

KAIST Design 3.0 Conference

Position Statement by Hiroshi Tamura, Panel-1.

Theme: Open creativity and design: The rise in importance of user creativity, social innovation, and personal production.

Paper title: How do we nurture next generation designers/creators? – A practitioner's point of view from Japan

Until spring of 2013, I worked for an ad agency Hakuhodo as the research director as well as the founding director of i.school, where 'i' stands for innovation, at the University of Tokyo that was reputed as one of nine emerging design education programs worldwide by Bloomberg in 2009. While I was the director at i.school for four years, some 40 students completed the course and roughly 20 percent of them have become successful entrepreneurs so far utilizing human centric approach to innovation. After 2013, I co-founded and have worked for Re;public an innovation think/do tank that is partnering with government, university, industry including large enterprises as well as SMEs, and creative citizens in order to co-create sustainable innovation ecosystems; E.g. we have established the citizen-led innovation lab named Innovation Studio Fukuoka that has been a driving power having Fukuoka City a very successful start up arena, and Innovators 100 Hiroshima that has helped SMEs in a variety industrial field in Hiroshima Pref. to nurture young innovators in and across the companies.

As a practitioner in the field of human-centric way to innovation and having roots in institutional design/creative industry, I have witnessed radical changes there. The institutional one is generally ailing with budget decline because of number of reasons including user-friendly yet affordable digital creative suites, inexpensive offshore services, and fierce competitions in the market. The industry has lowered the threshold of its entry that means designers/creators are no more a special tribe. In other words, design has been democratized. But imagine how do you paid under this circumstance?

A premium creative arena such as branding commercial film production gets smaller and smaller and the key players in Japan in the field like Dentsu and Hakuhodo walked out from the role of incubator of young creators, as they actually took the role and spawned famous creators like Masahiko Sato and Kashiwa Sato at least until a decade ago. Now we are missing the institutional gateway to successful creators in the Japanese creative industry at the very least. On the other hand, we are also witnessing arising entrepreneurial creators after the Great East Japan Earthquake like Eisuke Tachikawa and Yuma Harada, both of whom are ever independent and shot to fame through their self-financing

projects directed to sort out social issues. Harada once described himself a '*progettista*,' an Italian word meaning a project developer as well as a conductor in aesthetics, functions and businesses.

The tide has changed. Then may we have to think how we fix up the befitting way to nurture designers/creators in the next generation? Or any other way of thinking to deal with the matter? I look forward the discussion about this.

FYI. Following are the questions raised regarding my position statement above:

Q1. What are the promising creative business models in the era of open creativity? How do we expect our creativity can be paid?

Q2. Regarding Q1, what new capabilities are especially required when we are engaged with the new creative businesses? How are these capabilities nurtured? Are they able to be taught in the classroom?