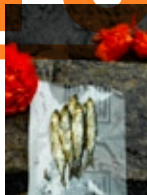


CREATIVE ECONOMY



INSIGHTS FROM FINLAND

– PETRA TARJANNE:

«Companies in the
creative industries
are trailblazers.
They create
new models for
work and business
that other fields
will learn from
in the future.»

FROM THE
INDUSTRIAL
SOCIETY TO THE
CREATIVE
ECONOMY

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PROPELLED
BY GLOBAL
CHALLENGES

DEFINITIONS

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CURRENT
INITIATIVES

AND

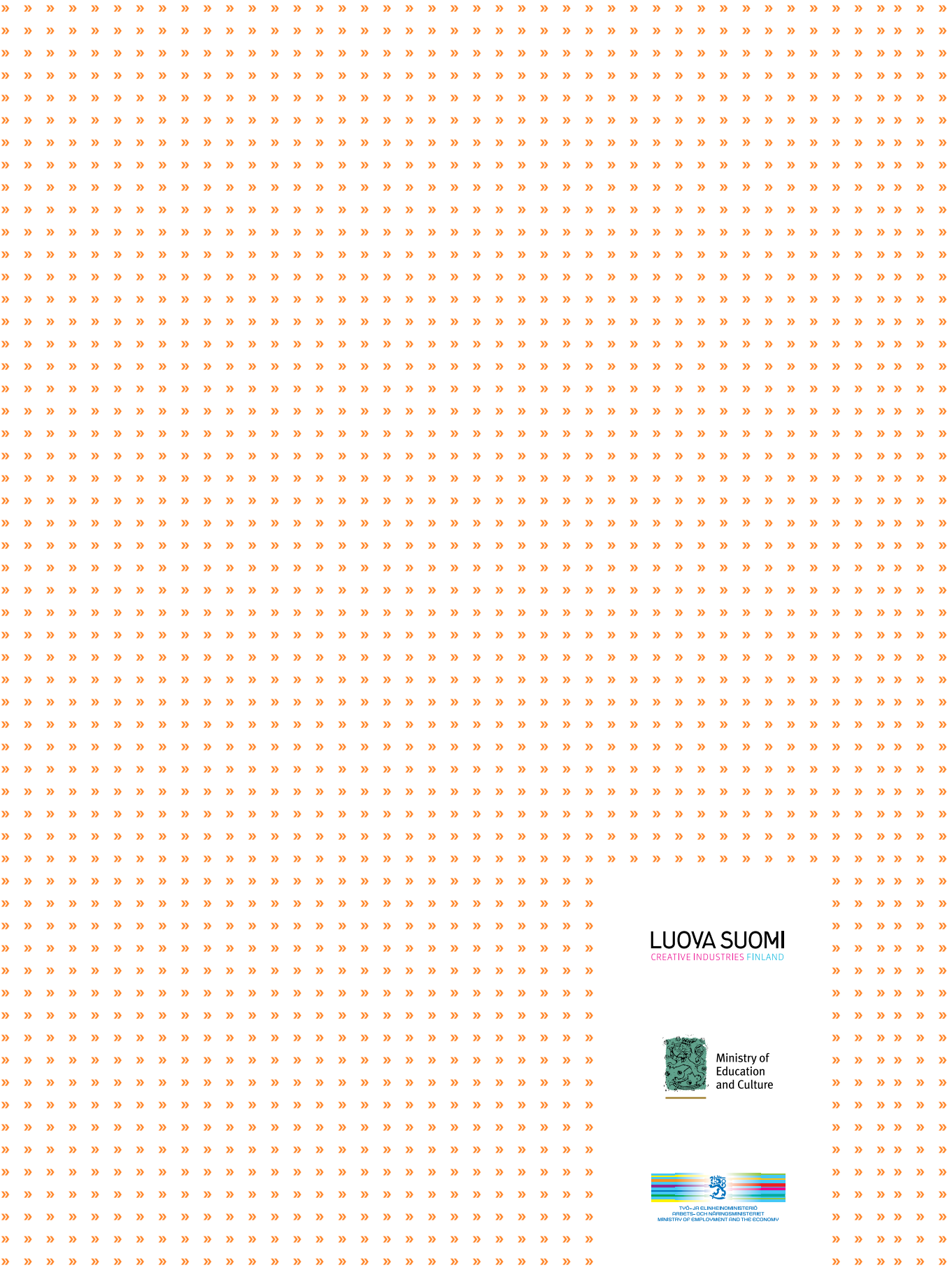
ACTIONS

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FUTURE
HORIZONS

BYOND AND



LUOVA SUOMI
CREATIVE INDUSTRIES FINLAND



PREFACE

AROUND THE WORLD, societies founded on industrial engineering and manufacturing are facing great changes. Fast technological advances and globalisation have forced both the private and public sector to adjust their focus and move from manufacturing to offering services and innovation. The competitiveness of different regions, too, is increasingly based on their ability to offer a culturally rich environment and first-rate services.

