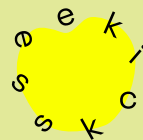


# seekicks program

**Teaching  
collective entrepreneurship  
beyond curriculum**

case study



Authors:

Anastasia Zagorni, George Jaramillo, Elisabeth Kitzerow

Program design and implementation:

Joseph Lockwood, Anastasia Zagorni, Elisabeth Kitzerow,  
Sandra Stark, Sophia Pompéry and Jennifer Hoffmann

Other collaborators:

Junko Okada, David Freer, Catherine Morel, Siân Prime and Florian Ritter

Design, Editorial: Kathrin Windhorst | studiokwi

Illustrations: Elisabeth Kitzerow & Kathrin Windhorst

Photography:

page 3, 11, 12, 19, 20, 33: Sandra Stark

page 19: Nazlı Pekdemir

page 34: Anastasia Zagorni

page 3, 4, 12, 19, 20, 33, 34, 40, 41, 42: Elisabeth Kitzerow

key visuals on page 3, 12, 19, 20, 33: Sandra Stark and Elisabeth Kitzerow

To introduce the program we created images in a playful way by exchanging our own phones. This creative practice ensured multiple perspectives on what was happening and who was involved.

The entire program was funded by the German Federal  
Ministry for Economic Affairs and Climate Action,  
EXIST-Potentials “Leverage of potentials“, 2020-2024

## Table of Content

<b>Preface</b>	<b>1</b>
<b>Introduction to the topic</b>	<b>5</b>
Caring for inclusivity	7
Connecting collaborative and creative capabilities	8
Contributing to transformation	9
Situating the activities	10
<b>Entrepreneurship practices in art and design</b>	<b>13</b>
Collective entrepreneurship	15
Enabling the Entrepreneur in art and design	16
<b>seekicks Program and the Start-up Studio</b>	<b>21</b>
Purpose	23
<b>Reflections</b>	<b>35</b>
Developing Communities of Practice	38
<b>Outlook</b>	<b>41</b>
<b>References</b>	<b>43</b>



➤ This case study specifically focuses on entrepreneurship originating in art and design.



Among other works on entrepreneurship, this case study specifically focuses on entrepreneurship originating in art and design. This case study also goes beyond the typical representation and understanding of an artist or designer as a self-employed individual purely focusing on his/her/their own work or as a creative acting on behalf of a particular company. This study and the work conducted through numerous innovative learning activities, sets artists/designers in a collective environment, striving to bring about social change.

**We started our entrepreneurial activities in the context of art and design in 2016 and gradually introduced students and graduates to explorative activities because we are convinced that:**

- Entrepreneurship is more than just founding a legal entity. It is an act of responsibility toward society and natural environment.
- Entrepreneurship is a collective action because organizations are made of people who infuse them with values, culture, and sense-making.
- We need more open, transparent, and democratic organizations today and in the future.
- It is important to allow participation of various creative thinkers in the creation of emerging economic and political approaches.

We have conducted our work over the last eight years covering a range of entrepreneurial activities: starting with support in founding a business to workshops on transformative practice. In this case study we focus on the format of the start-up studio as an example to showcase the variety of learning environments students were exposed to.



Female founders during EXIST-Women acceleration program, 2024



Photo shoot “key visuals”, 2022



Audio walk with Katya Romanova in Berlin-Weissensee, 2024

Excursion to Tegel with Pratt Berlin  
Summer School/Pratt Institute, 2023



  
seekicks is a series  
of experimental  
entrepreneurial learning  
spaces that link  
transdisciplinary art  
and design practices  
with social innovation  
and enterprise.



Entrepreneurship is a key factor in the growth and development of future European needs.<sup>1</sup> The ongoing efforts of the entrepreneurial practices continue to grow in this post-pandemic world.<sup>2</sup> In particular, the need for socially aware designers and art practitioners within entrepreneurial spaces presents key challenges to integrating these two disciplines. In Berlin, the experimental sensibilities attract a collective of creative people from all over the world.<sup>3</sup> Many pursue the set canon of an individual genius maker. The seekicks program accompanied situationally aware design entrepreneurs through uniquely tailored formats around professionalization, founding, and positioning. The aim is to offer this approach for curricular spaces as well as an alternative learning program within broader situated spaces in Berlin and beyond.

1 Study on non-technical innovations: [https://www.bmwk.de/Redaktion/DE/Downloads/Studien/studie-zu-nichttechnischen-innovationen-zusammenfassung.pdf?\\_\\_blob=publicationFile&v=6](https://www.bmwk.de/Redaktion/DE/Downloads/Studien/studie-zu-nichttechnischen-innovationen-zusammenfassung.pdf?__blob=publicationFile&v=6)

2 European Skills Agenda, Action 7, <https://ec.europa.eu/social/main.jsp?catId=1223&langId=en>

3 World Economic Forum: <https://www.weforum.org/stories/2023/01/europe-smes-business-resilience-covid-19/>

seekicks is a series of experimental entrepreneurial learning spaces that link transdisciplinary art and design practices with social innovation and enterprise. These experiments follow multiple rhythms situated within the city of Berlin. The multi-sited activities use studio and design innovation practices to enable groups of design and art practitioners to engage in creative entrepreneurial practices and evolve towards collective entrepreneurial explorations within the city.

**These practices could be summarized in the following three principles:<sup>4</sup>**

4 As formulated by Joseph Lockwood in the initial phase of the seekicks program 2020-2022

Caring for inclusivity

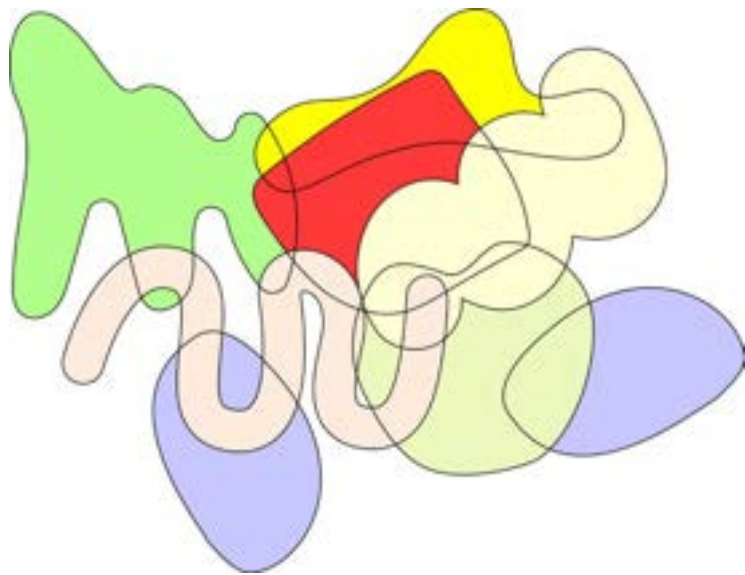
**A demand-led approach unlocking the deeper needs of students in our contemporary context. An approach that aims to foster learning spaces for students to develop adaptive skills—critically, to open these spaces beyond the usual conventional learning spaces in which all expertise is recognized.**



Caring for inclusivity

## Connecting collaborative and creative capabilities

An approach where entrepreneurship is understood not just as a founding process of a single firm but rather as a mind-set and a creative practice.<sup>5</sup> Entrepreneurship as a set of skills that complement a technical discipline—to develop an adaptive capability that can stimulate innovation capacity.

