



HELSINKI

TALLINN



ST. PETERSBURG



Mervi Rajahonka

CREATIVE ECONOMY SPEARHEAD THEMES
IN THE TRIANGLE CITY COOPERATION IN
THE BALTIC SEA REGION
– A FEASIBILITY STUDY

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Executive summary

This report is a part of a feasibility study project “Collaboration between the Triangle Cities Tallinn-Helsinki-St. Petersburg in the field of creative industries”. The feasibility study has aimed to map common development themes, and new types of world-class creative economy development opportunities in the Tallinn-Helsinki-St Petersburg-axis (the so-called Triangle City region). In the feasibility study project, our objectives have been to identify the political and strategic definitions and focuses for creative industries and creative economy development, their differences and similarities in the Triangle Cities; the strengths and challenges on more general city or regional level; the most important actors and interest groups (not limited to cultural and creative industry (CCI) actors); and the specific thematic areas of interest in each city.

During the project, three roundtable sessions were arranged, one in each of the three cities. The purpose of the roundtable events was to increase discussion between Helsinki, Tallinn and St. Petersburg in the field of CCI development, to study strategic differences and challenges, and to find common ground and concrete development needs where cooperation could be done and would be most fruitful between these cities. The themes discussed at the roundtable events were, among others, digitalisation, various kinds of joint platforms, and cultural tourism. Also the need for a multidisciplinary or cross-sectoral perspective was discussed a lot. The roundtable discussions confirmed that there is a mutual understanding that increasing cooperation, and developing new kinds of joint offerings and thereby increasing the critical mass and visibility of the region would be beneficial for actors in all the three cities.

In this report the project ideas generated at the roundtable events are summarized into five project portfolios: 1) Building and strengthening the Triangle City creative industries cluster/community, 2) Building physical and digital platforms, 3) Cooperation in cultural tourism, 4) Arranging joint events, and 5) Cooperation in service design. The results of the feasibility study will be utilized for strengthening the creative economy business ecosystem’s Russia-Estonia-Finland cooperation in the region and for achieving new kind of international cooperation for the creative industries.

1. Introduction

This report has been compiled for the project “Collaboration between Triangle Cities Tallinn-Helsinki-St. Petersburg in the field of creative industries”. The feasibility study was conducted by the Aalto University School of Business Small Business Center between October 2014 and July 2015. The project was funded by the European Social Fund and the Häme Centre for Economic Development, Transport and the Environment.

The structure of the report is as follows. First, we present the motivation and background for the feasibility study. After that we discuss political and strategic focuses at the international, regional and local levels in the “Triangle Cities” – St. Petersburg, Tallinn and Helsinki – and the strengths and challenges of the cities and the region. The roundtable discussions are described next, and based on them the common thematic areas of interest are presented. Some optional funding instruments are introduced next. We conclude with discussion and concluding remarks.

2. Motivation and background

New technologies and increased globalisation have generated a shift from traditional manufacturing towards service industries, where innovation and Intangible value creation increasingly determines material value. Europe must identify and invest in the drivers of *smart, sustainable and inclusive growth* – such as the Europe 2020 strategy sets the goals. The raw materials of the cultural and creative industries (CCIs) are the ability to imagine, create and innovate. At the level of individuals, in the complex and rapidly-changing world, creative, entrepreneurial and intercultural skills help better respond to new challenges. The CCIs – being one of Europe’s most dynamic sectors – have a huge potential to respond to these challenges, and to create new growth and jobs.¹

Studies show that culture is an important factor in employment, and demand for cultural products and services is growing². In addition to their direct input to the gross domestic product (GDP), CCIs contribute to economic and social innovation in many other sectors (so-called spill-over effects). For example the CCIs contribute to the positive environment for innovation, to the acceptance of information and communication technologies (ICT), and to media literacy with digital contents. Imaginative solutions stem from creative thinking, ranging from the revitalizing or "branding" of countries, regions or cities to developing ICT skills, from product and service innovation to the promotion of sustainable economic environments, from inter-generational dialogue to intercultural dialogue and community building.³ The European Union has also emphasized promoting intercultural dialogue worldwide by implementing cultural policies that preserve cultural diversity.⁴ Culture can be seen as a vital element in the European Union's international relations, because it is possible to promote overall stability with the means of culture⁵. Culture creates wealth and contributes to creativity, social inclusion and better education. Thus, culture can be understood as resource that can be 'mined' for increasing knowledge and social cohesion, and promoting heritage and local economies. Therefore it can have an important role in urban renewal and rural development, tourism, entrepreneurship, economic development, social integration and innovation.⁶

Culture is, however, a difficult concept to define, and so are the adjacent concepts, creative sector or industries and creative economy. Culture may be described as a set of attitudes, beliefs, customs, values and practices, but it is also used to describe a sector of activity. The cultural sector, or the so-called cultural and creative sector, includes the arts in the core, and the cultural industries (publishing, music, audiovisual, film and videogames), as well as the creative industries (design, advertising and architecture).⁷ As far as the "creative economy" is concerned, it is a rather new concept describing a larger arena than the arts and the creative industries. The creative economy means that other sectors cooperate with creative industry enterprises or professionals; designers work together with technology enterprises in product development or creative professionals work together with travel agencies in developing the local cultural heritage into tourist experiences, etc.⁸ Thus, the creative economy is a multidisciplinary model dealing with the interface between economics, culture and technology and centred on the predominance of services and creative content⁹.

¹ Green Paper, Unlocking the potential of cultural and creative industries, COM(2010) 183 final; European Competitiveness Report (2010) reports that research findings at the regional level for 10 EU countries show that the creative industries had a positive and significant effect on the growth rate of local GDP per capita in 2002–2007.

² Sjöberg, K. (ed.), (2009); According to the United Nations Creative Economy Report (2008) the global exports of creative products and services amounted to \$ 424.4 billion, with an annual growth of 8.7% in 2000-2005.

³ Green Paper, Unlocking the potential of cultural and creative industries, COM(2010) 183 final.

⁴ Green Paper, Unlocking the potential of cultural and creative industries, COM(2010) 183 final.

⁵ Iglesias et al. (2012); Resolution of the Council of 16 November 2007; Sjöberg, K. (ed.) (2009).

⁶ Iglesias et al. (2012); Resolution of the Council of 16 November 2007.

⁷ The Economy of Culture in Europe (2006).

⁸ Sjöberg, K. (ed.) (2009).

⁹ UNCTAD, Creative Economy Report 2008.

2.1. Background and objectives of the feasibility study project

Increasing cooperation in the Baltic Sea Region, and the Triangle City region – Helsinki, Tallinn and St. Petersburg – is strongly emphasized in the Helsinki-Uusimaa Regional Vision and Strategy 2040 and the Regional Programme (2014-2017). This opens up possibilities for future joint actions and development projects for creative industries and economy. Helsinki and Tallinn regions are closely connected with each other in daily contacts forming a twin city already, and also the Triangle City cooperation has previously been implemented in many areas, such as logistics. However, in this feasibility study project, the emphasis is in digging into the mostly unexploited potential of the creative economy in the Triangle City region. Earlier, there have been CCI projects between Helsinki and Tallinn, Helsinki and St. Petersburg, and St. Petersburg and Tallinn, but not between all these cities.

The aim of the Triangle City cooperation in creative economy is to make the Triangle City region world-famous for its creative industries. The feasibility study aims to map common development themes, and new types of world-class creative economy development opportunities. The aim is to find completely new cutting-edge strengths and expertise as well as to identify novel themes that are attractive enough for linking the triangle cooperation with world-class collaboration.

In the feasibility study project, our objectives have therefore been to identify 1) the political and strategic definitions and focuses for creative industries and creative economy development, their differences and similarities in the Triangle Cities; 2) the strengths and challenges on more general city or regional level; 3) the most important actors and interest groups (not limited to CCI actors); and 4) the specific thematic areas of interest in each city.

The purpose of the feasibility study has been to gather information about the future strengths and competences of actors in the Triangle City region for new kind of co-creation of creative economy strategies and measures. The report takes into account strengths and prospects for cooperation of the three cities. The aim is to strengthen specifically the development of disruptive creative economy through identifying common themes, strengths and different expertise in this triangle. The aim has been to clearly identify potential themes. Therefore roundtable discussions have been held with stakeholders of creative industries in each city during the project. These themes will be promoted persistently to a new level, pursuing world-class visibility and awareness.

The feasibility study project has aimed to meet the objectives of the Helsinki-Uusimaa Regional Programme (2014-2017), as well as the broader objectives of creative economy development which have been verified as significant also at the level of the European Union (EU). Background and justification of the feasibility study included publications “Creative Economy in the Implementation of the Northern Dimension Policy” (Finnish Ministry of Education and Culture 2009), “Creative Industries in Estonia, Latvia and Lithuania” (Estonian Ministry of Culture 2010), “Cultural Industries in Russia” (Northern Dimension Partnership on Culture 2009), “Use of Structural Funds for Cultural Projects” (European Parliament Committee on Culture and Education 2012), and “Green Paper, Unlocking the potential of cultural and creative industries” (European Commission, 2010).

The feasibility study has aimed at mapping the Triangle City region's strengths. The future projects aim at reinforcing the region as a globally recognized world-class platform for the creative economy, as well as promoting business and innovation in the creative industries in the region. The creative economy will revitalize also other than creative industries in the region and help them in their internalization. The feasibility study aims to support the search for economic growth in the region, and to contribute to the renewing and strengthening the entrepreneurial culture in the region. In this feasibility study report we present a blueprint for new kinds of future cooperation projects for developing creative economy in the Triangle City region, as well as for stronger linking of the area to international cooperation and visibility. One or more project portfolios eligible for funding can be prepared based on the study, supporting cooperation between creative economy actors networked at the national and international levels.

This project has been exploratory in nature. It has explored the creative economy spearhead themes and synergies on the Tallinn-Helsinki-St. Petersburg-axis. It has also attempted to bring into the debate broader development efforts of world-class creative industries. The results of the feasibility study will be utilized for strengthening the creative economy business ecosystem's Russia-Estonia-Finland cooperation in the region and for achieving new kind of international cooperation in the creative industries.

2.2. Target groups and work packages

The feasibility study has attempted to reach out to stakeholders for project activities, especially stakeholders focused on the development of the creative economy who are relevant for the future projects in the Triangle City region. The target groups for the feasibility study have been those actors that are relevant for generating completely new types of projects aiming at developing world-class creative industries in the Helsinki, Tallinn and St. Petersburg triangle. The target group has also included other creative industry organisations that have been contacted during the feasibility study.

Different cities in the Triangle City region have special features in their creative industries. Thus, the forms of the creative economy as well as definitions differ somewhat. Therefore, there will be a wide variety of parties utilizing the results of the feasibility study around creative economy in other sectors.

The feasibility study project has had three phases. In the first phase actors were mapped within the Triangle City region, especially possible participants in the planned development projects, so that the Helsinki-Uusimaa Regional Strategy and the EU programme policies could be supported. The project events and timetables were discussed and agreed on with key partners in St. Petersburg and Tallinn. At the second phase, roundtable sessions were organised, in which strengths and strategies of the Triangle Cities, as well as objectives and preliminary results of the feasibility study were discussed and recorded. The goal of the roundtable discussions was to identify the potential common themes of interest and to take these themes forward strongly to a higher level seeking for world-class visibility and awareness. The roundtable workshops took place in St. Petersburg in March, and in Tallinn and Helsinki in June 2015. The objective of these roundtable discussions has been to identify the themes / areas where there are sufficient basis, know-how and synergies for achieving truly world-class business in the creative industries in the region. In the third phase future projects and other actions as well as optional funding sources were mapped, and the feasibility study report was completed. The progress of the project has been monitored in regular workgroup meetings.

2.3. Project networks and resources

The feasibility study has relied on the exploitation of actor networks in the creative industries in Finland, Russia and Estonia. The target organisations have been reached via networks of the Aalto University School of Business Small Business Center and the Creative Industries Finland, and international networks in Russia and Estonia. In the preparation phase of the feasibility study project were involved the Creative Industries Finland, the Creative Industries South Savo and the CreaEnt working group, and networks in Estonia and Russia. The preparation of the project utilized also networks of Helsinki Centre in Russia. The project has also cooperated with the Aalto University's Russian studies and research on creative industries, and other actors in the region, including the creative industry actors in Russia and Estonia.

The roundtable workshop in St. Petersburg was arranged in cooperation with the Institute for Cultural Programs (ICP). For recruitment of the participants for the roundtable session, regional networks of the ICP were used. The ICP is a culture and education organisation established by the St. Petersburg Committee for Culture of the St. Petersburg City Government in 1993. The ICP's mission is to promote and market St. Petersburg culture and arts, with the purpose of implementing the city's cultural policy. It functions as an arts and culture information centre, conducts cultural research and expert assessments as well as offers continuing education for

cultural institutions. The ICP also develops and coordinates local, regional, federal and international programs on CCIs. <http://www.spbicp.ru>.

The roundtable session in Tallinn was arranged in cooperation with the Creative Estonia. Furthermore, the Creative Estonia recruited participants for the roundtable. The Creative Estonia was established in 2009 by the Enterprise Estonia, funded by the European Social Fund (ESF) in order to increase awareness about the potential of creative industries in the Estonian economy. It aims at presenting the value of creative industries and creating a platform for the discussion of creative industry problems and solutions at the highest level. <http://www.looveesti.ee/>

The project workgroup included key persons involved in the development of creative industries and their national and international networks at the Small Business Center: Silja Suntola (project leader), Juha Stenholm (project manager until the end of May), Kaija Villman (project manager beginning from June), Mervi Rajahonka (researcher), and Maisa Kantanen (moderator of the Tallinn roundtable).

3. Political and strategic focuses in the Triangle City region¹⁰

Comparing the three countries, Finland, Estonia and Russia, it can be detected that the creative industries' economic contributions to the gross domestic product (GDP) and to employment are most significant in Russia. However, the creative industries are still defined and understood differently in these countries, and therefore, it is difficult to make comparisons between countries. Furthermore, it is difficult to find comparable statistics on creative industries. The United Nations' or World Intellectual Property Organisation (WIPO) statistics have been used here.