IN THE AFTERMATH of the financial crisis we are once again reminded that we must find solutions that do not submit to the pressures of quarterly economic reports. Sustainable development, human well-being, and ethics have become central, value-based competitive factors. There have also been shifts in people's values and attitudes. This means that a growing part of the population is more aware of issues concerning the environment, safety and health.

IN FINLAND, TOO, the important role of culture and the creative industries at this turning point has been clearly recognised. The development of the creative industries has quickly become a part of national and local strategies and programmes as well as a theme in the development of the public and private sector. Finland's functional infrastructure, first-rate educational system, traditionally strong innovation policies, and technological knowledge create a fertile ground to develop the creative economy both on a national level and as a part of an international network.

THIS PUBLICATION has been put together in cooperation with the Ministry of Education and Culture and the Ministry of Employment and the Economy. In addition to the experience and expertise of the working group behind it, the publication is based on relevant background materials, expert interviews and discussions. The goal of the publication is to present a general view of the creative economy development in Finland, its background and future—and also to inspire more companies, groups and individuals to come along and build tomorrow's society!

On behalf of the working group,

Silja Suntola, August 9th, 2011 in Helsinki
Project Director
Creative Industries Finland

Quotations:

Petra Tarjanne
Head of Programme
Development Strategy for the Creative Economy 2008-2011
Ministry of Employment and the Economy

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Counsellor for Cultural Affairs
Development Programme for Business Growth and
Internationalization of Creative Industries 2007-2013
Ministry of Education and Culture

<u>Creative Industries Finland</u> 2011	<u>In co-operation with</u> Ministry of Employment and the Economy in Finland Ministry of Education and Culture in Finland
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Painotalo 2011



"COMPANIES IN THE CREATIVE INDUSTRIES ARE TRAILBLAZERS.
THEY CREATE NEW MODELS FOR WORK AND BUSINESS THAT OTHER FIELDS WILL LEARN FROM IN THE FUTURE." PETRA TARJANNE

FACING GLOBAL CHALLENGES



FROM CHALLENGES TO OPPORTUNITIES

CROSS-SECTORAL AND MULTI-DISCIPLINARY APPROACH

The rise of the creative economy is linked to major structural changes in Finnish society. The focus of manufacturing is shifting from the material to the immaterial as traditional industrial production moves to low-cost countries. Creative solutions are sought to strengthen the competitiveness of companies, regions as well as the public sector. The role of culture and the creative industries in this change has been recognised in several strategies at the national, Nordic and EU level.

There are also several recognized megatrends that open huge possibilities for creative products, services, and skills. For instance, digitalization enables and calls for constant contents as well as the design of new services and business models in both the public and private sector. Likewise, the ageing of the Finnish population increases the demand for services.

In the future there will be a need for user-oriented services that combine, for instance culture, well-being, healthcare, and travel. The creative industries are also important for the competitiveness of urban and rural areas: cities and regions that draw strength from culture attract both new inhabitants and tourists.

The significance and potential of the creative industries and the creative economy have been recognised, but a great deal remains to be done. The importance of international cooperation in strengthening this understanding will be key in the future.

The creative industries and the creative economy are still often seen as limited to the arts and the creative sector. When this happens, the multi-disciplinary and the cross-sectoral approach—a key concept of the creative economy that is irrespective of specific fields—does not come to fruition.

After all, the impact of the creative industries takes place largely in areas where the creative sector products, services, and skills are widely integrated into the functions of both the public and private sectors, responding to societal challenges.

«We need to see through more human-centric lenses, and think about designing societies and a world that we truly want to live in. Our huge achievements in science and technology make this more possible than ever right now.»



A SIGNIFICANT PART OF THE NATIONAL ECONOMY

According to national accounts data, the fields of culture and mass media generated €5.1 billion value added in Finland in 2008. This amounted to 3.2 per cent of the GDP.

The value added generated by this field was clearly higher than the value added generated by traditional primary and secondary production industries, such as the manufacture of wood and wood products, agriculture and hunting, forestry or the manufacture of pulp, paper and paper products.

In 2008 the employed labour force in the creative industries was around 108,000 persons; 4.3 per cent of all employed labour force in the country.

There were over 15,500 culture and media companies in 2008 with a turnover of €14 billion.

THE GAMUT OF A BROAD SPECTRUM

CREATIVE INDUSTRIES

The Finnish creative industries family embraces anything from Eurovision horror-rockers Lordi, tango and jazz festival concepts to graphic design and digital gaming. Many already have a significant export value—and an even greater export potential. Any definitions of the creative industries must take into account that the field is in constant flux as new services and products appear.