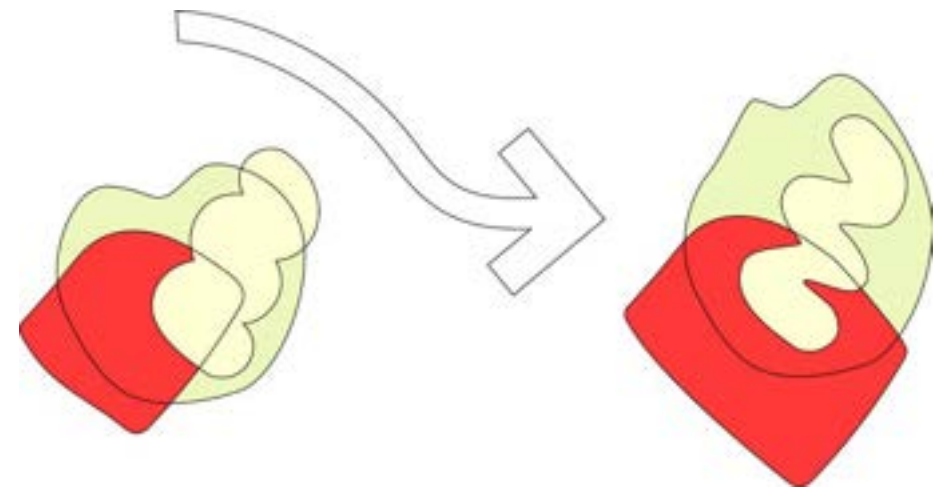


Connecting capabilities

<sup>5</sup> European Skills Agenda; p. 13, 2020. \*spaces that cater only selected groups focusing of enterprise creation

## Contributing to transformation

Our economy is shaped by the products, services, systems and experiences of our everyday lives. How do we enhance creative capabilities to act responsibly within a complex contemporary context, and to collaborate with others?



Contributing to transformation

This paper first situates the activities of seekicks within governmental, political, and economic contexts of the city. This section is followed by a brief review of entrepreneurial practices and ways of teaching them. The program is explored with a focus on the ‘start-up studio’ and its reflective

components. Drawing on these teaching activities and methodologies as e.g. “communities of practice” the next forms of enterprise within Berlin and the weißensee school of art and design are discussed driving impetus in new curricular spaces with a focus on collective practices.

### Situating the activities

Despite the fact that the overall industrial development in Berlin is still undergoing transformation, the city is famous for its experimentation. This is the reason why Berlin can showcase a large number of diverse start-ups in various areas.<sup>6</sup> This development was fostered by several programs of the **Senate Department for Economic Affairs, Energy and Public Enterprises.**

Initially, the innovations in the creative sector were not an integral part of the program. This is because art and design are not considered “progressive” parts of innovation in the German context, see here a reference document where certain definitions were evaluated, as for instance non-technical innovations. The innovation efforts are concentrated around technological advancement.<sup>7</sup> In

this climate, it was necessary to flip the narrative and start telling stories about art and design. At the same time, Berlin’s spirit of experimentation attracts a lot of creative people from all over the world. This creates fierce competition for funds, spaces, and other resources in the city.

6 master plan “Industriestadt Berlin“ 2022-2026: <https://www.berlin.de/industriestadt/masterplan-industriestadt-berlin/>:

7 Berlin tech ecosystem, Startup-map: <https://startup-map.berlin/intro>

Workshop on “networks” from the transformative creative practice series, 2024







Photo shoot "key visuals", 2022

Collaborative endeavors  
are enacted across  
disciplines as a response  
to complex societal  
challenges facing the  
world today. (Vangen, 2017)

Etymologically, the term entrepreneur originates from the French **entreprendre** meaning “to undertake”(Boutillier and Uzinidis, 2013) and encompasses the ability to find more effective ways of doing things that in turn create value (Martin and Osberg, 2007). This understanding of the role of the entrepreneur is associated with John Baptise Say, who wrote in the nineteenth century that “the entrepreneur shifts economic resources out of an area of lower and into an area of higher productivity and greater yield” (Dees 2001, 2). This approach to the entrepreneur is an important development towards the enterprises that put social and ecological values as foundation of their practice.

To understand our approach to entrepreneurship, let us have a look at the origin of this term because it captures the essence which is not about the individual talent but about value created with others.

Early attempts were made at incorporating entrepreneurial practices ‘beyond the sale’ aimed at “promotion” or marketing the brand maker (Erinkol and Öztaş, 2015). Many start-up accelerators and entrepreneurial courses tend to offer design thinking modules, but these focus solely on technical skills development (Bauman and Lucy, 2021).

It is obvious that working on complex projects goes beyond the knowledge of one person and requires the knowledge and skills of people from

different disciplines. Key to this is the ability to accumulate, articulate, and extrapolate from findings to co-create value and meaning with, and for, partners and each person.

Entrepreneurship can therefore be defined as “the value that is created e.g. financial, cultural, or social” (Bacigalupo et al. 2016). It is within this value that new areas can be explored— the value of engaging the world, or of developing new processes to assist broader networks. Entrepreneurs are catalysts “that bring together value networks’ (Schaltegger and Wagner 2011, 2) the drivers of these catalytic activities clearly respond to contemporary challenges (Papi-Thornton 2016) to have a positive impact on social and environmental issues.

## Collective entrepreneurship

“Collective entrepreneurship,” a focus of our study, emphasizes that value is created through collaborative activities with others. This can happen intentionally and unintentionally because as humans we are constantly exposed to various contexts and information. The idea of making and creating is always in tension with the notion of who “wins” or who is recognized for the activities. The social entrepreneur (Zahra et al., 2009, 519) is one way of moving beyond the traditional form; however, this can at times lead to difficult collaborative engagements. **Collective**

**entrepreneurship** or “where public and private sectors work in concert to achieve mutually beneficial ends and where firms are encouraged to explore joint solutions to common problems” (Morgan 2016:1556) explores the shared abilities of temporal and spatial networks. Collaborative endeavors are enacted across disciplines as a response to complex societal challenges facing the world today (Vangen, 2017). Furthermore, the notion of entrepreneurship is an inherently collective practice (Auerswald & Branscomb, 2008; Etzkowitz & Klofsten, 2005; Johannisson, 2004).

