

Editors: Silja Suntola, Kristine Matilainen & Inka Reijonen

CASE BOOK

STORIES ABOUT CREATIVE ECONOMY

Revised edition



LUOYA SUOMI
CREATIVE INDUSTRIES FINLAND

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Stories about creative economy – CASEBOOK, 2015

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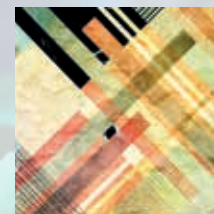
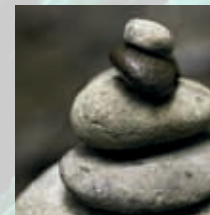
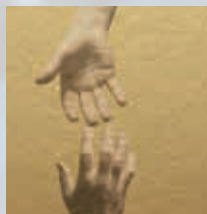
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TOWARDS A NEW CREATIVE ECONOMY

SILJA SUNTOLA

Our society, founded on manufacturing, is facing great changes. Rapid technological advances and globalisation have forced both the private and public sectors to adjust their focus and move from manufacturing to offering services and innovation. The competitiveness of different regions is also increasingly based on their ability to provide high-quality services and a culturally diverse environment. Intangible value is becoming increasingly relevant as a factor in competitiveness, not to mention its importance to individuals, their quality of life and living environment.

Our competitiveness no longer grows through acceleration. In order to renew at a rapid rate, we need innovative ways to identify changes and opportunities in various environments. This is where skills that rely on intellectual capital, human interaction and cultural understanding are emphasised. In addition to our logical thinking we need the ability to express and represent values, concepts and meanings. There has also been a shift in people’s values and attitudes: sustainable development, social well-being and ethical approach are highlighted as central and value-based competitive factors.

These are features that have been characteristic of arts and culture throughout the history.

Our competitiveness no longer grows through acceleration.

Arts and culture sectors in Finland

The art and culture sectors are often referred to as ‘creative industries’, though, of course, creativity is not dependent on the industry. We can see a great deal of creativity in science, manufacturing and the public sector and, undoubtedly, we can equally find numerous examples of “less creative” activities in the arts and culture sectors.

We could say, however, that the arts and culture sectors are solidly founded on the generation of immaterial value, the role of which as a competitive factor is increasing in significance in all sectors. When considering the creative industry, it is interesting to develop a deeper understanding of the characteristics of these sectors from the viewpoint of generating immaterial value and manifestation in various contexts.

There is no universally agreed definition for creative industries, but the Ministry of Education and Culture includes the following sectors in its definition:

- Animation production
- Architectural 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
- Gaming industry
- Radio and sound production
- Sales of art and antiques
- Dance and theatre
- Communications

Even if we decide to limit the discussion to creative sectors, we can note that they are a significant part of our national economy *per se*, not to mention their importance in terms of strengthening competitiveness in other sectors.

ACCORDING TO STATISTICS FINLAND

The gross value added (GVA) of cultural industries was 5.3 billion euros in 2011, which was around 3.3% of the Finnish GVA in the same year.* Cultural industries employed more than 100,000 people in Finland in 2011, which is more than 4% of all employed labour force in the country.* According to Statistics Finland’s Business Register, there were almost 22,000 companies operating in cultural industries in Finland in 2011. **

* Source: Culture Satellite Account, Statistics Finland
** Source: StatFin database, from which the sample has been taken using the Statistics Finland’s Culture Satellite Account definition for cultural industries.

Toward a new creative economy

The term ‘creative economy’ refers to profound changes in society and throughout the entire economic structure. In a creative economy, immaterial capital becomes an important production factor alongside material capital, i.e. the manufacturing sector and capital market become more ‘spiritual’. Creative economy refers to business activities in both cultural and creative industries and, above all, using products, services and knowledge of the creative industry in various

other sectors of society to create added value. A creative economy can only be reached when the interfaces of different sectors and organisations meet and then create an expansion of perspectives.

“The new creativity combined with industriousness and entrepreneurialism is the most precious asset a company or organisation can have, and it is the key to successful business both now and in future.”

Petra Tarjanne,
Ministry of Employment and the Economy

In this globalised age, when people and information are more and more networked owing to the advances in technology, even problem-solving has become more complex. This is why we need new ways of thinking to complement logical and technical approaches in order to understand complex entities. Expertise in cultural and creative sectors plays a crucial role here.

Art-oriented methods emphasise intangible values and the individual. When an art-oriented approach is added to a technological or scientific perspective, it is possible to create more comprehensive and relevant solutions both within organisations and for external customers and other stakeholders.

The “Guide to Research and Innovation Strategies for Smart Specialisation” report, published in 2012 by the European Commission’s Joint Research Centre, describes the strategies of science-based and art-based approaches in the table below.

ANALYTICAL (science based)	SYNTHETIC (engineering based)	SYMBOLIC (art based)
Developing new knowledge about natural systems by applying scientific laws; know why	Applying or combining existing knowledge in new ways; know how	Creating meaning, desire, aesthetic qualities, affect, intangibles, symbols, images; know who
Scientific knowledge, models, deductive	Problem-solving, custom production, inductive	Creative process
Collaboration within and between research units	Interactive learning with customers and suppliers	Experimentation in studios and project teams
Strong codified knowledge content, highly abstract, universal	Partially codified knowledge, strong tacit component, more context-specific	Importance of interpretation, creativity, cultural knowledge, sign values, implies strong context specificity
Meaning relatively constant between places	Meaning varies substantially between places	Meaning highly variable between place, class and gender
Drug development	Mechanical engineering	Cultural production, design, brands

Source: *Guide to Research and Innovation Strategies for Smart Specialisation 2012*

CASEBOOK – Stories about creative economy

A creative economy has, in its core, a holistic and horizontal approach to the world. This is the reason why it is such a challenge to draw a line between “traditional” and creative economies, and it is equally difficult to accurately measure the creative value added. To deepen our understanding of this zeitgeist phenomenon, we decided to compile stories for this publication that provide real examples of opportunities that the creative economy offers in various sectors in our society.

The stories are divided into three categories: **experiential aspect and communications, development of work communities and tools and methods**. These categories can also be seen as horizontal themes linked to each other that we use to explore the different features of creative economy.

Experiential
aspect and
communications



Development
of work
communities



Tools and
methods



THE EXPERIENTIAL ASPECT AND COMMUNICATIONS PP. 2–9

Arts and culture offer skills and tools for multi-sensory and experiential communication. Stories, music and images evoke emotions and memories, which also strengthen memory engrams in our brains. We often associate values and meanings with them, which we either identify with or find repulsive. Art is a means to describe even abstract concepts; to make the invisible visible.