In Finland the creative industries can be seen to include the following:

ANIMATION PRODUCTION
ARCHITECTURE SERVICES
FILM AND TV PRODUCTION
VISUAL ARTS AND ART GALLERIES
HANDICRAFT
SPORTS AND ADVENTURE SERVICES
ADVERTISING AND MARKETING COMMUNICATIONS
DESIGN SERVICES
MUSIC AND ENTERTAINMENT SERVICES
GAME INDUSTRY
RADIO AND SOUND PRODUCTION
ART AND ANTIQUE SALES
DANCE AND THEATRE
COMMUNICATIONS

DEFINITIONS

CREATIVE ECONOMY

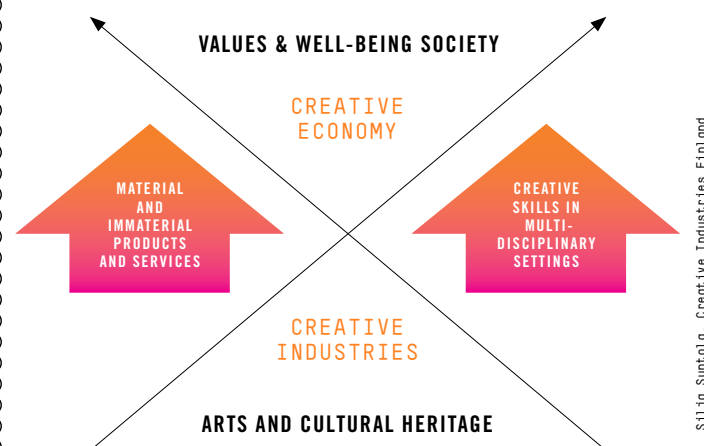
Creative economy refers to the added value that creative industries products, services or skills can yield to other sectors. For instance, when a hardware store aims to increase the value of its business by investing in service design, it is taking advantage of the creative economy. The creative economy can be clarified with the aid of an onion model (see picture on right), at the core of which are the arts and cultural heritage.

The next two layers are composed of traditional modes of entrepreneurship associated with arts and culture, such as theatres and museums, and entrepreneurship in the creative industries, respectively. The outer layer is made up of business activity in the other sectors that utilises the expertise of companies in the creative industries.

CREATIVE SOCIETY

However, it is crucial to understand that the values of the creative industries reach far beyond economical aspects. We need to question our basic assumptions of the kind of society we want to live in, and use our imagination and creativity to visualize and design such a society in practice. This also means re-examining our basic values and identity, all central elements of arts and culture. So logical thinking needs to be supplemented with creative skills and know-how, human interaction, and cultural understanding.

At the same time we can recognise a shift in people's attitudes: increasing value is placed on the qualitative aspects of our everyday life. Sustainable development, human well-being and ethics are becoming new, value-based factors for competitiveness.



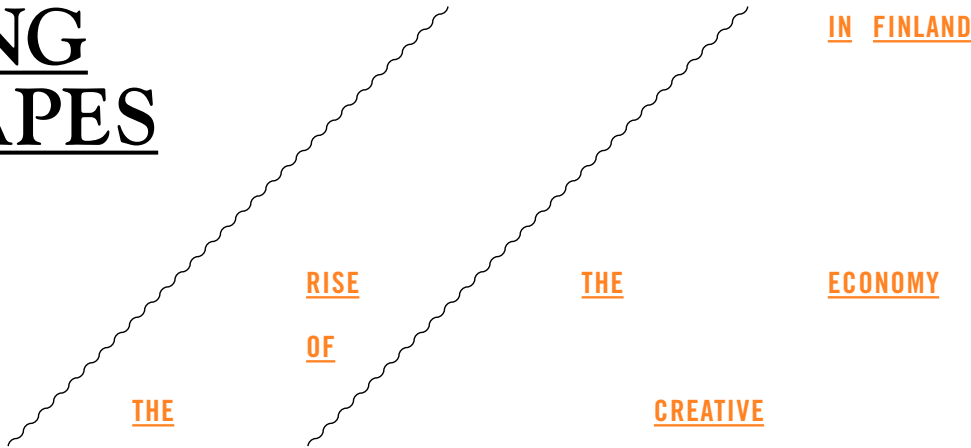
A RICH CULTURAL FOUNDATION IS THE BASIS FOR UTILIZING
CREATIVE PRODUCTS, SERVICES, AND SKILLS
IN OTHER SECTORS OF THE SOCIETY.

Silja Sunkola, Creative Industries Finland



ATYPICAL FORMS OF EMPLOYMENT HAVE ALWAYS BEEN TYPICAL TO THE CREATIVE SECTOR
- THEY ARE QUICKLY BECOMING RELEVANT TO THE TRADITIONAL SECTORS AS WELL.

PROMISING LANDSCAPES



PROPELLED BY GLOBAL TRENDS

The strong growth of the creative economy in Finland has its roots in global trends. Society’s transformation means that creative know-how is more important than ever before: digitalisation creates various venues to exploit that know-how. The basic requirements of the creative economy, a functional social structure, education, and technology, are in place.