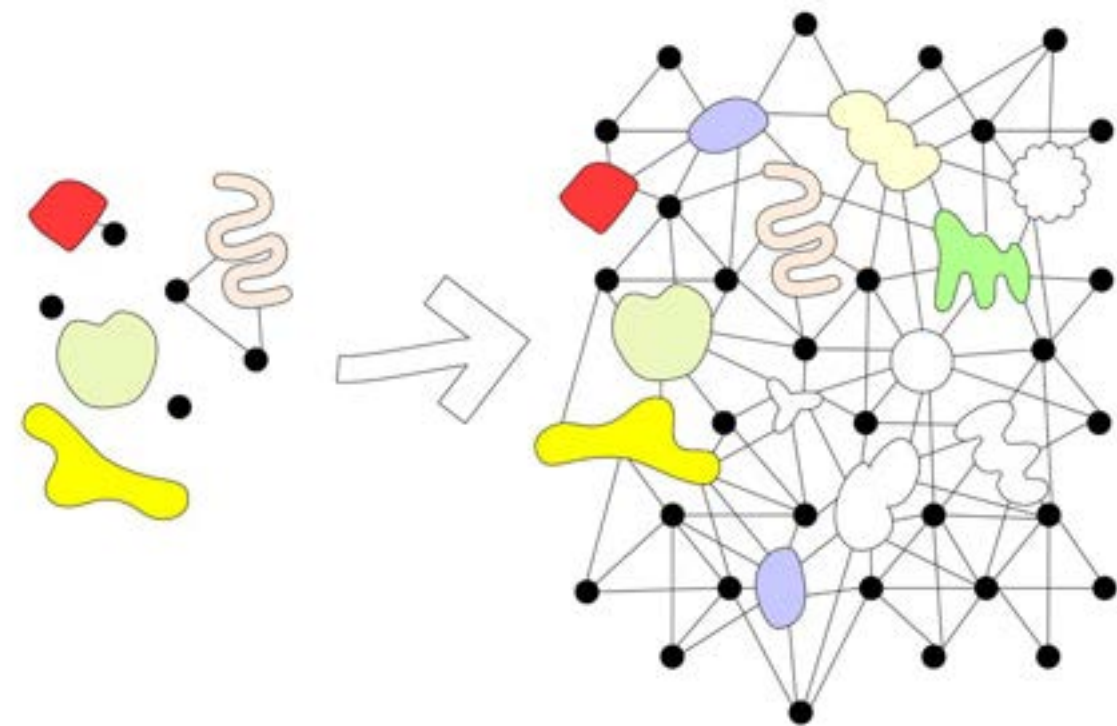


Image: “Approach to collective entrepreneurship”

Thinking through collective and cross-disciplinary work enables not only new ideas to be generated but also questions existing ones. This questioning is not intended to undermine the processes at play but “to go beyond one’s individual experience to depend on the contribution of others in the form of discussion and knowledge in order to form a productive collaboration (Poggenpohl, 2009). The value of social capital and the growth of the

experience and knowledge economy serve to highlight the potential of knowledge creation (both explicit and tacit) and the subsequent link to innovation (Simard and West, 2006). The participatory and inclusive nature of design activity (Sanders and Stappers, 2014; Christensen and Junginger, 2014) appears to lend itself well to addressing some of these emerging challenges. The collective entrepreneur is a key component of the seekicks program.

not confirm academic tradition but examines its potential for a sustainable future, open-minded in a participative process” (Barth et al., 2007: 22). There are already courses striving to shift the learning approach from being “about” (Linton and Klinton, 2019: 2 / Pittaway and Edwards 2012) to “through” entrepreneurship. In line with the work of Linton and Klinton (2019) we wish to understand how to enable learning “through”—by which the educational format needs to reflect an approach that engages with experiences in the real world, is action-orientated, and nurtures reflective practices.

Enabling the Entrepreneur in art and design

Similarly, practices of arts and design enable a specific type of creativity mindset. The artist/designer lives within nineteenth century industrial models that play a supporting role of the maker, content creator, or commissioned worker. Teaching art and design has mainly led within this world of the master/apprentice, watch and do, or simply going out and creating work. The standard of “selling” your art or commissioning art became the norm in the 20th century. The need to enable new entrepreneurial skills has become an important role in broadening these artistic skills.

Existing entrepreneurial learning focuses on business strategy models, economic start-ups, and financial and impact skill sets. The curriculum looks at developing business plans, marketing strategies, developing focus groups, and enabling a financial plan

for the next five to ten years. While useful, this leans towards enabling people to grow and develop a single business within a supply and demand system. Yet, these approaches do not nurture entrepreneurial qualities that aim to create and capture value **and** regenerate natural, social and environmental capital (Schaltegger et al. 2016). For those amongst us who wish to leverage entrepreneurship as a catalyst for system-wide change, we need a holistic set of skills to nurture the entrepreneur of the future.

Papi-Thornton (2016) suggests that people need to ground themselves in critical understanding of reality, focused on the collaborative rather than the “heropreneur” that aims towards solving all issues through value creation. What is needed then is a space of higher education with “[...] a new learning culture, which does



