOUR BUSINESS OPPORTUNITIES?
Preference ranking

#1   Business management
     80% responses

#2   Marketing and promotion
     Public relations

#3   Finance and accounting
     Sales and pricing

#4   Profession-related Technical knowledge

#5   Legal frameworks and copyright

ANNEX 3 INTERVIEWS

INTERVIEW GUIDE FOR FREELANCERS

1. *How has your work experience been? (details about how do they work and what they use, what they need)*
2. *Tell me the story of one good project or client? What do you think worked?*
3. *Tell me the story of a frustrating experience with a project or a client? Why do you think it happened?*
4. *What did you do the last time you did a freelance project to define the pricing?*
5. *What is the knowledge or tools you miss having in your work as freelancer?*
6. *Have you ever missed a chance to work with a client or lost a client? Why?*
7. *Have you ever worked in a team for a client?*
8. *How was this experience? What worked? What didn't? What did you miss having?*
9. *Have you ever thought about staring a company or building your own design studio? Why?*
10. *What has stopped you from doing it?*
11. *What would help you to make it real?*

INTERVIEW GUIDE FOR ARTIST

1. *Tell me the story one of your artworks that you sold. What do you think worked?*
2. *Tell me the story of a frustrating experience with a project? Why do you think it happened?*
3. *What did you do the last time you did a commissioned work or a project to define the pricing?*
4. *What is the knowledge or tools you miss having in your work as artist?*
5. *Have you ever missed a chance to participate in call, to develop a commissioned work or lost a client?Why?*
6. *Have you ever worked in a team for a project or a call?*
7. *How was this experience? What worked? What didn't? What did you miss having?*
8. *Have you ever thought about staring a creative company or building your own studio or collective workshop?*

1. EXTREME

Alejandra Campo

Industrial Designer and PSSD

28 y old, Bogota

Doesn't want to make her own business

Occasional freelancer

1-5 y work experience

What she would like to learn:
Quotations

- Starting a company is financially unstable and it requires a lot of effort
- There is difficulty on agreeing with people
- Clients take long to pay
- She sets prices based on a dated table and contrasting with friends who do the same kind of job
- Besides sites on internet from europe there are not helpful sites in colombian pesos to set prices
- When calculating the price by hours she lost the client because it was perceived as expensive
- She would share her pricing information with other colleagues to help level the market
- She did a entrepreneurship with friends at university but realized that it was difficult and not very constant, she knew that she could not depend on this as a main source of income.

QUOTES

"I prefer to invest my energy in looking for a stable job and not in a venture."

"I wouldn't feel secure financially."

"I haven't found a page to help me with quotes for design jobs in Colombian pesos."

"It's likely that the client didn't understand or didn't perceive the value of what I was doing."

"It is very important that the market is leveled out because there are people who charge very little and it prejudices us all."

"My only worry to share the pricing would be to be criticized."

2. EXTREME

Ana Elizabeth Peralta

Designer, Textile design

30 y old, Bogota

Has built her own succesful brand

She continues learning about e-commerce, digital media and communication.

KEY FINDINGS

- Design thinking training in university allows her to structure a plan before creating all the projects.
- The team is made to measure according to the vision and objectives of the enterprise, as you grow you realize the things that you cannot achieve alone.
- Her team is composed by production team, a production manager, digital content agency, and a concept planner. Also an accountant who has been very helpful and lawyer for the brand registration.
- Having an excellency and learning spirit and a strong faith and gratitude has enabled her to find on the way the tools she needs.
- Having previous work experience helped her open her perspective and find a focus on what she wanted to do.
- To define prices she sums production costs, operation costs (shipping, dispatch, customer service, logistics) and packaging costs, for the base price and to that she adds the profit percentage according to time of product development and experience.
- She advices to consider the the taxes according to the volume of the sales and also to consider that each business is different so there is not a unique profit percentage.
- It is also very important to define if you want your product to be a mass sale (lower prices, higher sales volume) or a product of desire (higher prices, greater exclusivity, lower sales volume)
- She advises to structure the brand essence before starting, and to be willing to learn about these topics.
- She also advises to start with a savings base.