A picture is worth more than a thousand words; music unites or divides - even unconsciously - and a familiar scent can conjure up associations or memories from long ago. Even in our everyday life we communicate using facial expressions, gestures, tones of voice and body language.

Digitalisation enables us, in an unprecedented way, to produce new and more experiential content and for it to be shared around the world in an instant, while new technological applications and social media offer more interactive tools for communication that also support various shared creative processes.

DEVELOPMENT OF WORK COMMUNITIES PP. 10–15

As industrial jobs move to countries with lower production costs, creativity and innovation competence become the key competitive factors. Yet there is still a tendency to apply the conventions inherited from the industrial age to knowledge-intensive and skill-intensive jobs. Innovations, however, are the outcome of human knowledge and (more often nowadays) of different kinds of shared processes, which requires us to better identify ourselves and each other as well as our shared values and meanings.

The methodology of art provides the experiential method to allow the individuals concerned to solve problems in work places, both at an individual and a community level. Our stories will show you how art has been applied creatively in various circumstances such as management, meetings between health care staff and patients, plus the development of health and safety practices in the construction sector. The creation of art and management processes offer insights into creative people and processes.

TOOLS AND METHODS PP. 16–29

Art is a product that can seldom be described using block diagrams. Creative processes emerge from experimentation and actually *doing*, and their direction must be constantly fine-tuned. A masterpiece is not created without persistent rehearsal and numerous mistakes. The value of art - and of anything else intangible - is largely defined by the human experience it evokes.

The processes involved in creating art are thought-provoking in themselves, but they also provide tools for particularly those innovation processes that are based on the generation of value. Our stories about different tools and methods illustrate how methods borrowed from the theatre and service design, for example, can be applied to the development of humane and vital care processes and how art-based facilitation procedures can be used for improving R&D processes.



The strength of cultural content: it arouses emotions, passion, exciting experiences, and the different contents are stories in themselves. Together with new technologies they can be used to create products that are meaningful for their consumers.

Piloting the new marketing media brought Frankenstein's Creature to life

ELINA HANKKIO

New technologies and media now play a more significant role in stirring consumers' interest. **The Finnish National Theatre** used **Clear Channel's** interactive digital display for promoting its stage production of Frankenstein. The display recognises passers-by and their movements by using Kinect technology.

Marketing cultural events using interactive technology

Media launches typically feature the biggest advertisers the most prominently, while the partners in the cultural sector are often sidelined. The Finnish National Theatre, however, decided to stand out with the help of interactive outdoor advertising: Frankenstein's Creature was made to react to the movements of passers-by while promoting the play's premiere in January 2013. The idea was to persuade consumers to jump and move about in front of the display in order to wake up the Creature. The campaign was interactive and managed to also involve other passers-by. The display's motion sensor recognised when someone was passing, and the more vigorously they moved, the more loved the digital Creature felt, and the more energetically it reacted. The campaign display also invited people to use their mobile phones to enter the theatre's competition with the chance to win tickets.

"We are delighted that it was the National Theatre that came up with the idea of using the new technology in an interactive and distinguishable way in their outdoors marketing," say Clear Channel's marketing planner **Nelli Oinio**.

Involvement in the heart of communications

Involvement is one of the current trends in communications. When a consumer is involved, the chances that the messages reach them are better. When they share their experiences, they create new content, which is more likely to be interesting to other people too. And this is where the strength of cultural content can be found: it arouses emotions, passion, exciting experiences, and the different contents are stories in themselves. Together with new technologies they can be used to create products that are meaningful for their consumers.

"Frankenstein was a huge success in London; it is intelligent and touching, and it challenged us to design and execute innovative and interesting marketing. Since this is the first time the play has been staged in Finland, we are eager to take part in the pilot of new digital applications that also take our younger audiences into account," said the National Theatre's marketing manager **Auli Turtiainen** just before the launch.

[Watch a video on the pilot:](https://youtu.be/8dUJpEXjfVo)
youtu.be/8dUJpEXjfVo [in Finnish]

THE FINNISH NATIONAL THEATRE

The 140-year-old Finnish National Theatre is the oldest Finnish-language professional theatre in the country and the key meeting point for partners in the Finnish theatre sector. The Theatre's productions always rely on professionalism and the desire to stage meaningful plays that make their audiences happy and give them new ideas.
kansallisteatteri.fi

CLEAR CHANNEL FINLAND LTD

Clear Channel Finland is an outdoor advertising company, whose products can be found in the largest cities in Finland, shopping centres, airports and cinemas, among other places. The company is part of the international Clear Channel Communications Group, which is the world's largest out-of-home media company.
clearchannel.fi

KUUBI VISUAL PRODUCTIONS

Kuubi, founded in 2002, is a design and production agency for digital marketing. Its passion is to design and produce content that is entertaining, thought-provoking and action-inducing.
kuubi.fi

CRANWORKS

Craneworks is a company that provides installation, maintenance and updating services for Digital Signage systems and different kinds of display and LED solutions.
craneworks.fi

Kone Corporation held a dinner deep underground

ELINA HANKKIO

The opposite of the
pop-up restaurant
concept: a “pop-down”
restaurant.

World Design Capital Helsinki 2012 provided **Kone**, one of the main partners, with an interesting platform for a new type of collaboration. As a strong international player in the B2B market, Kone is seldom involved in direct marketing activities with consumers. Yet numerous users are familiar with the company’s products, its lifts in particular. The purpose of the collaboration was to do something unique that would also be completely new to Kone and that would, at the same time, make the public aware of its innovation competence in a captivating manner.

A dinner experience in the depths of a mine

Kone decided to offer the public an opportunity to visit its test laboratory in the **Tytyri mine**, Lohja, which at its deepest is 350 metres under the ground. Creative design combined with connections built during the Design Capital year helped to create the opposite of the pop-up restaurant concept: a “pop-down” restaurant.

The idea was truly unique and with the help from some great partners it could be executed. The award-winning **Muru** restaurant was in charge of the premises and the menu, which was based on local produce, and it gave its name to the entire dinner-down-the-mine experience that took place in September 2012.