In Russia and St. Petersburg, the creative industries have traditionally been understood primarily as activities of cultural heritage and cultural institutions. Recently however, the strengthening of business thinking in line with the concept of "creative economy" has increased interest in St. Petersburg, too. In Russia, there are 13 sectors included in creative industries, namely advertising, architecture, art and antiques market, crafts, design, designer fashion, film, interactive leisure software (video games), music, performing arts, publishing, software, and television & radio. In Estonia the British definition of creative industries has been used as a starting point with minor changes added. Therefore the creative industries have been described as follows: "Those industries that have their origin in individual and collective creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property." In Estonia the following 11 sectors are included into the creative industries: arts, performing arts, music, architecture, design, film and video, broadcasting, entertainment IT, publishing, heritage, and advertising.¹¹ In Finland the creative industries can be seen to include the following (according to the Ministry of Education and Culture): 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 – whereas the creative economy refers to the added value that creative industries products, services or skills can yield to other sectors. Any definitions of the creative industries must take into account that the field is in constant flux as new services and products appear.¹²

%	Finland	Russia	Estonia
Economic contribution to GDP	4,8 (WIPO)	6,1 (WIPO)	4,6 (UN)
Contribution to employment	5,1 (WIPO)	7,3 (WIPO)	3,4 (UN)
Share of creative goods exports of total exports	0,8 (UN)	0,3 (UN)	2,6 (UN)

Table 1. Creative industries' contribution to economy 2012 in Finland, Russia and Estonia.

3.1. International strategies

The Europe 2020 strategy (2014) aims at growth that is 1) smart, targeting to economy based on knowledge and innovation through more effective investments in education, research and innovation; 2) sustainable, moving towards a low-carbon economy; and 3) inclusive, emphasizing job creation and poverty reduction. The strategy sets five goals in the areas of employment, innovation, education, poverty reduction and climate/energy. In aiming towards these goals Europe has many strengths, among these the talent and creativity of people, the strong values and democratic institutions, cohesion and solidarity, and cultural diversity. There are seven flagship initiatives linked to the strategy that aim at catalysing progress. The Europe 2020 strategy is not only relevant inside the EU, but it can also offer considerable potential to the neighbours in helping them anchor their own reform efforts.

¹⁰ The main source for this section is Heliste et al. (2015). Thus, if anything else noted, the source is Heliste et al. (2015).

¹¹ Creative Industries in Estonia, Latvia and Lithuania 2010, http://www.esa.ee/cms-data/upload/files/CreativeIndustries_EstLatLit.pdf

¹² <http://www.creativeindustries.fi/information>

The European Agenda for Culture¹³ stresses that culture and creativity are important drivers for personal development, social cohesion, economic growth, creation of jobs, innovation and competitiveness, and promotes cultural diversity and intercultural dialogue, culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness, and culture as a vital element in the Union's international relations.

The 2015-18 Work Plan for Culture¹⁴, adopted by the EU Culture Ministers in December 2014, sets out four priorities for the European cooperation in cultural policy-making, namely accessible and inclusive culture; cultural heritage; cultural and creative sectors – creative economy and innovation; and promotion of cultural diversity, culture in the EU external relations, and mobility. Furthermore, following the implementation of the EU's Culture and Media programmes, in 2014 the Commission launched Creative Europe; a consolidated framework programme in support of Europe's cultural and creative sectors.

The European innovation policies have proposed a broad concept of innovation based on cultural and creative inputs, and regional policies have emphasized the role of culture in making regions attractive, and linked creativity and innovation at regional and local level. There has been a significant link between culture and tourism, but also evolution towards more complex understanding of culture. Cultural, innovation and cohesion policies have, therefore, developed towards some kind of convergence.¹⁵ The Green Paper on cultural and creative industries (2010) emphasizes that it is important to identify and invest in new sources of smart, sustainable and inclusive growth, and to create better synergies between the cultural and other sectors of the economy.¹⁶

The European Union Strategy for the Baltic Sea Region (EUSBSR, 2009) is the first macro-regional strategy in Europe. The Strategy reaches eight countries (Sweden, Denmark, Estonia, Finland, Germany, Latvia, Lithuania and Poland) which share common features and challenges. The Strategy intends to increase the levels of environmental sustainability, prosperity, accessibility and attractiveness; and safety and security. It provides a framework for improving the environmental situation of the sea, transport and energy connections and the competitiveness of markets, as well as common networks for research and innovation. The Strategy is divided into three objectives (previously in 4 pillars) which represent the three key challenges of the Strategy: saving the sea, connecting the region and increasing prosperity.

The Northern Dimension Partnership on Culture (NDPC) is a strategic program signed by the EU, Russia, Norway and Iceland. It was established in 2010 as the fourth Partnership in the Northern Dimension Policy. The overall objective of the NDPC is to serve as a focal point for networks, projects and other cultural activities in the Northern Dimension area and promote interaction between cultural actors and the business community. Geographically the ND focuses on northwest Russia, Kaliningrad, the Baltic and Barents Seas, the Arctic and Sub-Arctic areas.¹⁷

3.2. Russia and St. Petersburg strategies

The Russian legislation describes “cultural activity” as work to preserve, create, disseminate and teach cultural values, and “creative activity” as making cultural values and their interpretations. Thus, “cultural activity” is understood as valuing and interpreting (not making) culture. In the Russian legislation the focus is on the protection and interpretation of the national heritage. Also an important objective of the federal policy is to preserve the national cultural identity in the era of globalization. As for the concept of “the creative industries”, it is not well known in Russia.

¹³ Resolution of the Council of 16 November 2007.

¹⁴ Conclusions of the Council (2014).

¹⁵ Iglesias et al. (2012); Resolution of the Council of 16 November 2007.

¹⁶ Green Paper, Unlocking the potential of cultural and creative industries, COM(2010) 183 final.

¹⁷ <http://www.ndpculture.org/home>; About the Northern Dimension Partnership on Culture, <http://www.norden.org/>; <http://www.looveesti.ee/>.

Nevertheless, it is mentioned already in some laws and governmental programs as well as in regional laws. There are policies at the city level and in some regions, where the CCIs have been given more emphasis, too. However, it can be claimed that Russia has not yet completely understood the economic aspects of creativity and its links to entrepreneurship, innovation, productivity and economic growth. At the moment the sector has relatively low priority on policy agenda.¹⁸

Nevertheless, the creative industries' contribution to the GDP and national employment is in Russia higher than for example in Finland and Estonia. Russian opera, ballet and symphonic music are well known all over the world. On the contrary, the level of foreign trade in creative goods and services (measured per capita), is in Russia lower than in Finland or Estonia. The cultural sector in Russia is in transition phase, meaning that the rules and regulations between the private and public spheres are still somewhat unclear. The state is the main cultural policy player, and most cultural organisations are state-owned; also their participation in commercial activities is limited by the law. It is typical for Russian cultural policies to draw a line between cultural (public) and commercial activities. Art, heritage, and national culture are national treasures whose core identity must be preserved. Many cultural organisations are dependent on state subsidies, and they prefer to be defined as "cultural" and not "entrepreneurial", because the private sector has difficulties in getting state subsidies or governmental loans. The state has reduced state funding to cultural organisations and at the same time restricted their commercial activities. The business sector for its part is mostly oriented towards producing mass culture, whereas the development of the non-profit sector, which is typical for the creative industries in the west, is slowed down in Russia by the government's strict policy on non-governmental organisations (NGOs). The non-profit sector can get some public financing, flexibility with taxes etc., though. At the same time, the small and medium-sized enterprises (SMEs) face much more difficulties. The current economic crisis has affected badly especially companies in the creative industries. However, it is difficult to estimate the volume of creative entrepreneurship in Russia. The creative industries typically involve mainly SMEs, the share of which in Russia is about 21% - compared to the EU where 70% of enterprises are SMEs¹⁹. A positive sign is that their development is recognized in the law now, and there is a Law on the Development of the Small and Medium Sized Enterprises in the Russian federation, which came to force in 2008.²⁰ There is also a lack of creative business-incubators in Russia. They have only recently started to emerge.²¹

In Russia, the President appoints the Minister of Culture. There is also the Council on Culture and Arts of the Russian President, which assists in defining the state policy in culture and arts. The Ministry of Culture is responsible for the CCI policy development. The Coordinating Council for Culture and Arts of the Ministry of Culture matches actions of authorities at federal and regional levels. The heads of regional cultural administrations are members of the Coordinating Council for Culture and Arts. For funding of culture there are Federal Target Programmes (FTPs) (e.g. the "Culture of Russia"), funding special needs or activities. There is also a system of state grants and awards which are given to well-known institutions, prominent artists and companies in order to support high quality productions. According to the Russian tradition, the strategy of state support has focused on big "trophy" projects. The focus in most funding instruments is on culture and arts while the business perspective is largely ignored. Thus, there are only scarce opportunities to receive funding for CCIs. Furthermore, the Russian politics has traditionally supported cultural protectionism rather than cultural exports. However, there are also private foundations providing grants.²²

Regional governments have included the creative industries in their regional development strategies. St. Petersburg is one of the very few regions in Russia where creative industries have

¹⁸ Ruutu et al. (2009).

¹⁹ Development of Financing and Legislation in Creative Industries (2013).

²⁰ Ruutu et al. (2009).

²¹ Ruutu et al. (2009).

²² Ruutu et al. (2009).

been selected as a strategic development priority²³. The Concept of Social and Economic Development of the city of St. Petersburg until 2020 presents creative industries as “the main driving force for the global image of St. Petersburg as one of the most significant cities in the world, both in cultural and political terms”. Promotion of creative industries and innovation in arts has been set as one of the priorities in the city’s cultural development²⁴. Furthermore, the city of St. Petersburg has objectives to establish so called Creative Clusters. In order to promote creative industries, particularly involved with the cultural tourism, the city’s Committee for Investment has designed the Concept of Establishing a Creative Cluster by 2020. The cluster approach has been selected in order to reduce risks and to attract private investments. The cluster in this case is “an association of enterprises, suppliers of equipment or services, R&D or educational organisations interrelated, due to territorial proximity and functional interdependence, in the sphere of production and sales of goods and services”.

St. Petersburg City Government has high hopes in stimulating creative enterprises based on the city’s cultural legacy and potential. St. Petersburg currently has over 8,000 historic and cultural landmarks, many of them are famous worldwide. The rich cultural heritage is able to both generate substantial tourist flow and inspire local intellectual and creative enterprises.²⁵ One of the tasks of the Creative Cluster is overcoming the shortage of high-quality infrastructure. Thus, creation of new tourist attractions and creative spaces are supported. The key infrastructural element of the Creative Cluster in St. Petersburg is creative quarters. By renovating a number of industrial zones St. Petersburg wants to become the leader of the creative industry in Russia. The Creative Cluster in St. Petersburg will create new jobs and new attractions for residents and visitors of the city, and will improve the efficiency of industrial buildings.²⁶ The Committee for Investment estimates that 5% of companies in St. Petersburg are engaged in creative industries, and approximately 65,000 local residents are employed in creative industries, representing 2% of St. Petersburg’s population. St. Petersburg has more small businesses than any other city in Russia. St. Petersburg has an ongoing Program for Development of Small and Medium Business.²⁷

Cultural tourism is one of the sectors, which is closely linked to creative industries and culture. Russia has a vast potential for developing culture-based tourism products and services because it has such a vast cultural heritage. There is even the State Programme of the Russian Federation on Development of Culture and Tourism (2013-2020). The main actor in tourism development in Russia is the Russian Union of Travel Industry, whose department, which is responsible for developing tourism in St. Petersburg and other North-West Russia, has been particularly active in promoting cultural tourism initiatives. The international tourism to Russia is heavily concentrated to the two largest cities Moscow and St. Petersburg. On the other hand, as Russian people value culture higher than tourists coming from other countries, they are good customers for cultural tourism in other countries.²⁸

3.3. Estonia and Tallinn strategies²⁹

In Estonia there is no national strategy for the CCIs, but CCIs have been identified in innovation, entrepreneurial, cultural and start-up policies. Creative industries were included in the Estonian National Strategy for European Structural Funds for 2007–2013, and supporting creative industries was one of seven priority areas in the Operational Programme for the Development

²³ Development of creative industries partnership between Northwest Russia and the Nordic countries (2013).

²⁴ However, there is no formal definition of “creative industries”.

²⁵ Development of creative industries partnership between Northwest Russia and the Nordic countries (2013).

²⁶ Development of Financing and Legislation in Creative Industries (2013).

²⁷ Development of creative industries partnership between Northwest Russia and the Nordic countries (2013).

²⁸ Ruutu et al. (2009).

²⁹ Besides Heliste et al. (2015), Creative Industries in Estonia, Latvia and Lithuania 2010, and webpages of the Creative Estonia have been used: <http://www.looveesti.ee/en/cci/creative-industries-policy-estonia/>.

of the Economic Environment alongside supporting internationalization, innovation, access to capital, creation of new businesses, knowledge and technology transfer and the development of tourism. The growth and sustainability of creative enterprises and enhancing synergies between creative people and companies and the rest of the economy were the main focus areas.

The creative industry policies are coordinated in cooperation between the Ministry of Culture and Ministry of Economic Affairs and Communication. The Ministry of Culture coordinates cultural policies and strategies covering architecture, audiovisual field, design, performing arts, literature, arts, music and heritage conservation, and forms the funding principles for culture and sport. It also cooperates with institutions that support culture, such as the Cultural Endowment of Estonia, which is the main institution distributing state funds for cultural purposes and public subsidies to professional artists' unions. The Ministry of Economic Affairs and Communication creates the overall conditions for the Estonian economy, covering also creative entrepreneurship issues. The Estonian Entrepreneurship Growth Strategy (2014-2020) outlines that the development of creative industries is based on raising awareness and offering company training, as well as supporting start-ups, sectoral development and exports. The Operational Programme for the EU Cohesion Policy Funds (2014-2020) aims to raise awareness on CCIs, develop knowledge and skills (including training courses), support creative incubators and sectoral development activities as well as regional and sectoral development centres.

National entrepreneurial support programs are implemented by the Enterprise Estonia, which is one of the largest institutions in Estonia for entrepreneurship support, providing financial assistance, advice, cooperation opportunities and training for entrepreneurs, research establishments, and the public and third sector. In 2009, it started an awareness raising program for creative industries, called the Creative Estonia, combining activities to promote creative entrepreneurship and creativity in society. The Creative Estonia brings together different stakeholders and facilitates contact between creative professionals and businesses, policymakers, students and businesses from other sectors. Among the Creative Estonia's activities are a web portal collecting relevant information on creative industries, and web resources, online advice and networking support for creative companies. In addition to the portal, the Creative Estonia publishes best practices, reports studies and maps projects, organizes events in different parts of Estonia, offers media support for creative industries initiatives and raises awareness through different means. The objectives of the programme are to present the content and value of creative industries, to create a platform for the discussion of creative industry problems and solutions; to support beginning and established creative businesses; to develop a positive image and export ability of creative businesses; to encourage cooperation between creative individuals and other sectors; to create possibilities for cooperation networks, and exchange of expertise and information; to present the model of Estonian creative industries to Europe; and to bring European best practices to Estonia.