"To start, you only need one person, you."

"The challenges can be about budgeting, creating community (creating a team of people who identify with you and want to buy what you do beyond just giving it like), being able to find the ideal suppliers and team, and getting up when an idea or project fails and the thought of giving up comes. "

"What I do think is very important to have at the time of starting is the knowledge and learning to create a brand culture, the structuring of a plan, and the concept bases to start.

Sometimes people start up backwards, from the product to the concept, and I feel that this prevents them from growing or exhausts their vision early on."

"It was also key to have worked before I started, I was very observant and learned a lot about order, customer service, project execution, aesthetic sense, community and brand building. And I continue to learn as this dream grows, right now I am learning a lot about e-commerce, digital media and communication."

KEY FINDINGS

- ◆ A course during university with a real client was the starting point to get clients and projects
- ◆ She has always found people interested in her work and they recommend her to new clients
- ◆ She did projects together with a designer who had her same work scheme
- ◆ She has learned not to be afraid of charging by understanding the value she brings to the client is very high
- ◆ Designers normalize what they do, think it is easy and stop seeing the value of it
- ◆ Has always had the dilemma of calculating the price of her work
- ◆ Quantifying the work in hours or desired salaries is difficult because every work is different
- ◆ She would 100% share her price range or pricing methodology
- ◆ Sharing price ranges is good for the market.
- ◆ When she started she would have liked to have a guide about costs, because she overcommited.
- ◆ Working in a team is nice but it is difficult to find the right people to work with. When they are no longer available it is difficult to fill that role.
- ◆ Getting paid, in the sense of passing the bills, making the contributions to pension and health as an independent worker is a nightmare
- ◆ Clients can take up to 3 months to pay, and it is hard to be sure when the money will get in.
- ◆ She has learned that there are experts in each thing and you don't necessarily have to do all, by working with others you deliver better jobs in less time.
- ◆ She would like to develop the commercial role to be able to get more customers, sell better and ensure there is continuous work.

3. MAINSTREAM

Laura Orozco

Designer

30 y old, Bogota

Wants to make her own business

Constant freelancer

5+ y work experience

What she would like to learn:

Charging clients and getting paid

"Communicating what I do and charging for it has seemed a little difficult."

"People don't understand much about what we as designers do"

"I find it difficult to find the ideal person or team to work"

"Whenever I sent a proposal I was worried about charging too much and then, while doing the job, because I charged too little."

"Different industries should understand that the designer's work is worth it."

"When I teamed up and had to pay other people, I often took out of my own money"

"When you see what the client does with what you are delivering you begin to understand the relevance of your work "

"Doing you own company seems to be the way to reach more interesting projects or companies that are not going to hire you as a freelancer"

"I think it's interesting to help other people, to generate employment, to find people who do what they do well and help them."

"Teamwork means being able to rely on other people in creative roles, being with others and discussing the problem and arriving at solutions more quickly, seeing the problem from different perspectives."

"I'm afraid of embarking on something and suddenly not getting the customers I want to achieve stability for a team all the time"

"It would be helpful to have the right people available at the time the projects start."

"There are people who are very good at closing deals."

4. MAINSTREAM

William Aparicio

Artist

35y old

Bucaramanga

10y work experience

Independent artist and teacher, Has a studio with a partner

What he would like to learn: PR

KEY FINDINGS

◆ Academia was about developing their concept as artists, but not about selling their art since this notion was against the idea of art itself.
◆ The development of the artist's career in our context is based on two ways: one participating on the city's cultural offer of grants and calls or working directly with a gallery.
◆ The calls are competitive: hundreds or even over a thousand participate, few are selected and one gets the prize when there is one.
◆ Calls usually don't include support for production of the artwork, so the selected artist has to use his or her own budget.
◆ Production costs vary greatly depending of the kind of work the artist does, for example drawing vs. photography
◆ The cultural circuits are often not for sales but for exhibiting and validating the artwork.
◆ Exhibiting their work in the cultural circuits iis a contact place with galleries, critics, curators and other roles that help validate their work and can result in a future sales opportunity.
◆ Galleries cannot guarantee a monthly income, so the artist works as a teacher and develops his artistic work in paralell.
◆ He has a studio shared with another artist, the idea didn't begin with the purpose of developing a business but out of the need to have a space.
◆ Having the studio enabled them to participate in calls and this helped, in turn, to display their work at a gallery.
◆ The "Million fair" has had success in Colombia, they define a range of prices for the artworks making them more accessible to the public.