‘**Muru pops down in Tytyri**’ was a feature in the official Design Capital programme, and 1,200 visitors enjoyed the experience over the three weeks. The tickets for the event were sold out in less than a week, and it was covered across numerous media both in Finland and abroad, which gave publicity not only to the event itself but also to Kone’s highrise expertise and innovation competence. **The City of Lohja** was also featured in Finnish and overseas media. Both Kone and its partners offered an experience of a lifetime for their most important clients.

wdchelsinki2012.fi/tytyri

KONE CORPORATION

Kone Corporation, head-quartered in Finland, is a global enterprise with more than 1,000 offices around the world. It manufactures state-of-the-art lifts, escalators and automated doors as well as a wide range of solutions for their maintenance and modernisation. Kone Corporation was one of the main sponsors of the World Design Capital Helsinki 2012.

kone.com

TYTYRI, LOHJA

The Tytyri mine, located in the heart of Lohja, is a working limestone mine with tunnels criss-crossing underground, at a depth of 350 metres in places. Today Tytyri also houses a museum, and visitors can take a tour of history of mining deep in the underground caves. Kone’s elevator testing laboratory is located in Tytyri.

palvelut.lohja.fi/tytyrinkaivos

WORLD DESIGN CAPITAL HELSINKI 2012

Helsinki was the World Design Capital in 2012; the idea is to apply design in cities in order to make them better places to live and visit.

wdchelsinki2012.fi

What does food sound like and music taste like?

SUSANNA IHANUS

“In future, when a waiter recommends a particular wine to go with a particular dish, they may recommend a particular piece of music too.”

A dialogue of sound and taste is much more nuanced than you would think. This has been proven in the many events organised by the Seinäjoki-based **KUMURU** project, where fresh and surprising aspects and ways of combining food, music and other forms of art have created completely new experiences. KUMURU's aim is to produce interesting and relevant research on the interaction between sound and taste and also to combine cultural, musical and culinary competences to create new experiences and new business.

A closer union of music and food has been experimented with in central Europe, but it is still a very novel approach to experience creation. KUMURU is a pioneer in Finland. The project has organised various workshops, which have combined research, business development and innovation. The research sections of the project have been carried out as multi-disciplinary units, and they have covered food, music as well as consumer research. **The Sensibus Festival**, held in spring 2014, attracted both specialists in these fields and general public.

Cross-border cooperation

The challenge that the project has met has been cross-border cooperation, but new aspects of multisensory processes have been discovered during the process.

“I hope that by investing in multisensory features we could reach new kinds of customers, who will then become familiar with our restaurant. This also gives us the opportunity to try out new things. It's an adventure for us as well as a means of acquiring new customers,” says **Jani Unkeri** from **Restaurant Juurella**.

Arto Rastas, a restaurant owner who took part in the KUMURU project, thinks that food can be fascinating, it can be delightful, surprising and even frightening. A great meal evokes emotions and discussion.

“The soundscape in a restaurant can have a great effect on how much money the customers spend and how long they stay. Surrounded by peaceful soundscapes, customers tend to stay longer, whereas fast-paced music makes people eat quickly. We can easily be manipulated into certain moods by sounds. Sound also has an influence on how people taste and feel about food,” says Rastas.

A soundscape that fits the business idea can enhance the customers' experience of the restaurant. There are clear links between music and food. A chef can work together with a musician to turn music and food into a unified and multi-sensory pleasure.

In future, then, when a waiter recommends a particular wine to go with a particular dish, they may recommend a particular piece of music too.

Tasting happens in the brain

“Tasting involves more than just the taste and smell. There has been a lot of research into the interaction between the senses, and it has already been discovered that what we call the taste of certain food is formed in our brain as a joint effect of various senses,” explains **Anu Hopia**, professor of Food Development at **Turku University**, and the director of the KUMURU project.

New ideas are tested in top restaurants, but Hopia hopes that the experiential approach would be also adopted at home:

“By applying research results we could tune school dinners so that they would be more palatable to teenagers, or we could create soundscapes for institutions that would make food more appealing to those patients who have lost their appetite for some reason.”

KUMURU A MENU OF CULTURE, MUSIC AND FOOD

KUMURU.BLOGSPOT.FI

ORGANISER: Turku University. Accompanied by Vaasa University, Sibelius Academy (the Seinäjoki unit) and Arts Council of Ostrobothnia.

THE KUMURU PROJECT, managed by Turku University and funded by the European Regional Development Fund, the Regional Council of South Ostrobothnia, the Etelä-Pohjanmaan korkeakoulusäätiö foundation, the City of Seinäjoki, the Seinäjoki Region Business Development Centre, Turku University, Sensibus Festival, the Nordic Culture Fund

CHALLENGE: Cross-border cooperation

OBJECTIVE: To produce interesting and relevant research on the interaction between sound and taste and to combine cultural, musical and culinary competences to create new experiences and new business.

Re-energise the image with sound branding

TEXT: PETRI VÄLIMÄKI | EDITOR: HEIDI VÄLKKILÄ

Music has long been used in marketing, but its role in building a brand has not been explored very thoroughly. Music is now more often involved in the contact between a brand and a customer, and it can be used to influence consumers' decisions and behaviour. It is part of the image that consumers form in their mind about a product, service or company. **Sibelius Academy's** Seinäjoki unit is carrying out a project that explores the ways that music can be used in brand building, what branding should be like in the Seinäjoki region, how to measure its effectiveness and how sound branding could interface with commerce and music as a basis for a new profession.

The first task in the sound branding project was to interview representatives of different types of businesses in Seinäjoki. The questions aimed to survey the companies' interest in participating in a pilot project and what they already knew about sound branding. The subject is quite new – even strange – in the region, but a short introduction to the idea ensured that things started moving forward among the interested parties. Three very different environments were selected for the project: the shop specialising in designer labels **Paita-Baari**, music shop **Markun Musiikki** and art gallery/interior design shop **Amfora**.

Amfora will have a sound logo and background music both for its store and the studio as well as for the company's YouTube videos. Amfora's artist **Päivi Rintaniemi** describes the suitable soundscape for the company: "When customers open the door, the music will embrace them, welcome them. I'd like to hear tones of sustainable development, genuine artisan spirit and beauty in the music. Beauty is not only a visual effect but also kind words, courtesy and well-being. I do not want to decide on any particular genre as this might exclude a good thing and constrict the artist's vision." The other two companies participating in the pilot project, Paita-Baari and Markun Musiikki, will also have a sound logo on their website and a soundscape in their premises. They each have a different clientele, but their goal is the same: to make customers feel at home and relax. It is hoped that the soundscapes in particular will highlight the shops' much praised customer service.