The Enterprise Estonia manages the EU Structural Funds' funding for entrepreneurship, and has for example the Innovation voucher and the Development voucher grants. The different measures for the support of creative industries fall under two main categories. The first set of measures is not specific to the creative industries and is open to general applications. These programs include cluster support programs (e.g. film industry cluster development), export support and joint marketing programs, skills and knowledge development programs (e.g. design management training courses) and awareness raising and entrepreneurship promotion programs (e.g. the Creative Estonia initiative). In addition to these general support measures, a sector-specific program was created to finance the development of different support structures, including creative incubators, hubs and centres. The first round of applications for the Creative Industries Support Structures Development Program took place in December 2009, and at the beginning of January 2010 seven creative centres and incubators were funded. The creative incubators in Tallinn and Tartu have been working since September 2009. Incubator activities have been emphasized in supporting the CCIs. In these cases, approximately 50 % of funding comes from the cities, implicating the cities' dedication for the creative industries. In addition, part of the funding comes from the Enterprise Estonia and the EU Structural Funds. In fact in

Estonia the CCI development has been to a large extent funded from the EU Structural Funds for example through the Startup Estonia program. Estonia invests large sums from the EU structural funds in the cultural infrastructure, strengthening regional competitiveness and enhancing tourism. There is also a number of programs for developing human resources (e.g. training unemployed in product development and entrepreneurship in handicrafts) and the digital society (e.g. digitalizing cultural heritage).

Tallinn Enterprise and Innovation Strategy 2014-2018³⁰ states the city vision as: “By 2018, Tallinn is an internationally open city that stimulates entrepreneurship and creativity, which promotes cooperation among the enterprise stakeholders and the development of knowledge and skills.” Creative industries is mentioned as the first on the list of the key development service sectors, along with tourism, transport and logistics, health and financial services. ICT is seen as Estonia’s most promising sector and spanning horizontally through all the other sectors, and helping their development. The strategy states that creative industries are a sector that creates new ideas and innovation. Furthermore, it is a support sector for other entrepreneurial sectors. The importance of the creative industries increases when Estonian companies must orient themselves to foreign consumers. In addition, the strategy document states that although during the last few years, Tallinn has been working on developing an environment suitable for creative industries (Tallinn Creative Hub, creative incubators), efforts to increase the synergy between the various centres need to be continued. According to a mapping of creative industries, the number of creative industry organisations comprised 11.4% of the total number of Estonian enterprises in 2011. The majority of the companies in Estonia’s creative industries, as well as the umbrella organizations, are concentrated in Tallinn.

Estonia founded a network for creative industries policy makers in 2006 with Latvia, Lithuania and Finland. Since 2008, it has taken part in the European Union’s cultural and creative industries working group. Estonia has also worked to set up the Northern Dimension Partnership on Culture (NDPC) with Finland, Sweden, Norway, Iceland, Denmark, Germany, Poland, Lithuania, Latvia and Russia, and in cooperation with the European Commission.

3.4. Finland and Helsinki strategies

In Finland the Ministry of Education and Culture (MEC) has a wide responsibility over the creative industry policies. However, the Ministry of Employment and Economy (MEE) is involved with the CCIs’ entrepreneurship environment development. The Ministry for Foreign Affairs for its part provides support services for internationalization efforts of companies. The Centres for Economic Development, Transport and the Environment (CEDTEs) are governmental organisations providing practical development services and financial support for enterprises and entrepreneurs in general, including creative professionals. The MEC awards government subsidies for product development for cultural content and services, and support to development projects related to the creative industries and cultural enterprises (for example Digidemo and Creademo funding). Under the MEC there is the Arts Promotion Centre, which supports the arts on both the national and international levels. Individual artists, creative workers and project groups can apply for grants, awards, scholarships, or subsidies admitted by e.g. the Art Councils. In addition, financial support or funding for entrepreneurs is provided by many other state-funded institutions, such as Finnvera and Tekes – the Finnish Funding Agency for Innovation. However, the CCIs access to these standard finance mechanisms should be supported and facilitated, because most of the funding instruments are designed for traditional industries and for technology, and because an individual creative worker often lacks e.g. business planning skills or has difficulties in valuating intangibles. Crowdfunding can be considered as a very potential funding mechanism in the future, but it will require updating of legislation in order to work properly.

Finland has a strong track record in policy support for the creative industries and a clear commitment to innovation and creativity. Thus, there are governmental level policies etc. dealing

³⁰ Tallinn Enterprise and Innovation Strategy 2014-2018 (2013).

with e.g. intangible value creation, creative entrepreneurship, design and intellectual property rights. The Government Resolution on a Policy Programme on Intangible Value Creation³¹ is a very important part of the national innovation policy. It brings together central policy measures contained in the national strategy concerning promotion of business and entrepreneurship in creative industries, intellectual property rights, and the national design programme into a Policy Programme for Intangible Value Creation (2014-2020). The Resolution strengthens cooperation and policy interaction in the implementation of measures. In Finland's National Programme on Europe 2020 Strategy³² the Resolution is seen as one means of answering the EU recommendation 5, namely boosting Finland's capacity to deliver innovative products, services and high-growth companies in a rapidly changing environment, and continuing diversification of industry towards less energy-intensive sectors. The Memorandum on Generating Growth and Renewal from Creativity (2012)³³ sets aims at developing business operating environment based on intellectual property rights, skills required by the creative industries, entrepreneurship and the business sector, business development services and interaction with the creative economy sector, and knowledge base of the creative industries. According to the IPR Strategy, there must be an environment supporting innovativeness and creative work, which in turn must be supported by legislation. Target areas of the IPR Strategy are knowledge, effectiveness and clarity of IPRs, competition policy, functional markets for IPRs, effectiveness of the IPR-management system and international networking. The core vision of the Design Programme³⁴ is that, by 2020, design has become part of the core competence of enterprises and the public sector. There are four strategic objectives. The Programme aims to strengthen the foundation for design competence through education and research, to promote design ecosystem dynamics to balance the demand and supply of design competence, to advise that the design should be utilized effectively by important growth sectors, and to promote design competence and its utilization in the public sector. It proposes 29 measures aimed at strengthening design skills and utilising them better than before.

In Finland, strategy work has also been done concerning digitalisation and big and open data, see for example "21 Paths to a Friction-Free Finland"³⁵, or the Digital Agenda for Finland 2011–2020³⁶. The latter aims at promoting growth and productivity throughout society with digitalisation. It also claims that e-business is a major driving force for the employment in creative industries and for new business models within the industry. The report on the usage of big data by the Ministry of Transport and Communications³⁷, contains Finland's big data strategy, and states that the goal of the strategy is the extensive and progressive use of large data sets that will promote economic growth and transparency in society; the approach emphasises the diversified and multidisciplinary qualities of data exploitation as well cooperation and the transparency of data. In addition, the Ministry of Finance has led the Open Data Programme (2013 – 2015) aiming at eliminating obstacles for the re-use of public data and is creating the preconditions for making data open within the public administration³⁸.

For the EU Programme period 2014-2020, the Finnish Operational Programme "Sustainable growth and jobs 2014-2020 – Finland's structural funds programme" received a combined amount of EUR ca. 1,299 million from the European Regional Development Fund (ERDF) and the European Social Fund (ESF) under the Investment Package for growth and jobs in Finland. The Operational Programme states that the creative economy incorporates significant growth potential. The Programme has five priority axes and 13 specific objectives. Finding and developing new growth sectors is increasingly important, and for that reason, integrating various competences, including creative expertise, is the key. There is an urgent need for structural

³¹ Government Resolution on a policy programme on intangible value creation, (April 2014).

³² Europe 2020 – Strategy, Finland's National Programme (2014).

³³ Luovuudesta kasvua ja uudistumista (2012).

³⁴ Design Finland Programme – Proposals for Strategy and Actions.

³⁵ 21 Paths to a Friction-Free Finland (2013).

³⁶ Productive and inventive Finland, Digital Agenda for 2011–2020 (2011).

³⁷ Big datan hyödyntäminen (2014).

³⁸ <http://vm.fi/en/open-data-programme>

changes and they will be accomplished only by establishing common development schemes, cross-sector competence networks, product and service development work in different sectors, including creative sectors, and promoting smart specialisation of regions.³⁹ In the new programme period, through the “Sustainable growth and jobs 2014-2020” programme, financing will be available for example for projects that advance the utilisation of creative competences in growth sectors and sectors experiencing structural changes, and for improving creative industries’ education. The new Government Programme 2015 states that Finland’s competitiveness is built on knowledge-based, sustainable development and renewal through open-minded experiments and taking advantage of digitalisation, and that Finland encourages renewal, creativity and curiosity. The government will aim at improving the accessibility of arts and culture.⁴⁰

The vision of Helsinki-Uusimaa Region 2040 is titled “Helsinki-Uusimaa – On Top of the Baltic Sea Region”. The strategic development objectives of the Helsinki-Uusimaa Region for the period up to 2040 are to make the Region 1) cradle for smart growth – foundation in sustainable development and intelligent solutions, 2) easy to reach and live and work in – emphasis on effortless transport, working and functioning, and pleasant living environment; 3) clean and beautiful – sensible use of natural resources, maintenance of biodiversity, and becoming carbon neutral. The strategic priorities of the 2014–2017 Helsinki-Uusimaa Regional Programme are: Opportunities for Growth, Practical Everyday Life, and Sustainable Ecology. Concerning the first strategic priority, the strategy emphasises the significance of open development environments, user-driven innovation, and intelligent services. It also states that as the economic crisis continues in Europe, it is worth “seeking growth from East”, i.e. turning to Russia and Asia for internationalisation and growth. The strategy also emphasises need for deeper cooperation in the Triangle City region. Among measures mentioned in the strategy are new exchange programmes for students, new and better cultural tourism products, and improvement measures for the Helsinki-Tallinn connection. Furthermore, the Helsinki-Uusimaa Regional strategy emphasises that the Helsinki-Uusimaa Region is the most well-equipped region in Finland to utilise creative economy and creative competence. For example, both media and gaming industries are new, rapidly growing industries that operate directly in international markets. The greatest opportunity for new growth in the Helsinki-Uusimaa Region is moving to a global digital economy. There are 26 municipalities in the Helsinki-Uusimaa Region. About one-third of the whole population in Finland – that is 1.6 million people – live in the Helsinki- Uusimaa Region. The majority of them – more than one million people – live in the capital region. The strategy of the City of Helsinki (2013-2016) sees Helsinki as a good place to live, where science, art and creativity are flourishing, and as an attractive world-class business and innovation hub. In Helsinki 12.5% of all local companies work in the creative industries, representing 60% of the earnings of creative industries nationally⁴¹.

In addition to the current policies, there has been the Development Strategy for Entrepreneurship in the Creative Industries Sector for 2015. The objective of the strategy was to improve Finland’s competitiveness in line with the Lisbon Strategy. Further, the strategic focus areas have been the development of the operating environment, growth and internationalization, product development, and reinforcement of expertise. During the recent years the overall approach towards the CCIs in Finland has moved from the operational perspective towards intangible value creation, where the creativity is viewed as a competence utilised in business.

³⁹ Kestävää kasvua ja työtä 2014 – 2020, Suomen rakennerahasto-ohjelma, 23.1.2014.

⁴⁰ Valtioneuvoston tiedonanto eduskunnalle 29.5.2015 nimitetyn pääministeri Juha Sipilän hallituksen ohjelmasta,

⁴¹ Development of creative industries partnership between Northwest Russia and the Nordic countries (2013), <http://www.spbicp.ru/content40>

4. Strengths and challenges

The strengths and challenges of each city were discussed in the roundtable sessions of the project, and these discussion form a foundation for the SWOT analysis below. Also Ruutu et al. (2009), and Fleming and Nilsson-Andersen (2007) have been used, among other publications, for deepening the image.

<p>Strengths</p> <p>St. Petersburg: World-class cultural heritage, and commitment to it at the policy level; world-class cultural and science education, abundant talent resources, high innovation potential; big population / market for creative industries products and services; grass root activity on local level; young Russians are aware being part of global lifestyle.</p> <p>Helsinki: Good infrastructure; good understanding of creative economy; multidisciplinary focus; strong track record in policy support for creative industries; many incubators; strong design (and emerging service design) sector; strong education sector and creative approach towards education; relatively high R&D; strengthening experimentation /piloting culture; population's relatively high disposable income and high quality of life; good IPR protection.</p> <p>Tallinn: Good place for entrepreneurs and SMEs; dynamic economy; creative use of ICT in structural changes</p>	<p>Weaknesses</p> <p>St. Petersburg: Underdeveloped understanding of creative economy, creative industries are not recognized at policy level; protective attitude towards culture (not interested in cultural exports) and negative attitude towards globalization; strong role of state-owned institutions in CCIs, whereas private and third sector underdeveloped (and restricted); low proportion of SMEs in economy in general; slow social and political change; foreign investments are undermined by the state; weak IPR protection; unpredictable political situation; weak economic situation.</p> <p>Helsinki: No critical mass: low visibility globally, clusters are small and supply chains underdeveloped; small population/market for creative industries products and services; ageing demographics; structural changes needed but uncompleted; underdeveloped commercialization of creativity; location in periphery; innovation and creativity often too disconnected; weak economic situation; diminishing public funding for creative economy development</p> <p>Tallinn: No critical mass: low visibility globally, clusters are small and supply chains underdeveloped; small market for creative industries products and services – small population, small economy.</p>
<p>Opportunities</p> <p>Whole area: Emerging clusters with critical mass (knowledge-driven labour market, sharing resources, joint identity/ brand, and marketing of the Triangle City region) Different kinds of physical and digital platforms for ideation, communication and joint service offerings Promotion of creative businesses as part of SME sector Good opportunities for cultural tourism based on national diversities; Millions of tourists come to visit the region Creative usage of ICT – new ICT-based products and services, and marketing Reaching global markets with joint & coordinated creative product and service offerings – presenting the Triangle City internationally as an attractive place of innovation and cultural diversity Combining strengths and counterbalancing weaknesses; learning from each other</p>	<p>Threats</p> <p>Whole area: Unstable/ unpredictable political situation makes cooperation difficult⁴² World economy weakens and reduces tourism and other demand for creative industries products and services Common interests cannot be found</p>

⁴² January 2015 the Russian Ministry of Justice decided to include the Nordic Council of Ministers' office in St Petersburg on the list of NGOs considered as foreign agents in Russia.

