



ENABLING POSITIVE CHANGE

Finnish-Russian endeavours for

**CULTURE AND
CO-CREATION**

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Mission of the project: To strengthen competence and connections for businesses in creative industries between Finland and Russia. The target groups included especially higher education students, cultural professionals and enterprises in the field of creative industries.

Editorial Board: Katriina Klemola (OAMK), Denis Pyzhikov (PetrSU), Silja Suntola (XAMK), Oksana Konopleva (ColCult).

Cover design by Maria Boyko marytta888@gmail.com

DISCLAIMER

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The contents of this publication are the sole responsibility of the project partners and can in no way be taken to reflect the views of the European Union, the Republic of Finland and the Russian Federation.

Contents

Foreword.....	6
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Chapter 1

<i>Silja Suntola</i> , Culture for sustainable competitiveness?	9
<i>Angelika Polak</i> , Study of representatives of creative industries In Finland and Russia	13
<i>Roman Zagidullin</i> , Specific challenges of the creative industries in the Republic of Karelia	17
<i>Katriina Klemola</i> , Oulu: European Capital of Culture 2026	22
<i>Olga Kauppinen</i> , Finnish-Russian Cultural Forum helps in networking	26
<i>Terry Sandell</i> , Cultural and Creative Industries Development - From a Cultural Revolution to a VUCA Future	30

Chapter 2

<i>Natalya Iakovleva, Juhani Rusachenko</i> , Art combines: From traditional exhibitions to virtual environment	42
<i>Oksana Konopleva, Yulia Brovina</i> , Dance laboratory in Oulu and ways of cooperation as seen by students	46
<i>Denis Kononov</i> , The retro train is travelling to the future. Development of cross-border cooperation by means of event tourism	50
<i>Yinan Li (Teresa)</i> , A look at creative actors during COVID-19	55
<i>Nadezhda Shablikova</i> , Amateur theaters festival T-ART as a tool of creative initiatives support	60
<i>Alexey Rogozin</i> , Development of Cinematography in the Border Regions of Karelia and Finland	65
<i>Natalia Kozlovskaya</i> , Identification of consumer preferences and decision- making factors when choosing souvenirs by the citizens of People's Republic of China during tourist trips abroad	72

<i>Tatiana Saltykova</i> , Cross-border projects as an instrument to improve the museum services	81
<i>Kizilova I. N., Kondrashova E. A.</i> , Cross-border cooperation projects for the cultural sector of St. Petersburg	93
<i>Svetlana Kondrateva</i> , Successful cross-border practices to create cultural tourist products and services	100

Chapter 3

<i>Ulla-Maija Törmälä</i> , CULTA Winter Camp for developing cultural products as cross-border cooperation	108
<i>Vladimir Shevchenko</i> , Features of creation and promotion of a creative cultural product in the tourism sector	114
<i>Katriina Klemola, Ulla-Maija Törmälä</i> , Cultural Climate Change Pitching competition gives strength for cultural development	121
<i>Denis Pyzhikov</i> , Cross-border projects for training of creative sector managers in the flagship university Of the Republic of Karelia	124
<i>Juhani Rusachenko, Ulla-Maija Törmälä</i> , New opportunities with Cross Border Cooperation – Cross Border Corridor events	128
<i>Alexander Fomin</i> , National traditions underlying the development of creative ideas in the tourism industry	131
<i>Antti Leppilampi</i> , Cooperative learning in Petrozavodsk 2019	135

Foreword

Active interaction across the border between the cultural stakeholders is characterizing the neighboring regions of Finland and Russia. The rise of cultural and creative industries (CCI) has been a topic in the regional policy discussions. The role that CCI play in supporting entrepreneurship, stimulating innovation and empowering people, including young people and women, while preserving cultural heritage and diversity and promoting smart and sustainable growth in the cross-border territories has been widely acknowledged.

In the post-epidemic times the policymakers talk about the schemes for a long-lasting and sustainable recovery of CCI, including but not limited to developing a fair work system, establishing a digital platform that fits the CCI' DNA, infusing new grants and subsidies. To this end, it is now of critical importance to capitalise on the most forward-looking new approaches based on new skills and competences and to further develop them into smart policies and practices.

The authors of this publication argue that mapping and addressing the main skills deficiencies in the CCI is crucial and related to future challenges. The specific needs on a cross-sectoral level need to be identified to provide the best fitting skills programmes. A full involvement in lifelong learning of the self-employed and freelance parts of the CCS and supporting the forms of informal capacity building such as peer-to-peer learning seems to be one of the preconditions for a smooth recovery and transformation process of CCI.

This publication should be seen as a result of joint efforts undertaken by the institutions taking part in the project KA-3004 "CULTA - Cultural Training and Activation" financially supported by the Karelia ENI CBC Programme. The contents of this publication are the sole responsibility of the project partners and can in no way be taken to reflect the views of the European Union, Republic of Finland and the Russian Federation jointly co-financing the pointed cross-border cooperation programme. The authors and contributors to the publication represent the project consortia institutions, including the Oulu University of Applied Sciences (Finland), South-East Finland University of Applied Sciences (Finland), the Karelian regional institute of Continuing Professional Education at Petrozavodsk State University (Russia), the Karelian College of Culture and Arts (Russia).

The publication is divided into three main parts. The first part introduces the state-of-the-art in respect to developing and supporting of the creative

industries in the cross-border territories. The second part gives an overview of the best practices of co-creating cross-sectoral cultural services, including the various case studies piloted by the CULTA project. The third part is dedicated to recommendations for further education and training of entrepreneurs and creative startups for the future. The case studies and recommendations presented in the publication do not form an exhaustive list; rather it is a limited selection to highlight the existing practices in the project consortia institutions.

The COVID-19 crisis has reminded us of the importance of arts, culture and creativity – for the wellbeing of individuals as well as of communities and societies. To prepare for the future by using the CCI is a task and a challenge for each and every region in the cross-border territories, but the authors of the brochure are convinced that the good practices described in this publication can serve as examples and inspiration for regional and local authorities.

Chapter 1



Culture for sustainable competitiveness?

Author: Silja Suntola (MMus/Arts Management, BM) is musician, writer and project manager. She has long experience from managing national and international RDI projects including Creative Industries Finland, a national initiative for creative economy development. She is passionate about furthering discussion and understanding of what we can learn from arts and culture for a better and sustainable economy and society. She currently works at Xamk University of Applied Sciences, Creative Industries Research Unit.

The role of the creative industries and economy has been steadily growing and noted in regional, national and EU-level strategies and programs. As industrialization has moved production and manufacturing to low cost countries, immaterial value production, creativity and innovation have become the new mantras for competitiveness. Along with an increased standard of living in most western countries, there is also a shift in people's values and ethics, where sustainability, safety and health along with high quality services and attractive living environments have become important elements for regional and national competitiveness.

The pandemic we are facing has certainly not diminished these needs. On the contrary, it has made the multiple roles of arts and culture perhaps even more apparent. The sudden absence of everyday cultural activities, local events, festivals and different hobbies people engage in has affected individuals and communities on many levels. Travel- and tourism certainly has experienced a massive drop as travel restrictions and health concerns have immobilized transport- and accommodation services. There are certainly acute challenges the creative industries are facing as a direct result of the pandemic, but don't undermine the existing, long-term challenges that need to be addressed.

The CULTA –project was lucky enough to organize face-to-face events and training programs, and hence get concrete feed-back and a feel for the different approaches for creative entrepreneurship training we piloted. Known challenges within the creative industries like lack of skills in business, management and marketing, communications and sales strategies along with needs for stronger networks, team-building and customer relations were tackled in co-creative learning sessions that combined skills and experience of all partners.

CREATIVE ENTREPRENEURSHIP IS ABOUT PEOPLE, NOT ENTERPRISES

Learning creative entrepreneurship is developing different skills, many of which can be acquired only through doing and trying out in practice. Not really your traditional text-book subject, where theoretical knowledge provides the bases for success.

CULTA's approach drew from researched methodologies from creative industries entrepreneurship training, best practices as well as experiments and pilots that merged tested frameworks with local contexts and themes. The methodology was largely based on learning-by-doing, cross-disciplinary work in teams and learning to develop business and project ideas into concrete presentations and pitches.

Training process consisted of three main elements.

1) Entrepreneurial identity, team-building and ideation. Core elements in this phase are building trust, and perhaps most importantly approaching entrepreneurship or entrepreneurial thinking as a learning process from the human perspective, not merely sharing information about how to set up an enterprise as a legal entity.

2) Understanding customer needs and coming up with different solutions. The key is to direct the ideation to provide real solutions to real problems, or come up with new services or products for different target groups. Service design for instance provides efficient tools to understand your potential customers and co-create solutions together with them.

3) Testing, presenting and pitching your idea. Early testing is a key element in any creative process. Developing your idea into a concrete presentation or prototype to an audience. That is where the idea is put into a test in order to assess whether the idea is worth developing further or whether just better scrap that idea and start from scratch.

The core is understanding the nature of the creative process, where the end result is only as good as the process. The ideation phase is often the simplest, and main challenges rise when trying to work out the idea in practice. It is a process of learning by doing, understanding your customers and early testing as a key phase in the service- or product development process. It is also about being able to present and pitch your ideas to others. It is not about any one tool or technical process itself.

CULTA workshops and training sessions provided opportunities to practice and test this process in a inspiring and safe environments, were

support was offered for the different phases of the process. It allowed teams working together to find solutions for different challenges as well as ideating new business ideas with different people from different sectors. Inspiration and co-creation can prove strong motivational factors for creative individuals and artists. Providing common platforms is especially important outside the bigger cities and in rural or remote areas, where there are few opportunities for spontaneous meetings and/or networking.

THE FUTURE OF RURAL AND REMOTE AREAS

Karelian region an interesting area for cultural co-operation, as there is shared history and cultural heritage that exceed national boundaries between Finland and Russia, east and west. It is exceptional also internationally, as it beholds both common and separate tales, sites and history of these two nations.

The pandemic has raised awareness and discussion on what living outside metropolitan areas mean in an age, where digitalization enables a larger proportion of work to be done remotely. Even though we might not see any significant mass-movements away from the big cities, there is an increasing interest towards alternative ways to live, learn and work also in remote and rural areas. Not only because of cheaper housing or living, but as choices we make based on our values and meanings of what good life is about.

For rural and remote areas to provide attractive alternatives for future living they need to increasingly identify and make visible their uniqueness and attractiveness, but also offer services and opportunities for making a living in knowledge-intensive fields remotely. This demands understanding and investment from regional decision-makers to develop an environment to foster these new target groups.

ARE WE READY FOR CREATIVE ECONOMY AND SOCIETY?

The future is extremely difficult to predict, despite that we all know crises in one form or another are an inevitable part of life. Creativity and innovativeness in themselves bear within them a notion of “deviation from the norm”. It certainly comes in handy in unpredictable circumstances, and different crises have certainly spurred new innovations throughout history of mankind.

When our normal ways of life are interrupted and threatened we often feel a need to re-examine or question values and priorities of our lives. Arts and culture by nature bear within them these kinds of questions, and reflecting

human experiences, beliefs and the urge to understand life beyond what we know or consider “facts”. Science tends to answer the questions of “how”, when humanistic and culture seek answers to “why”.

The current pandemic has certainly been an unexpected interruption of our world the way we have seen it. It certainly has reminded us of the uncertainty of life, as well as our human experiences of it. It certainly has made visible how strongly our thoughts and beliefs steer our actions, and has an impact of life on our planet much stronger than we often are aware of. Someone said that ones you become aware, you become responsible. Art and culture certainly are a strong way to raise awareness of what we believe is important. And engage and spark the will of others to understand and work for positive change and shared dreams.

Perhaps we can also think of the artist role as a journalist of their time. Drawing from the ancient traditions, practices, stories and symbols of what is meaningful in a society. Making visible and concrete current phenomena and what would never become visible with just stating “facts”. Perhaps now, especially when our developed societies have again been reminded of the vulnerability of human life, we are reminded to seek meaningfulness and wellbeing beyond the notion of a creative economy, and talk of a sustainable, wellbeing and creative society and world.

Study of representatives of creative industries in Finland and Russia

*Author: **Angelika Polak** graduated sociology (psychosociology) from Andrzej Frycz Modrzewski Krakow University in Poland, Department of Psychology and Humanistic Science. She is a sociologist (Ma Soc), social researcher, lecturer currently affiliated as the Project Manager in the Creative Industries Research Unit at South-Eastern Finland University of Applied Sciences (Xamk) in Kouvola, Finland. She works in research and development to understand better societies and cultures and to improve general wellbeing through finding creative solutions.*

The increasing interest in cross-border cooperation brings a need and a direction for the future development of various structures and activities. Getting an understanding of the existing possibilities and challenges within international cooperation is important for the development of the cultural and strategical exchange.

As a part of the international Culta-project there have been conducted evaluation-based studies to find out about the interest and experiences of creative actors from Finland and Russia. We used both - qualitative and quantitative methods focused to get a closer look especially at existing barriers in cross-border cooperation within creative industries. Two similar surveys were conducted by partners from Petrozavodsk's University and South-Eastern Finland University of Applied Sciences (Xamk) among creative industries representatives in Russia (Karelian region) and Finland (especially Northern-Ostrobothnia, but there came answers also from South Karelia & Kymenlaakso). As an additional to traditional questionnaire and to fulfill data there have been done also interviews in Finland, by mentioned above Xamk and from Oulu University of Applied Sciences (Oamk). A study from Oamk was done by a student and results are used as in the final thesis "Challenges in creative industry cultural export between Northern Ostrobothnia and Russia" (Heiskanen 2021). The utilization of the qualitative method brings a wider perspective comparing to questionnaire on the challenges, by providing supplementary information and subjective comments from creative actors.

Similar matters have been raised as a challenge among respondents from Finland and Russia and we will present brief conclusions in this article. The professional background of respondents and businesses they currently work for

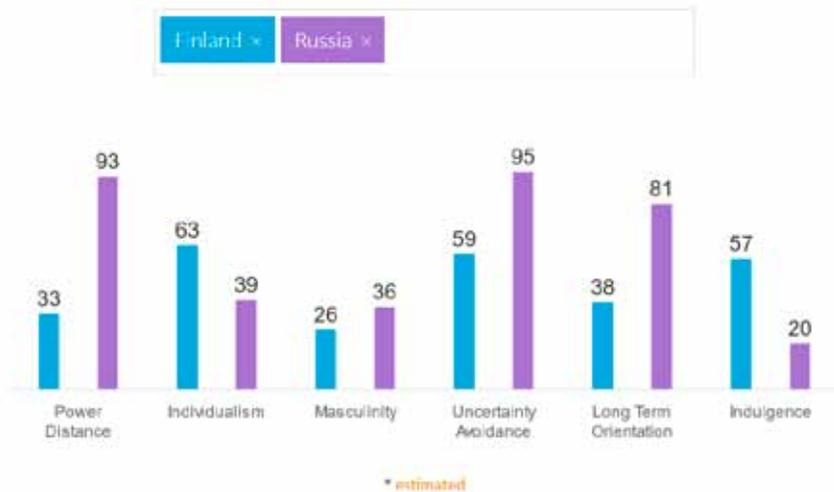
is various, participants of the study include private businessmen, representatives of commercial and non-commercial organizations, from several industries, such as arts and crafts, design, advertising, internet, fashion, performing arts, literature and publishing, museum, multimedia, and computer games, etc.

Respondents of the surveys (from Finland and Russia) and interviews have highlighted problems in co-operation as associated not only with creative industries, but as general socio-economic issues common for all cross-border activities. An important issue that has occurred is cultural differences and language barriers, as well as bureaucracy, which matters has been mentioned in previous research from the topic, f.ex. Kainulainen (2012). Also, staff deficit and the contradiction between culture and commerce have been highlighted and can discourage cooperation.

Challenges that come from the social and cultural differences in the perspective of cross-border cooperation can consist of cultural and artistic perception, language and communication, perception of the time, operating and strategical business environment, ways of negotiating, networking (Heiskanen 2021), etc. Besides language barriers and cultural perspectives, also distance might cause misunderstandings and other challenges within the communication. Cultures various between in many aspects, as an interviewee mentioned Hofstede's (1991) theory, which illustrates ways used in working life in over 50 countries. Six dimensions of national culture (below), which illustrate ways used in working life in over 50 countries:

- power distance
- uncertainty avoidance
- individualism vs collectivism.
- masculinity vs femininity
- long-term vs short-term orientation
- indulgence vs restraint

Hofstede's dimensions include differences in the hierarchy and structure of the organization, ways of communication, tolerance of uncertainty, values, and traditions, the position of genders in the workplace, social norms and social freedoms, and others. That's how it looks for Russia and Finland:



Picture 1: Comparison of cultural dimensions between Finland and Russia. source: Hofstede insights LINK: <https://www.hofstede-insights.com/country-comparison/finland,russia/>

Response from the survey as well as from the interviews show, that there would be a great need:

- to create an infrastructure to sustainable support creative industries,
- regular seminars and workshops on the main issues of creative industries,
- trainings for the employees,
- meetings with investors (f.ex. pitching)
- allocation of entrepreneurs working in the creative sector into a separate category of small and medium-sized businesses for the purpose of state support in the regional program of entrepreneurship development.

Positive experiences within international activities show that there occurs a need for strengthening existing possibilities and creating new ones. Cross-border cooperation is an important phenomenon, that needs further development and creating stabile structures. Cross-cultural co-operation brings many benefits for its participants.

Of course, how we look at the world, society or culture is a subjective perception, there isn't a person that would fit perfectly into one culture – we all vary between each other. Misunderstandings happened within same nationality people or even within one family, even when we speak the same language and know each other well. However, knowing cultural differences helps in the understanding of the practices and helps find direction to go.

At the end, Cultra project wants to thank all participants of the study. You provided us valuable information, and we really appreciate your time!

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Specific challenges of the creative industries in the Republic of Karelia

Roman Zagidullin

Specialist of the Center «Boiling Point-Petrozavodsk»

The Republic of Karelia has actively joined the global trend aimed at the formation and development of its own clusters of creative industries. However, like any other sphere of interest, the creative industries of the Republic of Karelia have their own distinctive specific features of development. Cinema and crafts, the event industry and the IT sector have become the drivers of the growth of creative industries and have formed a new generation of creative entrepreneurs.

The creative economy is a relatively young sector of the Russian economy, which continues to advance and determines its contribution to its development. Such terms as «creative industries», «knowledge economy» can be used often as the synonyms for the creative economy [1].