Project manager **Petri Välimäki** would like to underline the uniqueness of the companies in the area and remind people of the importance of music: "We often rely on visual features so strongly that the soundscape and music play a secondary role in advertising. Music can draw attention, create an ambience, strengthen a visual message or refresh the memory. Advertising music by itself does not cover all the interfaces where music could be used for branding. During the project we will look into what kind of sound branding would bring out the originality of the industry branch and the companies in it. Another aim is to offer the interested entrepreneurs and other parties basic information about using music and sound for building a brand."

Music can draw
attention, create an
ambience, strengthen
a visual message or
refresh the memory.

ORGANISER:
Sibelius Academy, the
Seinäjoki unit

FUNDING:
University Consortium
of Seinäjoki

AMFORA

Artist Päivi Rintaniemi designs and produces the uniquely beautiful Amfora tableware and interior design range. Amfora products have been designed and manufactured for years in Rintaniemi's hometown of Seinäjoki. Amfora is a Finnish export product, and Rintaniemi was awarded the coveted Premio Faenza prize in 2013.

amfora.fi

MARKUN MUSIIKKI

Markun Musiikki Ky has offered its services to amateur and professional musicians since 1992. The artist-friendly shop sells and repairs instruments and it has been an organiser of numerous musical events in Southern Ostrobothnia.

markunmusiikki.fi

PAITA-BAARI

Paita-Baari's selection includes high-quality products for trendy and quality-conscious customers. The shop provides for both men and women, from underwear to suits and coats. Paita-Baari is famous for its great service and premium products.

paita-baari.fi

UNIVERSITY OF ARTS SIBELIUS ACADEMY, SEINÄJOKI UNIT

The Seinäjoki department of the Sibelius Academy was established in 1991, and it offers adult education, concerts and research opportunities, as well as development of local activities. The unit focuses on promoting rhythm music, careers in music and event production.

siba.fi/seinajoki

The merger of the Employment and Economic Development Centres in Uusimaa required new approaches to managerial work

OUTI RAATIKAINEN

“Big organisational changes often affect the staff even emotionally. They may also call for changes in attitudes,” said **Merja Ekqvist**, chief of the unit at the **Centre for Economic Development, Transport and the Environment**, about the challenges that the Centre faced in 2012. The **Employment and Business Services administration** merged the operations of eight separate offices into one process that would cover the entire Uusimaa region. The revamp would result in better allocation of customer service resources and a general improvement of the customer service. The changes affected 800 people.

Change in the organisation, change in management

The number of employees in managerial jobs were reduced by half and would be about 50 after the revamp. “It is a huge change in management. Instead of managing a small office-level unit, it would require the adaption of a process approach to managing a team of regional specialists. Even though nobody is dismissed, it is natural that changes this size will lead to uncertainty and, for a number of people, downgrading. The philosophy behind the operations must also change.”

It was a comment heard in a managerial meeting to find tools for implementing the changes that revealed the solution: “Whatever we do, we mustn’t talk about how we feel.” This helped Merja Ekqvist to identify the greatest challenge: in addition to the plain facts, the staff needed means to handle their own concerns. The principal of the **Salmia Training and Development Centre**, **Ari Hyryläinen** and the **Uudenmaan Sateenvarjo project’s** project manager **Ilkka Haahtela** joined Ekqvist to find out how to “do things differently.”

Dealing with uncertainty amongst changes

A work community faces a great deal of uncertainty in a situation where everyone is asking themselves what they are able to do or if they should apply for new jobs. The best solution for these challenges and handling the uncertain-

ty was the collaboration with **Humap Ltd.** Humap coaches working communities and organisations, sometimes using arts-based methods. Humap and the client design the strategic process together. Humap Arts coach **Jukka Virtala**, who has a background in both dancing and acting, created a narrative yet fact-based strategy together with coach and consultant **Vesa Purokuru**.

The managers met up for change management coaching three times in spring 2012, and Jukka Virtala and Ari Hyryläinen re-enacted and dealt with the audience’s concerns through stories – even some comic elements were included. The questions that the playback actors asked included: “What if I lose my job as a manager? How will I cope with the uncertainty and disappointment?” The aim was to communicate the idea that managers cannot always cope and it is acceptable to feel helpless. In the theoretical part of the process, Vesa Purokuru offered the audience some facts about managerial work. The package that included the re-enacted stories worked extremely well.

From the viewers’ perspective, the best thing about the method was the fact that they were able to watch the events in safety, analyse their own coping mechanisms in private and find their own solutions. It was also a frame of reference for learning. The case stories and events were discussed from the managers’ viewpoint.

The client found the entire process very useful, and the feedback from the participants was mainly very positive.

“Whatever we do, we mustn’t talk about how we feel.”

CUSTOMER: TE-hallinto (Employment and business services)

ORGANISER: Humap Oy

CHALLENGE: Finding solutions for the organisation’s new challenges and coping with uncertainty

OBJECTIVE: A strategy for change management that combines narrative elements and factual information

IMPLEMENTATION: Developing change management tools for managers by applying playback theatre methods

A rehearsed situation makes it easier to face difficult situations in everyday care work

RIIKKA FAGERHOLM

Rehearsing an actual event is more interesting and real than following the same process on a PowerPoint presentation.

A pharmaceutical company, which offers customer service training, wanted to liven up the training for rheumatology nurses and rheumatologists. The training concerned difficult situations with patients. The company decided to find a partner and was interested in **the Forum theatre technique**, where actors act out real care situations as described to them. The company was impressed by the technique's diversity and thought that a method that would draw from rheumatology nurses' everyday experiences would help the participants to internalise the training.

Re-enacted events are based on real situations

The actors replayed meetings with patients, which were based on real events and material that had been described to them beforehand. The actors familiarised themselves with the cases, and the script was written carefully to ensure that each scene was as genuine as possible, including the terms used. The themes varied from making a challenging patient follow their treatment to the doctor's bedside manner, difficult situations while speaking on the phone, collaboration between a doctor and nurse, facing pain and the transition of a young patient to an adult clinic.

The Forum theatre was brought to the audience, and the experts (nurses and doctors) shared information and watched the rehearsals in order to make sure that the facts and details of treatment were accurate and credible.

Enthusiasm and reality

The new training technique was found inspiring, and the feedback was very positive. The first training was carried out in 2010; since then it has been organised twice for nurses and once for doctors; each time there have been 80 participants. It is a nationwide tour of training events, and the client is **the Finnish Society of Rheumatology Nurses**. Participants compare their experiences in each town, and feedback is collected from participants after each session.