5. Roundtable discussions

Roundtable events were arranged in March in St. Petersburg, and in June in Tallinn and Helsinki. The purpose of the events was to increase discussion between Helsinki, Tallinn and St. Petersburg in the field of CCI development, to study strategic differences and challenges, and to find common ground and concrete development needs where cooperation could be done and would be most fruitful between these cities.

The roundtable discussions confirmed that there is a mutual understanding that cooperation, and developing joint offerings and thereby increasing the critical mass and visibility of the region would be beneficial for the cities. The creative clusters in individual cities are relatively small, supply chains are often incomplete, and the critical mass would be easier to achieve with the Triangle City cooperation. Thus, if the region would become a connected region with integrated creative clusters and supply chains, world-scale visibility would be easier to achieve. Also cooperation between development actors and various kinds of intermediaries in the cities would be beneficial – joining forces would bring synergies and visibility for the development activities; in other words bigger projects with more impact would become possible.

However, the policies, strategies and development measures for CCIs are not alike in the Triangle City region. In Finland the development has gone more and more towards creative economy, meaning that the focus is today more on the added value which creative industries can provide to other sectors. The strategies in Finland talk about intangible value creation. These strategies emphasize multidisciplinary perspectives, and they are not anymore focused solely on the creative industries. Therefore, it is an important part of strategies of two ministries, the Ministry of Employment and Economy and the Ministry of Education and Culture. On the contrary, in Russia the main actor is the Ministry of Culture, and until now CCIs have been seen more not as creative economy, but rather as cultural industries, cultural heritage and cultural tourism. However, the situation is slowly changing in Russia. Estonia is going to the same direction as Finland, understanding creative industries in multidisciplinary way. Creative industries started sector-wise, but now it is more business-oriented, more about added value to other sectors, and about experience economy. In Estonia the situation is somewhere in between the situations of Finland and Russia, and today especially the role of creative incubators is emphasized.

Comparing the cities, there is cultural diversity and differences also in the competences of people, and in the involvement of educational institutions in CCIs development in general, and how much applied or entrepreneurial skills are taught in these institutions to the students. Also definitions related to creative industries and concepts and terms used – such as multidisciplinary in Finland vs. cross-sectoral in Russia – are somewhat different. A big problem is that creative industries or economy is not well defined anywhere, and the definitions differ in different countries and regions. In Finland there are 13 different industries counted in the CCIs, but in Russia it is more about cultural heritage. However, the situation is changing in Russia, and for example the city of St. Petersburg does not want to emphasize only the cultural legacy (“museum city”), but also its modern and dynamic side, so that *“it is not the Hermitage, but a special tour on the roofs that is the number one attraction in St. Petersburg today – and this reflects the tendency where it is not just the same old culture, but new things that are becoming more popular”*, as one of the participants of the roundtables claimed. Underdeveloped concepts and missing common definitions with policy strategies and plans using various concepts, also makes it more difficult to define the commonalities and differences. Still, too often creative Industries are considered as ‘fun and frivolous’ in the national policies, and they have just began to have a national policy status that they deserve⁴³.

The participants in the roundtable events proposed a need for deeper understanding of creative industries in each other’s city, for example who are the actors involved, and what the impacts of creative industries are on the economy and how they can be evaluated. They emphasized also

⁴³ Fleming and Nilsson-Andersen (2007).

a need for sharing success stories between the three cities. Differences, strengths and weaknesses of the cities were discussed, too, and if and how the diversity of cities can be a strength, and if the strengths of one city could counterbalance weaknesses of another.

5.1. St. Petersburg roundtable

The themes discussed in the St. Petersburg roundtable were among others, cross-sectoral new initiatives, digital technologies and media, cultural tourism with new approaches linked to ICT, and communications infrastructures for service providers. From the point of view of St. Petersburg, cultural tourism and event tourism are important areas, but also rural areas should be involved as venues, markets and growth centres attracting creative people there. There are already artists who have moved from St. Petersburg to rural areas. Therefore there are good examples already existing of how St. Petersburg is “creating roots”, and involving the surrounding rural areas that are completely different from St. Petersburg. There is a great potential in tourism, but the development of new innovative services is slow. There are good examples of successful event marketing in Finland and Estonia, and for example multidimensional services put together at the Pori Jazz and Tallinn Music Week were discussed. For example in Karelia there are lots of arts and crafts, but actors are very small and don't know how to develop services for tourism. Platforms for getting these actors together and designing service portfolios would be needed.

In St. Petersburg the involvement of educational institutions is critical for the development of creative industries, and they have conducted a lot of good research on the area already. There are also flagship institutions that give master courses on experience economy, but most universities don't, and the students should learn more. Creative industries are international, and to be able to work internationally and to promote business, you should have more skills. Some participants claimed that in St. Petersburg there is a lack of capable people, the creative industries are underdeveloped, and the concept itself is too narrow – there is not enough understanding of creative industries' potential in the economy or its impact on the attractiveness of the city, meaning that using creative industries' competences in other business or city development is still scarce. The participants of the St. Petersburg roundtable also discussed the differences of the state support to creative industries in Russia, Finland and Estonia. The conclusion was that Russian creative industries have to do business without or almost without financial and institutional support from the state or city.

Each of the Triangle Cities has its specializations or strengths. Summarizing these from the Russian point of view, St. Petersburg is a big market area, Tallinn is a fruitful ground for starting and doing business, and Helsinki has experiences, patterns and infrastructures for supporting creative industries. In the discussion the actors in St. Petersburg maintained that they would need more general information about creative industries in Tallinn and Helsinki. There are contacts at the personal level between actors in the cities, but not general understanding of the overall situation outside the home town. Therefore, overall mapping of the creative industries of the Triangle City region, and a database of creative industries and the actors would be very useful for future project development. There is a need for sharing of good practices and success stories between the Triangle Cities. This would make the strengths of each city visible, and make it easier to create joint service portfolios (market – business environment – experience). Also development of a common language would be needed, because the usage of terms and definitions of creative industries is different in different counties, and this can create sometimes misunderstandings and make cooperation difficult. Participants of the St. Petersburg roundtable also called for more research of the economic impact of creative industries. Being able to show the impact would create a solid foundation for new projects.

Another important topic that was discussed in the St. Petersburg roundtable was the terms of cultural export. The key point was the discussion of how to make products of St. Petersburg's cultural industries more recognizable in the Triangle City region and the world as well. St. Petersburg's cultural industries offer many interesting cultural projects nowadays, but unfortunately they are not in demand among residents. So the problem of “production rather than

consumption” is one of the main issues to be solved. It is necessary to find ways to get the locals more involved in the city’s cultural life.

The St. Petersburg roundtable was arranged in cooperation with the Institute for cultural programs (ICP) St. Petersburg at the House of Finland in March 2015. Irina Kizilova from the ICP and Silja Suntola from the Aalto University acted as moderators in the event. The participants were recruited with the help of the ICP. There were 17 participants present, of which four were Finns and 13 Russians, representing industry developers, educational and cultural institutions, and small non-profit festivals. Cooperation with the ICP proved to be effective and its networks with the St. Petersburg creative industries’ actors, educational institutions and businesses proved to be very comprehensive. Representatives of the most important and currently active actors of St. Petersburg’s creative industries were present. At the beginning Suntola described the principles of the Policy Programme for Intangible Value Creation (2014-2020) of the Finnish government and how the importance of innovations based on intangible value creation and crowdsourcing has increased the importance of creative industries in the Finnish economy in general. Suntola also told that internalization and IPR issues create challenges for Finnish creative enterprises. After that other participants briefly presented their organisations and operations. The presentations were prepared in advance and they were very informative. Discussions were open and constructive, and they showed participants’ interests to continue cooperation in future projects. At the end of the discussion the general opinion was that the event had opened up new perspectives to the participants and increased understanding about each other’s activities and plans. It had also increased Russian participants’ interest towards cooperation and participation in project collaboration in the future for the development of creative industries together with the Helsinki-Uusimaa and Tallinn regions. After the roundtable discussion a networking event was arranged where the participants could get to know each other more closely.

Some examples of suggested project cooperation ideas:

- joint service export /digital portfolios in cultural tourism
- gastronomic tourism, local food
- tourism involving rural areas surrounding cities
- Scandinavian design event
- mapping of the creative industries, and a database of creative industries and actors
- building of creative industry cluster Tallinn-Helsinki-South West Russia with web-based platform for finding (business) partners
- research ideas: economic impact of the CCIs; creative entrepreneurship and capacity building; study on creative business cases in the Triangle City region for sharing good practices and success stories; summarizing study of research reports on CCIs published in the Triangle City region.

5.2. Tallinn roundtable

The participants of the Tallinn roundtable argued that multidisciplinary and cross-sectoral focus has been discussed for years, although it is still a bit problematic. Estonia has moved from sector-specific creative industry development towards 3.0 creative industries. There are sectors that are by nature multidisciplinary, for example design and media. Service design is getting stronger and stronger. Also gamification, or visualization of big data (using public data) are interesting areas for cross-sectoral projects. However, there are also many companies from other industries that are using creatives, but don’t think it is multidisciplinary or cross-sectoral. The cross-sectoral perspective is important also for getting funding for the project ideas, because the funding authorities in both Finland and Estonia would like to see, not just educational institutions doing projects together, but more different kinds of actors to get involved in broad, cross-sectoral projects.

The participants claimed that there have been several cooperation projects between Tallinn and either Helsinki or St. Petersburg, but they have been more traditional, such as festivals, concerts, or seminars. There is a 15 years’ tradition of St. Petersburg days in Tallinn and Tallin days in St.

Petersburg, where business meetings, education, cultural seminars etc. are included. Also with Helsinki the cooperation in the Chinese New Year celebrations is rather long. Three cities' cooperation in the creative industries has not yet been implemented. Cultural and creative industries could be a new bridging link between the cities and it could refresh the Triangle City cooperation. Different kinds of joint events would be attractive starting points; for example photographers taking photos in different cities, and arranging exhibitions.

There was discussion on different kinds of platforms. A platform can be almost anything, it is a wide concept. It can start from how you can get the ideas. We can have a hackathon, where all the cities give input. This would be a good way to cooperate between the three cities, because it is a realistic idea; hackathons are not hard to organize in practice. They can be arranged during a weekend as 48-hour events, and they only need a platform, time, space, mentors and consultation. There could be for example students from the three cities to give input, and the city government could bring in the challenges. One sector could be chosen, such as cultural tourism, and then new ideas and services could be developed there. If it is organized around tourism or creative industry, it maybe should be something more specific, because then people would be more encouraged to come. However, there is a challenge of reaching the right target groups – as in any platforms. Also implementation of the ideas is challenging – who will implement them and how. Hackathons are quite popular in Finland, and in Estonia there have been hackathons arranged by for example Garage48 and by Creative Estonia in TeamLab.

Platforms can be also open innovation camps, or they can be web-based platforms for cultural tourism services or story-telling, etc. Summer camps could be arranged for many target groups, for example young people for learning pitching and media skills or teachers that are afraid of new technology, etc. There was also ideas about interdisciplinary projects between students involving for example creative industry students from Estonia, ICT students from Helsinki, and some art sector students from St. Petersburg for a joint course or camp. These would be cross-border and cross-sectoral events. Using open data was discussed a lot and from different perspectives. One suggestion was to create a virtual map of the three cities visualizing different kinds of open data, for example energy balance, waste generation, alcohol consumption, jobs available, average salaries, etc. One of the challenges related to these ideas is if open data will be available in St. Petersburg or not. Web-based platforms for cultural tourism should offer international people coming to the Triangle City region all services and information from one place. These platforms should be clever enough for taking into account personalization, and offering people services that fit into their personal lifestyles.

The Tallinn roundtable was arranged in cooperation with the Creative Estonia at the Kulturkatel (“Culture Kettle”) in June 2015. Maisa Kantanen and Silja Suntola from the Aalto University acted as moderators in the event. The participants were recruited with the help of the Creative Estonia. There were 12 participants present, of which four were Finns and eight Estonians, representing industry developers, educational and cultural institutions, and city government. There were representatives of many interesting and active actors around Tallinn’s creative industries. However, some overlapping events had possibly reduced the participation. At the beginning of the event Suntola shortly presented the motivation and background of the project and the discussions of the St. Petersburg roundtable. After that other participants briefly presented their background. Ideas for joint projects that would be interesting from each other’s point of view were generated in a brainstorming session, and then presented and discussed. The atmosphere of discussions was open and inspiring. It was interesting to see that there were also similar ideas from different angles that could benefit from each other. The best ideas were selected by voting. The participants showed interest in cooperation in future projects. Before and after the roundtable discussion there was some time for more informal discussions, where the participants could get to know each other better.

Some examples of suggested project cooperation ideas:

- sustainable cities – real-time big data visualization of three cities – energy balance/ waste/ recycling

- cross-media project / gamification platform: Three city stories of My City / My Country
- digital cultural tourism platform offering information and services
- joint creative industries export
- joint creative incubators
- 48h hackathons for idea generation, open innovation camps, cross-sectoral summer camps for students and other target groups, etc.
- joint events in general.

5.3. Helsinki roundtable

The ideas, discussions and conclusions from St. Petersburg and Tallinn roundtables were summarized at the beginning of the Helsinki roundtable event. One of the themes that rose up at the roundtables both in St. Petersburg and Tallinn was multidisciplinary; the need for more cooperation between traditional and creative industries in multidisciplinary projects, such as cross-media and gamification projects. Thus, there is a need for looking at for example cultural tourism sector more widely, in relation to what kinds of services and fields could be put together into service portfolios, and what kinds of common platforms should be developed to gather different kinds of small and big actors together to design these service portfolios. Cultural tourism, service design, event and festival management etc. have been accomplished already before, but now the question is, how to bring actors together to make better concepts. St. Petersburg was “creating roots”, meaning that the surrounding rural areas were considered as potential growth centres. Also issues around media and content production for innovative service design, and how to bring these actors together with cultural tourism and travel were discussed. There was some discussion about if there should be joint efforts or showcases for cultural exports and whether these issues could be approached from media and cultural tourism perspectives. For tourists coming far away it would be interesting to see three quite different cities in such a small area. The St. Petersburg and Tallinn roundtables also attracted discussion on specific creative industries, such as music, fashion, film and television, performing arts, and education, and about sharing best practices.