The creative economy is a more capacious term, which should be understood as a special new type of economic activity, which significantly differs from the traditional one; the production process is not organized resorting to the resources familiar to all, here the value of the product increases due to the imagination and creativity, the creative abilities of its author. In the creative economy, there are economic agents who create cultural, artistic, innovative goods and services which do not need manufacturing premises, factories; they can create them in urban, cultural spaces where one can show their work and exchange ideas [1].

In its turn, the creative industry should be considered as a separate sector of the creative economy, responsible for developing a creative product corresponding to a specific type of activity.

According to the UNCTAD report, the creative economy is judged not by sector, but by the volume of the developed creative goods and services [2].

Creative goods are divided into the following types:

- art crafts products;
- video and audio production;
- design;
- digital products;
- new media products;
- performing arts;
- publishing;
- fine arts.

Creative services were defined on the basis of payment balance items, which included:

- use of intellectual property;
- advertising, marketing services;
- cultural, entertainment services;
- architectural, engineering, scientific, technical services;
- research and development (R&D);
- telecommunication and computer services.

It turns out that the composition of the creative industry sectors is currently not clearly identified, since there is no single list that would determine the structure of this industry.

According to the study by the Urban Competencies Center of the autonomous non-profit organization (ANO) Agency for Strategic Initiatives to Promote New Projects, published in 2021, the Agency reviewed more than 30 activity types which are based on intellectual work and copyright [3]. Therefore, it turns out that the size of the creative economy cannot be accurately stated, especially in Russia. The reason for this is the fact that in Russia there is still no specific state institution that would develop programs and determine the policy for the creative economy development. The creative economy, as a part of the country's economy, is developing more at the regional level and determines the activity directions of the creative industry individual sectors. An example can be the IT sector, which is a part of the creative industry, but at the same time it is actively developing not depending on other sectors, within the framework of the «Digital Economy of the Russian Federation» national project implementation [1, 24] (Sopina, Kan, 2020) [4].

1 Architecture	2 Fine Arts	3 Performing arts	4 Literature	5 Publishing business
6 Fashion	7 Objects Design <small>(industrial design, furniture articles and interior design, etc.)</small>	8 Communication design	9 Music	10 Television
11 Photography	12 Films	13 Animation	14 Radio	15 Advertising
16 Crafts	17 Cultural and historical heritage	18 Museums and galleries	19 Libraries	20 Archives
21 Computer games	22 Software	23 Multimedia	24 New Media (web portals, social media)	25 Education <small>(vocational school, college,</small>
26 Entertainment <small>(holidays, festivals,</small>	27 Games <small>(board games, toys)</small>	28 Botanical gardens, parks, ZOOs, etc.	29 Discos, night clubs, palaces of culture	30 Perfumery and cosmetics
31 Sport	32 Wine and gastronomy industries	33 Tourism	34 R&D	35 Copyright

Fig.1. Branches, referring to the creative economy [3]

Speaking about the Republic of Karelia, it can be noted that according to the above-mentioned ASI study [3], Karelia belongs to the regions with an average potential for the creative industries development, based on industrial and agricultural development with a “dormant” level of the creative industries contribution to the regional economy.

In the Republic of Karelia, 3.1 thousand employees work in the creative industries, which is 2.2% of the employees total number in the region. 9.7% of all the organizations in Karelia are in the creative industry. The revenue of the creative industries organizations of the of the Republic of Karelia is about 5.9 billion rubles. The most active territories of the region in terms of the number of employed workers and the profits share in the creative industries are Petrozavodsk and Kostomuksha city districts, as well as Lahdenpohja, Pitkyaranta and Sortavala districts.

The creative industries of the Republic of Karelia have specific development features that have formed in the current market situation:

1. In the Republic of Karelia small-scale handicraft production of goods (services) prevails, it is primarily focused on the use of the author's (economic entity) own manual labor, or the so-called "Do It Yourself" (DIY) format.

2. Creative industry products in the Republic of Karelia are developed mainly in the non-profit sector, and act as a product of the non-profit organizations activities of (ethnocultural centers, museums, libraries, centers of folk art crafts, private actors). Only the most sustainable ones are commercialized in business.

3. A separate direction of creative industries development is IT (software, games, R&D), which in the Republic of Karelia is mainly represented by software products for large industrial enterprises (pulp and paper, forestry, stone processing, logistics, business optimization processes). For the Republic of Karelia, the revenue of creative industries organizations (5.9 billion rubles), a large volume for the Republic, is also due to this creative industries direction.

4. An actively developing area must be mentioned separately, it is tourism services industry, which has experienced a boost in growth, primarily of domestic tourism, after the borders were closed due to the COVID-19 epidemic.

5. As mentioned above, the COVID-19 epidemic has made significant adjustments to the work formats of all creative industries branches in the Republic of Karelia. This is not only about the necessity and obligation to observe the restrictions established by the government authorities (mass events cancellation, remote work format for employees, wearing masks, social distancing), but also about the need to develop delivery services, logistics, reorientation of manufacturers to remote work formats and customer service (sites development and processing, profiles on social networks, interactive online services and show rooms, etc.).

6. A separate peculiarity is the adoption in April 2021 of amendments to the Federal Law «On Education in the Russian Federation» [5], which introduce the concept of «Educational activity» and the requirements for its implementation. These legislative innovations cause some concern among the public, education and creative industries representatives, as there is no clear and the only interpretation of this document (vague wording). This situation can lead to the fact that conducting educational lectures, seminars, experience exchange forums, including international ones, can be interpreted as activities

outside the educational curriculum framework, and, thus, may be subject to certain restrictions.

7. In the Republic of Karelia, several clusters that support the creative industries individual branches have developed. For example, the cluster of support for folk arts and crafts aims at maintaining national traditions in the field of needlework (national embroidery, making musical instruments (kantele), national costumes and toys); a tourism cluster. Currently, a cluster of the film industry is being actively developed.

8. As in any market, certain trends have formed in the creative industries sphere in the Republic of Karelia, which will be developing in the nearest future. These trends include: the cinema and animation market, the toy market, the crafts market, the event industry market, cultural and leisure places and attractions, the market for architectural and design services, as well as the market for visual arts (painting, sculpture) and performing services.

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Source: Oulu2026,
photograph: Sanna Kroo

Oulu: European Capital of Culture 2026

*Author: **Katriina Klemola**, (MSc Economics). Katriina is working as a senior lecturer and project manager for Oulu University of Applied Sciences. She is passionate about entrepreneurship education, digitalization and developing international networks and activities. During the years 2019-2021 she worked as a project manager in the CULTA project. Before working for OAMK, Katriina worked for the city center association of Oulu and arranged several city center events with local entrepreneurs and other organizations.*

Oulu's 4-year bid process for the title of European Capital of Culture was completed in June, and Oulu was selected from Finland to host the title in 2026. The title of European Capital of Culture will bring significant media visibility to Northern Finland as a whole, increase funding for culture and help profile the area as a major producer of cultural content on a European scale.

Oulu bid for the title together with 32 municipalities in the surrounding region. The programme area is extensive and shares some 300 km of border with Russia. We asked Piia Rantala-Korhonen, Director of the Oulu2026 project, some questions regarding the Finnish-Russian cooperation:

1. How did cooperation with Russia manifest in Oulu's bid for European Capital of Culture?

Oulu's bid-book presents a package entitled Looking East, which describes plans for future cooperation with Russia. All in all, a wide range of opportunities will be created for cross-border cooperation between our countries, both among students and professionals. The cooperation will involve the School of Culture of the Oulu University of Applied Sciences, which will strengthen cross-border cooperation with both Russia and European countries. The study programme will use its position as an internationally renowned regional centre of art and technology, which specialises especially in music, dance and media art in seeking new ways to experience culture in peripheral areas.

The Cultural Climate Change Pitching launched in the bidding phase has produced great pilot blanks for the future. Students from Oulu and Russia developed the idea of bringing media art to trains crossing the Finnish-Russian border. This is a concrete proposal for 2026.



Oulu2026 project director Piia Rantala-Korhonen

*Source: Oulu2026,
photograph: Harri Tarvainen*

In the Borderless Sami Culture project, the Sami people of Russia will also be able to produce an Arctic festival with us.

2. What kind of cooperation would you like Oulu to have with Russian cultural actors?

Cooperation can take place at many levels. We can create networks where professionals and students work together to find solutions to the challenges facing Europe's peripheral regions. Cooperation between artists and residency exchanges can quickly become concrete, so this type of cooperation is important. Since the Oulu2026 implementation area includes border counties, such as Kuusamo and Kuhmo, cross-border cooperation is quite natural and we as Oulu residents can also learn from this.

3. What opportunities do you see in cooperation between Finnish and Russian cultural actors?

Oulu2026 could build a dialogue with Europeans and Russians, the range of topics is inspiring. Art can well be used to highlight sore points, which are not otherwise discussed in the media and in the political arena. It is also possible to create a new kind of cultural tourism in the area by building content where nature and art meet.

Oulu was selected to host the European Capital of Culture in 2026. A city in Slovakia will also hold the title of European Capital of Culture in the same year.

The European Capital of Culture event highlights the importance of cities as centres of cultural life. The city that is awarded the title gets the opportunity to develop culturally, socially and financially.

The European Capitals of Culture highlight the richness and diversity of European cultures and the common cultural characteristics of Europeans. The event strengthens the feeling that we belong to a common cultural area. In addition, the event promotes the impact of culture on urban development.

(Source of the info box: <https://minedu.fi/kulttuuripaakaupunki2026>)

Finnish-Russian Cultural Forum helps in networking

*Author: **Olga Kauppinen** works as a project manager in Finland-Russia Society. For more information on the cultural forum, visit www.kultforum.org and <https://www.facebook.com/kultforum> and @kultforum. You can contact the author: olga.kauppinen@venajaseura.com*

The activities of the Finnish-Russian Cultural Forum have been facilitating the networking of Finnish and Russian cultural actors since 2000. The annual cultural forum has helped more than 1,600 projects find partners for cooperation.

From the very beginning, the aim of the cultural forum activities has been to promote cultural cooperation between Finland and Russia both at the grassroots level and at regional and national level. The goal has been implemented in a year-long partner application process, which takes place each year and culminates in a forum event held in Finland or Russia. The activities of the forum are directed and funded by the Ministry of Education and Culture of Finland and the Ministry of Culture of Russia. The main organiser of the cultural



Opening ceremony 2019: Opening ceremony of Fin-Rus Cultural Forum in Tula 2019.
Photograph: Local administration of Tula



*Negotiations: Partnership negotiations in Fin-Rus Cultural Forum in Tula 2019.
Photograph: Local administration of Tula*

forum in Finland is the Finland-Russia Society. On the Russian side, the Russian Cultural Foundation is currently the organiser.

Since 2000, the event has been organised alternately in Finland and Russia. In geographical terms, almost all regions of the countries are involved in the activities. In 2020, the event, which normally physically brings together cultural actors, had to adapt to the constraints of the COVID-19 pandemic by making project negotiations and the forum event virtual.

The pandemic does not seem to have reduced interest in cross-border cooperation. In 2021, 59 actors from Russia participated in the partner search, while in 2020 the corresponding figure was 23. There are a total of 83 regions in Russia. The application process will proceed with Finnish cultural operators' responses to Russian project proposals during 2021.

CULTURAL FORUM SEARCH

The forum activities focus on a partner search to help Finnish and Russian cultural actors find a suitable partner in the other country. In alternate years, Finnish and Russian cultural and artistic organisations and actors submit project proposals, and actors from the other country respond to them. The partner search takes place electronically in the bilingual database of the cultural forum at www.kultforum.org. All application forms, including negotiation result forms, are translated prior to publication.

Partner search usually begins at the end of November with a call for project proposals, which runs until the end of February. The other party may submit responses until the end of May. The cultural forum's partner search is open to all. Art galleries, theatres, orchestras, elementary schools, universities, libraries, NGOs or tourism companies and individual actors can all search for partners. Both professional and amateur organisations are involved. The search for a partner and the arrangements for remote negotiations through the forum are free of charge.

From 2020 onwards, the project negotiations with the partner found will be conducted by video conferencing before the actual cultural forum event. The virtual negotiation format is a safe and cost-effective way to conduct initial negotiations on potential future cooperation. If necessary, an interpreter is included in the negotiations. Cultural actors who have negotiated through the forum may apply for funding for the launch of a joint project.

In 2021, 310 project proposals were received from Russian actors, and project negotiations will start as early as mid-May and continue in the summer. In principle, one organisation may submit one project proposal.

Between 2000 and 2021, a total of approximately 3,100 project proposals have been received and partners have been found for more than 1,600 projects.

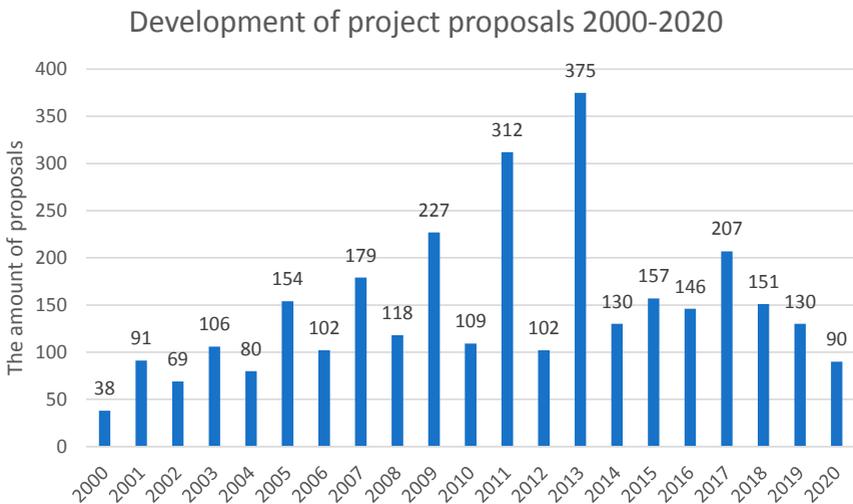


Table: Project proposals 2000–2020



Reception of Fin-Rus Cultural Forum in Tula 2019. Photograph: Paula Järvilehto

Through the projects created by the forum, numerous joint concerts and exhibitions have been organised, along with exchanges of experience and training seminars between educational institutions in the countries, artist residencies and workshops, children's art camps and street art performances, exchanges and replenishment of archives and museum collections, familiarisation with cultural tourism routes, theatre performances and much more.

CULTURAL FORUM – A PLACE FOR MEETINGS AND NETWORKING

The preparatory process for the cultural forum culminates in a two-day or three-day event, usually in late September or early October. The forum's programme includes seminars, thematic sessions and meetings between cultural actors, project counselling from experts, networking and culture.

In addition to cultural actors, officials and directors of ministries and regional cultural administrations from both countries meet regularly in the forum. For them, the cultural forum provides an opportunity for a wide range of discussions on topical issues and an opportunity for concrete decision-making. Maija Lummepero, Senior Ministerial Adviser, Cultural Affairs at the Ministry of Education and Culture, stresses that regular contact between three levels – the ministries, regional cultural administrations and cultural actors – is essential: "I think that the most important thing is the ongoing dialogue facilitated by the forum."

Cultural and Creative Industries Development - From a Cultural Revolution to a VUCA Future

*Author: **Terry Sandell** is Director of Cultural Futures and specializes in policy research and development and project design and implementation related to culture, cultural and creative industries, cultural tourism and heritage. He has led numerous international projects and his work is primarily focused on the Eastern Partnership and Northern Dimension countries and Russia. He is based in France.*

Having traced the growth of CCI development from its beginnings to its becoming a global phenomenon the article goes on to look at some key features and issues that have emerged in the last twenty-five years. Against this background it looks specifically at the Nordic-Baltic experience including current developments. Both there and more widely the impact of COVID-19 is amongst other things increasing the importance, indeed the necessity, of CCIs working cross-sectorally as part of national and regional innovation agendas. It is argued that unlike in 2008, following the global financial crisis, when the CCIs were star performers in terms of growth and economic recovery, the COVID-19 crisis presents serious challenges. The challenge now is that

CCIs have to adjust to and seek to thrive in a new world of Volatility, Uncertainty, Complexity and Ambiguity i.e. a VUCA future.

The development of cultural and creative industries (CCIs) has become a global phenomenon revolutionising traditional perceptions of culture and its role. The beginnings of the development of the cultural and creative industries can be traced back to the 1990s and specifically to two key milestones.

The first milestone was the launching of Australia's first national cultural policy in 1994. The government policy document, 'Creative Nation', stressed the importance of culture becoming part of the mainstream political agenda. The immediate impact of 'Creative Nation' was significant with the government committing A\$252 million of additional spending over four years to the arts and cultural industries. Most importantly it defined 'culture' in a new way that expanded the concept beyond the confines of elitist high art and discussed the cultural industries in economic terms. It changed the very language used to talk about culture and art. 'Creative Nation' placed new modes of cultural engagement alongside older forms of cultural expression making them equally valid.

The second milestone, influenced by the Australian example, was the British government publishing 'The Creative Industries Mapping Documents' in 1998. This set of documents, one for each of the thirteen identified industries, was intended to raise awareness of the creative industries, the contribution they made to the economy and the issues they faced. These documents brought 'culture' firmly into an economic policy agenda. The introduction of the term 'creative industries' (instead of 'cultural industries') was intended to be 'a new analytical definition of the industrial components of the economy in which creativity was an input and content or intellectual property was the output'. The use of the term 'creative industries' was also intended to bridge the divide between 'high' elitist culture and 'low', popular culture, between 'art' and 'industry' and between publicly-funded culture and commercial culture. In the UK, within three years, the creative industries moved from the fringes to the mainstream and became a key element in the very widespread discussion about creativity and the 'knowledge society'. It was a case of a new kind of culture in a new kind of economy.

The British government ministry responsible for 'The Creative Industries Mapping Documents', the Department for Culture, Media and Sport (DCMS), also provided other creative industries definitions which were subsequently widely copied by many countries throughout the world. This included in addition to the categorisation of what constituted the creative industries, the definition of creative industries as 'those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property'.

Both of these milestones redefined and rebranded culture and eroded the boundary between state-funded art and commercial culture. They had a major political, economic and societal impact on both of the countries. In the following twenty-five years those milestones have triggered a wider revolution that has challenged traditional notions of culture in countries on every continent of the world. A similar redefinition and rebranding of culture has taken place in Europe both at national and multilateral level. In Europe at a multilateral level various European Union policies have fuelled the revolution, the starting point in practical terms being the publishing in 2010 of a Green Paper 'Unlocking the potential of cultural and creative industries'. At the European Union level the 'cultural and creative sectors/industries' continue to receive ever-increasing support both political and financial in the context of economic and competitiveness policies and as a means of strengthening European integration.