The scenes based on real patient-carer situations are the value-added feature of the training. Rehearsing an actual event is more interesting and real than following the same process on a PowerPoint presentation.

The issue under consideration may be any type of contact between a patient and carer. "Last year we practiced phone conversations. The training has a new theme every year: one year it is adverse events or pain, the next year it is diet or rehabilitation," says medical scientific liaison **Jouni Keränen, UCB Pharma Oy Finland**. The next training was held in the same week as the interview took place, and its theme was pain. The scene was called "A pain patient at the rheumatology clinic".

CUSTOMER: UCB Pharma Oy Finland, a pharmaceutical company that offers customer service training for rheumatology nurses and rheumatologists.

ORGANISER: ArtSense Ltd/Forum theatre Forte

CHALLENGE: Facing various challenging situations with patients.

OBJECTIVE: To find practical tools for dealing with patients with severe rheumatic diseases, committing them to the treatment and sharing information and

good practices.

IMPLEMENTATION: Forum theatre workshop that accompanies the yearly training seminar for doctors and nurses.

Integrating the health and safety programme into the company culture using participatory theatre

RIIKKA FAGERHOLM

“It is a great idea to use arts-based methods for business development. They influence people’s emotions and way of thinking; it is not a traditional procedure, but it requires trust and courage, also among the management team.”

The construction company **Terramare**, which specialises in dredging and building harbours, decided to use **the Forum theatre technique** to commit its staff to the company’s health and safety values and programme. Terramare’s director for R&D, IT and Finance **Tapio Leinonen** says that there are many health and safety tools but it was discovered that there were communication problems and the information available was not necessarily applied at work. There are only very few accidents per a million hours worked at Terramare, but the company is involved in the global safety programme called NINA – No Injuries, No Accidents, so the aim is to have no accidents at all.

taking control in various situations. The aim was to promote communication and management of health and safety matters.

Acting helps people to understand

“There were two groups. The actors could really read the people and nobody was forced to participate. The group was active, and there were even 60-year old men who were fully involved. When people are allowed to play, it is much easier for them to understand the issues and come up with new ideas,” says Leinonen.

Art can be applied in the construction industry

The contact with **ArtSense** was made at the yearly training event, where new guidelines for staff were launched. It also featured a demonstration of an appraisal where actors played the parts of a supervisor and worker. It went so well that it was decided that it could be used in safety-related situations as well. “It is a great idea to use arts-based methods for business development. They influence people’s emotions and way of thinking. It is not a traditional procedure, but it requires trust and courage, also among the management team,” says Leinonen.

The training was considered successful. The management team thought that people were much more enthusiastically involved in the discussions than during any previous training. “Even those who usually say nothing spoke up this time.” The participants were not afraid to be critical even though the management team was present. The managers listened to the discussions keenly and took notes of the numerous ideas and suggestions that the supervisors came up with during the day. The discussion was very constructive, and the participants understood the importance of safety questions.

People in the company think that it is easier to remember the matters discussed after they were presented in a fictional story, which showed the actual operations and emotions. People were also very happy about the fact that they had been able to have a say on the way they participated in the training. What was considered particularly good was that the participation was voluntary and there were options. Another positive feature was that nobody lectured or pretended “to know better” how skilled people should work. The participants shared their experiences and tacit knowledge using the tools provided.

“We have not achieved our target yet. There have been a few accidents in the past year. Changes do not happen overnight, but we have noticed that people take safety more seriously and their attitude to safety drills has clearly changed. Now people take part in the drills and wear personal protective equipment. The HR department thinks that we have taken big steps in the right direction in terms of health and safety.”

CUSTOMER: Construction company Terramare Oy

ORGANISER: ArtSense Ltd/Forum theatre Forte

CHALLENGE: Commitment to safety values

OBJECTIVE: Commitment to the health and safety programme in site supervision, integration of health and safety instructions and values into the company’s culture. The aim: 0 accidents

IMPLEMENTATION: Forum theatre workshop and practical group work in the afternoon (three groups), a total of two days of training for site supervisors

Gaming as a planning tool

KRISTINE MATILAINEN

Municipal services for **the City of Vantaa** were creating a special programme for better involving people in city planning, but soon understood how vague and difficult terms like involvement and participation can be. Area coordinators needed something, some kind of a concrete tool, to make the concepts easier to grasp. It was not long until the idea of a game started to take shape.

Vantaa's own Trivial Pursuit

Liisa Juustila, one of the City of Vantaa's area coordinators, had just attended a course on service design. "I suggested making a game which would make the whole involvement concept easier to understand," Juustila says. The first rough version of the game was tested on the municipal services' development day and received positive feedback from the organisation. For further development, **Kirsikka Vaajakallio** from design agency **Diagonal** was invited as a sparring partner. Vaajakallio is a service designer and the first Finn to hold a PhD in service design and design games. With Vaajakallio's help, the game was refined into two versions, one inspired by the famous Finnish board game 'African Star' ('Vantaa Star') and the other by Trivial Pursuit. Eventually the latter was picked for further development.

A game is easy to indulge in

The game seeks to identify the different elements of involvement. Why, who and how to involve are answered through

a set of predefined cases. "Cards represent different interest groups and methods. They are collected onto a form that then creates a plan of involvement for this particular case," Juustila describes.

We all have played games since childhood and understand their frame of reference. Familiarity makes it easier to venture into the playful terrain and to tolerate the degree of uncertainty involved. "Game ideology makes information visible, and helps in visualising and remembering things", Kirsikka Vaajakallio explains. Games are characterised by being multisensory and tangible, thus make things easier to perceive. Also, as the game is built together, the rules are clear to everyone. The participants end up talking about relevant things and not waste time on side-tracking. In the City of Vantaa's case, an organisational strategy was built into the game to guide discussion. The design of the game became an iterative process that led to discussion and subtly distributed relevant information to the participants. "The game offers a forum for sharing different information experiences."

From the beginning, the use of a design game received positive feedback from the organisation. "The game helps to significantly clarify the issue (of involvement)," Juustila says. In the future, it is intended to be marketed and used as a tool for various units' involvement plans.