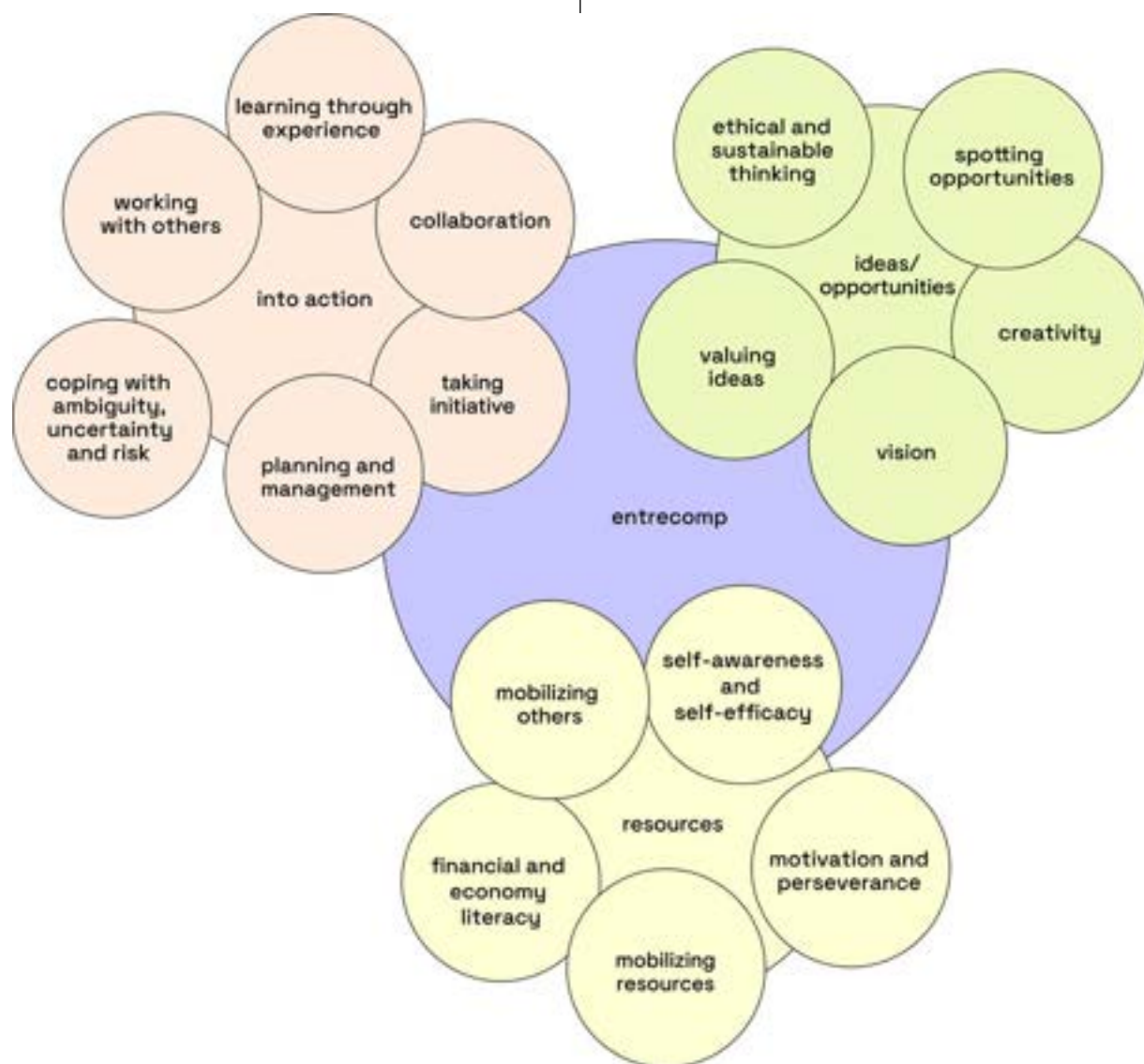


Image: Skills map adopted from “EntreComp: A practical guide”  
[entreprisecomp.eu/wp-content/uploads/EntreComp-A-Practical-Guide-English.pdf](https://entreprisecomp.eu/wp-content/uploads/EntreComp-A-Practical-Guide-English.pdf)



Start-up Studio “individual to collective”

Start-up Studio “collective action”



Start-up Studio "individual to collective"



Photo shoot "key visuals", 2022

The value of designing for open-ended collaborative participation in this way connects everyone involved in the project to shared concepts.

The seekicks program was introduced as a platform based on three pillars: creative, practical, political. It is conceived as a space for creative practitioners to take their undertakings into the business context in a sustainable way and in the spirit of collaboration. The platform is supported by the distributed network of experts that share resources with each other in various areas. The “practical” pillar refers to how creative practitioners interact with and shape the contexts and how new approaches in practice can change the economic setting. By doing so, but also by addressing urgent topics, creative practitioners introduce the “political” dimension that can change the narrative and ask for a collective action.

**What if we co-create a demand-led living lab for entrepreneurship as a studio practice in which we prototype at two levels:**

- We foster entrepreneurial capabilities to strengthen the creative agency of art and design students and graduates. We believe that art and design practice already carries a lot of entrepreneurial qualities. The aim of our initiative is, on the one hand, to provide the participants of the start-up studio with knowledge about the economic context, and on the other hand, to enable the transfer of their own practice into the creation of sustainable ventures and impulses for innovation.

- We introduce new ways of measuring the impact of supported projects. We envision the framework that might start at the individual level but will play into a more extensive scope of activities captured as a distributed network.

Our mission is to foster creative agency and entrepreneurial ambition through inclusive professional development and support for all creative practitioners to action social transformation—shaping an innovation ecosystem.

**Purpose**

The potential of open innovation practices and inter-organizational collaboration towards harnessing a competitive advantage is acknowledged. The current emphasis on design as a methodological approach, and indeed as a professional domain, highlights the discipline’s potential to enable, facilitate and “foster processes of knowledge production and innovation” (Glatte et al., 2017: S4721).

Drawing on this, design might therefore have a considerable role to play in enabling access and engagement, and in supporting the creation of conditions conducive to collaboration. Increasingly business domains seek to expand traditional boundaries in order to meet market demand and ultimately survive in a challenging economic climate.



## Start-up Studio

The start-up studio aims to foster collaborative entrepreneurial skills of arts and design practitioners. Set up as six-month prototypes, each studio presents a unique assemblage of activities and workshops to open a dialogue between the disciplines. The value of designing for open-ended collaborative participation in this way connects everyone involved in the project to shared

concepts, “unlocking, amplifying and analyzing individual creative potential.” The studio currently runs the sixth prototype with a diverse group of participants from various backgrounds. They are supported by a group of experts with coaching, the development of novel enterprise models, and understanding of economic contexts in the form of dialogic engagement.

### Stages of the Start-up Studio

From 2020 to 2024, six start-up studios explored different formats of working with participants. Each studio evolved through each iteration, picking up components from each stage, and applying them differently or at different stages within each studio.

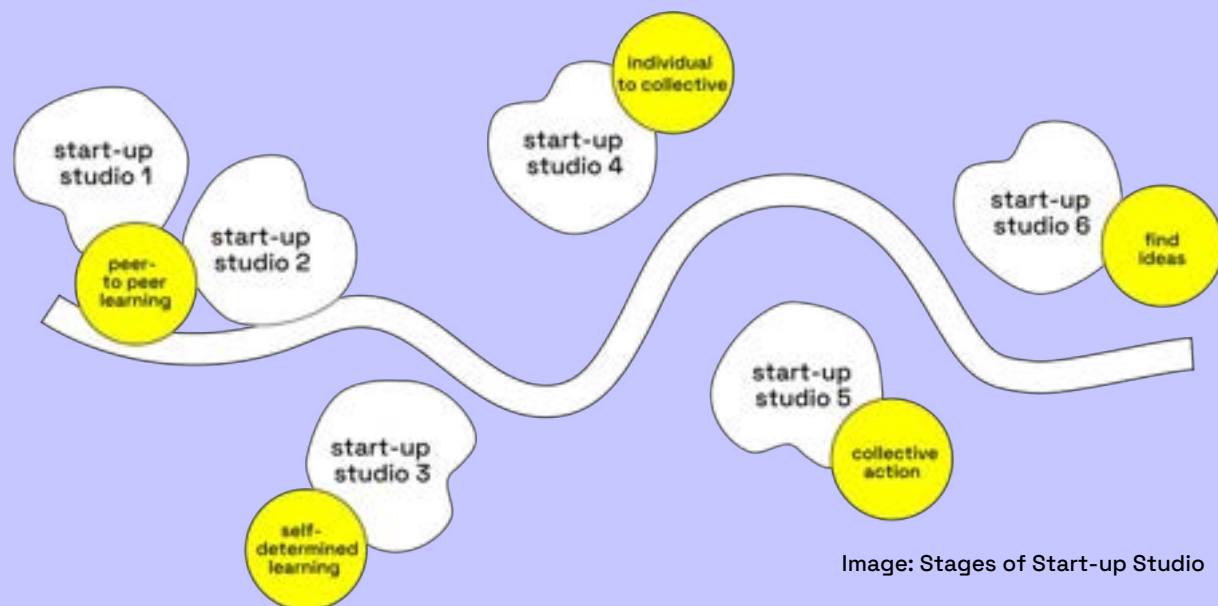


Image: Stages of Start-up Studio

## 1 & 2 — Peer-to-peer

The format was arranged as a discussion. Participants themselves set up a structure and goals as well as the schedule for meetings. The meetings are organized to share the progress, find answers to current challenges, and also find similarities in strategies in order to learn from each other.