The interest and investment in CCI development has been phenomenal, particularly in the past fifteen years. Apart from national policies and interventions by multilateral organisations such as UNCTAD, World Bank, UNESCO, OECD, IBD etc, in the academic world internationally CCI development has become a 'growth industry' with mushrooming undergraduate and postgraduate courses, a deluge of research and the appearance of a plethora of dedicated journals.

The development of cultural and creative industries has taken off on all continents of the world with nuanced differences. Sometimes the emphasis is on their role as part of a national identity strategy, sometimes as part of job creation policy in local economies, sometimes, as in the case of Japan and South Korea, with anime and K-pop respectively, to capture a global market. In Eastern Europe and former Soviet countries the development of the cultural and creative industries has often been a catalyst for reform of cultural policies and of obsolescent state-run structures. Whatever the differences in approach, in all cases CCI development has impacted on traditional perceptions and structures related to culture.

In parallel with the development of an appreciation of the economic, societal and political benefits of CCI development, there has been an evolution, sometimes contentious and often confusing, in its terminological aspects. Confusion has been caused by lack of stable, universally used terms and definitions. The CCIs have been labelled by such terms as 'knowledge economies', 'copyright industries', 'content industries', 'experience economy', 'creative business sector', 'cultural and communication industries', 'media industries' etc. The CCIs and these other terms have often been inappropriately used interchangeably. There has in particular often been blurring of the terms 'cultural industries' and 'creative industries' while in some languages even the word industries was initially unhelpful in understanding the CCI concept. Similar blurring has occurred in the case of the terms 'knowledge economy' and the 'creative economy' with the latter in Latin America and the Caribbean countries being referred to as the 'orange economy'.

During the past twenty-five years there have been different developments and approaches concerning the cultural and creative industries. In recent years there has been a slow move towards more refined, although often contested, definitions and more sophisticated ways of measuring their impact. Looking back one can see, broadly speaking, various phases of evolution. The first has been culture being placed on economic agendas in the context of 'creativity' coming to be seen as a key economic asset. The second has been culture as an instrument of regional and

urban development and the third has seen an emphasis on CCIs and social development. The concept of the 'creative city' in particular accelerated CCI development both in practical and conceptual terms. A key moment in terms of the latter was in 2002 with the appearance of Richard Florida's 'The Rise of the Creative Class' and the three Ts (which became four), of future economic development: talent, technology, territory and tolerance. Florida's ideas and theories relating to a new 'intelligentsia' have had a major impact on urban and regional policy in many countries.

The growth of cultural and creative industries has derived from their ability to influence or enter other markets against a background in which a new industrial model has emerged based on digital technologies, creativity, knowledge and talent. For content producers and creative entrepreneurs production costs have fallen, distribution has been revolutionised, and new technologies have opened up previously unimaginable applications.

The cultural and creative industries, design in-particular, have both responded to and fuelled an increase in functional goods and services becoming part of the cultural economy. This is reflected for example, in terms of the increased importance of product design and interior design in terms of goods and the importance of 'experience' in terms of services.

The importance of the conceptual aspect of CCIs is that it influences policy and when the conceptual approach changes the policy changes. A good example of this is in the UK where the approach moved a few years ago to defining the CCIs by the levels of creative jobs in a given industry, now referred to as the 'creative intensity' of an industry. The 'creative intensity' of an industry is determined by the proportion of creative jobs in each industry. Industries with a 'creative intensity' above a specified threshold are considered 'creative industries'. This approach has led to a new categorisation of CCIs in the UK with only nine industries recognised instead of the original thirteen. The policy change came for several reasons including recognition that in the creative industries there are often a lot of non-creative jobs.

Milestones in Nordic and Baltic cooperation in terms of regional, as opposed to national, CCI development and cooperation have often been the result of Nordic Council of Ministers initiatives developed by its agency the Nordic Innovation Centre (NICE). In recent times such initiatives have been widened to embrace Nordic-Baltic cooperation.

One of the early Nordic cooperation actions promoted by NICE was the Jenka Nordic Creative Industries Network created in 2004 to develop a common Nordic understanding of the creative and experience economy and the implications for regional development, business incubation and education.

In 2007 the Nordic Council of Ministers, again through NICE, commissioned a 'Green Paper' which provided the first coordinated step in establishing a Nordic policy for the creative industries. The objective of the Green Paper was to open up policy debate about the Creative Industries in the Nordic Region and highlight opportunities and challenges facing the sector.

Another of the milestones, again through NICE was the KreaNord initiative which ran from 2008 to 2015 and was designed to improve the growth prospects of the region's CCI. It focused on fashion, music, publishing, design, architecture, animation and film.

The three Baltic countries' regional CCI cooperation can be traced back to 2006 when the first network was created to bring together policy-makers although initial country CCI statistical surveys had begun in 2005. Another milestone was when Estonia and Lithuania managed to include the financing of creative industries into the National Strategy for EU Structural Funds for 2007–2013. This gave CCI development in these two countries a welcome extra funding boost.

Foreign cooperation, particularly with the British Council, was very important in these early stages of Baltic CCI development particularly in relation to stimulating understanding, mapping, policies and practices and indeed advocacy of regional cooperation. The milestone which symbolised the arrival of a Baltic regional approach was the publication in 2010 of a booklet 'Creative Industries - Estonia, Latvia, Lithuania with a foreword by the three Ministers of Culture.

As far back as 2007 the NICE Programme 'Nordic Baltic Innovation Platform for Creative Industries' recommended the development of a Nordic and Baltic platform that would strengthen the creation and development of strong Nordic and Baltic creative businesses. Over the past ten years Nordic-Baltic CCI cooperation has been very impressive.

One of the agencies promoting Nordic-Baltic regional and country CCI cooperation has been the Northern Dimension Partnership on Culture (NDPC). Established in 2010, eleven countries are involved in its activities. Following

a review and some governance changes in 2019, NDPC is developing a new strategy for 2021-2024. An EU-funded project mentioned below looking at CCI cross-sectoral cooperation and innovation is linked to the new strategy and one of the first areas where NDPC will be focussing on this is related to well-being and health. This will be developed through a working alliance with another Northern Dimension agency, the Northern Dimension Partnership on Public Health and Social Wellbeing (NDPHS). Wider aspects of CCI cross-sectoral cooperation and innovation will almost certainly be part of the future strategy.

While it is not difficult in retrospect to see where the CCI sector, however defined, has come from and how it has developed in differing contexts, it is more difficult to see where it is going in the next twenty-five years. Certainly creativity is playing an increasingly important role in the 21st century and the 'fourth industrial revolution'. One can with confidence predict that in general national policies with regard to CCI policy will become ever more sophisticated and nuanced. Similarly the hitherto often elusive ability to measure economic impact will be greatly improved. In terms of that measurement key performance indicators (KPIs) will evolve both in terms of becoming more rigorous and in terms of what they are measuring and why. One can expect KPIs to be more focussed on social development societal resilience and quality of life than on purely economic ones. In general one can also assume that CCI development will be rooted in changes in human behaviour and new technological developments as has been the case in the past in the context of the appearance of the network society and social innovation.

Despite the phenomenal rise of the CCI sector, its proponents' wide-ranging claims about its impact and potential are often not evidence-based. Of course the cultural and creative sectors are important in their own right in terms of their economic benefit and employment creation. There is some evidence that they can stimulate innovation across the economy. They can also contribute to positive social impact in areas such as well-being and health, education, social inclusion, urban regeneration and regional development. The question, however, which is also the challenge for the future, is the degree to which they can contribute to currently emerging and future social, economic and political priorities. This will show to what extent the sector really is unique, as it often claims to be.

More specifically the challenge is going to be how the sector relates to current important agendas such as climate change and carbon footprint, economic and social policy, internationalism and equality, environment and waste, quality of life and well-being. Qualitative economic growth and sustainable prosperity,

as opposed to past pursuit of any kind of economic growth, is going to be on the agenda of many advanced countries. In those countries economic growth has now largely fulfilled its purpose since further rises in income have failed to solve a whole range of social and economic problems – even for the rich. Where is the CCI sector going to be positioned in the tackling of the ‘big questions’?

There are currently a number of projects focussed on cross-sectoral cooperation and innovation in the context of the CCI future. One of them is looking specifically at the Nordic-Baltic region. The EU-funded ‘Cross-sectoral Cooperation and Innovation within Creative and Cultural Industries – Practices, Opportunities and Policies within the area of the Northern Dimension’ involves eleven countries. It is achieving several outcomes, amongst which are a contribution to the already mentioned Northern Dimension Partnership on Culture’s 2021-2024 strategy and future activities. The outputs of the project include a mapping study, a number of case studies from each country, policy briefs, articles and a series of Experts’ Focus Groups. The latter have been extremely interesting and productive and involved over one hundred experts and specialists from the region. Materials, findings and conclusions produced by the project and detailed information on it are available online.

As the digital revolution disrupted the traditional model of CCIs, so the COVID-19 pandemic is now doing likewise. Already before the COVID-19 crisis, there were major social, economic, technological and communication changes taking place. The pandemic is proving to be an accelerator for processes and changes in behaviour and in practices that were already in train.

COVID-19 has produced life-and-death challenges to established CCI players and offered opportunities for CCI innovators. At the time of writing it is difficult to know when it will end but its impact is going to be long-term. Adaptation to the new circumstances is vital. The CCI sector, in which mobility was seen as its life-blood, is now seeing aeroplanes being replaced by Zoom. The national and global crisis created by COVID-19 has fuelled a profound and widespread appetite for innovative thinking and fresh approaches to policies and practices in many important areas. We seem to be in a world that is craving for new solutions in many sectors and which recognises there is a need to apply and work with more long-term and sustainable solutions.

Theatres, music venues, cinemas, museums, festivals and heritage sites i.e. venue-based CCI sub-sectors have been in general the worst affected by the crisis. Festivals have been cancelled and audiovisual production is distorted and reduced because of distancing rules, curfews and ‘lock-downs’. Festivals and

cultural heritage attractions are not only affected by physical distancing and 'lock-down' measures but, being highly dependent on tourism, are also affected by other ramifications of the pandemic which are likely to be long-term.

Revenues have dropped, often dramatically. In certain cases financial viability is threatened which will probably have long-term consequences. Immediate consequences include reduced earnings or unemployment for many working in these CCI sub-sectors. There are also, of course, knock-on problems for the value chain of their suppliers, both from the creative and 'non-creative' sectors. The Covid-19 crisis has forced most countries to make so many and such large-scale financial commitments in so many directions that economic recession and national debt will dramatically reduce their ability to provide CCI funding support in the way that they did in the old world. Economic recession and debt will mean that for much of the CCI sector to survive it is going to have to find new ways of working and new sources of income and funding.

At the same time there is a cruel irony that as a result of the crisis, demand for cultural products (films, music, radio, TV, books, comics etc) from people stuck in their homes, under-occupied or simply stressed, is greater than ever.

National and local governments have taken measures aimed at supporting workers and businesses. Many of the measures, particularly those not specifically targeted at the CCI sector, are not always relevant given the peculiarities of the sector. Employment and income support measures are often not adapted to some categories of CCI employment e.g. freelance, in-work/out of work (such as actors), those who combine stable part-time work with freelance work and so on.

Some cultural and creative sectors, such as online content platforms, have profited from the increased demand for cultural content streaming during 'lockdown' and curfews, but the benefits from this extra demand have usually been to the largest businesses in the industry. In fact a lot of online content from smaller players in the CCI sector has been uploaded as free content as in the case of a lot of museum virtual tours, music projects and so on. The unprecedented consumption of culture online from home, together with a notable increase in digital literacy, are unmistakable developments. In this context, the CCI sector is proving to be a strong resource and positive contributing force during the crisis.

COVID-19 is throwing up contradictions. Unlike in the wake of the 2008-9 financial crisis when the CCI sector could boast (and indeed did do so) that it was a 'superstar' in the recovery, the current situation looks different. A large

number of industry surveys from many countries are presenting an often bleak picture. Instead of resilience the CCI sector is displaying worrying vulnerability.

This vulnerability needs to be addressed by many in the CCI sector changing direction to explore and develop new partnerships and relationships, in other words cross-sectoral cooperation and innovation. One of the earliest project conclusions of the Northern Dimension project cited above was that while cross-sector collaboration and innovation before COVID-19 was desirable, it has subsequently become essential if many CCIs are to survive. It is essential because for much of the CCI sector to survive it is going to have to find new ways of working and new sources of income and funding. CCI funding will be an issue even in those countries where CCI recovery support funding has already been put in place. In the future much, if not all, CCI public funding will possibly only be forthcoming if it will contribute to national recovery priorities and narrowly defined political agendas.

On the positive side enforced COVID-19 digital networking and remote co-working practices are paradoxically leading to greater opportunities for CCI cross-sectoral collaboration and innovation. Working with other sectors is now more possible than it has ever been as is exploring new local and international relationships. We are currently in a world of social distancing and distant socialising.

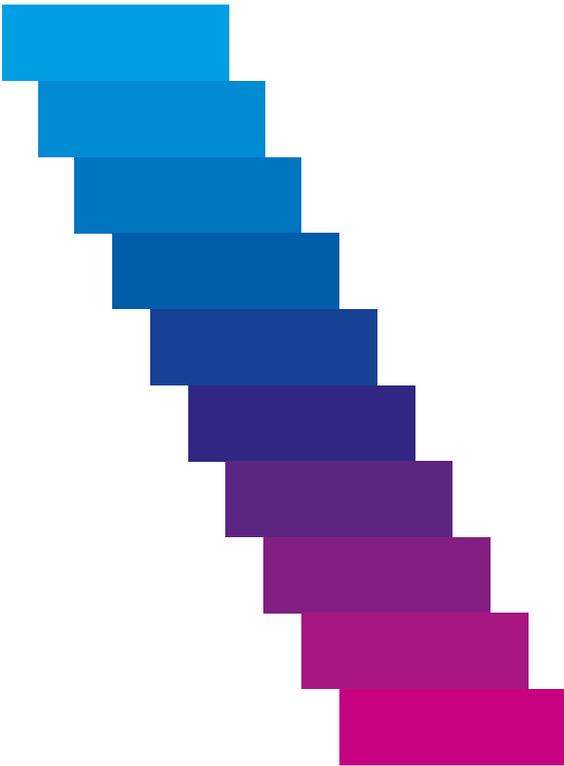
Looking to a cross-sectoral future and beyond COVID-19, the question arises as to whether a cultural and creative industries sector per se will continue to exist in its present forms. The diversity of the strands within it have sometimes led to a questioning of its coherence as a sector. The new recognition and understandings of 'creativity' could potentially embrace and absorb various areas which are now treated separately. It is obviously spurious to claim, as some have done in the past, that creativity and culture are the same thing. Hitherto definitions of the creative industries have usually failed to account for the diverse manifestations of creative employment and creative practices in other areas of the economy. Similarly creative innovation is not the same thing as creative industries. Florida defined his 'Creative Class' as including, in this order, people in science and engineering, architecture and design, education, arts, music and entertainment whose economic function is to create new ideas, new technology, and new creative content.

The year 2021 has been designated by the UN as the International Year of Creative Economy for Sustainable Development. In particular it will address the ongoing need to support developing countries and countries with economies

in transition to diversify production and exports, not least new sustainable growth areas including cultural and creative industries. During this year CCI's will be expected to take a proactive role in finding solutions to global and local challenges. Creative and innovative companies and entrepreneurs will need to significantly increase their efforts in terms of cross sectoral working. The CCI sector can contribute effectively to solving many of the challenges and issues of other sectors if some of the barriers such as cross-sectoral communication gaps and other constraints can be tackled.

We had already moved into a 'VUCA future' of volatility, uncertainty, complexity and ambiguity before the COVID-19 crisis. We still have to address the pre-crisis challenges of a socially unequal, increasingly intolerant, environmentally challenged and ever more culturally complex world. Volatility, uncertainty, complexity and ambiguity are now both an intrinsic part of the CCI world and of the future context in which CCI's will be thriving or falling.

Chapter 2





Art combines: From traditional exhibitions to virtual environment

Authors: **Natalya Iakovleva & Juhani Rusachenko**

Natalya Iakovleva, Lecturer, Head of the Art Department of Karelian College of Culture and Arts. *CULTA is an ideal collaboration platform aspiring entrepreneurs and businesses, as well as student teams. The project helped to increase the possibilities of introducing the best practices of interaction between culture and business in the cross-border area, making it more attractive.*

Juhani Rusachenko (BBA/International Business) is a project planning officer, specialised in Karelia CBC projects employed at Oulu University of Applied Sciences. *As greatly passionate about Finnish Russian cross-border cooperation, it is in the high value to provide opportunities of getting inspiration, developing new products and services as well as acquire new, beneficial skills to the people living within programme areas.*

During three years of cooperation within the framework of CULTA project, three exhibition expositions were organized at the art platforms of the Republic of Karelia and Finland. The fourth exhibition was organized in virtual environment.

One of the first exhibitions was organized in May 2019 at Karelian College of Culture and Arts. The exhibition of creative works of Karelian and Finnish students was called “Shades of Imagination”. Its main idea was illustrations. The teacher at the University of Applied Sciences of Oulu, Nina Patriikka and her students presented their works on fantasy, reflecting an individual vision of plots and images. Riikka Savela’s series of Pikku Maatu, was her thesis production. The other artists Janika Kaunio, Petri Saarela, Senja Niva, Nelli Salmela, Anttu Herva and Otso Ritonummi presented their free creative works. Using a linocut technique, the graduates of Karelian College of Culture and Arts, Valentina Shapkina and Yulia Chezina referred to the subjects of famous literary works. Their illustrations were based on the epic of “Kalevala” and novel “Wuthering Heights” by Emily Bronte. The highlight of the exhibition was contrast of colors. The authors used color as a means of conveying the shades of their imagination.

Finnish partners initiated the creation of the exhibition called “Flora and Fauna” in November 2019. It was opened at the art gallery of Oulu University



Exhibition “Shades of Imagination” at Karelian College of Culture and Arts

of Applied Sciences, and it was dedicated to rare animals, birds, insects, plants and sea animals from all over the world. Watching the beauty and uniqueness of nature, we understand how the world around us is fragile and how much it needs our help and respect. A group of Finnish students as well as Anna Rakhmatova, Arkady Nabirenkov, Evelina Eremina, Maria Shamshina and Olga Lonina, students of Karelian College of Culture and Arts, participated in the exhibition.

2020 was the year of the 100th anniversary of the Republic of Karelia. The difficult epidemiological situation did not prevent the organizers from holding the international forum “Cross-border Cultural Cooperation in the European North” in Petrozavodsk.