Continuing the discussions of St. Petersburg and Tallinn, also the participants in the Helsinki roundtable discussed differences of the countries, cities and their people. Definitions of creative industries are different, and so are people: One participant even claimed that because Russians are so creative and surprising, they don't need any entrepreneurship education, they just start doing. Also tourism was discussed. Lifestyle thinking and theme tourism are rising trends. There is a question of targeting the right customer segments and finding right tools for this. There could be for example a package where there would be berry picking for one week, and visiting local markets for another week. Or how can we develop services for culinary or green tourists, or tourists wanting to meet famous authors or ordinary people in their homes etc. When developing these kinds of services, it is important to work out, how to gather together small actors that could provide these service packages/ portfolios. Today people can easily make bookings themselves in the Internet, but there will be a need for travel agents for groups and themes, such as arranging culinary trips to St. Petersburg. Nature and innovativeness is the point in the Nordic countries, and people don't know the Baltic countries, and how innovative things there are in the Baltic countries.

There was also discussion on why people in St. Petersburg would be interested in cooperating with Helsinki or Tallinn in the areas of arts, culture or tourism, because the scale and volume are quite different in St. Petersburg. Joint cultural exports is a challenge, because it is difficult to promote the Triangle Cities so that they don't compete with each other, but offer wholeness. This is a big question mark, and this would be worth to discover in cooperation with actors from all the Triangle Cities. Everybody in Europe has a certain image of St. Petersburg as a tourist attraction, but for the Americans and Asians we could present the triangle – because in their eyes we have more in common than for the Europeans. But clever cooperation, and a lot of understanding and good partnership are needed, because in one case we are competitors and in another partners. However, the strength in creative industries is that they are by nature international, because people in arts and culture have common international language through

their creative competence. Furthermore, building focused clusters or service portfolios, or arranging for example innovation camps or joint curricula on service design and innovation etc. is quite possible. Geographical proximity of cities is an advantage, which makes cooperation between educational institutions, associations or incubators etc. easy. Educational institutions and incubators would be good platforms, because they are neutral.

Also the challenges caused by the current economic and political situation were discussed. The project should involve young people, because they are the future decision makers, and the better they get to know each other across borders and the better they learn to communicate with each other, the better will the future be. Cooperation between the Triangle Cities would enable positive and practical-level international cooperation, but also increase of understanding at the political level.

There were vivid discussions on service design, digitalization and sharing best practices at the Helsinki roundtable. For the Finnish small businesses they will be very important themes in the future. Tourism is only one business that could benefit from service design. We need professionals that can offer service design services. The idea of “creating roots” to the surrounding rural areas was considered excellent. There would be a need for creating a platform for small actors in these three cities and their surroundings for service design, and for thinking about what kinds of services to design, and for activating small actors. Next joint efforts should be around service design, not arts management. Start-ups and students etc. should be included. There are examples of platforms bringing together different creative actors for offering joint services in Finland – one being film commissions. However, more of these kinds of service portfolios could be created with the help of service design. Customer orientation and customer-friendly digital services are still quite unknown for many Finnish cultural institutions. However, digitalization makes it easy to create customer-oriented customized services that have been quite impossible before, for example there can be a cultural tourism service map where you can book personalized services directly, and these services can be offered by public or private organisations, big or small companies, even individuals.

The Helsinki roundtable was arranged in cooperation with the Aalto Start-Up Center (ASUC) in their premises in Ruoholahti in June 2015. Kaija Villman and Silja Suntola from the Aalto University acted as moderators at the event. The participants were recruited through networks of the Creative Industries Finland. There were ten participants present, of which one was from Russia and the others were Finns. Overlapping events and closeness of summer holidays reduced the participation of Finns, and also for the same reason there were no Estonians present. At the beginning of the event Maisa Kantanen shortly told about the ASUC, and Silja Suntola shortly presented the motivation and background of the project, and together with Mervi Rajahonka, Kaija Villman and Irina Kizilova moods from St. Petersburg and Tallinn roundtable discussions. The participants of the roundtable also briefly presented their own backgrounds. Otto Kupi from the Aalto University’s Center for Markets in Transition (CEMAT) presented their study “11 Dimensions”⁴⁴ of CCIs in 11 countries in the Northern dimension area. There was some discussion on how difficult it is to get statistical information on CCIs. The researchers of the CEMAT used in their study statistics offered by the United Nations. Challenges in making comparisons between countries are due to that creative industries are defined differently in different countries, and there is no consistency or coordination in data gathering. After general discussion on themes, discussions continued in two groups. In the end, the groups summarized the main points of their discussions. The atmosphere of the discussions was open and constructive. The participants showed interest in cooperation in future projects. Before and after the roundtable discussion there was some time for more informal discussions, where the participants could get to know each other better. Also a short tour around the ASUC premises was arranged.

Some examples of suggested project cooperation ideas:

- cross-cultural educational program on service design and innovation

⁴⁴ Heliste et al. (2015).

- Innocamps or service design camps – in each city thematic camps a number of times, involving a wide variety of participants, including citizens, city authorities, students, creative service producers and digital media companies
- digital platforms for small actors for service design
- digital platform for lifestyle tourism integrating services offered by various actors
- joint design weeks
- research on how to get reliable and fresh statistics.

6. Project ideas for the Triangle City creative economy cooperation

Mostly discussed themes at all the roundtable events were cross-sectoral or multidisciplinary initiatives, digitalisation, open innovation platforms, and cultural tourism. A need for a multidisciplinary or cross-sectoral perspective towards CCI development was discussed a lot. Developing individual creative industry sectors without connecting these activities to a broader creative economy viewpoint generally would not be reasonable anymore. Creative industries' development started sector-wise, but now it is more business-oriented, more about added value to other sectors, and about development of experience economy. An important megatrend is servitisation. In the future business potential, growth, productivity and performance can be found in the service business. In many sectors physical products will be replaced more and more with services, and digitalisation is an important driver for this development. High-quality service design and innovation utilizing creative competences and co-creative methods involving customers and end-users in the process become utmost important.

Some of the ideas presented and discussed at the roundtable sessions were:

- 1) Building and strengthening the Triangle City creative industries cluster/community
 - mapping creative industries and building a database of creative industries and actors in the region
 - research ideas: economic impact of the CCIs; creative entrepreneurship and capacity building; study on creative business cases in the Triangle City region for sharing good practices and success stories; summarizing study of research reports on CCIs published in the Triangle City region.
 - building creative industry cluster Tallinn-Helsinki-South West Russia with web-based platform for finding (business) partners
 - coherent "Creative Triangle City" brand for marketing and export
 - service design or open innovation camps – in every city thematic camps a number of times, involving a wide variety of participants
 - joint creative incubators in the region.
- 2) Building physical and digital platforms
 - service design or open innovation camps – in every city thematic camps a number of times, involving a wide variety of participants
 - 48-hour hackathons
 - digital platform for cultural tourism or lifestyle tourism integrating information and services offered by various actors
 - three city stories: "My City" / "My Country" – cross-media project / platform
 - real-time big data visualization of the three cities "Sustainable cities" — energy balance/ waste/ recycling, etc.
 - digital platforms for small actors for service design
 - web-based platform for finding (business) partners in the creative industry cluster Tallinn-Helsinki-South West Russia.
- 3) Cooperation in cultural tourism
 - joint service portfolios in cultural tourism
 - digital platform for cultural tourism or lifestyle tourism integrating information and services offered by various actors
 - gastronomic tourism, local food
 - tourism involving rural areas surrounding cities.
- 4) Arranging joint events
 - joint events in general
 - Scandinavian design event, joint design weeks
 - innovation camps and hackathons.
- 5) Cooperation in service design
 - cross-cultural educational program on service design and innovation
 - service design or open innovation camps – in every city thematic camps a number of times, involving a wide variety of participants
 - digital platforms for small actors for service design.

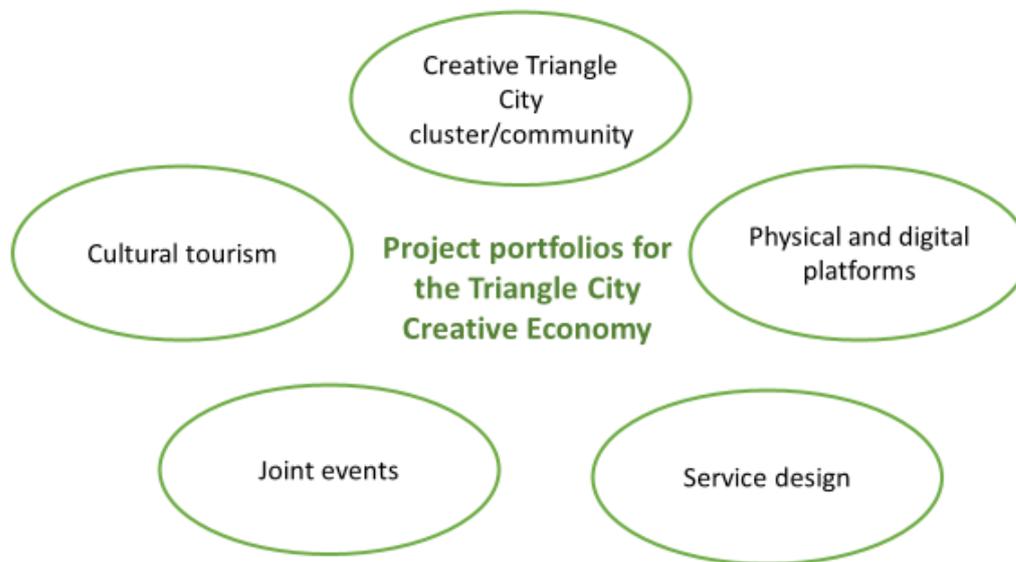


Figure 1. Project portfolios for the Triangle City creative economy.

6.1. Cluster/ Community “Creative Triangle City”

The roundtable discussions confirmed that there is a mutual understanding that cooperation, and developing joint offerings and thereby increasing the critical mass and visibility of the region would be beneficial for the cities. The creative clusters in individual cities are relatively small, supply chains are often incomplete, and the critical mass would be easier to achieve with the Triangle City cooperation. Thus, if the region would become a connected region with integrated creative clusters and supply chains, world-scale visibility would be easier to achieve with a coherent “Creative Triangle City” brand for marketing and export. Also cooperation between development actors and various kinds of intermediaries in the cities would be beneficial – joining forces would bring synergies and visibility for the development activities; in other words bigger projects with more impact would become possible. The cluster thinking will also emphasise the creative economy perspective, involving creative industry actors, but also different kinds of stakeholders, such as suppliers and customers, research and educational organisations, the city governments, and funding organisations among others.

The involvement of educational and research institutions is critical for the development of the creative industries cluster. Various kinds of research is needed. Firstly, an overall mapping of the creative industries of the Triangle City region, and a database of the creative industries and actors would be very useful for future project development. Also development of a common language would be needed, because the usage of terms and definitions of creative industries is different in different counties. Participants of the St. Petersburg roundtable also called for more research of the economic impact of the creative industries. Being able to show the impact would create a solid foundation for new projects. Also a summarizing study of the research reports on CCIs published in the Triangle City region would be illuminating. Furthermore, there is a need for sharing of good practices and success stories between the Triangle Cities. This would make the strengths of each city visible, and make it easier to create joint service portfolios with market, business environment and infrastructure/experience issues taken into account properly.

In building up the cluster joint events and physical and digital development platforms would be needed. Joint service portfolios could be developed in cross-sectoral innovation camps or hackathons with participants from all the three cities. There could be also joint curricula in service

design etc. or joint creative incubators. Building of digital platforms for the creative industry actors for finding (business) partners, and for designing and offering joint service portfolios would be needed, too.

6.2. Physical and digital platforms

A platform can be almost anything, it is a wide concept. It can start from how you can get the ideas. For this, hackathons or open innovation camps will be useful. Arranging these kinds of platforms is a realistic idea, because they are not too hard to organize in practice. For example hackathons can be arranged during a weekend as 48-hour events, and they only need a platform, time, space, mentors and consultation. Hackathons are quite popular in Finland and in Estonia, already; so we have some experience of arranging them. In hackathons or open innovation camps there could be for example students from the three cities to give input, and the city government could bring in the challenges. One sector could be chosen, such as cultural tourism, and then new ideas and services could be developed there. If it is organized around tourism or creative industry, it maybe should be something more specific, because then people would be more encouraged to come. However, there is a challenge of reaching the right target groups – as in any platforms. Also implementation of the ideas is challenging – who will implement them and how. However, the geographical proximity of cities is an advantage, which makes cooperation between educational institutions, associations or incubators etc. easy. Educational institutions and incubators would be good platforms, because they are neutral. Furthermore, summer camps could be arranged for many target groups, for example young people for learning pitching and media skills or teachers that are afraid of new technology, etc. There was also ideas about interdisciplinary projects between students involving for example creative industry students from Estonia, ICT students from Helsinki, and some art sector students from St. Petersburg for a joint course or camp. These would be cross-border and cross-sectoral events.

Digital platforms can be used for various purposes. They can be platforms for creative industry actors for finding partners, and for designing and offering joint service portfolios with their partners for customers. Digitalization makes it easy to create customer-oriented customized services that have been quite impossible before, for example there can be a cultural tourism service map where the customer can book personalized services directly, and these services can be offered by public or private organisations, big or small companies, even individuals. Platforms can be used also for specific cooperation projects, such as creating a cross-media project / platform for three city stories: “My City” / “My Country”, etc. It is also possible to build platforms using open data, for example a virtual map of the three cities visualizing different kinds of open data, for example energy balance, waste generation, alcohol consumption, jobs available, average salaries, etc. One of the challenges related to these ideas is if open data will be available in St. Petersburg or not.