The Yhteispeliä! ("Co-op!") service design game is available to download for free at: <http://bit.ly/osallisuuspeleli>

Game ideology makes information visible, and helps in visualising and remembering things

CUSTOMER: City of Vantaa

ORGANISER: Diagonal Oy

CHALLENGE: The inclusion of Vantaa city dwellers in regional development and urban planning

OBJECTIVE: A tool for area coordinators to better understand and exploit user involvement

IMPLEMENTATION: Development of a user involvement game for area coordinators

NLS premises updated to support different forms of work

TEXT: SATU-MARI JANSSEN | EDITOR: KRISTINE MATILAINEN

In service design, it all starts with the end user

CUSTOMER: National Land Survey of Finland (NLS)

ORGANISER: Senate Properties, MottoWasabi Oy and WorkSpace Oy

CHALLENGE: Office reform to support the needs of multi-locational, mobile work

OBJECTIVE: A nationwide office and working environment concept

IMPLEMENTATION: Methods of service design, working environment development and spatial planning, piloted at the Hämeenlinna office

Our highly information-intensive society is slowly waking up to changes in working life. But does this manifest itself in office planning, too? **The National Land Survey of Finland (NLS)** decided to renew its offices to support the revised premises strategy and to meet the needs of today's employees. A new working environment concept was created, in which strategy-oriented development, service design and space planning are at the forefront.

Changing modes of work

NLS wanted a new working environment concept that would support the organisation's updated premises strategy.

The concept was produced with **Senate Properties'** expert service in cooperation with its partners **Workspace Oy** and **MottoWasabi Oy**. The 'Hämeenlinna' concept and the pilot office were designed by Mottowasabi Oy's interior designers **Yuki Abe** and **Anna Salonen** together with service designer **Satu-Mari Jansson**, who were also in charge of the worker experience and service design development, while Workspace Oy saw to steering group work and duplicating the concept nationwide. The resulting 'multi-location office and working environment concept' accommodates different ways of working. Here, multi-location refers to work conducted either outside or inside the premises in its many different locations.

Improved employee experience through service design

Space planning is aimed at achieving a good *employee experience*. The concept design used user-oriented service design, in which things are designed intentionally for the end user. On the basis of interviews and observations, the ways of working were divided into six modes that formed the basis for the design. Instead of the traditional, personal workstations, the multi-location working environment came to include different kind of spaces for the different modes that are freely available to all staff. The spaces also supported electronic business practices.

Insights by engagement

Service design methods left a very positive impression at the NLS. **Pirkko Yliselä**, Communications Director and a member of the premises and working environment steering group, sums it like this: 'Concrete contribution led to personal insights'. Involvement of the participants was seen as a positive part of the process: "It makes it easier to process and accept the upcoming changes," notes **Seppo Sulku**, chief engineer and a steering group member. A lot of work has been put into the new concept and the implementation phase is eagerly anticipated.

SIX MODES OF WORK

TELEPHONE/VIDEO WORKING

Telephone and video conferences are currently mainly conducted in meeting rooms, but in the future more and more of them will be conducted from work stations.

CONCENTRATED WORK

Standard practice is to close the door when the job requires concentration. Closing the door adds to privacy, but also sends a message to the rest of the community.

ROUTINE WORK

This is repetitive by nature. It may require concentration, but does not involve learning, generation or demanding problem-solving. Routines do not impose any special requirements on the place of work.

CUSTOMER AND STAKEHOLDER MEETINGS

Customer meetings may take place face-to-face at the office.

DISCUSSIONS/AD HOC

Discussions take place in offices, cafeteria or hallways. Problem-solving is supported by encouraging informal gatherings in places suitable for the purpose.

CO-DEVELOPMENT

This requires ongoing discourse and free place for interaction where discussions and meetings are allowed.

Docrates Cancer Hospital serves its patients through human-oriented design

RIIKKA FAGERHOLM

Private Cancer Hospital **Docrates** offers human-oriented services that help its customers to live as full a life as possible both during and after treatment. “Tackling cancer cells is one thing, but our goal is that at Docrates, the best possible treatment outcomes are always coupled with humane and respectful way of thinking,” says **Harri Puurunen**, CFO and one of the founders of Docrates.

People-oriented service design

Docrates’ **Service Path** project was realised in 2011. It was inspired by a study commissioned by Docrates that gave a whole new perspective to cancer treatments in Finland. According to the study, those with cancer want treatment that is holistic, swift and takes place on their terms. For them, the most difficult stage is the post-diagnosis period of waiting and uncertainty. At Docrates, the aim is to offer the best possible treatment with minimum side effects and maximum outcome. The patients receive swift, personalised care that builds their awareness and confidence. In order to meet these objectives, people-oriented service format and a special service path have been created.

Patients do not walk their path alone

At the heart of the Docrates Cancer Hospital are those suffering from cancer, their needs and wishes. Each patient is designed a treatment path that extends from the first consultation to the follow-up phase, and which they walk through together with the staff. The path passes through top medical expertise, state-of-the-art equipment, research, staff passion, vibrant spaces, and an extensive network of wellness and health services, all harnessed for obtaining the best results.

During the first week, the path runs from consultation to diagnostics and a treatment plan that covers radiation, pharmacotherapy and the necessary surgical procedures. Treatments

can start within a week from the initial visit. The concept also includes nutrition and physical therapy, life management, as well as services supporting the quality of life and overall well-being. The final stage of a patient’s treatment path is the follow-up, which lasts between two and five years and involves laboratory and imaging tests.

At Docrates, treatment is fast, personalised and comprehensive. Speed is of the essence in terms of the results, but above all, the patient needs to feel that they are in good hands. Patients are assisted by a nurse coordinator and are never left on their own. One goal of the path has been to clarify the flow of work and the division of responsibilities. Added clarity has led to improvement in both efficiency and profitability. The service model is unique, and praised by patients and the staff alike. Much has already been achieved, but the work is still only at the beginning. The service model will continue to be developed together with patients.

Treatment path for rarer cancer types

A detailed, step-by-step service path is now available for breast cancer and prostate cancer, while intestinal cancer is the next in line. The aim is to extend the paths to also cover the rarer types of cancer. Service process indicators include time, adverse effects and deviations. The results are monitored through patient and staff feedback, but financial aspects and brand recognisability are also important.

“Mental health is important to the patient. Natural light, the sea, and changing art exhibitions, for example, add to well-being and comfort, and lift the patients’ spirit. The service design began in 2007 and formed the basis for the planning and construction of the Docrates building. The patient service concept is really the second stage of the service design,” Puurunen explains.

“Our goal is that at Docrates Cancer Hospital, the best possible treatment outcomes are always coupled with a humane and respectful way of thinking.”