Exhibition “Shades of Imagination: Between Technology and Art” at National Library of the Republic of Karelia

CULTA project showed another exhibition called “Shades of Imagination: Between Technology and Art” to online and offline forum participants. It was opened at the National Library of the Republic of Karelia in December 2020 and combined graphics and illustrations, and revealed the genre, technical

and plastic creative variety of the Russian and Finnish students. Students used linocut and computer graphics in their works. Linocut attracts Russian students for its modernity and potential mass use in design of public spaces.

Olga Lonina, one of the members of Combing Art with Sustainable Transportation team, the winner of Cultural Climate Change Pitching Competition: “Creating a linocut is a really exciting experience. It is interesting and useful process, as it contributes to development of plastic vision, makes us work with material, makes us draw a lot, practice and work with incisors and gravers”.

Sara Juntunen, Sirja Eskelinen, Emma Ronkainen, Jenni Nikkilä, Marleena Maliniemi, Nemo Karjalainen, Riku Kiviharju, Gabriel Ojanperä Arratia, Matias Huhtela, Varpu Mäkinen participated in the exhibition from the Finnish part.

The arranged exhibition turned out to be of great demand, and over the next six months it was exhibited in the art space “Blue Corridor”, the gallery of Karelian College of Culture and Arts.



Art space “Blue Corridor”



Art Gallery of Karelian College of Culture and Arts

The arrangement of art exhibitions was the first cross-border event within CULTA project, and it opened the virtual borders between countries for students.

EXPERIENCE THE VIRTUAL ART EXHIBITION

The most recent cooperation of students was opened in January 2021 - virtual art exhibition Images of Fantasy. The works are open for public to observe in the virtual space webpage. An online art exhibition is available at: <https://bit.ly/imagesoffantasy>

The virtual exhibition is the joint exhibition of creative works of students at Karelian College of Culture and Arts and Oulu University of Applied Sciences. It was an effective way to show art to people across the border and to anyone who is interested in arts, as travelling was restricted due to Covid pandemic. An exhibition was arranged while training students studied various artistic techniques in drawing, painting, composition, and computer graphics classes. The exhibition of works by Finnish and Russian students allows demonstrating these techniques. The exhibition presents works of students of the art department of College of Culture and Arts, made in the technique of linocut as mentioned previously, linocut is one of the types of letterpress with the inclusion of colour, precise lines, and a variety of textures. The Finnish students were second year design students. The works use digital drawing technique based on their traditional analogies. The themes of the Finnish works included self-portraits, life beneath the surface and movies. The main idea of the exhibition is to unite the creative ideas of Russian and Finnish students, to reveal the individual perception of plots and images.



"Images of Fantasy" online space

The producing of an exhibition was led by Katriina Klemola. Personnel that is responsible for technical arrangements included Sara Potila, Heikki Timonen, Nina Patrikka and Juhani Rusachenko. Nina Patrikka and Natalia Iakovleva provided student support during the preparations of works. Emma Ronkainen, Nemo Karjalainen, Varpu Mäkinen, Gabriel Ojanperä-Arratia, Sirja Eskelinen, Jenni Nikkilä, Matias Huhtela, Riku Kiviharju, Marleena Malinniemi and Sara Juntunen have created the works at Oulu University of Applied Sciences, and Karelian College of Culture and Arts artists are Alena Ershova, Valentina Shapkina, Sokolova Alina, Ekaterina Galysheva, Denis Alexandrenko and Ksenia Voenushkina.

Dance laboratory in Oulu and ways of cooperation as seen by students

Authors: **Oksana Konopleva & Yulia Brovina**

Oksana Konopleva, Head of Development Department of Karelian College of Culture and Arts, **Yulia Brovina**, student of Karelian College of Culture and Arts (2016 - 2020). Openness, co-creation, new experience help expanding personal horizons and are necessary for self-realization of young people in a creative profession. The opportunity to test an idea with an international team, to get support of mentors is an important experience that will allow us to implement a cross-border startup in the future.

The dance laboratory, organized in March 2020, was an example of cross-border co-operation between Finnish and Russian students. Good experiences from the pilot show that cross-border cooperation can find new ways and build models to utilize in the future. The dance laboratory, organized in March 2020, was an example of cross-border co-operation between Finnish and Russian students. Good experiences from the pilot show that cross-border cooperation can find new ways and build models to utilize in the future.

During the competitions for participation in Summer and Winter Schools of Creative Startups, the participants presented some ideas related to dancing.

The ideas concerned opening of dance studios/laboratories of different directions, and art spaces creating the environment to develop the cross-border dance teams, production centers, etc.



Dance improvisation Laboratory in the University of Applied Sciences of Oulu. Acquaintance of participants.

The idea of creation of the international dance laboratory was realized within the framework of Winter School of Creative Startups in Oulu in March 2020. Choreography department students of Karelian College of Culture and Arts and Oulu University of Applied Sciences participated in the event.

The goal of the laboratory was to test the dance improvisation-training program and create a dance performance.

WHY CHOOSE THE LABORATORY?

The Laboratory is a space for experiments and pilot researches. If we do not know each other, we will hardly estimate the final result. Nowadays we have many dance styles. Techniques that mix different styles are especially popular. They often include not only a mix of classical and modern music, Western and Eastern elements and moves, but also improvisation. Contemporary dance is the example. The contemporary dance performers make a really unpredictable performance, they impress the audience with plasticity and show deep feelings expressed in body language. Collaboration within the laboratory provides an opportunity for everyone to show up and improve this process through joint efforts.

In January 2020, the project team discussed the possible themes for the dance performance and options of showing it to the audience in the light of a local context.

The unique Polar Bear Pitching contest is held annually in Oulu, and it brings together hundreds of contestants and investors from all over the world. This contest could become one of the platforms to show the dance performance, and the dance performance itself would help the contestants to break the ice and melt the hearts of the jury. Therefore, the Polar Bear theme became one of the vectors of development of creative thought.

The laboratory was scheduled to last 3 - 4 days and it had to be arranged in advance. Alena Prokofyeva and Yulia Brovina, Students of Karelian College of Culture and Arts, developed a training program of dance improvisation and chose several options for musical background of the performance.

Alena Prokofyeva: "While working on training program, we understood that this would be a new space where contestants should trust each other. The trust makes us search and improvise. We also knew that Finnish students are good

at contemporary techniques. There was one more important issue: to understand who our audience was and who we were making a dance performance for. And we only understood that in Oulu”.



Contact improvisation training.

11 Russian and Finnish students participated in the laboratory. The training process began with the acquaintance and personal presentation. We found the “touch points” in common interests, similar experiences within an inviting atmosphere. While the training process followed a previously prepared program, the process of creating a performance was the result of joint creative work with a professional approach and spontaneity.

The first day of Winter School made it clear for us where and who the performance would be shown for. To prevent the spread of the pandemic, Polar Bear Pitching was held online, and Cultural Climate Change Pitching Competition on Business Asema became a platform of dance performance.

Contact improvisation training



Performance at BusinessAsema in Oulu, Finland.

Yulia Brovina: “At first we were a little scared, since we did not know, who our Finnish partners were, so we started our work from scratch. We were afraid that it might not work out due to the lack of time. We also tried to figure out who the people who will be watching the performance were. Discussing all that, we decided that it would be nice to surprise the audience”.

The dance performance was shown on March 12 on Business Asema platform, and it caught the interest of the audience. The performance was the introduction (“beginning”) of the event and a surprise for the audience. Unfortunately, with the online format and time limits it was impossible to use of light and space design.

In addition to the performance, the dance team, as initially planned, showed a small “presentation” for the Polar Bear Pitching.

Thus, the international dance team brought to life its idea to create a dance laboratory and performance. If necessary, the created performance can be played back from the video. It was a good pilot project, and the Russian participants of the team planned to hold a dance laboratory in Petrozavodsk in June 2020 on a commercial basis.

The laboratory participants were supposed to be teenagers from four amateur teams of Petrozavodsk, and coaches were supposed to be Finnish and Russian members of the team created in Oulu.

Unfortunately, this idea was not implemented at first due to closed borders between countries, and then due to restrictions of holding mass events.

Alena Prokofyeva and Yulia Brovina: “We are sure that the dance laboratory is a challenging and demanded idea. ***The language of dance is international***, it is genetically clear to any person. For decades, dance in Karelia has remained the most popular creative hobby among urban residents. It is important to understand the needs of a potential consumer of the service you offer and want to develop. Using the modern communications, even while borders are closed, we can share the idea of an international dance laboratory”.

The retro train is travelling to the future. Development of cross-border cooperation by means of event tourism

Denis Kononov, Development Specialist, Karelian College of Culture and Arts. The interaction of culture and business is the promotion of the second through the development of the first. It is especially successful when business turns into creativity. One of the most striking examples is tourism.

We are all used to the fact that big and high-profile projects are born in the capitals or very large cities. Whether it's a gastronomic festival in Moscow or game reconstructions in St. Petersburg. But what if I tell you that you can create a working project in a city with a population of less than 20,000 people? It is about such a project that we will tell you in our article.

Event tourism is a type of tourism in which trips are associated with certain events. Such events may be related to culture, sports, business or other sphere. The main priority of the tourism industry is to make the trip interesting and memorable. This is exactly what unites different spheres of life: culture, the historical community, the service sector, educational organizations and business. The Alliance of Different directions of life will provide exclusive content for travelers.

We can say with confidence that the tourism industry in the usual speculative form will never disappear, but now we can say that the customer-oriented tourism business is moving away from the “show and see” format and is moving towards cooperation between the creators and consumers of the final product. Event tourism is no longer something new: music, gastronomic and film festivals, sports events are held throughout the country.

“SMALL” EVENT TOURISM AND ITS IMPACT ON THE TRAVEL COMMUNITY.

On June 1, 2019, the “Ruskeala Express” – an express retro train running along the route “Sortavala”–“Ruskeala” Mountain Park –“Sortavala” departed from Sortavala station. It was officially announced that the interior of the train carriages was made in the original design of “Nikolaevsky Express”, the style of the late 19th - early 20th centuries. Now it is the only daily steam train route in Russia. Such trains have not been used in Russia for more than 40 years.



Nikolaevsky Express E-766-41



A group of students of Karelian College of Culture and Arts, who participated in the organization of an immersive production

On November 2, 2019, “Ruskeala Express” became the theater platform for the first staged performance in the form of an immersive theater in the Russian railways history. With support of the “Russian Railways” and “Ruskeala” Mountain Park, the students of Karelian College of Culture and Arts (Petrozavodsk) and director Alexey Shalaev have created a unique event “Gold of the Party”. During the trip, the passengers of “Ruskeala Express” were not only spectators, but also the participants of a thematic theatrical quest.

The atmosphere of the early 20s of the previous century had been created before the train departed from Sortavala station, and the theatrical action began on the platform.



The actor of the play. A soldier of the Red Army.



The actress as a "spy".

The plot of the performance was that actors dressed in military uniform were loading a high-value cargo into the train; the passengers of each compartment were informed on the importance of a mission and they were asked for assistance in protecting the cargo and catching spies. Passengers received a book with a cipher code to be unraveled and they had to find out the hidden key for a high-value cargo. The fellow travelers united, solved the puzzle, the elderly people shared their knowledge on historical events of the previous century to children. Then, the spies appeared in the carriage to get either a key or a book with a cipher code. Passengers made a choice and then the performance turned upon this choice: someone gave the key, someone called the security and arranged a chase, someone invited them to the table and offered tea.



Passengers are solving the code to find the key to the party gold.



The actors of the performance are telling passengers about the «important cargo».

Each element of the performance was thought out in details: starting from the clothes of the actors to the plot of the quest. Of course, the design of the retro train played into the hands of the creators. Designed in the style of

the late 20th century, the train emphasized that passengers found themselves in the past. As I mentioned earlier, the passengers were not just spectators, but the participants of the process. Such approach leads to additional demand, the tickets for the announced trip were sold out rather quickly. Theatrical performance “Gold of the Party” was shown twice.



The actors of the performance

Ruskeala Express was nominated as a best project for development of international tourism in Dec 2020.

Some new objects were opened on December 26, 2020: a railway turntable (which facilitates the infrastructure greatly, enables the use of one train instead of two, also it is worth noting that it is the first railway turntable in many decades made for regular maintenance of passenger

train locomotives), a run-around route and a wooden passenger platform. Such facilities implemented into the infrastructure of the express train certainly makes a tourist travel interactive.



The cast on the platform. Retro train.

On February 10, 2021, “Ruskeala Express” became a laureate of All-Russian Tourism Award “The Tour of a Year”, having received a recognition from the professional tourist community. Karelian College of Culture and Arts will continue to seek opportunities for cooperation with the Russian Railways.

According to the Russian Railways, as of May 20, 2020, more than 120 thousand passengers used “Ruskeala Express”. It shows that interest in retro train is steadily growing, and retro train itself is a heading for the future.

A look at creative actors during COVID-19

*Author: **Yinan Li (Teresa)** (BBA/International Business) is active in business field. As a former music student, she is committed to linking art and business with her passion, to help more people in the cultural and creative industries to live with their love. She is working for CULTA project as a project planner.*

Are there ways to turn a passion into a career and start living the entrepreneurial lifestyle? Founder of Oulu Dance Academy Arja Koskela and independent fashion designer Antonina Sedakova share stories about their passion for arts and their work, and how they dealt with the COVID-19 pandemic.

THE STORY OF OULU DANCE ACADEMY

Ballet has been a lifelong passion for Arja Koskela, who now owns a ballet school in Oulu, Finland. Arja was born in a merchant family and started her ballet hobby when she was 8 years old. She immediately found that she loved ballet. Unfortunately, during her physical development as a teenager, she had to regretfully say goodbye to ballet, as her physical condition did not meet the standards of a professional ballerina. Afterwards, to continue her passion for the art of dance, Arja trained to be a gymnastics coach. Meanwhile, Arja had the idea that “Everyone should have the right to study what they love, even if they can’t get into a professional performing group. And they shouldn’t be kicked out in the early stages when they are learning.” It was one of the reasons that inspired her to return to university and earn a qualification as a ballet teacher.

When Arja became an adult, she ran the family grocery shop with her parents. After she married, her husband took over the shop and she stayed home to raise their children. A year after the birth of her third child, Arja returned to the University of Applied Sciences and began studying to become a professional ballet teacher.

“I love ballet so much. If I can’t be a professional ballerina, then I will cultivate professional ballerinas.” – Arja Koskela

While studying, Arja founded her own dance school, Kulttuuripesulan tanssikoulu, which was officially renamed ODA (Oulu Dance Academy) in 2016 for marketing purposes, since the school often travels abroad for various events, such as competitions.

Running a ballet school was not an easy task. While teaching and running ODA, Arja was often criticised by old-fashioned educators for incorporating



Arja Koskela in classroom. Photograph: Petri Kekkonen



Arja Koskela's ballet class. Photograph: Petri Kekkonen

revolutionary ideas in the teaching of classical ballet. She has suffered from other situations as well, especially financing problems. She has never been approved for any financial support for art startups, such as the financial assistance for SMEs during COVID-19. However, Arja is a person with a typical Finnish 'sisu' spirit. Nothing could make her give up her beloved art of ballet. She uses all of her savings and income to run the Oulu Dance Academy. Arja has very successfully guided her students to national and EU ballet competitions with her teaching methods and passion. Later, Oulu Dance Academy will be handed down to Arja's daughter as a family business and expanded.

"At the age of 9, I was asked what I wanted to be when I grew up. As my parents were entrepreneurs, I said I wanted to follow in their footsteps. Also,

I wanted to be a ballerina. Today, I'm very satisfied. While I couldn't become a professional ballerina, I became a teacher and own a ballet school that combines my dreams!" says Arja Koskela.

In the spring of 2020, when COVID-19 exploded and all training institutions had to stop teaching offline immediately, Arja was able to stop the damage in time by quickly adapting online lessons during the 2–3 months' hiatus, while also inviting professional ballet teachers from the USA, Poland and the UK to hold online courses for ODA students.

Based on the students' responses, Arja analysed their different levels of understanding; for example, some were suited to direct copying of the teacher's movements, while others were better suited to offline lessons. Some students improved their ability to understand the language by following online instruction and trying to keep up with the teacher. Arja received increasingly positive feedback, and instead of losing students, ODA increased its student population by 15% in the last quarter.

It has been decided that ODA will continue to offer both online and offline courses, which will be very convenient for students and will continue to bring in new students.

Despite COVID-19, people have spent more time on their devices and are doing more business on the internet than they have been in the past. In particular, the visual arts, such as fashion design and the video game industry, rely heavily on computers and internet technology for their work and presentation.

ANTONINA SEDAKOVA – TALENTED INDEPENDENT FASHION DESIGNER

Antonina Sedakova is an independent fashion designer with extensive art training since kindergarten. Her art journey started with a private teacher after she attended the Hermitage Museum's courses, until she got accepted to Saint-Petersburg State Academy of Art and Design. Later on, she studied at Aalto University and graduated in 2020.

Family is of the utmost importance to Antonina. Her parents are architects and her grandparents are engineers. As a child, she was always surrounded by people who valued education and knowledge. Through her upbringing, she has been motivated to learn, work and keep an open mind, especially with regard to the history and culture of art in Russia and other countries. Therefore, art has always been her passion and means of self-expression. Though she has

been nominated for awards in the field of fashion, Antonina still thinks that she is not a qualified artist and is constantly developing her skills, for example with computers and CG, to enable her to meet the particular requirements of art and fashion jobs.

“So far, it’s quite difficult to see art as a job. When I was in Finland, I worked as a cleaner, English teacher and tailor to make a living. But finally, I went back to my hometown because it was too difficult for me to find a suitable job in Finland.”

Right now, in Russia, people work in offices and everything is open, so it is easy to find a job which could be done remotely, as Antonina does. Antonina usually shares her artwork and views on others’ artworks on online platforms,



Antonina Sedakova,
photograph: Antonina Sedakova

such as Behance, LinkedIn, Pinterest, Dots, Instagram and digital magazines (1granary, ID, KingKong, SSAW, etc.). Her greatest wish at the moment is to experience the arts scene in Melbourne, Australia, and she is always ready for international exchange or collaboration.

IN THE END

As we all know, art knows no borders. Practitioners of art and creative industries have more resolute perseverance and a love for art. However, their situation in the job market is not optimistic, for example in regard to looking for work.

«Exception de Mixmind»,
Photograph: Antonina Sedakova

The COVID-19 pandemic has affected everyone, limiting communication and making people feel overwhelmed. To return to normal life, everyone is learning how to deal with the difficulties and overcome them. However, thanks to the borderless characteristics of art, our art practitioners are not worse affected by COVID-19. On the contrary, the related development of science and technology has helped their careers.