## 3 — Self-determined learning

The cohort was largely self-operating. Each participant could propose a topic for discussion. The mentor rarely intervened, if at all, only to encourage collaboration and reflect on the progress. The format was additionally framed by a series of workshops.

## 4 — From individual to collective

The aim of the series was to gradually involve participants in a collective process of knowledge-sharing and also to define a challenge that they could all address together.

## 5 — Collective action

Participants were asked to develop a proposal that addresses an issue in the city. They were introduced to design research methods, and formulated a research question. The entire event took place in a selected area of the city which determined the focus and the activities we undertook.

## 6 — Games format: “Find ideas and get them out”

The final format of the start-up studio focussed on games. The purpose of the exercise was to show participants how they can playfully deal with their ideas and to demonstrate the process of idea evaluation. Additionally, participants were requested to take the first step with regard to their business and see what happens.

The 2021 start-up studio was a collaborative participant-led, tutor/coach supported learning space where the process of creativity and design practices promoted new forms of enterprise making. To support this process, we prototyped various ways of collaborative engagement, including: scaffolding, peer-to-peer support, critical reflective practice, and creative sharing. The start-up studio was open to various participants: students, alumni, researchers, staff, career switchers from various disciplines and backgrounds, most of them asking for alternative models on how to build new enterprises.

### The participants of the start-up studio went through the following three stages:

- Capabilities: knowing what you are really good at and how to use it to take next steps.
- Intent: articulating your core concept and what to do next to start building it well.
- Foresight: understanding opportunities and challenges ahead as well as a line of sight into practical next steps to establish a new venture.

As for the methodological framework: The concept of the start-up studio took a learning-by-doing approach—to support people who are exploring how and why to found a venture. It is worth pointing out that there is a lot already out there for people in the stage before this (more general further education courses) and after this (business incubators, investors, etc). However, the phase in between, where people haven't come up with a fully formed business idea, or have a business idea, but need help communicating it to others, is really lacking.

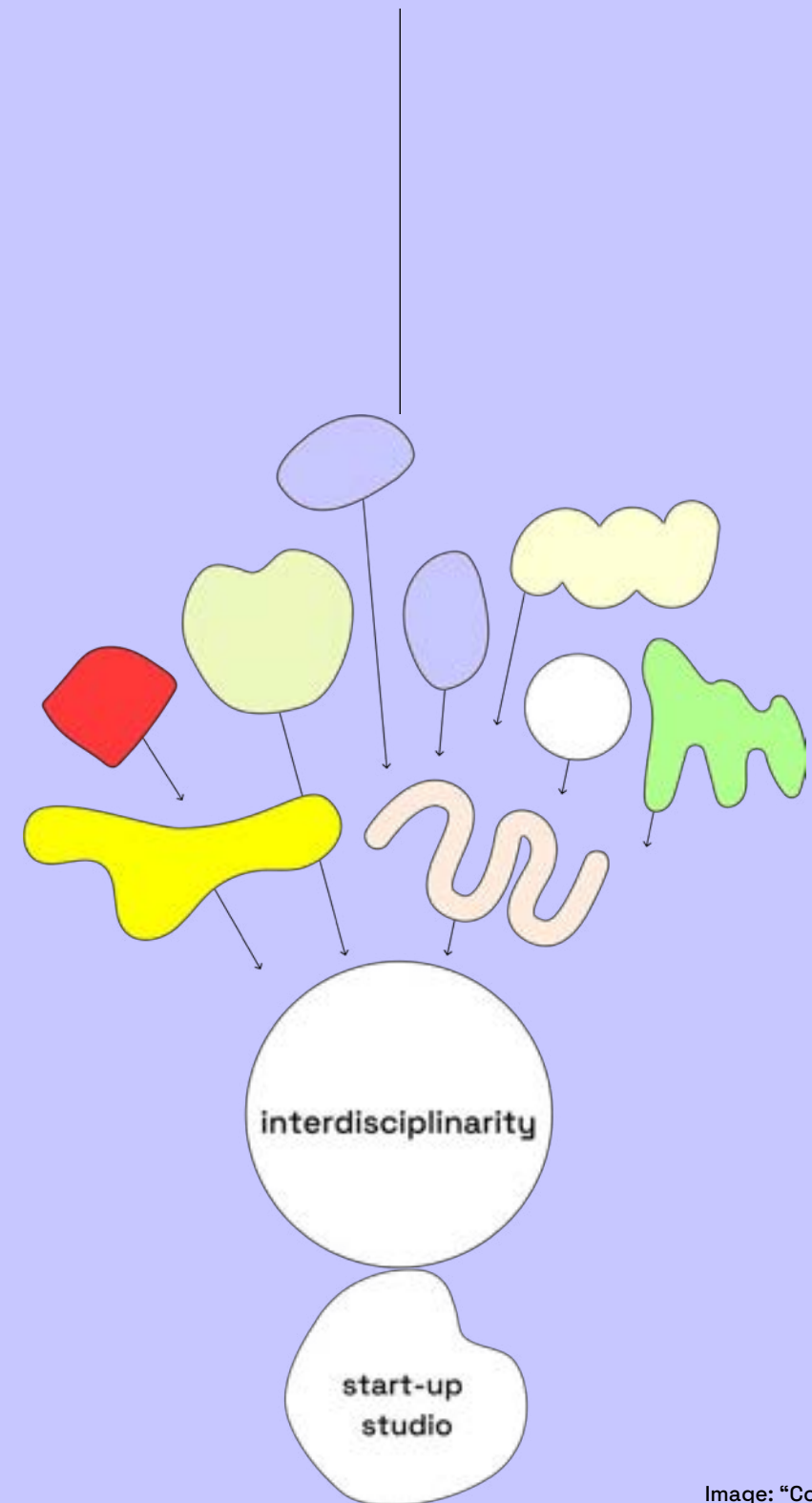


Image: "Collective value"

This start-up studio used the following three approaches:

#### Scaffold:

Bespoke workshops form a fixed structure that gives people a recognizable space for guided learning. These were designed and delivered by Junko Okada and David Freer.

#### Reflective:

Open space to stimulate peer-to-peer learning to allow needs to emerge and give the participants the opportunity to design part of the process themselves. It was implemented as co-working days, online reflective spaces, and outings into nature, facilitated by the core team.

#### Networks:

Enabling connections that can help participants to realize opportunities, address practical needs, and foster lasting networks with each other and beyond. E.g., from the first prototype, a participant then went on to be part of the Impact Hub Berlin accelerator, and thus small collective was formed to support each other independently.