When choosing products and services, individual experience is emphasised. The growing role of design in the development of commodities supports the desire for a more sustainable society. Finnish society has become wireless quickly: time, space, and means do not limit consumption. These three trends—the emphasis on experience, sustainable development, and digitalisation—are intertwined in the everyday life of Finnish consumers. Each of these trends is closely linked to design, the principal function of which is to make products more durable through careful planning. In addition to classic design products, design is increasingly also an integral part of the development process of products in more traditional spheres like healthcare and transport.

In Finland there is currently a positive imperative for change as the earning models in traditional areas of business are breaking down. There is an agreement in the field about the direction of this change. The logic of the creative economy responds to the structural change in the economy and manufacturing: creativity is something that cannot be duplicated in another country. Areas of business and services that are based on immaterial rights are experiencing growth throughout the world.

A WORLD CLASS EDUCATIONAL SYSTEM

The foundation of Finland’s creative economy is an excellent education system that has received worldwide recognition, from the *OECD Programme for International Student Assessment*, for instance. The population is highly educated: in 2009 91.4 per cent of those who completed the 9th grade of comprehensive school continued their studies at the secondary level.

Increasing the amount of arts, craft and physical education in basic education is something that the previous government, too, endorsed: the former Minister of Education **Henna Virkkunen** says that such measures are needed to create an atmosphere of innovation in Finland. Likewise, the former Minister of Culture and Sport **Stefan Wallin** agrees that arts and culture alongside science and education create the intellectual foundation of a society.

Arts education has a strong foundation in Finland: altogether some 1,200,000 Finns partake in arts education yearly (2010). A total of 715,000 students receive arts, craft and physical education in primary, secondary, and vocational schools. Basic arts education outside school (music and dance institutes, art schools, etc.) as well as adult education (folk high schools, learning centres, summer universities, etc.) reaches a great number of children, adolescents, and adults.

A FULLY DIGITAL SOCIETY

Long known for advanced information and communications technology, Finland’s investment in the development of technological applications is first-rate. Finnish innovations have helped in solving social challenges related to e.g. the environment and health. It has been estimated, however, that the peak of technology-driven economy was already reached at the turn of the millennium.

The competitiveness report of the EU commission (2010) confirms that Finland is doing well in many ways. Finland received a special mention for its innovation policies and investments. Both public and private investments in research and development—already approximately four per cent of the GDP—are clearly above the EU average.

The services offered by the information society are available to nearly everyone. Of all Finns, 86 per cent have an Internet access, and 99 per cent have a mobile phone subscription (2010). Most employees (84 per cent) use the Internet in their work (2009).

FACTS & FIGURES: FINLAND

Republic, independent since 1917

Population 5,351,427

Capital Helsinki, population 583,350

Life expectancy men 75.15 years

women 82.31 years

Area 338,430.53 km2

17.70 inhabitants per square kilometre

Gross domestic product per capita €35,041

Population with secondary or higher education: 66.2 % (86.6 % of 30 to 34-year-olds)

Unemployment rate 8.4 %

CROSS-SECTORAL POLICY-MAKING

INITIATIVES ~~~~~ AND ~~~~~ ACTIONS

THE CREATIVE ECONOMY AND POLICYMAKING

Finland's Ministry of Employment and the Economy and the Ministry of Education and Culture became interested in the creative economy over ten years ago when discussion about content production began with the rise of the digital sector. Since then, the significance of the creative economy for Finnish society has been recognised also by the Ministry for Foreign Affairs as well as the Ministry of Agriculture and Forestry. In keeping with its cross-sectoral nature, the creative industries become visible as part of educational and cultural policies as well as employment, economic development and innovation policies.

The effort to include the creative economy perspective in public programmes did not bear fruit until 2007 when the Ministry of Education and Culture launched the *Development Programme for Business Growth and Internationalization of Creative Industries 2007–2013*. This programme is based on the Finnish National Reform Programme, the Government Programme as well as several strategies and programmes concerning the creative industries, cultural policies and regional development.

In the same year Ministry of Education and Culture launched also the *Cultural Exports Promotion Programme 2007–2011*.

Exceptionally, the Cultural Exports Programme was carried out as a joint effort by the Ministry of Employment and the Economy, the Ministry of Education and Culture, the Ministry for Foreign Affairs as well as key interest groups and experts.

In the Ministry of Employment and the Economy, the *Development Strategy for the Creative Economy 2008–2011* project is currently in progress. Such reform programmes and projects recognise the impact of culture and the creative industries on the whole society as well as their significance in shaping the national identity.

Several other national and regional strategies and programmes are underway, all focused on the promotion of the creative industries. The creative economy has been recognised in the EU and internationally, as well. The most industrialised countries have agreed to develop the creative industries in their own ways. In Finland the aim is to promote the creative economy as an element of the whole national economy, instead of making it its own isolated part of the economy.

MINISTRY OF EDUCATION AND CULTURE

The Ministry of Education and Culture is responsible for the funding of arts and culture and cultural exportation and education, among other things. In Finland culture is supported by public funding and a copyright compensation system. These two offer a solid base for the development of the creative economy. The state's support for art and culture is some €400 million annually.