A friend of the author once said, “art is lonely, especially when artists are engaged in the creation,” but CULTA wants to say, “after you have created your works alone, you may as well get out of the comfort zone, find some like-minded partners to turn your hobby into your career, and never give up your dream.”

AMATEUR THEATERS FESTIVAL T-ART AS A TOOL OF CREATIVE INITIATIVES SUPPORT

Nadezhda Shablikova, Associate Professor of English, BEST theater director, T-ART festival director, shablikova@petrsu.ru

The article is providing the information about the amateur theaters festival T-ART, held biennale in Petrozavodsk, Karelia: the background, the key-actors and the goals. It focuses on the students' and youth creative initiatives development and their involvement into the theatrical activities.

Key words: amateur theaters, creativity, T-ART festival

T-ART BACKGROUND



«ADAM and EVE. Genesis». Theater «BEST». Photographer - Eugene Mudretsov

Art has always been a means of self-expression and a symbol of freedom. Theater art is no exception, as it speaks to the audience in the language they can understand, it makes them think and feel. Amateur theaters and drama studios

have never lost their popularity, people enjoy trying on new personalities, leaving their comfort zones. Acting develops soft skills, which are in high demand at present in the era of digital communication and virtual reality.

Amateur theaters have something what professional theaters might lack – sincerity and genuine commitment, non-professional actors and actresses put their souls, deepest emotions and feelings into the performance, they understand that it could be the only one, because amateur theaters very seldom work as the repertoire ones.



PERFORMANCE «Women's dressing room». Theater «BEST».
Photographer - Angelina Bukreeva

The theater BEST (Bolshoi Experimental Students Theater) was created in 2002, and in 2004 it initiated the first amateur theater festival in Petrozavodsk. The reason was to provide the opportunity for drama groups to get to know each other, to watch the plays and discuss them, to determine their development vectors. The number of the participants was not impressive, nevertheless, it got a very positive feedback, especially from the theaters coming from other cities.

The decision was made to have T-ART (theater art) festival every other year, unfortunately there were some financial problems and then the process of merging of the two universities, so the festival activity resumed in 2010,

2014, 2016 and 2018. T-ART -6 was planned for 2020, but the pandemic and lockdown interfered with our plans. There is hope to organize it in 2022.

BEST theater has applied for the grants of Rosmolodezh agency a number of times, but succeeded only in 2018. We also took part in the Cultural Climate Change pitching and got to the final stage of the contest, unfortunately, we did not win, but it was a very interesting and exciting project: writing the speech, developing the script, thinking over and making a video. For the students involved it was invaluable experience.



Theater quest. Photographer - Oleg Kuspis

WHY WE HAVE FESTIVAL FOR THE NON-PROFESSIONAL THEATERS

Why do we need amateur theater festivals if there are similar events for professional theaters? The answer is to provide support for the interregional festival movement for the youth, to improve performance of amateur drama groups and clubs as well as to promote Karelia (and Petrozavodsk) as the cluster of various creative projects, to develop the regions cultural potential, to provide assistance to cultural initiatives and make them accessible and affordable for the population.

What is more, a festival is great chance for amateur actors to get feedback from professional directors, actors and educators, who are the judges; to participate in workshops and master-classes dedicated to acting, staging, directing and etc. One should not forget also about networking, social mingling, the possibility to compare your production with those of other drama groups. The experience gained at the festival is invaluable.

WHAT MAKES T-ART FESTIVAL SPECIAL

- The only one in the North-West of Russia for students theaters;
- We do not have any theme for the plays: any genre, any theme is welcome;
- The team: Theater Union of Karelia, University administration, Petrozavodsk state university (PetrSU) Creative Lab and Media Center, students trade union and students;
- The professional jury;
- Workshops, master-classes, discussions;
- Media coverage, including live streaming of the performances;
- Cultural program;
- Low participation fee;
- Free attendance to all the festival events for the public.



Five festivals have been held so far, and each time the festival got more participants, the theaters from Kaliningrad, Sortavala, Archangelsk, Murmansk and Saint Petersburg came not once, which means they enjoy being part of it and benefit from the project. The amateur theaters productions can compete with the professional theaters' ones. The atmosphere of creativity, fun, cultural and professional dialogue reign during T-ART. Our ambition goes as far as to become the festival of Russia's North-West and then to opt for the international status, the proximity to Finland and the longest border line with European Union can make it happen.

Quoting Alexander Kalyagin, famous actor, theater director, Chairman of Russia Theater Union, member of the Russian Federation Public Chamber: "Today, when the international communication in the diplomacy language is going through hardships, it is the language of Theater that can help communication, as it is universal and anybody can understand it."; these words prove the idea that cultural events, such as theater festivals make people, cities and countries closer and open new venues for a dialogue and cooperation.

Development of Cinematography in the Border Regions of Karelia and Finland

Alexey Rogozin Head Division of international projects Petrozavodsk State University, Project Manager «LOKKI»

Republic of Karelia and Finland are unique cinematographic resources. Being a part of the creative industry, cinematography can easily provide necessary multipliers' effect. It can act as a source for lifelong learning, cultural heritage promotion, employment, development of tourism, investment appeal, for improving the attractiveness of the territory. However, the local film industry has never been used as a cross-border tool for the development of both regions.

The LOKKI project network integrates the experience and resources of Russian and Finnish filmmakers, set to market the cross-border region in general.

STAGES OF DEVELOPMENT OF THE KARELIAN FILM-MAKING

In Russian and world film-making, Karelia has always been considered a «white point» on the map. Over the past 100 years, only 73 films have been



International Forum INFF 2019. Photographer – Rogozin Alexey

shot on the territory of the republic. Most of the filming took place in a «guerilla filmmaking» way, mainly without the participation of local specialists and the necessary filming permits. In Karelia, there has never been a database of locations and actors, creative and technical specialists have not been found out. The filming of a number of recent films was accompanied by loud scandals and confrontation with local residents due to the lack of a film commission in Karelia.

Cooperation between Karelian and Finnish filmmakers started only in 2016. At present, only 4 successfully implemented joint film projects are known, carried out since 1995.

2016-2021

Over the past 4 years, the situation has been radically changed thanks to the LOKKI. The project funded by KareliaCBC. In 2016, a representative office of the Cinematographers Union of Russia was officially opened in Karelia (chairperson Aleksey Babenko), the NGO “Cinematographers Union of Karelia” was created. Several feature films were shot, which received distribution certificates and won high awards at international festivals.

At the moment in the Cinematographers Union of Karelia there are already 28 members. In 2020, the decision was made to create a Youth Department and a Producer Center. Feature films, documentaries and web series are at different stages of filmmaking.

All this time, the funding source for the development of regional cinematography was exclusively grant funds and cinema-lovers assistance. The greatest impact was made by the KA 3008 LOKKI project of the Karelia CBC cross-border cooperation program (funding amount 425185 euros). The organization was also able to receive a number of grants at the federal and regional levels in the amount of over 3 million rubles.

In 2020, the Association of Film and Television Producers of Russia (APKiT) included Karelian film production companies in its register, a database of film professionals and actors was created, and the necessary infrastructure was developed.

WHY ARE KARELIA AND FINLAND ATTRACTIVE FOR FILMMAKERS?

Over the past years, the LOKKI project team and the Cinematographers Union of Karelia have carried out analytical work, which made it possible to

identify a number of factors of the attractiveness of Karelia for Russian and foreign companies:

- Increased operating time (in the summer, you can shoot 2 shifts in a row). This allows you to shoot films faster, and therefore significantly cut expenditures.

- Own actors database of Karelia and Finland, highly qualified technical specialists;

- High logistic accessibility of territories, developed road infrastructure;

- Extensive locations (9 out of 11 types of locations according to the international classifier);

- The longest border with the European Union (entering point to Russia for foreign filming groups from Finland);

- Simplified visa and customs regimes with the EU for filmmakers;

- Possibility to create a film commission and a rebate system.



Recording of video cards for the actor's base under the guidance of A. Zabirova.

Photographer – Rogozin Alexey

KARELIAN CINEMA INFRASTRUCTURE AS OF 2021

From 2016 to 2021, the cinema infrastructure was actively developed in Karelia and the border regions of Eastern Finland. As a result, by April 2021, the basis for joint work of film production companies in the two countries was formed, and business processes, training programs and software were synchronized.

As of April 2021, the infrastructure includes:

- NGO « Cinema to graphers Union of Karelia» – the key cinema to graphic organization of Karelia (28 members);

- Cinematographic cluster under the JSC Development of Karelia Corporation (14 companies that receive special state support);
- 17 media production subjects of SME;
- film school Lab Cinema Space (has been active since 2017);
- film location map «Filming in Karelia», «Filming in Finland»;
- a stable network of cooperation with four Finnish film commissions;
- database of film distribution organizations and cinema equipment rentals;
- a film-making incubator (38v Pravda str.), consisting of an editing studio, a coworking space, a hall for director's viewing and audio mixing (capacity 42 seats), a large movie hall (capacity 250 seats);



Filming of the film «How are you», directed by A. Babenko. Photographer – Rogozin Alexey

- Editing studio with 4 professional workstations;
- Foley and natural sound studio;
- Film dubbing studio;
- Hall of mixing and sound mastering;
- Virtual reality studio;
- 2 online studios for multi-camera shooting;
- 3 pavilions for filming (1A, Liteynaya str., the Nika + TV pavilion, a pavilion in the SMK production center.

INTERNATIONAL COLLABORATION OF FILMMAKERS

Over the past 3 years, contacts have been established between PetrSU and the University of Applied Sciences of Karelia – Karelia UAS (Finland), the educational programs are being synchronized, and soon these universities will launch joint programs in the field of film directing and media production including students and teachers exchange programs.

In 2020, despite the pandemic filmmakers of Karelia and Finland were actively developing cooperation with film companies from India, the United States, China. The key agreements on cooperation in the field of film and TV series production were reached with such holdings as Alibaba Group, Netflix, etc.

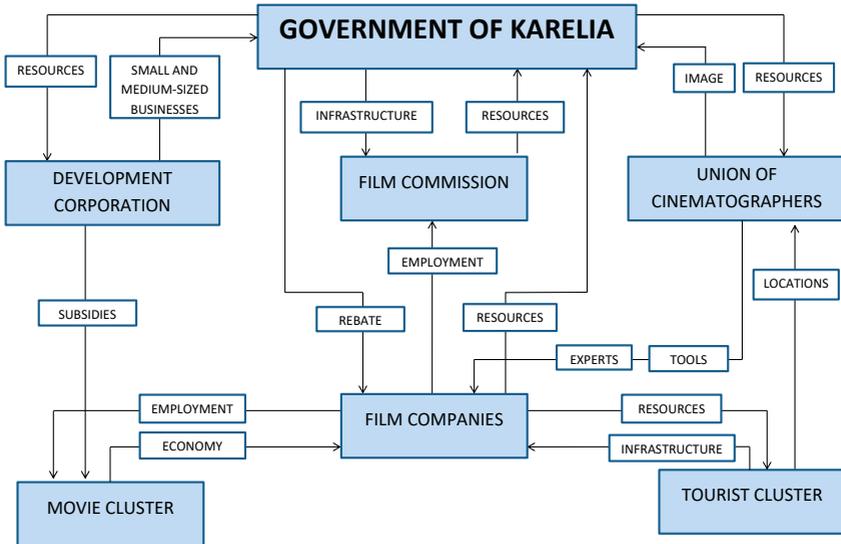
On the Finnish side, the Business Joensuu Regional Development Agency, the key organization that connects filmmakers of Karelia and Finland, is actively working in the field of preparing joint projects.

CHANGES IN KARELIAN LEGISLATION

In 2020, as a result of active work on the LOKKI project, significant changes were made to the law on culture of Karelia. For the first time, film-making appeared there as a creative industry, and the measures for its support and development are described.

At the end of 2020, a draft law on rebates was developed (return of 25% of the amount of confirmed expenses in the territory of Karelia). The legislative

draft is currently being finalized by specialists from the Ministry of Culture of Karelia, it is expected to be signed in the 1st half of 2021. At the beginning of 2021, a draft bill on the Karelian Film Commission was prepared (currently, documents are being coordinated in the Ministry of Economic Development and the Ministry of Culture). This legislative bill plays a key role in the development of cinema in Karelia.



FILM COMMISSION AND REBATE SYSTEM

The Film Commission of the Republic of Karelia is designed to work with foreign and Russian film companies that plan to do the filming in the region, at different stages of film making. Film commission services include:

- 1) Consultation of filmmakers on filming on the territory of the Republic of Karelia.
- 2) Preliminary search for cinematic locations.
- 3) Organization film groups visits to locations (reconnect).

4) Development of rules and recommendations for filming on the territory of the Republic of Karelia.

5) Assistance in coordinating the filming process.

The rebate system will be attractive from an economic point of view for film companies to come to Karelia. It suggests reimbursement of part of the costs incurred during production processes in the region. In the modern world, rebates exist in more than 150 countries around the world, the general practice of refunds averages 20-25% of the amount spent.

It is important to note that thanks to all of the above-mentioned events, over the past 2 years, interest in Karelia as a region for successful film projects has significantly increased. In the absence of the film commission, consultations and help to the film groups were provided by the employees of the Karelia Cinematographers Union. For example, in the fall of 2020, the film group of the project «Boss», directed by Yuri Bykov («Fool», «Major») were received. Previously, the option of filming the project «One» was considered, director Dmitry Suvorov. Filming of the second season of Epidemic is expected in July 2021, director Pavel Kostomarov, as well as other major projects.

Identification of consumer preferences and decision-making factors when choosing souvenirs by the citizens of People's Republic of China during tourist trips abroad

Natalia Kozlovskaya, Head of Development department, The Museum of Fine Arts of the Republic of Karelia, Petrozavodsk

Keywords: sociological research, Chinese tourist, souvenirs.

Several years before the Covid-19 pandemic the Chinese tourism to Russia has been growing at significant rates, it has been witnessed that souvenir shopping is especially important for Chinese tourists, as tangible evidence of a trip, souvenirs can actually enhance the travel experience.

Examining the perceptions of souvenirs among the Chinese tourists and their attitudes and patterns of behavior when they go souvenir shopping is critical for tourist destinations and attractions to be able to develop and promote museum products and services that meet and satisfy the needs of tourists and thus serve to enhance their overall experience.

Project “Museums in focus: development of cultural services for Chinese tourists” that is being implemented at the Museum of Fine Arts of the Republic of Karelia in cooperation with Joensuu Museum Association under the Cross-Border Cooperation program “Karelia”, is aimed to create museum services and products for Chinese tourists at the regional level. One of the steps of the project implementation was a sociological research “Identification of consumer preferences and decision-making factors when choosing souvenirs by the citizens of People's Republic of China during tourist trips abroad” that studied Chinese markets in the summer of 2020. For the effective implementation of the project goals, it was important to find out what souvenirs Chinese tourists prefer to buy during their trips abroad, how they find out information and how much they are willing to pay for a standard set of souvenir products.

The online survey was conducted on platform 51调查 (51DiaoCha.com). This platform is trusted by international brands such as Adidas, Audi, Samsung and Alibaba. The English version of the service is Survey Gizmo (surveygizmo).

com). During the research, 220 individual respondents from China were interviewed, as well as representatives of ten Chinese museums, so that we looked at a potential customer through the customer's needs. The important part of research was the specific features of souvenir production and sale in PRC connected with State Planning Committee, e-commerce and collaboration with well-known brands.

The results of research were first presented at the international online seminar "Cross-cultural approach in promotion of cultural services and products" in January 2021.

This article will show the main results obtained during research.

The research involved 200 respondents: 50% men and 50% women. Among respondents, 60 people are under 30 years old, 70 people are of middle age category (30-50 years old), and 70 people are older (over 50 years old). The gender ratio among age groups was extremely uneven. Among respondents under 30 years old, more than 70% were men, while in the older age group 80% were women. It had a significant impact on results of the survey: most often, there was a strong correlation of opinions in pairs of the groups "men" and "people of young age", "women" and "people of older age".

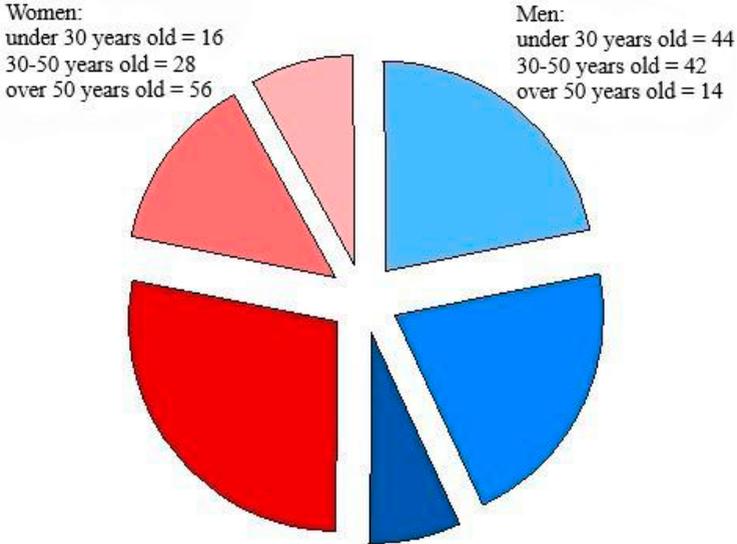
More than 50% of respondents have completed higher education (54% of men and 51% of women), and one third of respondents have incomplete higher education (24% of men and 35% of women). 15% of respondents indicated having only secondary education, and only 4% of respondents indicated having incomplete secondary education.

74% of respondents stated they had a permanent job. At the same time, the number of employed men is 84% and it rather exceeds the number of employed women (64%). The opposite is the case with those 14% of respondents who indicated that they had already retired: only 7% of men as opposed to 21% of women. The difference can be explained by selection of respondents. 9% of respondents are freelancers and 5% are students.

29% of respondents speak a foreign language, among women the number is higher (31%) than among men (27%). Of those who specified the language they spoke, the overwhelming majority named English (51 respondents), followed by Russian and Japanese (3 respondents each), and French (1 respondent).