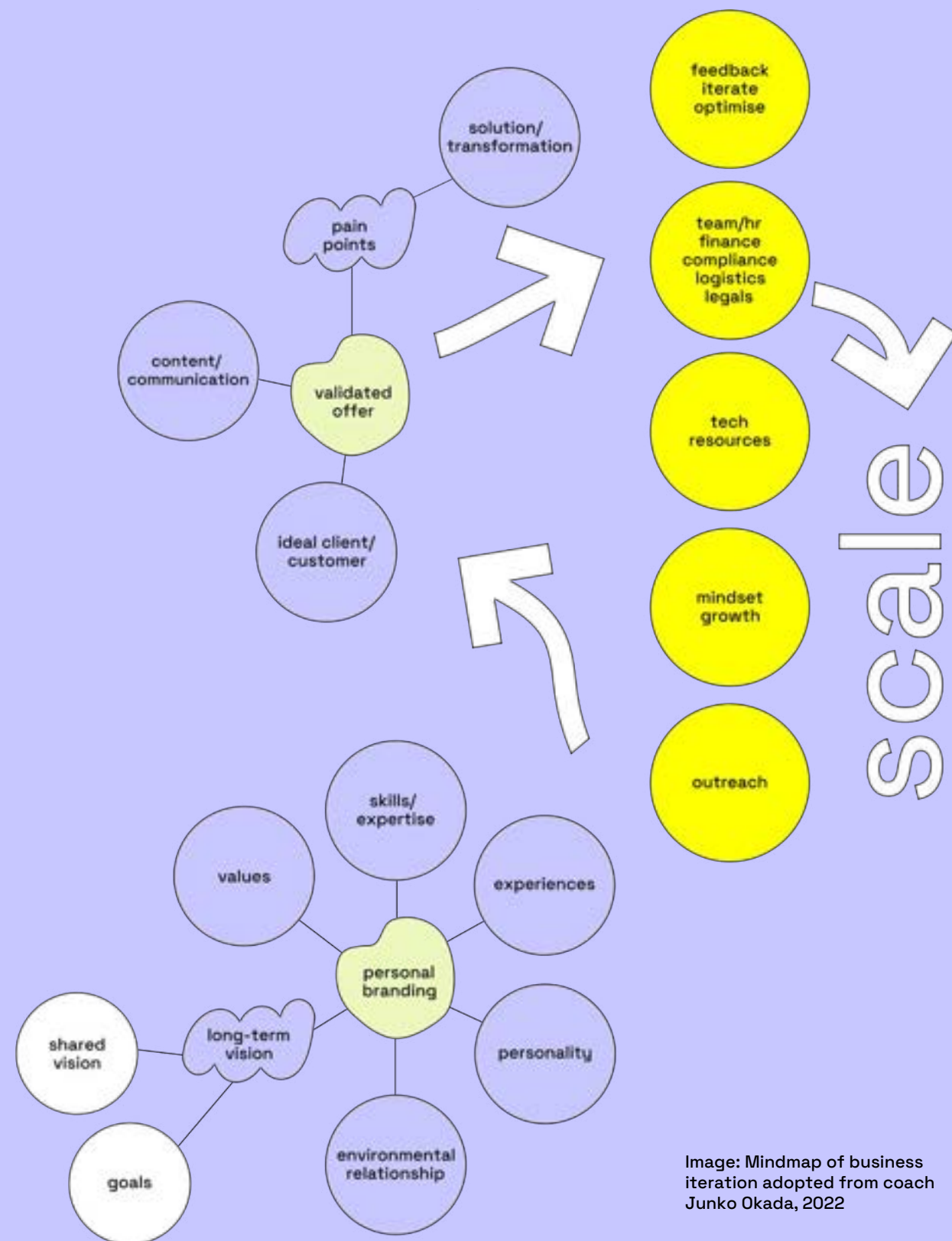


Image: Mindmap of business iteration adopted from coach Junko Okada, 2022



The intention of the start-up studio's third round was to initiate a collective action in the city, the journey that started with people situating themselves in a particular physical and environmental context. During this iteration, the main approach included:

- Observation, getting familiar with the place
- Interviews and analysis of the context
- Understanding of their possible contribution as a creative person: integrative role to elevate the context.

Most of the gatherings took place outside. The “outside” influenced the choice of the initial research focus which is about redefining the relationship with the natural environment in the city: reaching out to natural spaces not as places which we can use for some purpose but letting them influence us as a powerful source of inspiration and living matter. The team conducted research, on the existing themes in relation to natural spaces. We explored, for example, recent developments such as community gardens, cultivation of local plants in the city, planting of vegetables for local supply.

As a result, we focused on the location at Prinzessinnengarten, which is now situated in Neukölln on the grounds of St. Jacobi cemetery. We started getting in touch with initiatives located in the

area: Prinzessinengärten community gardens and an association, Spore Initiative, a foundation focusing on exchange between the Global South and the North, and Flamingo, an activist group of Kurdish women.

### **All groups have two things in common:**

1) Their work has an activist element. They question the status quo in the city and also build bridges to other locations in the world to understand and to assess the social and environmental situation in Berlin. Justice and imbalance are the overarching issues they deal with.

2) The natural environment is one of their building blocks, as a means to conduct practical work and also as an experimental ground to connect with people in the city.

Through our analysis of the context, we identified the need to create in the area events that enable social cohesion. The desired outcome for organizations is to involve into their process various groups through a co-creation process. Potentially, such co-creation processes could foster collaborative developments, more mutual respect, and therefore less conflict. We closed our exploration in the area with an idea to initiate an activity using the method of placemaking: to connect communities and demonstrate their value to the actual district by engaging into a play/body storming (theatrical) activities with the residents from the district.

The final series of workshops used the game methodology. Business ideas had the quality of “examples” to understand the process of starting up a business. The assumption was that eventually participants can learn to apply this process to any business idea.

### **The entire workshop consisted out of five modules:**

- Generation of ideas using combinations of issues and skills or just a spontaneous collaboration to create new ideas by adding up new layers.
- Impact evaluation: how impactful is your idea considering economic, ecological and social implications?
- Business modeling: understanding how your partners influence your business.
- Taking first steps: sorting out which steps to take considering the current status of the idea and personal situation.
- Evaluation of the first steps and further planning: understanding what happens after the first step, further planning of the business journey.

The workshop was conducted in a hybrid format with participants who attended in person and online. The games allowed a low-key approach but at the same time demanded a lot of concentration. Thus, collaboration was not easy. The entire methodology was simplified during the sessions over the weeks. Games introduced an element of fun and supported conversation and exchange.



Intervention with KOLLEKTIV STICKEN from “city of possibilities”, collaborative excursions together with HfS Ernst Busch, 2024



Photo shoot “key visuals”, 2022



Exploring Berlin during audio walk through Berlin-Weissensee, 2024



Start-up studio “Find ideas and get them out”



Work session with Pratt Berlin Summer School/ Pratt Institute, 2023





## Reflections

Collaborative  
entrepreneurship  
paves the way for new  
business models and  
new organizational  
frameworks.

Start-up Studio "collective action"





Reflecting on the learning journey of the start-up studio, we can say that our space attracted a very diverse group of people with various cultural backgrounds who are open for experimentation. Even in this kind of group, it took quite a while for participants to break with the pattern of individual creation and working alone. Thus, the process of entering collaboration took longer than expected.