THE MINISTRY OF EMPLOYMENT AND THE ECONOMY (MEE)

The Ministry of Employment and the Economy is in charge of Finland's entrepreneurial and innovative operating environment, the functioning of labour markets and employees' employability as well as regional development in the global economy. The ministry was founded in 2008. It comprises the former Ministry of Trade and Industry, the Ministry of Labour, and the unit responsible for regional development within the Ministry of the Interior.





LIFESTYLE THINKING OPENS OPPORTUNITIES FOR DIVERSE, CREATIVE PRODUCT AND SERVICE INNOVATIONS.

MINISTRY OF EDUCATION AND CULTURE

Development Programme for Business Growth and Internationalization of Creative Industries 2007–2013

The Development Programme for Business Growth and Internationalization of Creative Industries 2007–2013 is co-funded by the European Social Fund. The specific objectives of the programme are product and service development and innovation activities as well as business skills and entrepreneurship, production and manager skills, and foresight. Nineteen projects have been financed under the programme as of May 2011. The amount of EU and national funding of the programme is some €14 million.

CASE !

Creative Industries Finland

Creative Industries Finland (CIF) is a national network for creative industries and economy developers, policy-makers, actors and entrepreneurs. CIF provides news, facts and figures that support the understanding and development of the creative economy as well as provide bases for foresight. Its monthly newsletter and website (www.creativeindustries.fi) as well as numerous events provide platforms for networking and exchange of best practices on national and international level. CIF is coordinated by the Small Business Center of the Aalto University School of Economics, in co-operation with the Sibelius Academy, Cities of Helsinki, Tampere and Seinäjoki as well as Jyväskylä Regional Development Company JYKES Ltd.

CIF also coordinates the national *Development Programme for Business Growth and Internationalization in the Creative Industries 2007–2013*, and supports the realization of 10-20 projects funded from the program. Some examples of these projects are:

Art360 Art360 aims to improve the managerial skills and the business know-how of artists and other actors in the field of fine arts. The objective is to set up a network of cooperation that generates new ways of doing business in fine arts. New models will be tried out regionally. Knowledge, practical experiences and concrete models will be made available to actors in the field through the website www.art360.fi that promotes electronic business in fine arts.

Bridge Builders The goal of the project is to develop the way agents and export professionals network and function in the Finnish creative industries. The help of agents will allow entrepreneurs to focus on their own creative work and let professionals take care of sales. In creating the new operational model it is essential that both the entrepreneur and the agent actively develop practices and share their experiences.

– KIRSI KAUNISHARJU: «The promotion of the creative economy has taken root in Finnish political thinking and I do believe this trend will continue one way or another.»

MINISTRY OF EMPLOYMENT AND THE ECONOMY (MEE)

Development Strategy for the Creative Economy 2008–2011

The Development Strategy for the Creative Economy 2008–2011 aims to improve the standing of creative professionals in the labour market, to promote entrepreneurship and growth as well as support product development in areas of business that utilise creative know-how. The project also provides forecasts and carries out research. It encourages interaction between different sectors from healthcare and education to security and leisure services, finds new solutions to social challenges, and develops business models for international markets.

This is a new kind of project for the Ministry of Employment and the Economy's administrative sector in terms of its organisational model. The project is managed by the Ministry, but each of its four target areas is headed by experts from the SME Foundation, Technology Centre Hermia Ltd., and the Turku School of Economics. Although the project has its own management group—with the Minister of Labour as its chairman—each of the target areas has its own working group with its own vision on how to develop the creative industries.

– PETRA TARJANNE: «We want companies to understand that the special knowledge of expert companies in the creative industries can be of real use in improving business and competitiveness.»

CASE !

MEE: Regional Cohesion and Competitiveness programme COCO 2010-2013

Regional concerns have played a central role in developing the creative industries in Finland. Many regions, subregions and cities have been very active in developing this field. Structural funds provided by the EU have also been utilised in the regional financing of the creative industries.

The Regional Cohesion and Competitiveness programme, COCO, is a regional development programme that aims to improve the competitiveness of all regions in Finland. *COCO* supports local-level strategic development work and seeks to promote interaction between key operators in regional development. The programme aims to recognise and solve problems that come up in the creative industries: development targets can include better communication as well as finding the right kind of support.

The *COCO* programme takes place in 52 programme regions, covering 322 of the 326 municipalities in mainland Finland. The programme is financed with regional development funding; one half is provided by the municipalities. The annual budget of the programme is about €20 million.

«Regional concerns have played a central role in developing the creative industries in Finland. Many regions, subregions and cities have been very active in developing this field.»

CASE !

Ministry of Education and Culture: Culture – Future Force; Report on the futures of culture

Culture—Future Force was submitted to the Parliament in May 2010. It is the first ever report by the Finnish government focusing specifically on the futures of culture.

The report recognises the role of the creative economy in the entire society: art and culture influence all sectors of society. They generate significant growth and increase employment. The preservation of cultural service structures attracts more visitors, promotes well-being, creates domestic markets, promotes cultural exportation and forms the premise of creative professional competencies. The special nature of creative work should be recognised, focusing on providing favourable conditions, education and training, work spaces, income, and employability.