6.3. Cultural tourism

Cultural tourism is one of the sectors, which is closely linked to creative industries and culture. There are good opportunities in the Triangle City region for cultural tourism based on national diversities, because millions of tourists come to visit the area every year. Everybody in Europe has a certain image of for example St. Petersburg as a tourist attraction, but for the Americans or Asians we could present the Triangle City as one coherent brand, because in their eyes we have more in common than for the Europeans. Lifestyle thinking and theme tourism are rising trends. There is a question of targeting the right customer segments and finding right tools for this. There could be for example a package where there would be berry picking for one week, and visiting local markets for another week. Or how can we develop services for culinary or green tourists, or tourists wanting to meet famous authors or ordinary people in their homes etc. When developing these kinds of services, it is important to work out, how to gather together small actors that could provide these service packages/ portfolios. There is a need to look at the cultural tourism sector more widely, in relation to what kinds of services and fields could be put together into service portfolios, and what kinds of common platforms should be developed to gather different kinds of small and big actors together to design these service portfolios.

Especially from the point of view of St. Petersburg, cultural and event tourism are important areas. However, surrounding rural areas should be involved as venues, markets and growth centres attracting creative people there. There are good examples already existing of how St. Petersburg is “creating roots”, and involving the surrounding rural areas that are completely different from St. Petersburg. There is a great potential in tourism, but the development of new innovative services is slow. There are good examples of successful event marketing in Finland and Estonia, and for example multidimensional services packed together at the Pori Jazz and Tallinn Music Week were discussed. For example in Karelia there are lots of arts and crafts, but actors are very small and don't know how to develop services for tourism. Platforms for getting these actors together and designing service portfolios would be needed. Cultural tourism and service design, event and festival management etc. have been accomplished already before, but now the question is, how to bring actors together to make better concepts.

Web-based platforms for cultural tourism should offer international people coming to the Triangle City region all services and information from one place. These platforms should be clever enough for taking into account personalization, and offering people services that fit into their personal lifestyles.

6.4. Joint events

There is a 15 years' tradition of St. Petersburg days in Tallinn and Tallinn days in St. Petersburg, where business meetings, education, cultural seminars etc. are included. Also between Tallinn and Helsinki the cooperation in the Chinese New Year celebrations is rather long. However, three cities' cooperation in the creative industries has not yet been implemented. Cultural and creative industries could be a new bridging link between the cities and it could refresh the Triangle City cooperation. Different kinds of joint CCI events would be attractive starting points; for example Scandinavian design events, joint design weeks, or photographers taking photos in different cities, and arranging exhibitions. Also other kinds of joint events like hackathons or summer camps could be arranged for many target groups,

6.5. Service design

There was a vivid discussion on service design at the Helsinki roundtable, and also at the Tallinn roundtable it was mentioned that service design is getting stronger and stronger. Although the term “service design” was not mentioned at the St. Petersburg roundtable, the issue was in fact covered, because the need for platforms where small actors can get together and design service portfolios was discussed. Service design will be one of the most important themes in the future at least for the Finnish small businesses. Next joint efforts should be around service design, not arts management. Start-ups and students etc. should be included in these efforts. Building focused clusters or service portfolios, or arranging for example a joint curricula on service design and innovation, or open innovation camps etc. is quite possible. Service design camps could be arranged in every city around a specific theme for a number of times, involving a wide variety of participants.

Customer orientation and customer-friendly digital services are still quite unknown for many Finnish actors. Digitalization makes it easy to create customer-oriented personalized services that have been quite impossible before. However, there is an urgent need for professionals that can offer service design services. Tourism is only one business that could benefit from service design. There are examples of platforms bringing together different creative actors for offering joint services in Finland – one being film commissions. However, more of these kinds of service portfolios could be created with the help of service design. It would be important to build a platform for small actors in these three cities and their surroundings for service design, and for thinking about what kinds of services to design, and for activating these small actors. Digital platforms for small actors for service design should be built.

7. Funding options

Some of the possible funding sources are collected here. First general EU funding, secondly regional EU funding, and after that Northern Dimension and Nordic funding sources are described. Also some examples of the country-specific funding sources are presented. International cooperation is not included in all these funding mechanisms, but the portfolio thinking will make it possible to use different funding sources for different parts of the same entity.

7.1. General EU funding

7.1.1. Horizon 2020

<http://ec.europa.eu/programmes/horizon2020/>

The EU Framework Programme for Research and Innovation, Horizon 2020 aims at ensuring Europe's global competitiveness. Horizon 2020 is the biggest EU Research and Innovation programme ever with nearly €80 billion of funding available over 7 years (2014 to 2020) – in addition to the private investment that this money will attract. It promises more breakthroughs, discoveries and world-firsts by taking great ideas from the lab to the market. Horizon 2020 is the financial instrument implementing “The Innovation Union”, a Europe 2020 flagship initiative aimed at securing Europe's global competitiveness. Research is an investment in our future and so put it at the heart of the EU's blueprint for smart, sustainable and inclusive growth and jobs. By coupling research and innovation, Horizon 2020 is helping to achieve this with its emphasis on excellent science, industrial leadership and tackling societal challenges. The goal is to ensure Europe produces world-class science, removes barriers to innovation and makes it easier for the public and private sectors to work together in delivering innovation.

Examples of Horizon 2020 sections:

- Excellent Science
- Industrial leadership
 - o Innovation in SMEs
- Societal Challenges
 - o Europe in a changing world - Inclusive, innovative and reflective societies
- Science with and for Society
- Fast Track to Innovation Pilot (2015-2016).

7.1.2. COSME

<http://ec.europa.eu/growth/smes/cosme/>

COSME is the EU programme for the Competitiveness of Enterprises and Small and Medium-sized Enterprises (SMEs) running from 2014 to 2020 with a planned budget of €2.3bn. COSME will support SMEs in four areas: Improving access to finance for SMEs in the form of equity and debt; Improving access to markets; Improving framework conditions for the competitiveness and sustainability of Union enterprises; Promoting entrepreneurship and entrepreneurial culture.

7.1.3. Erasmus+

<http://ec.europa.eu/programmes/erasmus-plus/>

The Erasmus+ programme aims to boost skills and employability, as well as modernising Education, Training, and Youth work. The seven year programme will have a budget of €14.7 billion; a 40% increase compared to current spending levels, reflecting the EU's commitment to investing in these areas. Erasmus+ will provide opportunities for over 4 million Europeans to study, train, gain work experience and volunteer abroad. Erasmus+ will support transnational partnerships among Education, Training, and Youth institutions and organisations to foster cooperation and bridge the worlds of Education and work in order to tackle the skills gaps we are facing in Europe. Erasmus+ will support, among others: Education, training and youth sector staff to teach or learn abroad; The development of digital education and the use of ICTs; Strategic Partnerships among educational institutions and youth organisations with peers in other countries in both their own sector and other sectors, in order to foster quality improvements

and innovation; Knowledge Alliances and Sector Skills Alliances, to address skills gaps and foster entrepreneurship by improving curricula and qualifications through cooperation between the worlds of work and education.

In Finland, the Centre for International Mobility (CIMO, <http://www.cimo.fi/>) is in charge of the administration and implementation of Erasmus+ in Finland.

7.1.4. Creative Europe

<http://ec.europa.eu/programmes/creative-europe/>

Creative Europe is the European Commission's framework programme for support to the culture and audiovisual sectors. Following on from the previous Culture Programme and MEDIA programme, Creative Europe, with a budget of €1.46 billion (9% higher than its predecessors), will support: Culture sector initiatives, such as those promoting cross-border cooperation, platforms, networking, and literary translation; Audiovisual sector initiatives, such as those promoting the development, distribution, or access to audiovisual works; A cross-sectoral strand, including a Guarantee Facility and transnational policy cooperation. The programme consists of two sub-programmes; the Culture sub-programme to promote the culture sector, and the MEDIA sub-programme to support the audiovisual sector. Creative Europe's stated aims are to: Help the cultural and creative sectors seize the opportunities of the digital age and globalisation; Enable the sectors to reach their economic potential, contributing to sustainable growth, jobs, and social cohesion; Give Europe's culture and media sectors access to new international opportunities, markets, and audiences.

In Finland, CIMO (<http://www.cimo.fi/>) is the Finnish coordinating body for the Creative Europe Programme of the EU. Together with the Finnish Film Foundation (Media sub-programme), CIMO provides information and advice on the funding possibilities of the Creative Europe (Culture sub-programme).

7.2. EU funding for regional cooperation

7.2.1. Interreg – Central Baltic

<http://centralbaltic.eu/>

The Central Baltic Programme 2014-2020 is a funding programme financing cross-border cooperation projects in the central Baltic Sea region. The participating countries are Finland (incl. Åland), Estonia, Latvia and Sweden. Altogether 115 million euros from the European Regional Development Fund (ERDF) will be made available through the programme. The funding is available for cross-border cooperation projects where partners from at least two countries are cooperating under one of the four programme priorities. The programme supports four priorities: Competitive economy, Sustainable use of common resources, Well-connected region and Skilled and socially inclusive region. Each priority is broken down to specific objectives. Each financed project will be implemented under one priority and one of its specific objectives. The aims of the programme are defined in the specific objectives. The result indicators under each specific objective capture the change that the programme wants to achieve in the region. Interested project applicants are welcomed to discuss any potential project ideas with the Joint Secretariat of the programme at the Regional Council of Southwest Finland.

7.2.2. Interreg - Baltic Sea Region

<http://www.interreg-baltic.eu/>

The Interreg Baltic Sea Region Programme 2014-2020 supports integrated territorial development and cooperation for a more innovative, better accessible and sustainable Baltic Sea region. Partners from countries around the Baltic Sea work together in transnational projects on common key challenges and opportunities. The overall objective of the Programme is to strengthen the integrated territorial development and cooperation for a more innovative, better accessible and sustainable Baltic Sea Region. The programme priorities are: Priority 1) "Innovation", Priority 2) "Natural resources", Priority 3) "Transport". With € 263.8 million funding from the European Regional Development Fund, the Programme is ready to support more than

100 cooperation projects throughout the next six years. The programme funds will also contribute to financing flagship actions and players of the EU Strategy for the Baltic Sea Region.

Capacity for innovation - € 84 million
Management of natural resources - € 84 million
Sustainable transport - € 66 million
EUSBSR support - € 14 million
Technical Assistance - € 21 million
Cooperating all around the Baltic Sea

The EU member states Denmark, Estonia, Finland, Latvia, Lithuania, Poland, Sweden and northern parts of Germany will participate, as well as the partner country Norway that provides additional € 6 million. From the European Neighbourhood Instrument, € 8.8 million were set aside to finance cooperation with Belarusian and Russian partners. These funds will be released upon signing bilateral Financing Agreements between the European Commission and the respective partner country. Applicants and others interested in the Programme are invited to read the descriptions of funding priorities and the Programme Manual to learn more about what will be co-financed and how the processes are set-up.

7.2.3. Seed money

<http://seed.eusbsr.eu/>

Seed money is EU funding for preparing projects that contribute to one of the priority areas or horizontal actions of the EU Strategy for the Baltic Sea Region. Partners that receive seed money funding will draft a project plan that can be further developed into an application to any of the EU or national funding sources e.g. the European Structural & Investment Funds programmes 2014-2020. Seed money funding is part of the European Commission's technical assistance budget for the EU Strategy for the Baltic Sea Region. The Facility supports only projects that are explicitly addressing challenges listed in the Action Plan to the EU Strategy for the Baltic Sea Region. The Action Plan is available at www.balticsea-region-strategy.eu. The seed money funding is granted for a period up to one year. In addition, the projects are granted two extra months for managing all tasks related to concluding of a contract. The seed money application procedure consists of two steps. First, applicants have to seek support from the relevant Priority Area Coordinators/Horizontal Action leaders. Once the applicants have received the letter of support, applications can be submitted to the EUSBSR Seed Money Secretariat. All rules are laid out in detail in the Seed Money Facility Manual.

7.2.4. Interreg Europe

<http://www.interregeurope.eu/>

The Interreg Europe programme financed by the European Regional Development Fund (ERDF) aims to improve the implementation of regional development policies and programmes, in particular programmes for Investment for Growth and Jobs and European Territorial Cooperation (ETC) programmes. By co-financing projects and four thematic platforms it allows regional and local public authorities and other players of regional relevance across Europe to exchange practices and ideas on the way public policies work, and thereby find solutions to improve their strategies for their own citizens.

7.2.5. European Neighbourhood Instrument (ENI)

<http://www.enpi-info.eu/>

European Neighbourhood Instrument (ENI) is an EU funding programme that aims at promoting collaboration and integration between EU member countries and countries south and east of the EU. It has replaced the European Neighbourhood and Partnership Instrument (ENPI), so that ENI reflects real needs and considerations that have emerged over the years. The ENI will build on the achievements of the European Neighbourhood and Partnership Instrument (ENPI) and bring more tangible benefits to both the EU and its Neighbourhood partners. It has a budget of €15.433 billion and will provide the bulk of funding to the European Neighbourhood countries through a number of programmes.

Relations with Russia: Russia has a special status, as relations with this country are not developed through the ENP, but a strategic partnership covering four “common spaces”. Therefore it is only eligible for ENI regional and Cross-Border Cooperation programmes, for which it co-finances projects. Bilateral cooperation with Russia is funded under the new Partnership Instrument (PI).



7.3. Northern Dimension and Nordic funding

7.3.1. Northern Dimension funding

<http://www.ndpculture.org/ndpc>, <http://www.ndpculture.org/projects>

The Northern Dimension Partnership for Culture (NDPC) is a strategic program signed by the EU, Russia, Norway and Iceland. The NDPC was established in 2010 as the fourth Partnership in the Northern Dimension Policy. The main focus of the NDPC is on cultural and creative industries in the Northern Dimension area, to empower their cross border cooperation, exchange of knowledge and best practices, networking and development of larger markets for culture and knowledge based products and services in the whole ND area. The NDPC is not a project implementing organisation. The NDPC aims at facilitating access to funding and financing. The NDPC can recommend projects for funding and financing institutions. In order to enhance the possibilities for project financing the NDPC will arrange several seminars with funding and financing institutions to make them aware of the possibilities for the cultural and creative industries that can be offered by financing institutions. There are Culture and Creative Industries Projects (CCIP) that are co-funded by the NDPC and the European Union within the EU- funded Project.

7.3.2. Nordic funding

<http://www.norden.org/en/nordic-council-of-ministers>, <http://www.norden.org/en/nordic-council-of-ministers/funding-schemes-and-projects>

The Nordic Council of Ministers is the official inter-governmental body for co-operation in the Nordic Region. Representatives of the Nordic governments meet at the Council of Ministers to draft Nordic conventions, etc. The Nordic Council of Ministers' most important criterion for granting project funding is that the projects must benefit the Nordic countries and the adjacent areas. The projects must generate Nordic synergy. Some 500 projects and activities are launched and run per annum.