Almost 50% of respondents stated they had never been abroad and were not going to travel (49%), while 23% of respondents stated they had already

Diagram 1 Classification by sex and occupation, age

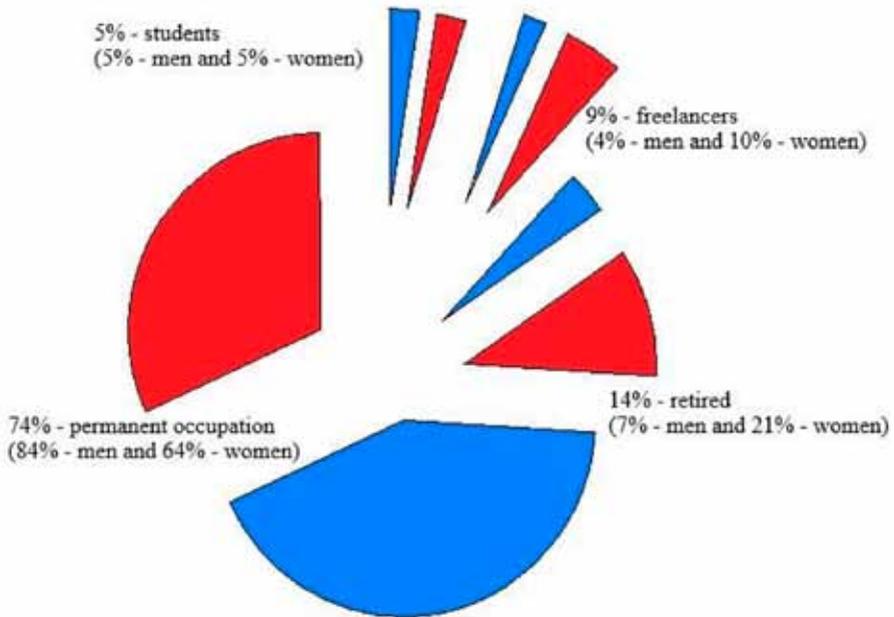


traveled abroad, and 28% of respondents stated they were planning a trip in the following 5 years. Women travel abroad more often than men (25% - women and 21% - men), and assess their plans for the next travel abroad more positively (31% and 25% respectively). Age also influences the activity of the traveler: the experience of traveling abroad and planning trips increase with age. Only 22% of young people under 30 stated they planned to travel abroad, and among the older age group, this number is 31%.

Education and occupation obviously influence the travel experience as well. Respondents with incomplete and completed higher education have been traveling abroad almost twice as much (25%) as those who have incomplete secondary or secondary education (14% and 10%). Steady source of income, permanent job or pension enable them to have a wider travel experience (24% and 32%) than in students and people without a permanent job (0% and 7%).

5% of respondents have already visited Russia, another 10% are planning such trip in the next 5 years. A relatively small percentage of tourists who have already traveled to Russia (among the total number of respondents) does not mean that Russia is not popular with Chinese tourists. Among those who have experience in travelling abroad, every fifth (19%) has visited Russia, and among those who plan on traveling abroad, every third wants to visit Russia.

Diagram 2 Classification by sex and occupation



50% of respondents always buy souvenirs when they travel abroad, another 27% buy them sometimes, and 23% indicated that they never buy souvenirs. Most of those not buying souvenirs are men (41%) and young people under 30 (40%), and the number of those who always buy souvenirs increases with age, education level, and from students to retired people.

As the main goal for buying souvenirs “to keep impressions as a souvenir” was chosen by 92%, the next popular answer “to bring a gift” was chosen by 82%. The third option “to bring a practical thing for myself” – was chosen by less than half of the respondents - only 46%. The practical value of souvenirs is least important for men, youth and students, and those who are just planning to travel.

When buying souvenirs, most respondents (63%) noted that they buy thoughtfully. The higher the education level, the higher the number of those who seek information on the Internet. The percentage of those who find out information about purchases on websites is higher among students and freelancers. A high percentage of those who find out information about purchases from a tour operator is associated with the practice of arranging tourist trips in

China. Usually, the time and place for shopping is established by supplementary agreement between a tour operator and customers, so tourists undertake to buy something only in stores determined by tour operator.

The practice of tourist service in China is also associated with answers "*on site (in a museum/theater/cultural facility)*". In China, the program of tourist stay often includes not only visits of cultural facilities, but also visits to various kinds of production centers that are often called "museums", e.g. a tea museum, a silk museum, etc. In fact, these are specialized trading floors with additional options. It seems that a large part of respondents who chose the answers "*on the site (in a museum/facility)*" implied the above-mentioned experience of visiting production and trading facilities.

Most respondents (77%) noted that they buy souvenirs in souvenir shops. 70% of respondents prefer shopping centers. The third most popular response "*the visited facility*" was noted by 53% of respondents. 43% prefer to buy souvenirs in supermarkets, and 36% prefer marketplaces. The least popular answer ("*hotel*") was noted by only 9% of respondents.

According to 83% of respondents, a souvenir should reflect stereotypes and patterns of representation about the visited country. 79% of respondents believe that it should reflect the place they have visited. The next most popular answer "*reflecting the culture of the place*" was chosen by 58%. The most unpopular answer "*reflecting institution/facility I visited*" was noted by only 24%.

The importance of reflecting the stereotypical images of the country for all categories is approximately the same (82-85%). A souvenir, as a reflection of the territory they have visited, attracts women more (90%), and is important only for 61% of men. Middle-aged people and those who are planning to travel noted the local culture more rarely (50%). Young people are more inclined to buy a thing that reminds of the institution/facility they have visited (31%). The most popular answer "*stereotypes*", however, is only the third most important for people without education, students and retired people. According to them, the most important thing in a souvenir is a reflection of the territory they have visited, and in second place is reflection of culture. For all other categories, the top three answers are as follows: stereotypes, territory, and culture. The institution they have visited is not generally important for people without education, and people with incomplete higher education chose this answer more often than other categories of respondents.

For most people, the most important quality of a souvenir is the embodiment of the memory of a trip/place of stay. Environmental friendliness

is on the second place for everyone, except for people without education: they noted that functionality was more important for them. Retired people noted that functionality and environmental friendliness were of the same importance. Men who are just planning to travel abroad and students pay the least attention to the functionality of souvenirs.

It was important to determine the average budget that Chinese tourists are willing to spend when visiting museum souvenir shops. Most of respondents chose middle price category from 50 to 100 yuan (51%), the next popular answer "10-50 yuan" was chosen by 29%. Only 15% are ready to spend more than 300 yuan and only 5% spend less than 50 yuan. None of the respondents chose "*less than 10 yuan*". Freelancers and people without education were more likely to choose a budget in the range of 10-50 yuan (20% and 17% respectively). Women are ready to spend more than men: 19% of women chose a budget of 300 yuan, and only 8% of men did the same. The budget from 100 to 300 yuan was more often chosen by people with higher education (23%), and least often by people with incomplete higher education (4%).

Let us analyze the assortment of souvenirs that are more popular with Chinese tourists.

The most popular answer is jewellery. Men and young people chose it even more often than women and other age groups. This answer is also more popular with people without education and students. Coins/crystal balls are in the second place in popularity. Respondents who have already been abroad prefer to buy them less often. Those who are just planning to travel abroad are more likely to buy them. "*Coins/crystal balls*" is the most frequent answer from people without education, as well as retired people.

The third popular souvenirs are key holders, most often chosen by middle-aged people, those who are planning to travel abroad, as well as people with secondary education and students.

The fourth place was given to books/magazines/albums. They are somewhat more popular with women than with men. They are also more often chosen by those who have not yet been abroad, as well as students and people with secondary education.

The fifth place was given to cups. Women and older people buy them more often.

The sixth place was given to bags/umbrellas. Women chose this category much more often than men. Bags took the third place in popularity among people with higher education. Freelancers put bags first along with postcards. These six main positions were chosen by more than 30% of all respondents.

20-30% of the respondents chose food, T-shirts, cards, toys, kitchen utensils, coloring books and pens. 10-20% of the respondents chose posters, magnets, calendars.

In the course of the research, it turned out that it is rare for people to buy technics in museums (8%) and products not related to the museum (3%). The four most popular answers to “*what I would never buy*” are: kitchen utensils and calendars (especially in young people, students and those who have not yet been abroad), technics and magnets.

When shopping at the museum souvenir shop, the most convenient payment method varies between cash, card, and mobile payments. 69% of all respondents will prefer to use mobile payments, 25% of respondents will pay cash in a museum, and 6% of respondents will use a bank card.

Men (29%), older people and those who have never been abroad (32%) tend to use cash. Young people (17%) and those who are just planning to travel abroad (16%) use cash the least, instead they prefer using mobile payments more than other groups (80% and 78%). People with secondary and incomplete higher education, as well as retired people, pay in cash. A bank card is more acceptable than other categories for people with a secondary education. In 100% of cases mobile payments are preferred by students, and in 83% - by people without education. People with secondary education and retired people use mobile payments the least.

It seems that if respondents could choose several of the suggested options, the number of those who use cash and bank cards would be higher.

The results of this research can make it possible to deeper analyze the available assortment of souvenirs in the museum, identify growth points and make a unique offer for tourists from China.

Contacts: Kozlovskaya Natalia, +7 921 220 56 56
kozlovskaya@artmuseum.karelia.ru

Cross-border projects as an instrument to improve the museum services

Tatiana Saltykova, Chief Specialist on marketing Museum of fine arts of the Republic of Karelia

Sections of State Classifier of Scientific and Technical Information reflecting the theme of the publication:

71.37.13: Tourist service

13.17.65: Cultural tourism

With new constraints on welcoming visitors, the Museum of Fine Arts of the Republic of Karelia – like many other museums around the world – is looking for new ways to serve the customers. Until there is a complete recovery, the museum’s team is running the cross border projects as a tool to introduce new services for the foreign visitors, including the tourists from China.

A PIECE OF HISTORY

2020 is the anniversary year for the Museum of fine arts of the Republic of Karelia. It’s a large republican cultural and educational center of Petrozavodsk.

For many years the Museum of fine arts of the Republic of Karelia has been shaping the cultural image of Petrozavodsk city and the Republic. It has a wide range of educational, cultural and leisure programs for different social



The Museum of Fine Arts of the Republic of Karelia. Photographer - Vitaliy Tamm

groups. The Museum has implemented many and diverse projects in Russia (more than 20). It attracts a wide range of partners to participate in the cultural life and volunteers for the implementation of museum events.

One of the main tasks of Museum of fine arts of the Republic of Karelia is to be open, interesting and necessary for people, to present the rich cultural heritage, to satisfy aesthetic needs of people, to cultivate spiritual and moral values. Over the last 10 years, about 20 grant projects have been implemented, which were supported by various charitable foundations and programs. The projects allow the classical museum to go beyond the regular work, to expand the range of services, to attract and involve new audiences. Projects dealt with senior people, children, students and people with disabilities.

The Museum is distinguished by a convenient location in the historic center of Petrozavodsk city at the intersection of tourist routes in the building which is a monument of architecture of the XVIII century. The museum has modernized its website during the 2020 pandemic period and now updated version is available on <https://artmuseum.karelia.ru/en/>

The Museum has a long-standing partnership with cultural institutions, experts and artists from Finland. A number of exhibitions and educational cross-border initiatives for the exchange of accumulated experience and creative workshops were implemented in cooperation with Finnish organisations.

60 years ago, the museum opened its doors to visitors. Over the past decades, the life of the museum was different from time to time, but it has always been faithful to its main educational mission: to collect, preserve, study and present works of visual arts of Karelia, world art values, thereby to contribute to the formation and development of the spiritual culture of the people of Karelia, Russia and other countries.

PROJECT “MUSEUMS IN FOCUS”

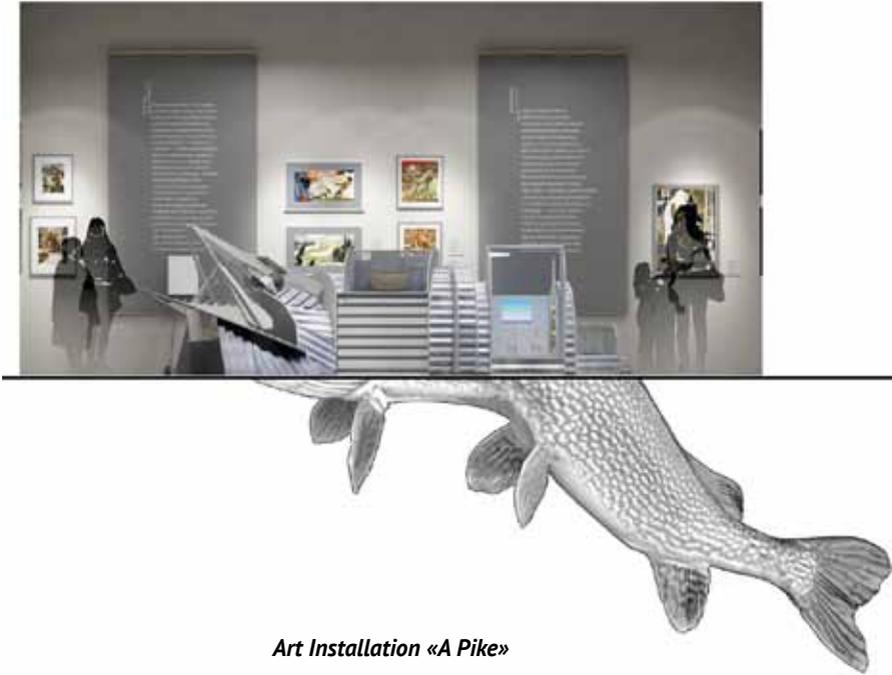
Year of 2020 was a challenging and difficult year for the museum: the spread of a new coronavirus infection, the associated restrictions to visitors and lockdown not only broke the usual work process, but also narrowed opportunities to a minimum both in general and project activities. However, the museum was able to not only wait through the lockdown, but to quickly master new forms of work so as not to damage the implementation of a planned project aimed to increase a tourist attractiveness of the museum. This is a large international project “Museums in focus: development of cultural services for Chinese

tourists” (Cross-Border Cooperation Program “Karelia” 2014-2020, funded by the European Union, Finland and Russia), that has been planned during a year and a half, and the museum began its implementation in January 2020.

The project became a kind of challenge, since for the first time the museum was a leading partner, that was not only responsible for implementation of its part of the project activities, but completely controlled project implementation both in the Republic of Karelia and North Karelia (Finland), interacted and reported to the manager body of the Cross-Border Cooperation program “Karelia”. However, on the other hand, this project is the result of in-depth analysis of the situation in the world associated with development of tourism trends, monitoring of museum activities over the past few years in the light of collaboration with tour operators, increasing of museum attractiveness for tourists, as well as the product of collaboration with Finnish partners of Joensuu Museum Association, whose employees faced the same problems as we did.

The project was initiated to strengthen the cooperation between regional museums for solving the common problem of developing the competitive cultural services for Chinese tourists at a regional level. It seemed to many interested organizations that in the light of the global outbreak of coronavirus infection, the project would lose its relevance and its team would be forced to make big changes in implementation of the project due to the fact that now the tourism, especially the international tourism, has great difficulties. But initially, the project was aimed at achieving long-term sustainable results, and the situation is so unpredictable that it is still early to talk about reformatting the project due to COVID-19, since the international tourism will sooner or later get its positions back. When it happens, it is necessary to show sufficient flexibility for the museum to become a full participant of the tourism market. The easiest way to achieve this is to create the infrastructure beforehand and involve tourism products and services developed within the project.

The complex project includes all the main directions necessary not only to get acquainted with the phenomenon of Chinese tourism, but to train and to develop new cultural services and products in the light of specifics of Chinese visitors. Within the training part of project events, a kick-off seminar “Cultural tourism and best practices of leading museums in developing tourist products for Chinese travelers” was held (before the restrictions due to COVID-19) with more than 70 participants, and it shows the relevance and importance of the issue. There were employees of the museums of the Republic of Karelia from Petrozavodsk, Kostomuksha, Kondopoga, Sortavala, Olonets, Kem and other cities and towns of Karelia, colleagues from North Karelia (Finland), representatives



Art Installation «A Pike»

of the authorities involved in development of culture and tourism in Karelia, colleagues from travel agencies, mass media and relevant organizations. Key speakers of the seminar were leading Chinese studies experts in Russia; they outlined a profile of a Chinese tourist to the participants, and told about the specifics in welcoming guests from China, as well as about how to become “noticed” in the Chinese tourism market.

Irene Wai Lwin Moe, art historian and cultural anthropologist from Finland, who is engaged in research in the field of philosophy and mythology, art and religion, explained to audience how to present our rich and authentic Karelian culture to Chinese tourist, whose mindset, mentality and language are so different from ours. Having a large experience and good knowledge in the field of Chinese, Japanese and Finnish art and folk art, she shared her ideas on how to present Karelian culture to Chinese tourists in a form they would understand. According to Irene, the answer is quite simple. It is necessary to find the same things and similarities in our cultures to build an accessible and useful communication. People are naturally curious, they love humor, they value family relationships, and they love mystical stories and romance. This can be an inspiration to create popular products for Chinese tourists.



Art Installation «A Rock»

CREATING A NEW CULTURAL TOURISM PRODUCT

These ideas formed the basis for development of a branded cultural tourism product as a new unit of the permanent exhibition in Museum of fine arts of the Republic of Karelia dedicated to the Karelian-Finnish epic “Kalevala” that can truly be considered a visit card of the Karelian culture. The museum has a unique collection of works. There are book and easel graphic works by famous artists of Karelia, St. Petersburg and Moscow, that is about 700 items. Until recent times, the creation of such unit of the permanent exhibition was impossible due to the lack of exposition and exhibition spaces in museum. But at the time of application in 2019, it could be achieved through relocation of Old Russian art collection kept in the main building of the museum for many years. The area of the halls intended for creation of the exhibition area was approximately 150 square meters. It exhibits the gems of the museum collection that form the unique image of the Kalevala world, introduce the plot and the main characters of the epic as presented by various artists: Tamara Yufa, Myud Mechev, Mikhail Tsybasov, Alisa Poret, Osmo Borodkin, Georgy Stronk, Nikolai Bryukhanov, Boris Akbulatov and others.



Art Installation «A Pike». Photo by Yakov Berlin

Due to special requirements for storage conditions of graphics, it is impossible to exhibit the Kalevala collection works all year round, therefore, the creation of such unit of a permanent exhibition required a special approach to formation and development of the thematic exposition plan and design project of exhibition area, taking into account the specifics of the items exhibited. Demonstrating unique Kalevala collection to visitors, it was important to ensure the maximum level of protection for works of art from physical and mechanical damage (acids formed in materials used for decoration, pollution in the atmosphere, etc.) in order to preserve works of great artistic and historical value for the future. This hard task was solved by the project in two ways . Designing and working with large graphics placed on the wall surfaces, special museum glass and exclusively low-acid cardboard shall be used. A special plan for exhibiting of graphic works will be developed so that the works can “have a rest” as required, and then please the guests of the museum again. To exhibit small-format graphics, we chose cabinets with horizontal storage and drawers. Two such cabinets are not just placed in the exhibition area, but are built into the complex of one of the showcase installations developed by a designer; therefore, they take a small area and are ergonomically integrated into the exhibition area.