The report utilises two concepts of time. The timeframe for examining the fixed and variable factors, the general lines and the need for structural changes, is 25 years, extending until 2035. Against this long-term perspective, short-term measures and solutions for the next government term are suggested.

CASE !

Ministry of Education and Culture: Art and Culture for Well-being; proposal for an action programme 2010–2014

The programme emphasises the role of art and culture in the promotion of both mental and physical well-being. As decreasing work fatigue and lengthening working careers are key objectives for the government, the programme recommends the use of culture as a means to increase welfare throughout society. The main objectives of the programme include creating an understanding of culture's influence on welfare at all levels of government, and making sure that everyone has access to culture regardless of their background. Increasing awareness of the constructed environment's effect on welfare is also a goal.

In the course of the programme, the ministries and the Slot Machine Association RAY, which raises funds to support Finnish health and welfare organisations through gaming operations, will distribute more funds than usual to cultural projects that enhance well-being. The programme is coordinated by the National Institute for Health and Welfare.

CASE !

A Countryside of Creative Contrasts – A cultural programme for rural areas 2010–2014

The ministries' shared rural development strategies have begun to take note of the creative industries, as well. *The Countryside of Creative Contrasts* programme is a part of the Fifth Rural Policy Programme 2009–2010, and a 2010 report on the future of culture produced by the Ministry of Education and Culture.

One of the four main themes of the programme is to make sure a rich soil for the creative economy and cultural entrepreneurship exists. The programme recognises the possibilities of culture and art in diversifying the economic structure of the countryside. The objective is to create growth potential for the creative industries, to support entrepreneurship, clusters of creative companies, and development platforms in the countryside.

CASE !

World Design Capital Helsinki 2012

More efficient traffic light systems, free public transport for pensioners, outdoor discos in parks for kids, more and bigger trash bins in the central Helsinki area: these and many more ideas were submitted in response to an open online invitation in connection with Helsinki's World Design Capital year 2012. Design seen from a broad perspective—in city planning, architecture, industrial design, and service design—already plays an integral role in the development of Helsinki.

Helsinki's World Design Capital year 2012 will celebrate Finland's competence and renowned traditions in design. These traditions can be traced from 19th-century rural necessity, when peasants had to produce their own durable and efficient farm tools, through the landmark contributions of **Aalto**, **Sarpaneva**, **Wirkkala** and **Franck**, to the 21st century garments of **Paola Suhonen** and **Harri Koskinen**'s glassware.

But this occasion is also an opportunity to engage the populace in broader debates about how the creative industries can play a bigger part in their lives.

CASE !

MEE: Refinery

Refinery brings creative economy counselling directly to the client. This nationwide service is geared toward small and middle-sized companies, entrepreneurs, and would-be entrepreneurs in the creative industries. The objective is to help clients make their business more profitable. At the heart of the service are the *Refinery* clinics: clients can reserve one to two hours of counselling time with an expert, free of charge. *Refinery* offers individualised first-aid: the consultants are specialised in different areas from music to gaming, from digital environments to handicraft. The service is produced in cooperation with the Ministry of Employment and the Economy and regional Centres for Economic Development, Transport and the Environment. The service is financed by the European Social Fund.

CASE !

Ministry of Education and Culture: DigiDemo

In 2002 the Ministry of Education and Culture began a pilot project to support the product development of audiovisual content for digital devices. In 2006 the project was renewed and transformed into the three-year *DigiDemo* subsidy. The annual amount of the subsidy has been €780,000 since 2009. The aim is to support the product development of culture-themed works, programmes, games, and services that have a good chance of going into production. The subsidies are distributed by the Promotion Centre for Audiovisual Culture (AVEK).

CASE !

MEE: HELMI – diverse product and service innovations

The development project aims to create new, envelope-pushing models to improve entrepreneurship, facilitating the founding of companies operating in the creative industries and its margins, developing cooperation between companies, and encouraging open-ended innovation activity. The objective of the project is to produce operational models that enrich the economic structure, networks that stretch traditional boundaries, and unprecedented concepts that take advantage of new and diverse combinations.



BOOSTING INNOVATIONS

CASE !

Sitra: Helsinki Design Lab

“It’s all about seeing the bigger picture and seeing all aspects of a problem.” In a nutshell, that is how **Marco Steinberg**, leading team member of the *Helsinki Design Lab*, describes the function of *HDL*. Set up and run by Sitra, the Finnish Innovation Fund, *HDL* helps government leaders see the “architecture of problems”.

Governments and large organisations face tremendous transformation challenges if they want to maintain viability in the future. The challenge today is to develop pathways to systemic and strategic improvements that affect how decisions are made concerning e.g. healthcare, education or sustainable development.