ORGANISER: Private Cancer Hospital Docrates

IMPLEMENTATION: Human-oriented service path through service design

CHALLENGE: Improving cancer patients’ awareness, confidence and the quality of life both during and after treatment

OBJECTIVE: Offer people-oriented, personalised treatment with maximum outcome and minimum side effects

Dental care routines questioned through means of drama

ANNA KARI

“Creative industries are effective because they look at things from an innovative point of view rather than from an analytical or rational one.”

The City of Lahti oral health care has a very open mind to developing methods through creativity. The **Hammastei-kko** (“Tooth Troll”) project, launched in 2008, is in its fifth year: development is implemented with research-oriented theatre. The **Lappeenranta University of Technology Lahti School of Innovation** participates in the project.

Towards a better dental care service concept

“The project was launched out of necessity: we wanted to reduce the number of missed, non-cancelled appointments, and prevent dental diseases among students aged between 12 and 15. The 30-strong staff of the oral health care services have been involved in developing new working methods through research-oriented theatre. Dental care professionals and reception staff have stepped out of their comfort zone and dramatised scenes in their practice,” explains **Markku Mikkonen**, dentist.

The project aims at improving the oral health care service concept from the viewpoint of both the customers and the staff. Dental care related stories have been collected from both sides, and then dramatised and presented on stage.

As a result of the project, the City of Lahti oral health care has networked with professionals from various fields and established theme groups for different customer segments. The students have already been joined by families, kindergartens and higher education students, and soon also by retired residents.

New perspectives to problem solving

“Research-oriented theatre is an approach developed for organisational renewal and development,” explains **Anne Pässilä**, Project Researcher at the Lahti School of Innovation and founder on the method. Pässilä recently defended her doctoral thesis on the topic. “Creative industries are effective because they look at things from an innovative point of view rather than from an analytical or rational one.”

The structure of the method shakes up the more conventional problem-solving models: it forces to seek alternative ways and challenges you to think differently. It caters to polyphony – various jobs and different customer needs are taken into account. The method demonstrates how our own everyday activities are influenced by the different practices.

“Research-based theatre is an easy way to visualise things instead of having the staff attend lectures on, say, behavioural sciences. On the basis of the results, we have created a process description for good reception practices and adopted a new communication strategy,” Mikkonen explains.

The results obtained will be gradually put in use also with the other customer groups. The aim is to create a viable service concept for the entire oral health care sector. The change is hopefully permanent and the first results will be seen in ten years’ time.

RESEARCH-ORIENTED THEATRE IN INDUSTRY

Anne Pässilä’s research-oriented theatre has also proved successful in industry. At Finnish pulp and paper manufacturer Stora Enso’s packaging units in Heinola and Lahti, sales and production had split into two entities. The aim of the project was to help employees to better understand each other’s duties and needs, and thus improve the quality of production. Similar development project has also been implemented in the wood processing company Koskinen Oy.

CUSTOMER: Oral health care services, the City of Lahti

ORGANISER: The Lappeenranta University of Technology Lahti School of Innovation

CHALLENGE: Reducing the number of missed, non-cancelled appointments and prevention of dental diseases among students aged between 12-15

RESULTS: Changed practices over a 10-year period – concrete results are only available in the future

Conflict Resolution and Status Work – scientific and artistic methods in crisis management field work

RIIKKA FAGERHOLM

First you need to find mechanisms in the imaginary safety net before you can start solving real problems.

Barbara Tint, professor at the **University of Portland**, specialist in crisis management and **Simo Routarinne**, expert in theatre-oriented methods and CEO of **Proimpro Oy** both share an interest in expressions of power and related interaction. Routarinne's book *Valta ja vuorovaikutus* ("Power and Interaction"), published in 2007, introduced the concept of *status expressions*. Now Tint and Routarinne have joined forces to examine the dynamics of status expression in crisis management. The work is just beginning; the duo is creating terminology, through which science and art can meet. It is not always easy.

Fourfold table of status expression

Tint and Routarinne are developing a fourfold table formed by *status expression*, *power*, *rank* (title), and *esteem* (own value). Status expression is what you do or do not do in interaction. Power describes different juxtapositions, such as majority – minority. Title signifies your place in a hierarchy: are you a student, a graduate, the big boss or a middle manager. The fourth variable esteem represents your own evaluation of your title – or of the other components in the table. Tint and Routarinne aim to utilise the table in various crisis management situations.

The work is only beginning, but has already yielded some concrete results. So far, there have been two workshops held as a part of the **Applied Improvisation Network** (AIN) conferences in California and London. The conferences are open to all those interested in using improvisation in their organisations, including a diverse audience of specialists, staff, business people, facilitators, coaches, university researchers, and client company representatives.

Tool kit for conflict management

Workshops at the conferences focused on operational methods. "The benefit is obtained by doing simulated, improvised exercises that depict fictitious conflicts," Routarinne

explains. "This method is actually a hybrid of improvisation and forum theatre – also here, the moderator is a joker who controls the situation." Routarinne uses a status games deck of cards – a tool with which you can quickly teach the principles of status expression as the cards are loaded with basic status expression data. Exercises seek to find ways to resolve a conflict. Expression provides a means in situations where fictitious characters are used to diverge from reality. "First you need to find mechanisms in the fictive safety net before you can start solving real problems," Routarinne says and explains that this is actually a journey toward real-life situations.

In the longer run, Tint and Routarinne hope that the method will prove useful in resolving also more fundamental problems. At the present, the tool kit provides means for addressing gender disparities, multicultural workplace related issues, and management communication – from a neutral working environment toward an empowering approach.

With status expression at the core of behaviour

Status expression allows you to examine the true causes of behaviour. The behaviour is studied as 'being', which can be tried and tested.

"It is about relieving tensions and adding to flexibility. Instead of burying your head deeper in the sand, you try to work together to break outside the stereotypical boundaries," Routarinne describes. "The method can also be used as a tool for introspection as we people are, first and foremost, capable of changing ourselves and our behaviour."

Sometime in the future the tool kit will be expanded to include means for resolving serious crisis in the world's hot spots. "A finished product is still a long way out, but maybe in a couple of years we are ready for the launch." With one scientist and one artist, the work is complicated.

ORGANISER: Simo Routarinne, Proimpro Oy and Barbara Tint, the University of Portland

CHALLENGE: To facilitate interaction in relation to, for example, management, multicultural workplaces and gender disparities

METHOD: Status expression toolkit for different interaction situations

Doing things by hand suits engineers – Grape People helped VTT to reform its organisation

OUTI RAATIKAINEN

The new team launch in 2010 offered **VTT Technical Research Centre of Finland** an opportunity to try art-oriented workshops. The task involved identity development and team integration, and continued at the launch of the new business development sector in 2012. Business development aimed at finding practices that would benefit both customers and VTT itself.