Many people are interested in how the project team and designer managed to present Karelian culture through epic “Kalevala” in a clear form for a Chinese visitor, who has a different mindset, different customs and habits. The



Art Installation «A Rock». Photo by Yakov Berlin

key to success was to search for the same things and similarities in two cultures, which will help to better feel new material and assimilate information. Tourists who travel to know the culture and traditions of local people and their lifestyle, artistic culture and arts, shall not just see, but “open the treasure chest”, which represents local features: how people lived, their traditions, holidays, beliefs and values. Everyone feels sadness and joy, and many people are attracted by the theme of magic. The main characters of the epic live and die, rejoice and grieve, seek peace through war, know how to transform into any objects and other creatures, quickly move for long distances, and raise the dead. Such ideas formed the basis for development of the concept of the exhibition.

Today it has become an axiom that any tourist, who visits a new territory, goes for impressions first. The exhibition makes a wow-effect due to the factor of surprise first. The highlight is on the contrast of the spaces, namely between the classic, light-filled balustrade, where the visitor enters before visiting the exhibition, and the darkened halls of Kalevala exposition with a chamber atmosphere and spot illumination of exhibits. Entering the first hall, the visitor finds himself in the “mirror-world”, the rune-singing forest. He is greeted by stylized trees, reflected moonlight falls on top of them. Among the trees, under the ceiling, tourists notice unusual pine needles. In the first hall, the visitor finds himself in a completely different world, the world of secrets, magic, plot intricacies of the epic. Each hall of exposition not only shows visual images,

but dips into its inherent theme by dimensional solutions and installations. The exposition is a maintained balance between the exhibited items of the museum, which make it possible to see the diversity of Kalevala collection (images of heroes, rituals, theme of the confrontation between good and evil) and installations that complement and colorfully highlight the pictorial range and objects of decorative and applied arts. It is important that the installations also carry a practical function expanding the performance of exhibition area. For example, directional speakers reproducing the sound of Karelian traditional instrument kantele, are built into the “Singing Trees” installation in the hall of the rune-song forest. An additional purpose of this object is to give a sense of the sound of Karelian musical instrument, drawing a parallel with its Chinese analogue Guzheng.

Making an adventurous travel through the museum halls, the visitors not only visually get acquainted with the epic, but can feel the “fragrances of Kalevala”, touch the tactile objects, listen to the sounds of musical instruments, since during the development of the design project of the exhibition, the highlight was to place the visitor in that unique atmosphere where the heroes of the epic work, live, work magic, perform heroic deeds.

The creation of such exposition for the museum helps to expand the opportunities for presenting the properties of Karelian culture by pictorial series demonstrating the famous epic in the light of basic principles of “economy of impressions” and edutainment (availability of information, use of game forms and maker-zones). Today museums become social areas, where the museum content, the way of presenting material and the convenience of the visitor come first, which means that creation of such unique cultural products will make it possible to acquaint the tourist with Karelia, to help a tourist get emotions and impressions.

MASTERING A VISUAL NAVIGATION SYSTEM IN THE MUSEUM

The project “Museums in Focus” modernized the existing visual navigation system in the museum to provide a comfortable information environment for tourists. The museum annually welcomes up to 50 thousand guests from different parts of the world and has an area of almost 2,000 square meters to present beautiful to visitors. In comparison with large cultural institutions in the capital, the area of the museum is small, but among various collections, there are customer recreation zones, the zone for buying souvenirs and receiving information, as well as halls for creativity and for accessibility for people with disabilities.

The main challenge was to keep the balance so as not to overfill the museum space with navigation tables, arrows and boards. All services in a concise, clear form are displayed in the navigation system. In addition, it is designed by use of one of the strongest visual tools - color, which competent use helps people to easily remember information and quickly find the right way. It is known that visitors with visual style of interaction with information (Chinese people mostly belong to this category) perceive information better using images, pictures and pictograms; therefore, some of the signs were made in a graphic form specifically for the museum.

The main part of the navigation is located on the ground floor, since the visitors shall be informed on services and facilities at the very entrance. In order to make the entrance area more convenient, we decided to involve not only a graphic designer, but also an interior designer, who could look at the museum area from the outside, set priorities and observe the hierarchy of navigation signs based on the international and Russian experience. We had to refuse some ads and notices, move some of them to another zone, bring some of them to a unified format and, in general, optimize the information for the visitor.

The designers developed not just navigation signs, but used the space around both for orientation in the museum and for sharing the additional information about the museum and building where it is now located. On both sides of the entrance to the foyer, there are information panels. One of them is dedicated to the collections of the museum, the other is dedicated to the history of the building, an architectural monument of the XVIII century. It was possible to combine images from different collections, and to present archive photos of different times to tell the history of the building. On the right side of the entrance to the foyer, there is a visual map of two floors of the museum for planning a visit and orientation in place. Functional objects became navigation elements. The lamps on the main staircase turned from ordinary lamps into light navigational landmarks. In general, we managed to organize the internal space of the museum using a simple and clear navigation system. The difficulties with the small area of the museum, the lack of sufficient space for placing signs were solved using non-standard and original techniques.

Since the main part of the visual navigation is located in the foyer of the museum, it was important to upgrade this area to welcome the foreign visitors, especially Chinese tourists. In the entrance area of the museum, there is a wardrobe, a ticket office and souvenir cases. Each service is important for the visitor, so the project team analyzed the weak points, identified the difficulties

and inconveniences that the visitor faces. This analysis became the basis for design of a new entrance area, enabled to identify the main challenges: visually expand the hall, transform the ticket zone, make the wardrobe more compact and functional, create convenient zones for storing personal things of the visitors, expand the zone for exhibiting souvenirs and prepare the zone for elements of convenient and clear navigation in three languages: Russian, English and Chinese.

SERVICES FOR THE TOURISTS

The atmosphere of the hall always creates a first impression for the visitor, and it will be remembered for a long time. For a foreign tourist, the entrance zone shall not only become a guide, but also enable him to comfortably prepare to meet the beautiful. For these purposes, the wardrobe was improved first: the wardrobe structures are mobile and made in the corporate style of the museum using the prototype of the logo; the number of coat checks was increased and hangers were introduced, the area for storing long things was provided; the desk for accepting clothes is also mobile and it consists of four separate parts that enable to change the area of the wardrobe zone; there is a place for storing umbrellas that is important due to rapidly changing northern weather; the locker room was removed from the wardrobe zone and became a self-service locker room. Secondly, the ticket zone was modernized: navigation signs of zones and services were installed; the workplace of the administrator providing consulting assistance to the visitor appeared; the counter separating a cashier and a tourist is equipped with a table top for placing guests' bags when buying tickets, as well as a protective screen that is not only a temporary fence for employees during the coronavirus epidemic, but also a regular safety measure during the annual exacerbation of seasonal infectious diseases. Thirdly, the equipment for sales of museum souvenirs was replaced and a souvenir corner was allocated. We managed not only to point the place for buying souvenirs with a special marker on the wall, but to make the souvenir showcase a part of the navigation where we used the elements of the museum corporate style based on the logo. The new souvenir equipment is designed to show all advantages of the products sold: the shelves are equipped with LED lighting that enabled to present souvenir products and draw the attention of the visitor to the merits of the products.

This task required an individual approach to implementation, since one supplier can not provide the finished equipment. We decided to apply to Karelian workshops and enterprises to create a complex solution. The project approach in increasing of the attraction of the facility generates a multiplier effect, involving many organizations in its implementation. Thus, by helping the

museum, local small and medium business are also developing, and the funds received for implementation of the project remain in their own region.

Chinese tourists expect to receive services in their native language, therefore, in addition to a clear navigation system, an audio guide in Chinese is being developed. New equipment was purchased specifically for the project. The scientists' research shown that the visual channel of perception in the Chinese is the main one for receiving and assimilating information. Since the Chinese are more comfortable with visual information, we chose a model of multimedia audio guides with color screen, and it plays not only audio recordings, but also accompanies them with synchronously changing pictures and even shows videos. It is important that the charging case for audio guides has a special disinfection function that is very important in the light of current situation with the spread of coronavirus infection.

To create a separate audio track in Chinese, it is not enough to translate the standard text of the excursion into Chinese and dub it. It is important for the museum not only to provide visitors with the opportunity to hear information about the exhibits in their native language, but also to acquaint them with our rich heritage. Due to the difference in cultures and a strong language barrier, we shall adapt information about collections, history and exhibits of the museum for Chinese tourists, as well as use a simplified language. The use of adapted texts is widespread in the world museum practice.



«A Navigation Cube for Visitors». Photographer - Jakov Berlin

The modernization of this service enables the museum to extend the range of services for foreign visitors and overcome problems related to the lack of guides and interpreters who speak Chinese. The use of new audio guides will give visitors the freedom to plan their route as they explore the exhibits. Guests will have an opportunity to get information about museum in their native language.

Foreign visitors principally need to feel comfortable in the museum, that is to easy navigate, to become a part of the process when studying any exhibit, to have an opportunity to have a good time, but the most important is to get acquainted with culture, so they come to the museum for this purpose. The main challenge is to ensure the interaction process between museum and visitor, to create an opportunity of obtaining the necessary information in a native language that will lead to the availability of not only the museum exhibits, but also the opportunity to understand another culture.

The next stage of “Museums in Focus” project will be translation of a part of the website into Chinese, creating the museum account in the popular Chinese social network, participation in major international tourism exhibitions, presentation of new or upgraded cultural products and services to representatives of tourism business. It is obvious that new conditions associated with the spread of coronavirus infection make their own adjustments to implementation of the project, but the project team plans and prepares upcoming events in the light of modern realities and opportunities.

Cross-border cooperation projects for the cultural sector of St. Petersburg

I. N. Kizilova, Vice-Director, E. A. Kondrashova, Specialist of the Department of Cultural Projects Institute for Cultural Programs, St. Petersburg

St. Petersburg has always been and still remains a magnet for the brightest minds, entrepreneurs and creative startups operating in the field of culture and creative industries. The latter, being a part of regional innovation agenda, has been, among other things, supported by the a few cross-border projects running by the Institute for Cultural Programs in cooperation with the partners from Finland. It is argued that the cross-border projects have made a significant contribution to training of professionals for the creative industries in St. Petersburg.

Strengthening of international cooperation in the field of culture and creative industries is one of the main priority areas for the activities of the Institute of Cultural Programs (<https://www.spbicp.ru/index.php/en/>) The Institute for Cultural Programs (ICP), established in 1993 by the St. Petersburg Committee for Culture of the St. Petersburg City Government, is a public organization for culture and continuing education.



Study visit to Sevcabel within the EDUCRO project

Since 1999, the Institute of Cultural Programs, in partnership with foreign colleagues, has been implementing several international projects on art management and the development of creative industries for representatives of festivals and creative entrepreneurs of St. Petersburg and the North-West region of Russia.

These projects were carried out with financial support from various European programs, such as the TACIS Program, the Non-State Actors and Local Authorities Program for the Baltic Sea Region, grant programs of the Nordic Council of Ministers, and the 'South-EastFinland – Russia' CBC Program 2014-2020.

At the moment, the Institute of Cultural Programs is actively involved in the implementation of international projects of the Cross-Border Cooperation Program 'South-East Finland – Russia CBC Program 2014-2020', corresponding to Priority 2 «Region of innovation, high qualifications and quality education.»

The international project "Contents for Cross-Cultural Events – C3E" is being implemented from 2018 to November 2021. The project is aimed at the development of innovative management and marketing methods in the field of culture and creative industries in Finland and Russia, as well as the establishment of partnerships between cultural institutions and organizations focused on international cooperation, entrepreneurship and the use of such competitive advantages as sustainable development, creativity and ethics¹.

The project "Contents for Cross-Cultural Events – C3E" has great partners:

- The University of Applied Sciences of South-Eastern Finland
- The Institute of Cultural Programs
- Saint-Petersburg state university of industrial technology and design.

As a kick-off event of the "Contents for Cross-Cultural Events – C3E" project the international conference "Cultural Projects & Innovations. Best International Practices" was held in December 2018. The conference brought together Russian and foreign experts in the field of contemporary art, inclusion, education, creative industries, urbanism, IT technologies and event organization. Innovative solutions were presented by the leaders of socio-cultural projects on a variety of topics: from the peculiarities of promoting socio-cultural projects in rural areas to the transformation of the festival and information space.

It is important to note that international conferences initiated by the Institute of Cultural Programs with the active participation of the project partners



Photos 1&2 in above Arja's story are by Petri Kekkonen

and its participants have become one of the most significant stages of the “Contents for Cross-Cultural Events – C3E” project. In 2019, the International Conference “The Future of Festivals” was held in the Chamber Hall of the Catherine Assembly in St. Petersburg. Strategies and tools for the effective cultural projects promotion, event industry current trends, as well as the role of professional education in the development of festivals – these are just a few topics that were discussed at the conference. Within the conference, the representatives of the international festivals “Mikkeli Music Festival”, “International Week of Conservatories”, “Music of the World”, “EARLYMUSIC” and “SKIF” discussed not only the festivals future, but also the development of the cultural sphere in general. It is noteworthy that the conference “The Future of Festivals” launched a new creative collaboration between the St. Petersburg Festival “International Week of Conservatories” and the Finnish international festival “Mikkeli Music Festival”.

In addition to the possibilities of professional communication, the “Contents for Cross-Cultural Events – C3E” project contains a valuable educational component. Within the project the partners developed a concept of a training program for festival managers and event-organizers in St. Petersburg, which is being successfully implemented in the format of the Future of Festivals mini-seminar program. The speakers and mentors of the training program are experts of festival activities and highly qualified managers of Finland. The program participants represent St. Petersburg festival industry and creative organizations.

Despite the delayed start of the program due to the pandemic in 2020 and the closure of the borders between Russia and Finland, the Future of Festivals training program is being dynamically transformed into the online sessions between St. Petersburg and Finnish festival experts. By April 2021, four educational modules had been held, each a two-day seminar; besides a number of professional consultations for St. Petersburg festival managers were given by the Finnish mentors. Moreover, in December 2020, a pitching session of the festival projects by Future of Festivals program' participants was held in a hybrid format (offline presentations in St. Petersburg and online broadcast for Finnish experts).

It should be noted that the projects presentations were made at a high professional level despite the fact this format was brand new for the participants of the training program.

According to the plan of the Future of Festivals program, the final module will be a study trip of St. Petersburg participants to Finland for experience exchange and broadening of professional networking to develop joint international initiatives. The project partners hope that there will be no any travel restrictions between Russia and Finland and the study trip will be implemented as it originally designed.

The second project under the auspices of the “South-East Finland – Russia CBC Program 2014-2020”, in which the Institute for Cultural Programs takes an active part, is the international project “EDUCRO: EDU-Creating New Customer Value Through Cross-Border Cooperation”. The EDUCRO project aims at uniting educational institutions in Russia and Finland in a cross-border alliance and cooperates with regional enterprises and institutions in the field of creativity, culture and hospitality. The goal of the EDUCRO project is to raise the level of practical business education in the culture and tourism sectors through cross-border and cross-sectoral cooperation and the use of new learning formats².

The EDUCRO project is a collaborative effort between the LAB University of Applied Sciences, the Institute of Cultural Programs and the Humak University of Applied Sciences.

According to the concept of the project, face-to-face events and business meetings were to become its core to initiate and maintain professional communication between St. Petersburg and Finnish cultural organizations, SMEs and tourism. However, in 2020, international discussions were moved



Study visit to the New Stage of the Alexandrinsky Theatre within the EDUCRO project

into online, which largely influenced the previously accepted project plan. Nevertheless, we can talk now about the success of the activities proposed by the partners of the project to its participants.

On May 29, 2020, the project partners held an online seminar and a panel discussion “Culture and Tourism: Life in “The New Normal”. Innovative Response to the Changing Business Environment”, dedicated to the up-to-date issues of the development of culture and tourism in the circumstances of restrictions due to COVID-19 pandemic. Creative entrepreneurs, experts and researchers of the culture economy and the tourism industry became the event’s speakers and the participants. 2,5-hour webcast attracted the impressive audience of 100 users from the Baltic Sea region as well as from the variety of Europe countries. It is worth mentioned that Northern Dimension creative industries agents were in deep conversation with their colleagues in the webinar’s message board. Another interesting fact is that the NDPC Secretariat had provided an informational support to the event posting the news on its Facebook page.

In October, 2020, the online networking session brought together all the EDUCRO project participants from South Karelia and St. Petersburg. The tourism, culture and creative organizations from both sides of the border expressed their experiences, shared knowledges, network and forced the ideas for future cross-

border projects. The online networking session attracted representatives from Higher School of Economics - St. Petersburg, Petersburg concert, "Pushkinskaya -10" Art center (St. Petersburg), "Takoy Theater" (St. Petersburg), Black&White Thater (Imatra), Imatra Base Camp, Lappeenranta Museums Association, St. Petersburg Central Children's Library named by Alexander Pushkin, Historical Museum Union in Razliv (St. Petersburg), St. Petersburg Library and Information Technologies College, and others.

The program of the interactive seminar was exciting: it consisted of informational and educational sessions, and also included pitching of the participants and a session of business negotiations in groups in the format of speeddating. The participants highly appreciated this format of events for professionals and expressed a desire to use it more often.

The EDUCRO project successfully implements the educational component: within the framework of the project, a number of educational programs are being implemented for Finnish and St. Petersburg workers of culture, tourism and creative industries. One of them is a series of seminars "New Reality - New Opportunities. Development of cross-border cooperation and innovative projects in culture and tourism", organized by the Institute of Cultural Programs and the Higher School of Economics - St. Petersburg with the support of the Committee on Culture of St. Petersburg in August-September^ 2020. The main goal of the seminars was to expand professional competencies to create new international competitive customer-oriented products and services using modern technologies, new models of management and marketing in the field of culture, taking into account the current new reality.

The seminars program combined online meetings, master classes and educational visits to cultural organizations and creative spaces of St. Petersburg and the Leningrad region.

Together with partners from the LAB University of Applied Sciences and the Humak University of Applied Sciences, the Institute for Cultural Programs participates in the implementation of the training program "Creating New Customer Value Through Cross-Border Cooperation", which attracts the most important international experts and practitioners in various business trends. The program is designed for professionals in the sphere of culture and tourism from Finland and St. Petersburg, companies leaders, who are interested in developing the skills of creating and promoting competitive products and services at the international level; as well as for young professionals and students who want to improve their practical skills in working with projects in the field of culture.

The training program includes 6 educational modules, one of which is a Summer Camp in Finland with the opportunity to visit the most successful creative entrepreneurs and strengthen professional dialogue. The topics of the modules meet the requests for the most in-demand information on business development: product value formation, digital technologies in marketing, service design, creating a favorable customer experience, new business models, digital product licensing, online branding, financing and much more.