By offering an integrated approach to defining problems and developing solutions, strategic design is an essential capability for governments that aim to meet the challenges of tomorrow. *Helsinki Design Lab* accelerates the integration of design and government by establishing strategic design as a core discipline in supporting governmental decision-making and service delivery. Sitra promotes stable and balanced development in Finland, economic growth, and international competitiveness and cooperation. Being an independent actor, Sitra is able to quickly address questions central to Finnish society.

CASE !

Tekes – the Finnish Funding Agency for Technology and Innovation

Tekes finances and activates research and development projects as well as innovation activities by companies, universities, polytechnics, and research institutes. Tekes is a government agency. More than 2000 research and development projects are launched with the €600 million Tekes grants annually to fund projects. In 2010 more than half of this funding went into non-technological development.

For a long time, Tekes has been financing expanding entities in the creative industries. Since 2001 Tekes has systematically financed the acclaimed Finnish game industry: the results include global success stories like *Angry Birds*, *Habbo Hotel* and *Max Payne*. Tekes also offers funding and expert help for development projects, where companies seek to improve their competitiveness through design. Tekes hopes that Helsinki’s World Design Capital year 2012 will further encourage companies to participate in such projects.

CASE !

Aalto University: Service, Media and Design Factory

“Conventional wisdom says that you should get things right the first time,” says Professor **Kalevi Ekman**, director of the *Aalto Design Factory* at Helsinki’s Aalto University. “In product design, that is impossible. You have to learn from the mistakes and manage the risks. We want to be a source of inspiration for everyone who comes here.”

Three Aalto Factories have been founded, each managed by one of the three Aalto schools but all available for the whole Aalto network. The *Design Factory* is managed by the School of Science and Technology, the *Media Factory* by the School of Art and Design and the *Service Factory* by the School of Economics. The Factories facilitate new forms of collaboration in an environment where academic teams, researchers, and students work together with companies and communities.

The most renowned Finnish universities—The Helsinki School of Economics, The University of Art and Design Helsinki, and Helsinki University of Technology—merged to form the Aalto University in the beginning of the year 2010. The Aalto University actively makes the most of the multidisciplinary nature of the new university. The goal is to achieve a place among the world’s top universities by 2020.

FUTURE HORIZONS...

CHALLENGES TO BE ADDRESSED

The nature and needs of the creative industries are still not fully recognized or understood. This is reflected for instance as inadequacies in support systems and funding instruments for creative companies. The economic impact of the creative economy is difficult to measure, which further complicates making changes. There is also a lack of business, management, production and marketing skills in creative companies, as well as mediators, agencies and networks between arts and business, which does not help to bridge this gap.

The average company in the creative industries is small and has limited knowledge of business practices. The companies' willingness and potential to grow is little. Investing resources into demanding product development projects is unrealistic for small companies.

FLEXIBILITY AND NETWORKS NEEDED

The creative industries would much benefit from stronger networks between companies as well as other actors. The companies in the field are often scattered: the network needs to be developed so that it is easier to find the right service providers. The challenge the ministries now face is securing funding for a networking entity.

Finnish working life would do well to learn from the way professionals and companies in the creative industries work. Not restricted by time and place, these professionals often work flexibly and independently, within different networks. More and more individuals want to work as one-man companies, and the system should support them. At the same time it is important to make sure that legal services, social security, and taxation policies serve small entities in the creative industries, too.

CO-CREATING

THE

FUTURE

SHARING RESPONSIBILITY IS IMPORTANT

In the future the promotion of the creative industries should belong to other ministries and institutions to a greater degree than now. Instead of delegating responsibilities, challenges should be faced together, and strategies should be carried out on a practical level.

As Finland is currently recovering from the economic recession, this is the right time to implement these procedures. The investments that are currently being made in Finland concentrate on essentially functional working methods that were devised fifteen to twenty years ago. If Finland wants to remain competitive—and become more competitive—in the creative economy sector, some prioritising is in order.



...AND ACTION!

CASE !

Northern Dimension (ND)

The Northern Dimension is a common policy of the European Union, Russia, Norway and Iceland where all partners are equal. The goal is to promote stability, welfare, and sustainable development in the area by means of practical cooperation. The cooperation takes the form of different partnerships. The concrete results of this cooperation include an environmental partnership as well as a partnership in health and social matters. In addition to these, a transport and logistics partnership and a cultural partnership have been formed.

The Partnership on Culture promotes the creation of economically profitable cultural activities and provides a platform to exchange information about cooperation and financing possibilities. The development of the creative industries in the northern regions is one way of increasing growth, welfare and international competitiveness.

CASE !