Outi Raatikainen interviewed **Päivi Mikkonen**, VTT's Innovation Development Manager, on 3 September 2012. The purpose was to tap into the cooperation between VTT and **Grape People Oy**, a company specialised in art-oriented facilitation methods. VTT is a well-informed customer with extensive knowledge in standard facilitation.

OR Why did you become interested in art-oriented facilitation?

PM I met **Piritta Kantojärvi**, Director of Grape People's Grape Art group at a conference. Art-orientation was something new. I then took part in the company's facilitation course to obtain more information. When the opportunity arose, I wanted to try a different approach at VTT and trusted Piritta's facilitation expertise.

OR How did people at VTT react to the art-oriented approach?

PM There were some prejudices. At the tender stage, people thought they would have to 'play and sing'. But when the workshop itself started, everyone happily joined in. The second workshop we ordered was somewhat shorter than the first.

OR How well does the art-oriented approach fit into an engineering organisation?

PM Graduate engineers and engineering PhD students think constructively, so hands-on work suits them just fine. Piritta had selected methods that come naturally to us. At the first workshop, we spent a day building a cardboard city as a team. The result and the day itself was an experience to all.

First, the participants built a house that portrayed themselves, and then a part that symbolised the team which was then linked to the whole of VTT. Ponds, bridges and other public spaces, for example, portrayed VTT's offices and international contacts. There was plenty of humour involved!

OR What kind of feedback did you get?

PM People thought that building a city was a good way to tackle big development issues. When you take your time and make objects with your own hands, things stick in the subconscious. When creating new buildings, words are 'lighter' than when you create something symbolically together.

OR What kind of expectations do you have for the person conducting this kind of a workshop?

PM Everything depends on the individual's skills. The person must be able to dig down into the customer's needs and be aware of things. Grape, facilitation and art are a good combination!

OR In your opinion, where do art-oriented facilitation methods work?

PM Basically in all kind of development, and generating ideas for services and products. This type of know-how would be in demand, if there were more experts like Grape People that can also sell their services correctly. It is essential that the facilitator understands the relation between the issues and the objectives.

VTT TECHNICAL RESEARCH CENTRE OF FINLAND

The customer VTT is Northern Europe's largest multidisciplinary research organisation, which produces a wide range of technology and research services for both domestic and international customers, businesses and the public sector. Päivi Mikkonen, Innovation Development Manager at VTT, works at internal innovation processes. She has, for example, seen to the development and implementation of ITU-laari, VTT's virtual ideation tool.

vtt.fi

GRAPE ARTE

The service was produced by Grape People Oy's Grape Arte group, which is specialised in developing organisations, teams and individuals by means of art, design and visual culture. Grape Arte consists of specialists with expertise in art, business, pedagogy and facilitation. Grape Arte is managed by Piritta Kantojärvi.

grapepeople.fi

When you take your time and do things with your own hands, things stick in the subconscious.

Theatre method – a boost for change

KRISTINE MATILAINEN

The theatre method worked as a warm-up; the conversion method embedded in it helped to raise important issues in a natural way.

CUSTOMER: The Turku Polytechnic Arts Academy

ORGANISER: TheatreWorks

CHALLENGE: Development of RDI

OBJECTIVE: Strengthening the renewed organisational structure throughout RDI

IMPLEMENTATION: Forum theatre seminar for research group leaders

The **Turku Polytechnic** had launched an organisational reform in its RDI operations. **Ursula Hyrkkänen**, Research and Development Manager, had a problem: how to get the whole organisation to support the new RDI structure. She hoped to launch the reform in a creative, surprising way. Inspiration struck at **Arts Academy's** seminar where **Theatreworks** was showcasing its **Forum theatre method** as a mirror of the work community.

The development of the Turku Polytechnic's RDI operations started 8 years ago. After the reform, the operations are divided into smaller research groups that support the four "pillars" of the school: Technology, Economy, Health (& well-being) and Art (& well-being). Hyrkkänen realised that the reform should be processed with those involved: "There was a strong need to discuss what the new approach, the research groups, would actually mean to the staff," Hyrkkänen says.

Hyrkkänen was inspired by the Forum theatre method after seeing Theatreworks' demonstration at an earlier event organised by Turku Art Academy (one of the Polytechnic's units), noting that it was like a laboratory for reviewing operations. It was decided to organise a Forum theatre workshop for group leaders and other staff.

Theatreworks built a performance based on employee interviews conducted by **Satu-Mari Jansson** (Theatreworks). At

the workshop, Jansson and the actors revealed the present and the future by showing scenes from the performance and then discussing them with the whole group. In addition, innovations regarding the research groups were discussed in small groups. Although the Forum workshop lasted less than a day, it was described as intense, even tough. The general perception, however, was positive.

Liisa-Maria Lilja-Viherlampi, Research and Development Manager and workshop participant, describes the method: "The theatre method worked as a warm-up; the conversion method embedded in it helped to raise important issues in a natural way." The core of the issues was quickly reached: "The right level at which to reflect on the issues was built through theatre. In addition, the method offered a means to tackle things the participants were most worried about." Although the reform had caused confusion and resistance, the Forum day provided a boost for the entire process: "Disturbance is a prerequisite for learning. Nobody changes unless disturbed," Lilja-Viherlampi notes.

All in all, the research group operations have developed in leaps and bounces. The Forum workshop proved significant also because it supported the organisation's attempts to emphasise the communal aspects of the research activities. Lilja-Viherlampi says that the whole atmosphere at the Academy has improved.

“Art is about experimenting with ideas. The end result is dimly visible in the artist’s mind, but the journey there is purely seeking and searching. In most cases, it is a little bit different to what the artist intended it to be.”

- Pekka Korhonen

LUOVA SUOMI
CREATIVE INDUSTRIES FINLAND

Aalto University
School of Business
Small Business Center

Leverage from
the EU
2007-2013

European Union
European Social Fund

Centre for Economic Development,
Transport and the Environment

JYKES

City of Helsinki

Ministry of
Education
and Culture

SIBELIUS
ACADEMY

SEINÄJOKI

Creative
Tampere

“It is a great idea to use arts-based methods for business development. They influence people’s emotions and way of thinking; it is not a traditional procedure, but it requires trust and courage, also among the management team.”

- Tapio Leinonen