Furthermore, we observed that participants, when asked about challenges, addressed very fragmented issues, instead of coming up with a broader and systemic approach. We also found out that we need to provide more structure as a self-organized process was not always possible for participants for various reasons. The same also applies to the outcomes: so eventually if certain “projects” can find their implementation on the ground in the city or they are just designed to make the first step in this direction without actual, real interaction with the issues.

One of the approaches we tried was Designing in Conversation: design practitioners are encouraged to move iteratively from wide-ranging objective material (e.g., statistics and reports) through to direct communication with communities to make sense of and learn about their world. This approach not only leads to more meaningful and appropriate exchanges, but also to the use of sensitive and respectful approaches when entering into communication with others.

Additionally, as a result of several start-up studio loops we started implementing the skills catalogue. The foundation for the catalogue were prototypes we implemented. In contrast to the known categorization which encompassed personal, interpersonal, analytical and entrepreneurial skills, we mainly worked in the spectrum of transversal skills, e.g. critical thinking, collaboration, systemic approach, projection, understanding change, resilience etc.

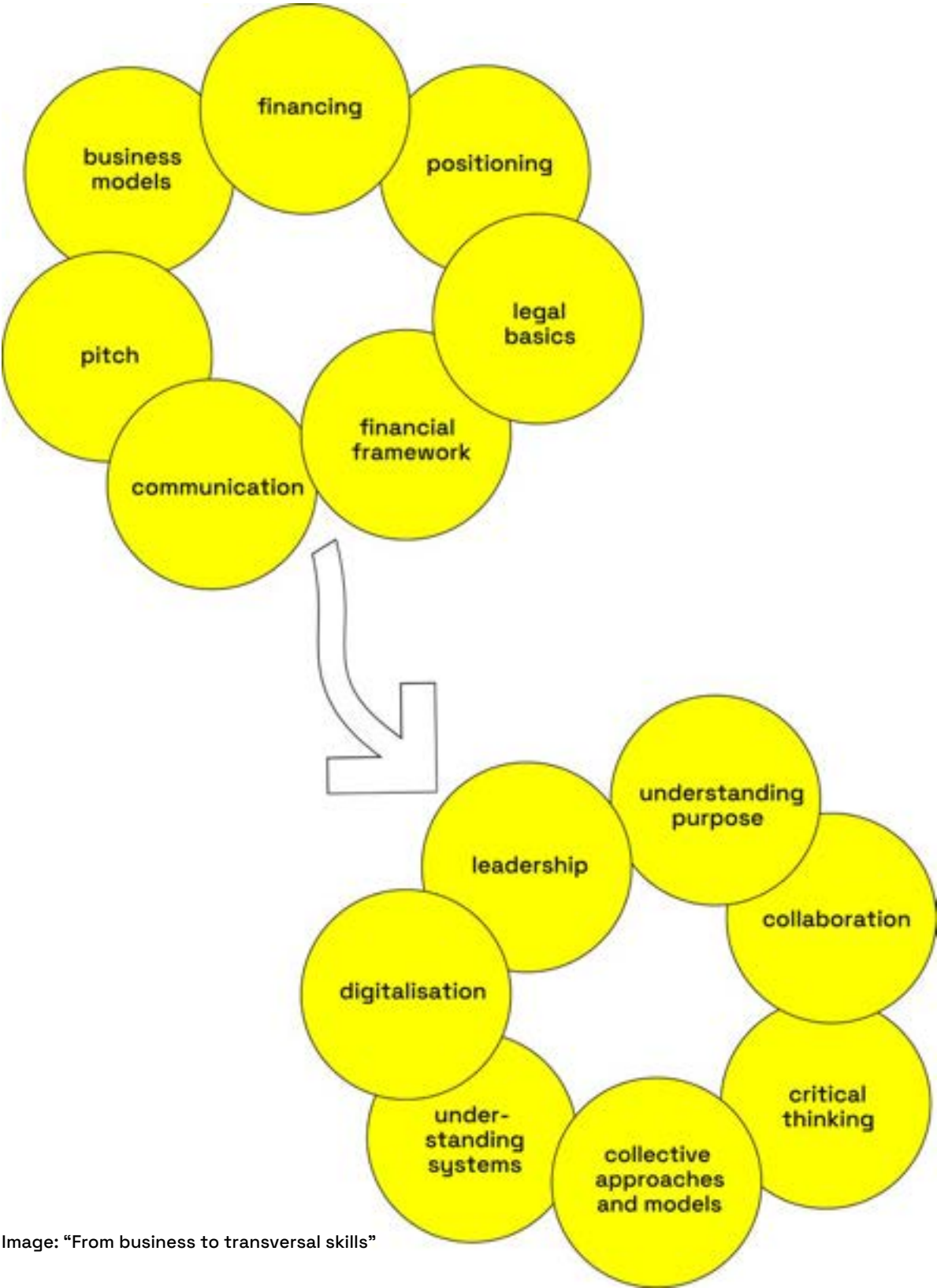


Image: “From business to transversal skills”

**We are still in the very beginning of the process of the introduction of collective entrepreneurial models. However, we would claim that the positive response was very visible so far:**

- Collaborative entrepreneurship opens up new approaches to systemic issues.
- Collaborative entrepreneurship emphasizes the importance of various contributions of people who are a part of the process going beyond “heropreneurship”.

- Collaborative entrepreneurship paves the way for new business models and new organizational frameworks directed toward the Common Good.

One of the ways for the future ongoing framing of the studio could be the model of communities of practice.

### Developing Communities of Practice

Etienne Wenger’s (1998; 2002:229) writing on communities of practice suggests that communities are the “social containers of the competences”, defined as three elements: joint enterprise, mutuality, and shared repertoire. These competences work towards the formation of a social learning system in which social interaction both constitutes and emerges from the practice of learning. “By participating in these communities, we define with each other what constitutes competence in a given context.” A community of practice is not just a group of people who like certain kinds of things or activities. Members of a community of practice are practitioners that develop a shared space of resources: experiences, stories, tools, ways of addressing recurring problems—in short, a shared

practice. This takes time and sustained interaction. The peer review that takes place in the seekicks course and the questions posed can be described as a practice. While this may be seen as simply conversations, they can generate a set of stories and cases that become a shared repertoire for their practice.







Visiting C\*SPACE, transformative creative practice, 2024

## Outlook



The hope of the program has reached beyond the confines of the studio and towards its aims of societal transformation through creative inquiry and enterprise.



Start-up Studio “individual to collective”



Currently, we live in the context of political and social instability resulting from the ongoing wars and the severe climate crisis. We hold that this condition is a result of poor collaborative approaches and fragmented efforts on the global scale. So the necessity for collaborative work is gaining momentum. As an entrepreneurial team, we see our responsibility to keep on enhancing our strategies to implement and demonstrate the practices that enable creative practitioners to understand the value and the impact of their individual and collaborative work as a force to tackle the issues we face today. Recently, the notion of the Common Good also became a part of the political agenda. In 2023 the Ministry of Economics and Climate Protection launched the national program aiming to support companies working toward the common good.<sup>8</sup> These political and economic developments emphasize the need for socially aware creative practitioners who enter the realm of creating and designing future scenarios.