There are also several funding schemes suitable for the CCIs, see for example <http://www.norden.org/en/the-nordic-region-for-you/funding-schemes-and-scholarships/funding-schemes-and-calls-sorted-by-subject/culture-and-creative-industries>

Nordic Culture Fund: Project Funding

The Fund is engaged in a wide range of art and culture areas, involving both professionals and amateurs. The Fund supports activities characterized by quality, vision, accessibility, and variety, where both traditional and new ways of working can be developed.

Nordic Culture Point: The Nordic-Baltic Mobility Programme

The Nordic-Baltic Mobility Programme for Culture is open to professional artists, producers and cultural stakeholders from all fields/sectors of art and culture in the Nordic and the Baltic countries. The programme provides grants for individuals, network-building for cultural operators and funding for residency centres.

Nordic Innovation project funding

Nordic Innovation funds Nordic projects that boost innovation and competitiveness in the Nordic business sector and lead to commercial and sustainable development. Nordic Innovation has two types of applications: the applicant can apply for funding through Calls for proposals or apply through an independent application not based on a call (The Nordic Solved programme). Project proposals for independent applications can be sent in all year round.

Nordic Summer University funding scheme

Nordic Summer University (NSU) provides funding for study and research activities. Project funds are primarily allocated to types of work in NSU done by the circles that is the three year study projects which every year hold a winter symposium, organise a programme at the summer session and publish NSU publications. Separate projects, for example, an academic symposium may obtain funding with a justified application.

Nordic Council of Ministers' funding programme for NGOs in the Baltic Sea Region

NGOs play a prominent role in the Nordic Council of Ministers' co-operation with the Baltic States, Poland, Belarus and Northwest Russia within a number of its priority areas, such as the environment and progress towards democracy, but also as partners in building networks and cross-border co-operation in the Baltic Sea Region.

7.4. Finnish funding

Next some Finnish-based funding instruments are presented.

7.4.1. Finland's new structural funds programme "Sustainable growth and jobs"

http://www.rakennerahastot.fi/web/en/programme_for_sustainable_growth_and_jobs#.VfZ6-xGgqkp

The European Union's regional and structural policies aim to increase its member states' economic and social cohesion as well as reduce interregional disparities in development. In Finland, support from the European Regional Development Fund (ERDF) is used to improve the competitiveness of SMEs, promote the production and use of new information and knowledge, and develop a low-carbon economy. Support provided by the European Social Fund (ESF) is used to promote employment and a functional workplace, improve knowledge and skills, and increase the social inclusion of the most disadvantaged groups. There is one programme in Finland that is in accordance with the objective 'Investment in growth and jobs' and it is being carried out separately in mainland Finland and Åland. Sustainable growth and jobs 2014– 2020 – Finland's structural funds programme – has five priority axes and 13 specific objectives. Each project must deliver at least one of these specific objectives. No programme funding will be provided for activities of any other type. The priority axes and specific objectives are:

1. Competitiveness of SMEs (ERDF)

- Generating new business
- Improving transport and logistic connections that are important to SMEs (only in Eastern and Northern Finland)
- Promoting growth and internationalisation of enterprises

- Promoting energy efficiency in SMEs
- 2. Producing and using the latest information and knowledge (ERDF)
 - Development of the centres of research, expertise and innovation on the basis of regional strengths
 - Strengthening innovation in enterprises
 - Developing solutions based on renewable energy and energy-efficient solutions
- 3. Employment and labour mobility (ESF)
 - Promotion of employment among the young and other groups that are in a weak position in the labour market
 - Improving productivity and well-being at work
 - Reducing gender segregation in education and work
- 4. Education, skills and lifelong learning (ESF)
 - Improving services supporting transitional periods and equality in education
 - Improving the availability and quality of education in growth sectors and sectors affected by structural change
- 5. Social inclusion and combating poverty (ESF)
 - Improving the working and functional capacity of people outside working life.

Information on applying for funding is provided by the authority granting Structural Fund support, i.e. the Centres for Economic Development, Transport and the Environment (CEDTEs), Regional Councils, Tekes and the Ministry of Social Affairs and Health. Funding of the Ministry of Employment and the Economy and the Ministry of Education and Culture is channeled through the CEDTEs.

7.4.2. Tekes – the Finnish Funding Agency for Innovation

<http://www.tekes.fi/en/programmes-and-services/tekes-programmes/feelings/services/>

Tekes' funding and services promote the R&D and innovation projects of companies, universities and research institutes. Through the Feelings programme (2012-2018), Tekes provides funding for research, development and innovation projects focusing on the development of intangible value creation. Finnish companies and public research organisations as well as foreign entities registered in Finland are eligible for Tekes funding. Feelings programme encourages practical cooperation and networking between private companies and public research organisations. The goal is to create new knowledge, skills and competences needed in intangible value creation. Companies operating in Finland can apply for funding at any time. Academic institutions must abide by the application periods which are told in newsletter and website.

7.4.3. Helsinki-Uusimaa region: Preparation funding

http://www.uudenmaanliitto.fi/rahoitus/maakunnan_kehittamisraha

Helsinki-Uusimaa Regional Council funds preparation of EU projects. The funding can be applied nonstop. At most, funding can be obtained EUR 15 000, as a rule, half of the eligible project costs. Funding is granted to expert services, salaries and travel expenses. The application must identify the call for which the preparatory funding is applied for and describe the measures which the funding is going to do. Funding is paid after the applicant has submitted a prepared, technically acceptable application to the agreed EU call.

7.5. Russian funding

Next some Russia-based funding instruments are presented.

7.5.1. Committee of Culture of St.Petersburg

<http://www.spbculture.ru/en/komitet.html>

Committee of Culture of St.Petersburg is a structural subdivision of the St. Petersburg City Government. It was established for the purpose of carrying out state policy and implementing state governance in the sphere of culture and arts. Committee subsidizes the city's cultural events: festivals, competitions, holidays, exhibitions, conferences and congresses, etc.

7.5.2. Committee of the small and medium-sized enterprises of Leningrad Oblast

<http://small.lenobl.ru/>

Committee realises a state policy in support of the small and medium-sized enterprises which typically involve mainly creative industries. Information is available in Russian only.

7.5.3. Committee for Investment of St. Petersburg

http://spbinvestment.ru/investicionnie_proekti_goroda

In order to intensify the investments, a comprehensive “Program to improve the investment environment in 2011-2015” is underway in St Petersburg. Also, the St Petersburg administration is developing the city’s long-term investment policy, as part of which the project “St Petersburg investment strategy till 2020” is being mapped out. This strategy includes development of various cultural facilities (zoo, a new concert hall, indoor year-round amusement park Dream Works, creative cluster, etc).

7.6. Estonian funding

All CCI sector development in Estonia is funded from the EU structural funds. There are no Estonian state funded grants.

<http://www.strukturifondid.ee/programming-2014-2020/>,
http://www.strukturifondid.ee/public/EE_OP_EN_2_12_2014.pdf

The Partnership Agreement between the European Commission and a Member State is the basis of using five EU funds (ESF, ERDF, CF, EAFRD and EMFF). It defines the main challenges the Member State faces, funding priorities, goals, results, coordination principles between the five funds and other funding sources etc. The strategic focus throughout the Partnership Agreement is contributing to EU2020 and its national level counterpart National Reform Programme ‘Estonia 2020’ objectives with the European Structural and Investment (ESI) funds.

Estonia will use the ESI funding to contribute to the following objectives:

1. high quality and accessible education based on the needs of students and society;
2. a high employment rate and high-quality working life;
3. a knowledge-intensive and internationally competitive economy;
4. a clean and diverse natural environment and efficient use of resources; and
5. sustainable (transport, ICT) connections and mobility options, satisfying the population’s needs and supporting entrepreneurship.

ESI funds are one-off leverage to achieve significant changes in Estonia. Their use should bring about a shift in development, increasing the efficiency, effectiveness or quality of target achievement in an area, sector or industry, and leading to positive long-term impact (e.g. initiation and implementation of structural reforms and key projects). Estonia used the new possibility to compose only one operational programme for Cohesion Policy Funds (ESF, ERDF, CF) for 2014-2020 instead of three in 2007-2013 to improve coordination, efficiency and to achieve better results in using the funds. Two more operational programmes are composed for EAFRD and EMFF.

8. Relevant actors and interest groups

Some of the relevant actors and interest groups are presented next. The feasibility study has attempted to reach out to stakeholders for project activities, especially stakeholders focused on the development of the creative economy who are relevant for the future creative economy projects in the Triangle City region. Especially those actors that are relevant for generating completely new types of projects aiming at developing world-class creative industries in the Helsinki, Tallinn and St. Petersburg triangle are important for us.

8.1. St. Petersburg actors and interest groups

In Russia, higher education in the arts is broad, and state education is mostly funded by regional or local authorities. There is a network of state music, ballet and fine arts higher education institutions, conservatories and academies in addition to the private ones. More than 30 St. Petersburg schools offer courses in areas related to creative enterprise. In addition to the more specialized institutions offer a broad selection of courses in design, applied arts and crafts, painting and graphic art.⁴⁵ Some of the potential actors and interest groups in St. Petersburg relevant for the future creative economy projects are:

The Institute for Cultural Programs (ICP) is a state organisation for culture and education. It was established in 1993 by the St. Petersburg Committee for Culture of the St. Petersburg City Government. Created in response to social demand for cultural information and education, the institute receives its funding from the city budget as well as federal and international grants. The institute's primary mission is marketing St. Petersburg's culture, expertise, analysis, evaluation and other marketing research in arts and culture for the implementation of the city cultural policy. The institute works in the fields of information and continuing education, providing assistance in professional communication, personnel managing and public relations. The institute develops and coordinates local, regional, federal and international programs. To facilitate the development of successful up-to-date models of management in the sphere of culture and education, the institute analyses and summarizes international experience. (www.spbculture.ru)

St. Petersburg Committee for Culture is a subdivision of the St. Petersburg City Government. It was established for the purpose of carrying out state policy and implementing state governance in the sphere of culture and arts. The committee for culture has special programs, which are aimed to support non-governmental organisations including commercial ones. The admission is based on competition. (www.spbculture.ru)

DeLa'Ruk is the largest Russian offline community of design-makers, aiming at qualitative development of design making in St. Petersburg and Russia, creating a centre of attraction for all lovers of hand-made jewelry, interior design objects, toys, etc. DeLa'Ruk supports people who want to turn their creative hobby to their main occupation, but are lack of primary resources (workshop, funds for promotion, etc.). The project was found in 2008, when in the heart of St. Petersburg "DeLa'Ruk" Festival of Hand Made&Design started. (<http://www.delaruk.com/eng/>)

NGO "Kaykino Creative Projects" is a multidisciplinary culture and information centre for the development of individual creativity, entrepreneurial activity and creative industries, based on more than 15 years wide practical business experience in fashion industry, business consulting (marketing, management, start-up) and participation in creative projects. (<http://creaprok.com/en/>)

Consistently ranked as one of Russia's top universities, the Higher School of Economics (established 1992) is a leader in Russian education and one of the preeminent economics and social sciences universities in the Eastern Europe and Eurasia. (<http://www.hse.ru/en/org/hse/info/>)

⁴⁵ Development of creative industries partnership between Northwest Russia and the Nordic countries (2013), <http://www.spbicp.ru/content40>

Founded in 1994 with the active support of the city of St. Petersburg, the European University began operating as an elite graduate school in the social sciences and humanities in 1996. From its inception, the mission of EUSP has been to meet the needs of Russian social development by training a new generation of teachers and scholars in the best Russian and Western traditions. The European University is one of only a few non-state universities fully qualified by the Ministry of Education to award advanced graduate degrees. Over some 20 years, EUSP has gained an international reputation for the superb scholarship of its faculty and the training of Russia's best and brightest graduate students at the highest international levels. Like the best private universities outside Russia, the EUSP's independence is both intellectual and political. EUSP has a strong commitment to the integration of Russian scholarship with scholarship in Europe and America. (<http://eu.spb.ru/en/university>)

NGO "Association for co-operation with Baltic sea countries "NORDEN" was established in 1996. Mission of the organisation is to develop and support international co-operation between North-Western part of Russia, Nordic and Baltic countries in the field of civil society development, culture, humanitarian and professional relationships. Association implements international projects in co-operation with partner NGOs in Saint-Petersburg and Leningrad region, in the North-West region of the Russian Federation, including Pskov, Kaliningrad, Petrozavodsk, Murmansk and Archangelsk. (<http://www.norden.spb.ru/en>)

The Finnish Institute in Saint Petersburg promotes cultural export to Russia, organises exhibitions, concerts, seminars, lectures, discussions and other events, and supports the studying of Finnish and Swedish languages. The Institute serves as a meeting place for Finnish and Russian culture. The Institute takes active part in cultural projects of the EU's Northern Dimension Initiative, and in cultural cooperation within the Baltic Area, and between the EU and Russia. The Institute was founded in 1992, and is managed by the St. Petersburg Foundation, founded by several Finnish organisations representing the state, universities, culture and economy. (<http://www.instfin.ru/fi/>)

TKACHI is an exhibition center of creative space in St/Petersburg. The fifth floor of the Tkachi Creative Space is a 2000-square-meter multifunctional area for exhibitions, performances, master classes, lectures, festivals, concerts, fairs and more. The building is named for the Russian word for weavers (tkachi). The renovation of this former cotton-spinning and weaving mill was partially completed in 2010. (<http://www.tkachi.com/>)

"Light Music" Company is one of the famous promoter agencies in St. Petersburg. The company is well known for organisation of concerts of popular musicians such as Chemical Brothers, Massive Attack, Air, PJ Harvey, Dead Can Dance, Franz Ferdinand, The White Stripes, Einstuerzende Neubauten, Kraftwerk, Sigur Ros, Tricky and others. "Light Music" is also a founder of a successful international musical festival "Stereoleto" which held in St. Petersburg every summer. (<http://light-music.ru/>)

Art-center Pushkinskaya-10 was founded in 1989 with the appearance of a squat of independent artists, musicians, and different members of the avant-garde in an empty Petersburg house on Pushkinskaya Street. Since 1995 the "Pushkinskaya-10" is a member of such international organisations as «Trans Europe Halles» and «Res Artis». The art center has presented contemporary art of St. Petersburg at festivals of state level – "St. Petersburg in New York" (1996) and "St. Petersburg in Warsaw" (1997). The art center carries out exhibition, concert and educational activities, presenting a wide range of contemporary art. Many galleries, concert venues, clubs as well as 40 studios of artists and musicians are located here. The visitors of the art center can discover contemporary art as well as buy paintings, graphics, books, catalogues, music and also get informed about the history of St. Petersburg underground. The Studio of visual arts gives drawing classes. (<http://www.p-10.ru/en/>)

The St. Petersburg State University of Film and Television was created in 1918. It is the only University in Russia specializing in a wide range of disciplines in the Film-industry, Television,

and Mass Media areas. It is a multidisciplinary institution offering degree programs in the fields of audiovisual engineering, economics and screen arts. (<http://en.gukit.ru/>)

The main actor in tourism development in Russia is the Russian Union of Travel Industry, whose department, which is responsible for developing tourism in St. Petersburg and other North-West Russia, has been particularly active in promoting cultural tourism initiatives. (<http://www.rstnw.ru/index-e.html>).