- Comparing with ArtBo, prices are in dollars and for 1000USD you can buy a small artwork by an emerging artist, and for an stablished one the prices might go up to 20000USD.
- The price of a work of art is dissociated from the production price of the work
- The gallery gets around 50% of the value of the sales and is not investing in the production.
- Galleries do not offer a contract but a transaction based on sales.

QUOTES

"I didn't study to be an art seller."

"Income varies according to sales or prizes from the cultural system the city offers, they are occasional earnings and not monthly earnings"

"The production costs come out of your own budget"

"Stability, would be something key that is difficult to find in the cultural system"

"The first difficulty in contests from the cultural system is being chosen, but if you are, the news imply you have to spend on production"

"Our collective studio is a space where we also try to offer training programs, especially in drawing, in that sense this could be my creative company. But the earnings don't make for the expenses."

"We are lacking a website as a collective, we have an instagram but we need to manage it better"

"The buyers at the Million fair can be gallery owners or people interested in art who can later propose an exhibition or generate greater opportunities"

"It is a complex but interesting market, in general it is a market of speculation.

"An artist I know close to my age made his career in London and his prices are above 100,000 USD"

"The prices of a work of art vary depending on the artist's age, career, the studies, but in reality there is no equation"

"A rule of thumb I have heard about is that for a young artist -in art youth goes up to 35- according to whether he has exhibited or not, the price range is between 1M and 10M pesos, if you have between 35 and 50 it could be up to 20 or 25 million."

"Being an artist is expensive. You take money from other things you've sold or other jobs you have into production of work".

"When I studied we never spoke of this. We never spoke about the art market. This focus has widened since, as graduates become new teachers"

5. MENTOR

Pilar Ducuara

Teacher at Univalle, Universidad Autónoma de Occidente

Freelancer

33 y old, Cali

Internship tutor, portfolio course, final studio in contact with entrepreneurs

What she would like to learn: getting clients

KEY FINDINGS

◆ Because in the public university they didn't have the human resources to have an internship program, in her course she developed a way in which students can find an internship and have her as tutor, or the university research transfer office connects students with entrepreneur projects from the local government to develop branding and she serves as mediator.

◆ To prepare the students for facing the professional world she helps them develop build the portafolio and also to do quotations with administration knowledge.

◆ Quotations have invaluable intangibles and valuable tangible aspects: knowledge and productions costs.

◆ Professional context for designers in Colombia is very aggresive and students often feel dissappointed. So, sadly, she suggests them to profit from internatinal platforms to exit that context.

◆ The context of the city is key as it enables students to have a particular graphic richness in color, nuances, that are expression of their culture and that stands out over other cities.

◆ She shares with students an updated list of established minimum prices acknowledging the importance of charging well to help improving the market conditions.

◆ A barrier in Cali's context is a very big graphic center that offers technical design and printing at very low prices. Low prices in this center make clients expect the same costs in professional design.

◆ On the other hand, emerging studios with big institutional clients have benefitted from this environment of a low cost graphic center for their production, and help visibilize professional design outputs.

◆ Administration and accounting knowledge would be very valuable for teachers to train students, but many teachers don't have access to this knowledge.

◆ Having a portfolio, knowing how to manage communication with clients and get recommened for their works is key for students and designers to launch their career.

QUOTES

"Working together with other faculties to generate integral knowledge is fundamental in design".

"As a public university, we did not have a person who could be in charge of internships"

"Students are trained in assertive communication, managing emails, dealing with difficult people, how to write a brief and manage the chronology of an assigned job"

"What I did was to serve as an interlocutor in that process where students had the specific assignment to refresh the brand of the entrepreneurs from the local government program"

"Students crash into an aggressive context for our discipline that doesn't pay enough for our work and with people who are not aware of its value."