---

<sup>8</sup> „Nachhaltig wirken – Förderung Gemeinwohl-orientierter Unternehmen“, <https://www.bmwk.de/Redaktion/DE/Dossier/foerderprogramm-ge-meinwohlorientierte-unternehmen.html>

**Our next goal is a vocational training school that targets several strategic focuses:**

- Enabling real life projects and models: building bigger networks where various actors in the city can participate and codesign.
- Enable participation on various levels while using simplified methodological frameworks and facilitation, considering the current change in demographics and migration.
- Approaching specific local challenges through collaboration: building long-term partnerships in Berlin, Germany, and globally to exchange best practices and reduce fragmented efforts.

In the end, the seekicks program forms one of the steps towards engaging in these future entrepreneurial practices. The four years of the program has connected a broad collective of disciplines between social entrepreneurship and creative practitioners. It has seeded new ideas across Berlin and towards other cities including Amsterdam. The hope of the program has reached beyond the confines of the studio and towards its aims of societal transformation through creative inquiry and enterprise.



**Join us on the journey  
to collective futures.**

1. Babatunde, S. and El-Gohary, H. (2019) "Necessity of Mentoring in Entrepreneurship Education: Reflection by Practitioners," **Journal of Professional Issues in Engineering Education and Practice**, 145(1), 1–5. Available at: [https://doi.org/10.1061/\(ASCE\)EI.1943-5541.0000399](https://doi.org/10.1061/(ASCE)EI.1943-5541.0000399).
2. Baumann & Lucy <https://www.sciencedirect.com/science/article/abs/pii/S147281171830226X>
3. Benneworth, P. and Osborne, M. (2015) "Understanding Universities and Entrepreneurship Education: towards a comprehensive future research agenda". (November). Available at: [http://cradall.org/sites/default/files/CRDALL-WP101-2015-SR002\\_0.pdf](http://cradall.org/sites/default/files/CRDALL-WP101-2015-SR002_0.pdf).
4. Burrell, M.J. and Cook, M.L. (2009) **A Primer on Collective Entrepreneurship: A Preliminary Taxonomy**, **AEWP**. Available at: <http://ageconsearch.umn.edu/bitstream/92628/2/aewp2009-4.pdf>.
5. Cairns, I., Southern, A. and Whittam, G. (2023) "Collective entrepreneurship in low-income communities: The importance of collective ownership, collective processes and collective goods," **International Small Business Journal: Researching Entrepreneurship** [Preprint]. Available at: <https://doi.org/10.1177/02662426231197939>.
6. Ellborg, K. (2018) "Visualizing entrepreneurship—using pictures as ways to see and talk about entrepreneurship in educational settings," in C.H. Matthews and E. Liguori (eds) **Annals of Entrepreneurship Education and Pedagogy**. Cheltenham, UK and Northampton, MA, USA: Edward Elgar Publishing 79–98.

7. Glatte, H., Heidingsfelder, M., & Brodack, F. (2017). Strategies for synergies. Working in interdisciplinary teams. **The Design Journal**, 20(sup1), S4721–S4725. <https://doi.org/10.1080/14606925.2017.1352971>
8. Huang-Saad, A.Y., Morton, C.S. and Libarkin, J.C. (2018) "Entrepreneurship Assessment in Higher Education: A Research Review for Engineering Education Researchers," **Journal of Engineering Education**, 107(2), 263–290.
9. Kayanan, C.M. (2022) "A critique of innovation districts: Entrepreneurial living and the burden of shouldering urban development," **Environment and Planning A**, 54(1), 50–66. Available at: <https://doi.org/10.1177/0308518X211049445>.
10. Lang, R., Fink, M. and Kibler, E. (2014) "Understanding place-based entrepreneurship in rural Central Europe: A comparative institutional analysis," **International Small Business Journal**, 32(2), 204–227. Available at: <https://doi.org/10.1177/0266242613488614>.
11. Levick-Parkin, M. (2014) "Creativity, the Muse of Innovation: How Art and Design Pedagogy Can Further Entrepreneurship," **Industry and Higher Education**, 28(3), 163–169.
12. Leyden, D.P. and Link, A.N. (2017) "Knowledge spillovers, collective entrepreneurship, and economic growth: The role of universities," **Universities and the Entrepreneurial Ecosystem**, 151–172. Available at: <https://doi.org/10.1007/s11187-013-9507-7>.
13. McGrath, L. and Guglielmo, L. (2015) "Communities of Practice and Makerspaces: DMAC's Influence on Technological Professional Development and Teaching

Multimodal Composing," **Computers and Composition**, 36,. 44–53.

14. Morgan, K. (2016) "Collective entrepreneurship: the Basque model of innovation," **European Planning Studies**, 24(8), 1544–1560.
15. Olokundun, M. et al. (2018) "The effect of non-traditional teaching methods in entrepreneurship education on students entrepreneurial interest and business startups: A data article." Available at: <https://doi.org/10.1016/j.dib.2018.04.142>.
16. Papi-Thornton, Daniela. (2016). Tackling Heropreneurship: An "apprenticing with a problem" approach to move us from the social entrepreneur to social impact [online] Tackling Heropreneurship. Accessed 24 Aug 2020. <https://tacklingheropreneurship.com/wp-content/uploads/2016/02/tackling-heropreneurship-daniela-papi.pdf>
17. Perez, P.F. and Roman, E.S. (2023) Preface, in P.F. Perez and E.S. Roman (eds.) **Collective Entrepreneurship in the Contemporary European Services Industries: A Long-Term Approach**. Bingley: Emerald Publishing Limited, pp. Xvi–xxix.
18. Poggenpohl, Sharon. (2009). "Time for a Change: Building a Design Discipline." In S. Poggenpohl and K. Sato (eds.), **Design Integrations: Research and Collaboration** 3–22. Intellect.
19. Roslan, M.H.H. et al. (2022) "Social entrepreneurship in higher education: challenges and opportunities," **Asia Pacific Journal of Education**, 42(3), 588–604. Available at: <https://doi.org/10.1080/02188791.2020.1859354>.

20. Schaltegger, S., Ludeke-Freund, F., Hansen, E., (2016) "Business models for sustainability: a co-evolutionary analysis of sustainable entrepreneurship, innovation, and transformation." **Organ. Environ.** 29 (3), 264–289.
21. Shepherd, D.A. and Patzelt, H. (2011) "The New Field of Sustainable Entrepreneurship: Studying Entrepreneurial Action Linking 'What Is to Be Sustained' with 'What Is to Be Developed'", **Entrepreneurship: Theory and Practice**, 35(1), 137–163. Available at: <https://doi.org/10.1111/j.1540-6520.2010.00426.x>.
22. Solis, F. and Sinfield, J.V. (2016) "From entrepreneur to designer: The transferable design principles of the entrepreneur," **ASEE Annual Conference and Exposition, Conference Proceedings**, 2016–June.
23. Veleva, V. (2021) "The role of entrepreneurs in advancing sustainable lifestyles: Challenges, impacts, and future opportunities," **Journal of Cleaner Production**, 283, pp. 1–12. <https://doi.org/10.1016/j.jclepro.2020.124658>