8.2. Tallinn actors and interest groups

There are arts education programmes at several institutions around Estonia. The educational institutions are state-, municipal or private, but institutions offering arts education are state-owned. There are certain research organisations that are specialized in CCIs, for example Tallinn University Institute for Futures Studies and the Estonian Institute of Economic Research. Some of the potential actors and interest groups in Tallinn relevant for the future creative economy projects are:

Creative Estonia, established in 2009, is an awareness raising program for creative industries combining activities to promote creative entrepreneurship and creativity in society. Creative Estonia brings together different stakeholders and facilitates contact between creative professionals and businesses, policymakers, students and businesses from other sectors. The objectives of the programme are to present the content and value of creative industries, to create a platform for the discussion of creative industry problems and solutions; to support beginning and established creative businesses; to develop a positive image and export ability of creative businesses; to encourage cooperation between creative individuals and other sectors; to create possibilities for cooperation networks, and exchange of expertise and information; to present the model of Estonian creative industries to Europe; and to bring European best practices to Estonia. (<http://www.looveesti.ee/en/creative-estonia/>)

Garage48 HUB is a community led co-working space in central Tallinn for startups, creative, tech and entrepreneurial people from Tallinn, Estonia and beyond. It's all happening in English @ HUB and international members are welcome. (<http://hub.garage48.org/>)

Tallinn University

- The Estonian Institute for Futures Studies is engaged in the research of methodology and methods of futures studies, futures monitoring, strategic analysis and planning, innovation, creative industries, logistics and other problems of central importance for Estonia's development. The Institute carries out research, development, training and consultation activities on accordance with its profile and cooperates with other institutes of the University and outside partners. The clients of the Institute's activities are various state and municipal institutions, non-profit organisations, enterprises (especially infrastructure enterprises) and their associations, other universities and international organisations. The TLÜ EIFS participates in various international cooperation networks related to futures studies. The Institute has cooperation ties with the University of Turku Futures Studies Centre, the futures studies institutes in Copenhagen and Stockholm, the world economy institutes in Moscow and Budapest, the Yonsei University in Seoul, The Russian Academy of Sciences Institute of Economy in Moscow, the Lahti University of Applied Sciences Institute of Design, and the International Institute for Applied Systems Analysis in Laxenburg (Austria). (<https://www.tlu.ee/en/estonian-institute-for-futures-studies/>)
- Tallinn University Baltic Film, Media, Arts and Communication School (BFM) is a competence centre for communication and audio visual knowledge and expertise. There are study programmes at the Bachelor's and Master's level, in Estonian and English. The programmes offer tools and skills for working on various positions in film production, TV, new media, communication, choreography, art and music. (<http://www.tlu.ee/en/Baltic-Film-Media-Arts-and-Communication-School/Institute>)

Tallinn Culture and Heritage Department (City of Tallinn) preserves, protects and acknowledges the city's unique cultural history, national cultural traditions, material historical heritage and built-up areas of cultural and environmental value; analyses the cultural life of the city, describes the most important problems in the area, makes proposals to the city government for their resolution and participates in their resolution; consults the organisers of the city's cultural events, representatives of non-profit associations and societies; supports non-profit associations, cultural societies, hobby groups and projects within the limits of the funds allocated in the board's budget; etc. (<http://www.tallinn.ee/eng/Tallinn-Culture-and-Heritage-Department>)

In Tallinn operates the Creative Incubator run by the Creative cases Incubator Tallinn. The incubator provides spaces for entrepreneurs in creative industry, whose business is in the starting or development phase, and hosts the Creative industries Development Centre, which supports creative enterprises and entrepreneurs. <http://inkubaator.tallinn.ee/eng/business-incubation-services/start-up-services/>.

8.3. Helsinki actors and interest groups

Education in cultural and creative industries is provided by several universities in Finland. In addition, there are about 30 Polytechnics, of which many have special programmes for the arts, arts management, media studies etc. However, it can be claimed that the value of arts, creativity and creative thinking for the society has not been fully understood in the education system in Finland. Some of the potential actors and interest groups in Helsinki relevant for the future creative economy projects are:

The AGMA ry (registered association) works actively as the national spokesman for agents and managers specialized in creative industries in Finland. It also forms a platform for the agents' network and acts as a representing body towards different reference groups. For many agents international markets are their home ground, hence internationalization is in the core of the AGMA's mission. The AGMA also organizes sparring and education, seminars and export events. The AGMA currently has 25 member companies from all creative industries. (<http://www.agma.fi/>)

Aalto University

- The Aalto University School of Business Small Business Center (SBC), founded almost 35 years ago, is a separate department of the school promoting entrepreneurship and producing diverse services to support the start-up, development and expansion phases of businesses. Its offices are located in Mikkeli, Helsinki, St. Petersburg and Tallinn, reflecting the nationwide and international nature of its operations. Cooperation with different departments of the Aalto University enables the developmental functions and partner organisations to tap into up-to-date research-based know-how. (<http://pienyrittyskeskus.aalto.fi/en/>)
- Aalto Start-Up Center (ASUC) is a part of the SBC and a fast developing business accelerator. It helps start-ups accelerate their growth with an excellent combination of commercial, technical and design know-how. The accelerator has been an integral part of the business school since 1997. The ASUC provides an excellent growth platform for success by offering a wide range of development services for entrepreneurship, high-quality business advice, extensive networks of experts, as well as modern facilities. So far over 500 companies have been placed on-track for growth and more than 2000 new jobs created. The ASUC also works to promote entrepreneurship in the creative industries, in the Arabus business accelerator. The Arabus accepts between 20-30 creative entrepreneurs per year, and it collaborates with other actors inside and outside the Aalto University. (<http://www.start-upcenter.fi/>)
- The Center for Markets in Transition (CEMAT) of the Aalto University School of Business is a research and education center founded in 1998. The CEMAT's mission is to provide academic and applied research results useful to Finnish enterprises operating in rapidly emerging markets (Russia, Baltic states, Asia and Latin America) as well as to promote the competitiveness of Helsinki metropolitan region as part of the Baltic Sea Region. It

also educates future experts on Russia and Asia by channeling the research results to Master's level education. (<http://cemat.aalto.fi/en/>)

- The Aalto Media Factory focuses on developing multidisciplinary media-related research and education, welcoming people from all around Aalto, and reaching out to commercial industry partners and non-profit organisations. It resources joint ventures, such as research projects, course pilots and event productions by providing funding, coaching, tools and spaces. Located on the Arabia campus of the School of Arts, Design and Architecture, it is an open service point for the students and faculty of all the departments of six Aalto University schools. The factories of the Aalto University, the others being the Design Factory, Service Factory and Health Factory, provide platforms for collaboration and development outside the usual scope of academic departments and research units. (<http://mediafactory.aalto.fi/about/>)

The University of the Arts Helsinki is a new university, launched in 2013 upon the merging of the Finnish Academy of Fine Arts, Sibelius Academy, and Theatre Academy Helsinki. The university comprises these three academies. (<http://www.uniarts.fi/en/about-us>)

Helsinki Metropolia University of Applied Sciences is Finland's largest university of applied sciences, educating the professionals of tomorrow in the fields of culture, business, health care and social services, and technology. (<http://www.metropolia.fi/en/about-us/>)

Finland – Russia Society is an independent non-party organisation which functions in Finland since 1944. The aim of the society is to facilitate the development of co-operation and contacts in different fields between Finland and Russia. The society has about 16 000 members. Its members study the Russian language, tour around the country, organize concerts, friendship evenings, evenings devoted to special occasions, lectures, gather the humanitarian help etc. The society takes an active part in the development of co-operation with Russia and Nordic countries and European Union within the Baltic and Barents Sea region projects. The society also takes an active part in establishment of the network for cooperation of civil organisations. (<http://www.norden.spb.ru/en/partners/finland-russia-society>; <http://www.venajaseura.com/>).

Russian Tours (Lähialuematkat) is a Finnish company at the forefront of travelling to Russia with its speedy, flexible and experienced visa and travel service since its establishment in 1991. (<http://www.russiantours.fi/>, <http://www.lahialuematkat.fi/>).

Initiatives for the creative industry development in Finland are mainly implemented by a few actors, the Creative industries Finland (www.luovasuomi.fi, <http://www.creativeindustries.fi/>), the Creative Finland ry (registered association), and the Creative Inclusive Finland project. The funding of these actors comes from different sources, including the EU, national and Nordic funding. The Creative Industries Finland (CIF) provides information and services for creative industries developers, policy-makers and key interest groups. The aim of the CIF is to strengthen the understanding and role of the creative sector and create a lively and an active network of creative industry actors in Finland. The Ministry of Employment and the Economy (MEE) coordinates the operations of the Creative Finland ry, aiming at exploiting of creative competences in different industries and at generating knowledge about the impacts of intangible value creation on the economy and creating multidisciplinary communities for business development. Creative and Inclusive Finland is the activation and coordination network for two Finnish EU Structural Funds Programmes (2014-2020) for developing creative and inclusive competences. (<http://www.uniarts.fi/creativeinclusivefinland>, www.cifinland.fi).

The Ministry of Employment and the Economy (MEE) is responsible for the operating environment underpinning entrepreneurship and innovation activities, securing the functioning of the labour market and workers' employability, as well as for regional development. (<http://www.tem.fi/en/ministry>)

The Ministry of Education and Culture is responsible for developing education, science, cultural, sport youth policies, and international cooperation in these fields. One of the five departments of the Ministry is the Department for Art and Cultural Policy. The local authorities maintain the infrastructure, finance and support local cultural and art activities, and provide cultural services. Arts Promotion Centre Finland (Taiteen edistämiskeskus) is one of the Agencies subordinate to the Ministry. (http://www.minedu.fi/OPM/Ministerioe_ja_hallinnonala/?lang=en).

The main purpose of the cooperation of the Helsinki-Uusimaa Regional Council is to support the regional development process. The international cooperation of the Regional Council focuses on the Baltic Sea Region, which is where its most important partners also come from. The Regional Council supports Interreg programmes and develops EU projects. It is also a member of European organisations and networks such as the Baltic Sea States Subregional Co-operation (BSSSC) and the Conference of Peripheral Maritime Regions (CPMR). Services provided by the Regional Council: Networking and liaison, especially within the Baltic Sea Region; Interreg programme support; EU project development, support and partner search; Participation in international networks and assemblies; Maintaining representative offices in Brussels and in St. Petersburg. (http://www.uudenmaanliitto.fi/en/cooperation_and_networking)

The Economic Development division of the City of Helsinki is responsible for economic-policy development, the City's investment and business promotion, business information, and tourism and convention marketing. The division also organizes and coordinates the City's international affairs and international city policies. The division has four units. The City Competitiveness unit is responsible for economic and innovation policies, international activities, coordination and management of EU projects, economic-policy advocacy and enhancing the City's competitiveness. The City Marketing unit is responsible for strengthening the appeal of Helsinki, and the Employment Services unit is responsible for coordination of City-level employment affairs. The Enterprise Services unit supports the creation of new enterprises, the growth of enterprises and job creation. (<http://www.hel.fi/www/kanslia/en/divisions/economic/>)

9. Discussion and conclusion

In the feasibility study project, our objectives have been to identify political and strategic focuses for creative industries and economy development, strengths and challenges, the most important actors and interest groups, and the thematic areas of interest and potential themes for future joint projects in CCI and creative economy development in the Triangle City region.

During the project, three roundtable events were arranged, one in each of the three cities. The purpose of the roundtable events was to increase discussion between Helsinki, Tallinn and St. Petersburg in the field of CCI development, to study strategic differences and challenges, and to find common ground and concrete development needs where cooperation could be done and would be most fruitful between these cities. During the roundtable meetings common themes could be found quite easily. Ideas were also already in the early stages intertwined with other than the creative industries. This shows that the application of creative competences in other sectors, so-called “creative economy” is well understood by the actors in the Triangle City region. The themes discussed at the roundtable events were, among others, digitalisation, various kinds of joint development platforms, and cultural tourism. Also the need for a multidisciplinary or cross-sectoral perspective was discussed a lot. The roundtable discussions confirmed that there is a mutual understanding that increasing cooperation, and developing new kinds of joint offerings and thereby increasing the critical mass and visibility of the region would be beneficial for all the three cities. In this report the project ideas generated at the roundtable events are summarized into five project portfolios: 1) Building and strengthening the Triangle City creative industries cluster/community, 2) Building physical and digital platforms, 3) Cooperation in cultural tourism, 4) Arranging joint events, and 5) Cooperation in service design.

The project has explored the creative economy spearhead themes and synergies on the Tallinn-Helsinki-St. Petersburg-axis. In the spearhead theme the Triangle Cities have sufficient basis, know-how and synergies for achieving truly world-class business in the creative industries in the region. These themes will be promoted further to a new level, pursuing world-class visibility and awareness. The results of the feasibility study will be utilized for strengthening the creative economy business ecosystem’s Russia-Estonia-Finland cooperation in the region and for generating new kind of international cooperation in the creative industries. In this report, we have presented a blueprint for new kinds of future cooperation projects for developing creative economy in the Triangle City region, as well as for stronger linking of the region to international cooperation and visibility. Based on the study one or more finalized project portfolios can be prepared eligible for funding, supporting cooperation between creative economy actors networked at the national and international levels. The creative economy has the potential to revitalize all industries in the Triangle City region. The aim of the future cooperation in the creative economy is to make the Triangle City region world-famous for its creative industries and economy.

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