Planning Committee on the Futures of the Creative Economy and Cultural Entrepreneurship

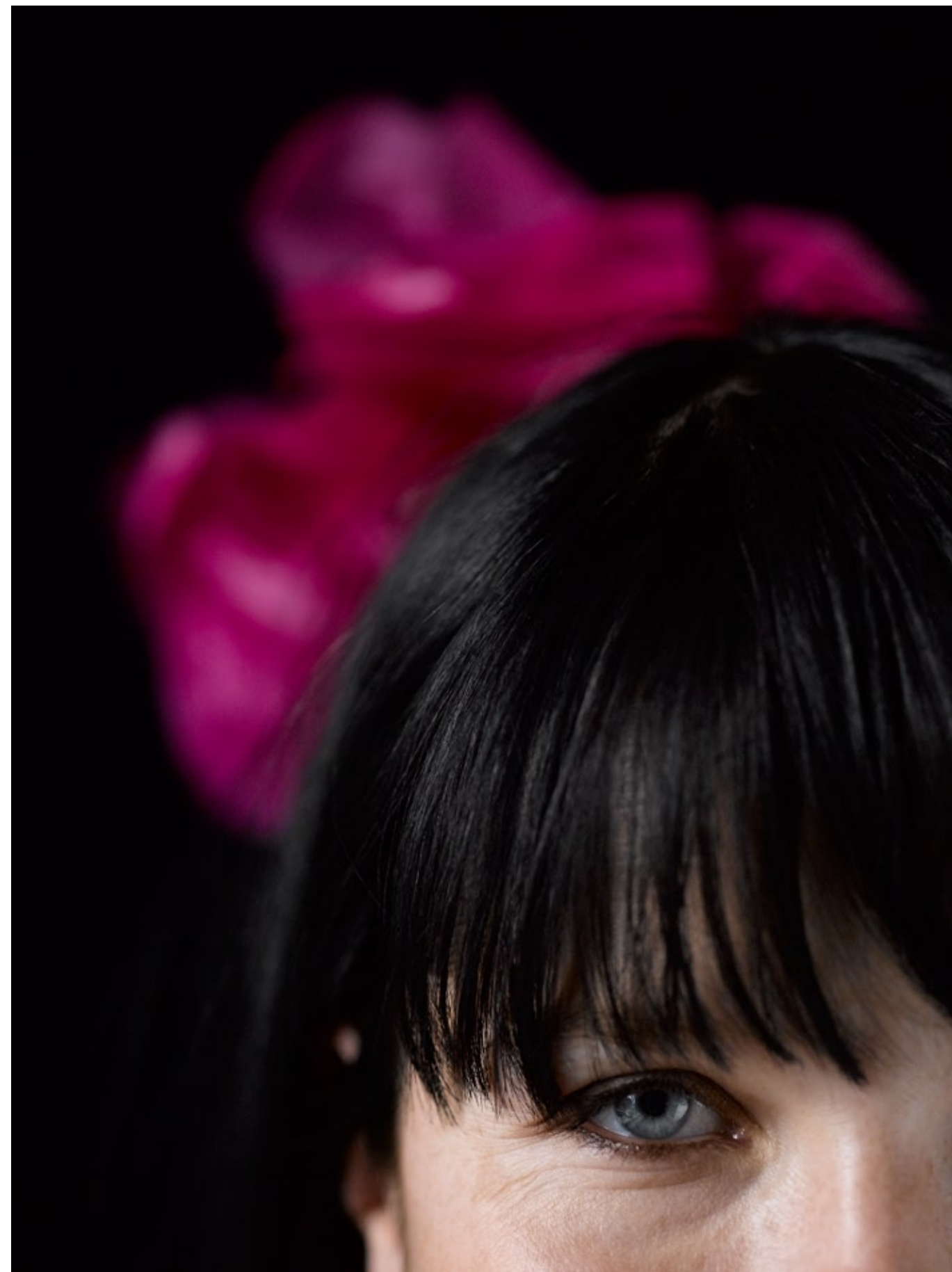
Measures have been taken to update the operational and financing models of the creative economy. In autumn 2010 the Ministers of Labour, Economic Affairs and Culture and Sport appointed a planning committee on the futures of the creative economy and cultural entrepreneurship. The committee offered its expert opinion to the ministries on the development and launching of a new operator in the creative economy. A development plan was presented to the ministers in late March 2011.

The plan proposes that a two-tier operator be established. This operator would radically clear up the confusion of the current system and function as a new kind of model on how to develop the creative industries and the creative economy.

At the political level, the operator would function within and between ministries, focusing on strategic direction and coordination. It would coordinate creative economy projects between different groups of companies and branches of administration. The responsibility of the operational unit, then, would be to simplify the services and structures offered to companies, to identify bottlenecks that hinder the progress of the creative economy, and to create a new kind of ecosystem between the creative industries and other fields of activity.

– PETRA TARIJANNE:

«There are plenty of ways available to help companies, but they are nearly always provided from the top down. What we offer does not always match the local need at that moment. We are looking for ways to work in the opposite direction, to provide a set of tools for companies to choose from, meeting their different needs.»



IN OUR FAST MOVING ENVIRONMENT THAT IS OVERLOADED WITH INFORMATION, THE ABILITY TO VISION AND VISUALIZE IS VITAL.



ART AND ARTISTS - DESCRIBING WHAT LIES AHEAD IN THE FUTURE.

MORE INFORMATION

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