"Something important in our environment is to be recommended, it is important to have the portfolio and resume, and you must have good social networks where to show your work."

"When the work becomes bigger and there are more people involved, management is more or less 60% of the work, knowing how to express yourself, making briefs, writing emails... "

"How big they can become depends on how they organize and manage and that they work with other disciplines, for example if I am focused on branding and editorial, to make photographic development I call other people who know photography and I subcontract that, this is something that happens a lot in Cali".

"I know a studio called Velové, he opened the brand from his home, when he already had a recognized job he began to appoint other people and the people who accompanied him in the process also worked from home, already with the workforce, they got a physical place to serve customers and now have their meeting room and their equipments."

"My mother is an administrator and accountant so she has trained me in the minimum aspects that a company requires, but there are not many teachers who can have an approach with accounting to prepare them for that. As teachers, we need that kind of training in order to be able to train students."

"The few design studios and independent designers are sought after from other countries or cities. If they prepare themselves well, students can stand out for their culture and for the idea of design that they bring as people from Cali: the dance, the colors, the clothes, the atmosphere, are intangible things that are used in the work of design that other cultures do not have."

6. EXPERT

Oswaldo Vega

Founder of RENDER

Audiovisual production company

43y old, Bogota

23y experience.

KEY FINDINGS

- He had the opportunity to study and work at the same time from a call by the audiovisuals school he was attending
- Colleagues wanted to work at emerging private tv channels, but he knew clearly he wanted to do his own business
- He got a loan from a bank and together with borrowing from his family he invested in his first edition equipment
- He started doing productions for social events and after a year he started offering services for companies.
- He would become a mentor, as a way to be grateful, if not over demanding he would volunteer for this. If it requires research or more time he would ask for a fee from the organization who does it, not to the person.
- By observing and absorbing what others do he learned key insights from businessmen such as reinvesting profits.
- One of the barriers is starting to get clients, clients need confidence so specially in the cultural industries you need to have contacts who recommend you from the beginning.
- Another barrier is to have the resources for the cash flow, it is difficult that banks and companies believe in you.
- To establish prices, market research to understand prices by small, medium and big providers is important to set the price. Analyzing costs to define how much to charge and know what will be your monthly income and see the profit.
- Clients see if you work with passion, so they are happy to hire you and recommend you.
- Now there is a greater support ecosystem, such as the Chamber of Commerce, Proimagenes, Procolombia, Bancoldex, Proexport, the ministry of culture. As the topic of orange economy gains relevance there is more support and opportunities for networking.
- Now the competition is not a a local but at a global level.
- Digital marketing is a key knowledge.
- Trust with clients as a provider is a very valuable factor for scaling the company.

- They have a base of 5 employees and hire freelancers according to projects, either with a fix budget or for an hourly fee agreed with the freelancers.
- It is important to know the process so you know if the freelancer is charging the hours properly.
- The majority of the freelancers that work with us have been recommended by someone.

QUOTES

"At first you are the messenger, the receptionist, the secretary, you have to do everything, with time I was able to hire an administrative assistant, and then someone to help me in the production and I dedicated to the commercial part."

"I have clients with whom I have built a relationship for 20 years, I am still their provider and that has allowed me to grow hand in hand with other companies, many companies are born and die but we were able to get through"

"I didn't have previous administration knowledge, but I had experience in sales and it is something I have always liked".

"Reinvesting my profits and an austere living created a snow ball effect that helped the business grow".

"Knowing how much to charge at the beginning is very difficult, and customers take advantage of that."

"You may have the will, the knowledge, the energy, but resources are an external factor that affects you, and so does the competition."

"It is a game to start and on the way you adapt, if you have good work, having more experience, you can charge more; this gives you margin to hire people so that you do not have to do all by yourself, the idea is that the business becomes scalable."

"The success is not in looking for what I do that it gives me money. Choose something that you are truly passionate about and in love with. The money will come."

"If you don't have a website and presence in social media, you don't exist".