Speaking about the EDUCRO project, it is worth mentioning such an interesting event as EDUCRO T-Talk. This is a new format of professional dialogue, invented by the project partners in response to the impossibility of personal meetings and visits of colleagues from St. Petersburg and Finland. T-talk is a meeting in a virtual pub, during which you can get to know the interlocutors better and share your thoughts, ideas, needs and opportunities. The dialogue of the participants is organized in a free format, without a specially prepared program, presentations and regulations. Online meetings EDUCRO T-Talk are held every last Tuesday evening of the month, when the main business issues have already been resolved and it is time for tea in a pleasant company. On the one hand, such professional dialogues allow one to escape from tough plans, and on the other hand, they stimulate the search for new ideas for the development of international cooperation.

The Institute for Cultural Programs and its partners are proud of the results of their activities in the framework of the projects of the Cross-Border Cooperation Program “South-East Finland – Russia CBC Program 2014-2020”, but even more of the joint success of their participants representing the cultural and creative industries of St. Petersburg and Finland. International partnerships established within the framework of projects and developing in the future confirm that comprehensive resource support and active involvement in the development of international dialogue in the field of culture contribute to the growth of high-quality and competitive projects and creative initiatives.

¹ <https://www.xamk.fi/en/research-and-development/contents-for-cross-cultural-events-c3e/>

² <https://spbicp.ru/content168>

³ <https://educro.org/culture-and-tourism-life-in-the-new-normal/>

SUCCESSFUL CROSS-BORDER PRACTICES TO CREATE CULTURAL TOURIST PRODUCTS AND SERVICES

Svetlana Kondrateva, Senior Research Fellow

Institute of Economics is a subdivision of the Federal State Budgetary Institution of Science of the Federal Research Center “Karelian Research Centre of the Russian Academy of Sciences” (IE KarRC RAS).

The implementation of international project activities in the field of tourism reveals the unique opportunities for development of regional tourism sector, including the infrastructure-related initiatives and new services for the tourists. The cross-border projects seem to have made a significant contribution to promoting of cultural and other forms of tourism in the Republic of Karelia.

Over the years the rise of tourism in the cross-border territories has been a topic in the regional policy discussions. The role that the cross-border projects play in supporting new tourism-related initiatives improving infrastructure and introducing new services for the tourists, while preserving cultural heritage and environmental balance has been widely acknowledged.

The cross-border projects, while transferring the best tourist practices and attracting the additional investments to the regional tourism sector, seem to contribute to preservation, reproduction and promotion of the cultural, historical and natural heritage of the territory, increase in competitiveness of the regional tourist product and destinations in general. Largely due to financing of international project activities in the Republic of Karelia, it was possible to implement various infrastructure-related and other significant projects promoting the development of tourist business.

International project activities in the region, including tourism projects, started from the 90s of XX century as part of the financing of various programs: TACIS, INTERREG, Karelia ENPI CBC, Karelia EPI CBC, as well as other programs (for example, Nordic Council of Ministers, Wildlife Protection Fund, etc.) Now the Cross-Border Cooperation program “Karelia” (Karelia CBC), funded by the European Union, the Russian Federation and Finland, is effective on the territory shown in Figure.

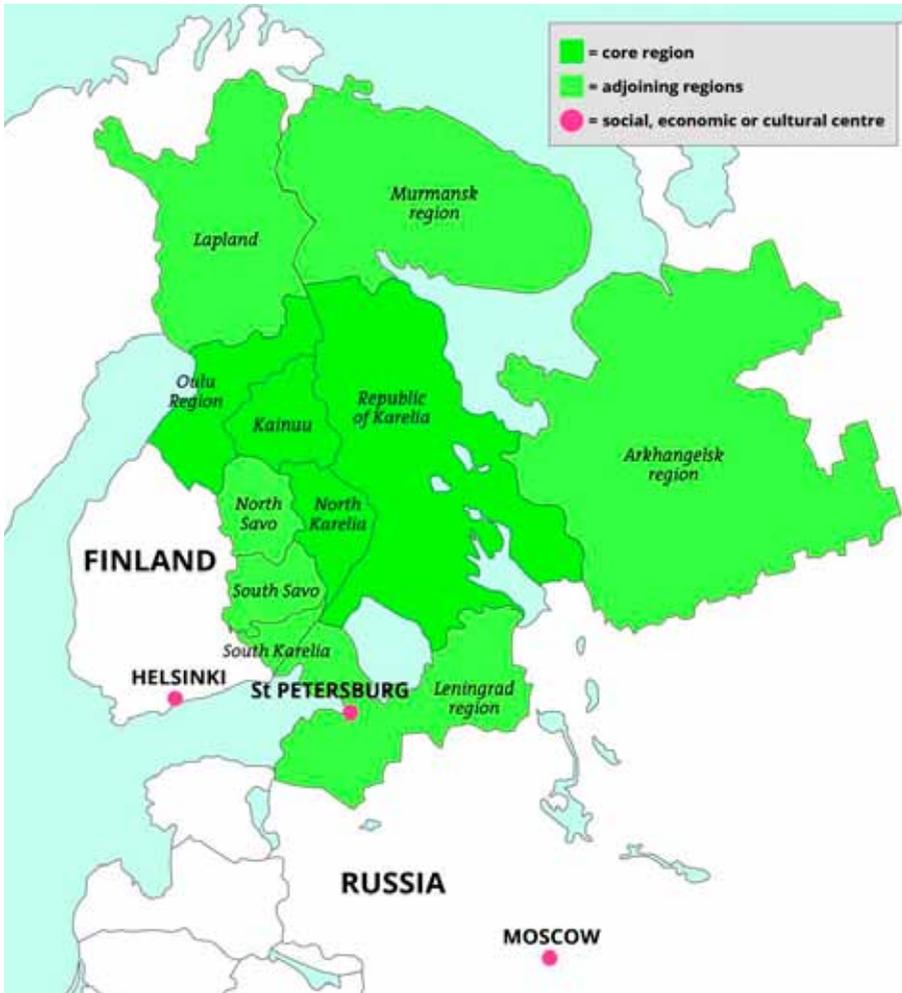


Fig. Territory of the Cross-Border Cooperation program “Karelia”

Generally, for the period of 2007-2020, the tourist oriented projects supported by Karelia CBC can be roughly classified into three main directions: development of cultural tourism (41,9%) and promoting of tourism development (38,7%), as well as environment oriented projects (less than 20% of the total number).

The high importance of implementation of international projects in development of regional business can be demonstrated by a number of

practical cases reflecting the examples of successful practices in creation of cultural tourism products and services that were implemented with the support of Karelia CBC in different years.

Due to implementation of the “Rock Art Bridge” project in 2013-2015, it became possible to create a kind of “bridge of rock art” between monuments in Russia and Finland in order to form a common cultural platform and strengthen a cross-border cooperation in cultural tourism. Main events within the project were: landscaping of the territory of Zalavruga petroglyphs; preparation of design and cost estimate documentation for overhaul of “Besovy sledki” (Devil’s Traces) pavilion; creation of a virtual museum of primitive petroglyphic drawings, archaeological excavations in Zalavruga and other works (Belomorsk municipal district). With the implementation of the project, increased interest in primitive art monuments in the territory of neighbor states and improved infrastructure ensured the increase in the number of visitors and therefore created conditions for further development.

Another successful example is a project “New cultural models in the peripheral areas – Network of Ethno-Cultural and Heritage Organizations implemented in 2013-2014. The project was aimed at creating a network of ethnocultural centers and organizations to preserve the heritage of Karelia, the growth of cultural exchange between Karelia and Finland, creating opportunities for development of cultural tourism on both sides of the border. For example, within the project, eleven ethnocultural centers of the municipalities of the Republic of Karelia were technically equipped: Belomorsk, Veshkelitsa village (Suoyarvsky district), Voknavolok village (Kostomuksha municipal district), Olonets, Padany village (Medvezhyegorsky district), Petrozavodsk, Sheltozero village (Prionezhskiy district), Pryazha settlement; Vedlozero village, Chalna village and Essoila village (Pryazha national municipal district). Having contributed to preservation of the cultural diversity of the Republic of Karelia with a special focus on the heritage of the indigenous people of the region, the project made it possible to improve the conditions for functioning of ethnocultural centers in demand among the local residents and the visitors of the region.

The cross-border tourist route “Mining Road” (about 400 km) that was developed within the framework of international project “Mining Road” run in 2012-2014 united the geological, mining and industrial heritage on international tourist route “Blue Highway”. The route connected historical, mining and geological natural monuments in the south of the Republic of Karelia with old mines, metallurgical factories and operating mines of Eastern Finland (Petrozavodsk - Outokumpu). The

route connected about 20 tourist attractions associated with industrial, geological and mining history of the territory, including Tulmozero Ore Park, Kiteleya Garnet Deposit (the only deposit of jewelry garnets in the Russian Federation), Mining Park “Ruskeala” on the Russian side and the Stone Center in Juuka, Mine Museums in Lohja and Outokumpu on the Finnish side.

As part of the project, a reconstruction and improvement of a number of facilities along the route was carried out. The main practical result of the project for the Republic of Karelia was the creation of a new tourist attraction Tulmozero Ore Park with an area of 3 hectares (opened on 03.08.2014) and an adjacent zone (8 hectares) with excursion and recreational zones on the ruins of the middle XVIII of Tulmozero iron-smelting factory. Currently, you can visit the Tulmozero Ore Park in organized tourist groups or independently. Now the Tulmozero Ore Park is a promising regional facility for tourists, with the expected annual number of visitors around 20-30 thousand people.

In addition, a series of GPS excursions (audio guides) was developed, allowing to visit the sights of the route independently, including Petrozavodsk – Kolatselga journey, excursions to the Tulmozero Ore Park and Mining Park “Ruskeala” (Republic of Karelia), the former ironworks in Möhkö, the Mining Museum in Outokumpu and walk route in the surroundings of Mountain Puijo, Kuopio (Finland). Also, 3D virtual excursions were developed for the Museum of Precambrian Geology of the Institute of Geology of KarRC RAS and the National Museum of the Republic of Karelia, for Kolatselga village, Tulmozero Ore Park and the Mining Park “Ruskeala”, Möhkö Museum and Mining Museum in Outokumpu. Manuals for guides were created in the Russian and English languages, guides were trained to work at Tulmozero Ore Park. As a certain piece of effect of the project, we can note a rapid increase in the number of visitors of the unique Mining Park “Ruskeala”. Moreover, the “Mining Road” project of cross-border cooperation program within Karelia ENPI CBC is recognized as one of the best projects of the program in the field of tourism.

As a final case, we can name the recently finished international “Kalitka – the development of cross-border gastronomic tourism” completed in 2018-2021 with the financial support from the Karelia EPI CBC Programme. The significant practical result of the project was the creation of an infrastructure facility – gastronomic studio in Megrega village (Olonets National Municipal District), which official opening took place at the end of February 2021. The studio created in an old Karelian house is a sociocultural center designed to become a new place of attraction on the tourist map of the Republic of Karelia and the place to unite the village residents.

Another important result of implementation of international project was the development of a cross-border tourist route across the unique Karelian cuisine of the border territories of neighboring states (Republic of Karelia, Russian Federation – North Karelia, Finland) In addition, we shall note the three-language mobile application “Gastronomic map of Karelia”, free for both entrepreneurs and consumers. This mobile application will allow guests and residents to find the local cuisine objects, including exhibitions and tasting sites, stores with gastronomic souvenirs and places of gastronomic events, depending on user’s location.

It shall be underlined that due to international projects, the significant number of regional and local initiatives have been implemented in the Republic of Karelia; those initiatives have also been translated into specific and important practical results, which has a stimulating impact on the development of regional tourism. The above mentioned examples demonstrate only a small part of these results, revealing the diversity of directions of practical implementation of international projects.

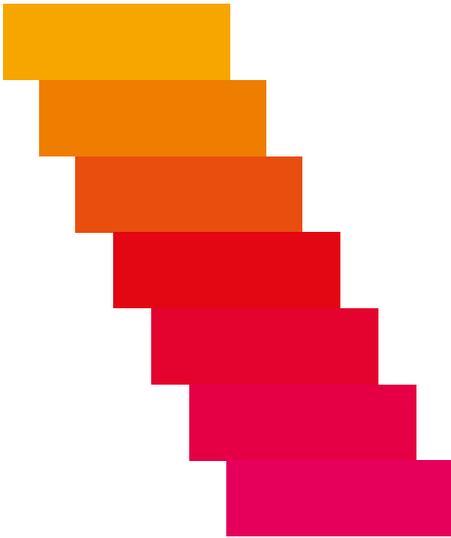
Summing up the foregoing, we shall note a significant contribution of international projects to the development and improvement of infrastructural component of tourism business, to conservation, reproduction and promotion of cultural, historical and natural heritage of the Republic of Karelia.

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Chapter 3





CULTA Winter Camp for developing cultural products as cross-border cooperation

Author: Ulla-Maija Törmälä (MScOT, Psychotherapist). Ulla-Maija has been working over 20 years as a lecturer in HEIs in different countries. For the last 8 years has been designing and enabling interdisciplinary courses to develop new innovations and businesses. She believes that education should prepare experts, who know how to have a positive impact on society. Before working as a Senior Lecturer and Project Manager at OAMK, Finland, Ulla-Maija used to work as occupational therapist and psychotherapist in mental health.

In March 2020, just before everything stopped because of COVID-19, an interdisciplinary group of students from Finland and Russia gathered together to learn how to develop new cultural products as cross border cooperation. These students were working together for four days in Oulu, Finland. This article describes the development process that was designed for this specific group. The aim of the workshop was to provide new tools for creating products as cross border teamwork.

In this four days workshop the participating students were coming from Petrozavodsk (Russia) and from Oulu (Finland), more specifically students from Russia were from Petrozavodsk State University, Karelian College of Culture and Arts, College of Technology and Entrepreneurship and Finns from Oulu University of Applied Sciences. There were altogether 33 students from the fields of art, dance, business, computer science, social culture management, tourism, education and graphical design joining the Winter Camp; 21 for the innovation challenge, eleven students of dance (5 from Russia and 6 from Finland) and three media students from Finland making the video about this event. The video can be found from <https://www.youtube.com/watch?v=Vhl-Ovg8HeE>

When joining the innovation challenge, the students were welcome to bring an already existing idea of their own or come without any specific idea, just with the mindset of being ready to explore and work as an international and interdisciplinary team. For the students from Russia their own universities organized a competition and the best candidates were invited to come and join this innovation challenge. Some of the students even already had their existing companies, most of them were still dreaming that to happen. Besides having the support from CULTA project, the course had support from the project of Oulu2026, to make Oulu as the cultural capital of Europe in 2026.



The participants were actively mapping their ideas. Teacher trying to say something in between

PHASE 1. MAPPING AND EVALUATING THE IDEAS

The first day started with the practicalities and getting to know each other. Really fast students were already mapping ideas - earlier developed and creating new ones - by using Lean canvas. According to Maurya (2012) a lean business model is a business strategy that strives to eliminate waste in product and processes while satisfying customer wants. Based on these analyses, groups of students did evaluation of what might be the real needs, developed and pitched their understanding of the situation by using a template called how might we. How might we is a method for reframing the insights gained (Ideo-org). Before the day was over Henri Turunen from Oulu2026 presented the idea and needs of the city of Oulu from the competition for the European cultural capital 2026. Lastly on that day students formed teams of 3-4 students to continue the next day with their concepts of cross border products.

PHASE 2. MAKING AND TESTING THE PROTOTYPES

Day 2 started with a presentation of the support from Oamk for student teams when developing new businesses. This was just to prepare students for what would be discussed more on the fourth day of the innovation challenge. After that students learned about prototyping.



The day 2 started by making prototypes of new product and service ideas.

A prototype is a simple experimental version of the product or part of it. The idea with the prototype is to learn more about the behaviour of the possible users and/or the product itself. Prototypes are done in order to learn, easily get



Intensive working of the students.

rid of the things not needed or features not wanted. In other hand they are also done to find out what is wanted, needed and for whom the product would fit the best. Prototypes take different kinds of forms and it does not need to be primitive versions of the product itself, but they need to be tangible forms of the ideas of the designers. (Friis Dam & Yu Siang 2020.)

Already before lunch student teams had three different prototypes for their product and straight after lunch they head to the city center of Oulu to test their cultural product prototypes with random people, potential users of their future product. Later in the afternoon, student teams were presenting their testing results as a public presentation in the café of the cultural center Valve (<https://www.kulttuurivalve.fi/en/>). To test the concept as well as presenting their findings were something new and never before experienced for most of the students.

PHASE 3. TRAINING FOR PITCHING THE IDEA

On day 3 the teams were invited to work with several issues during that day. First teams were working on their pitching later the same day. For that they gain feedback about their concepts from expert teachers. Then the student teams made their first pitches of the day. Panel formed by external experts selected two teams to pitch their ideas on the Cultural Climate Change Competition organized by City of Oulu and CULTA project <https://www.ouka.fi/etusivu>.

During the afternoon teams were working on doing product/service analysis and more pitching preparations. Later in the evening everyone joined the Culture Climate Change Competition to support the two teams and to enjoy the dance performance created by the ten dance students. Out of the eight selected teams, one of the Wintercamp teams -Vernissage experience; Combining art with sustainable transportation - won the competition and the reward of 2026€.

PHASE 4. APPLYING PROOF OF CONCEPT FUNDING

The fourth day of the innovation challenge started with great enthusiasm because of two reasons: the winning team from the previous day demonstrated that it is possible to develop something unique only in a few days and secondly because students were introduced to applying the Proof of Concept funding.



Judges giving important feedback for the student teams

But before learning more about the funding possibilities Ksenia Kuzmina from St.Petersburg gave a much needed expert keynote about consumer behaviour. The rest of the day was to learn how to make applications for the funding and then for the Russian participants travel as fast as possible to the border, because it was going to be closed because of COVID <https://yle.fi>

FEEDBACK AND EXPERIENCE

For participating students these were intensive four days. At the end students were asked to tell what they would say if other students would ask about this experience. One of the students from Karelian College of culture and arts summarized the experience as following:

“Listen, friend, this is a cool project.

You will get the most positive emotions.

A cozy and warm atmosphere, because everyone who is in this project is open and friendly to you.

You will spend time productively and profitably.

This is the case when combining business with pleasure.

*You do not want to leave this atmosphere, just as I did not want to do this.
You should definitely visit this project!!!”*

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FEATURES OF CREATION AND PROMOTION OF A CREATIVE CULTURAL PRODUCT IN TOURISM

V.I. Shevchenko

Today social and cultural sphere is becoming a leading sphere for small and medium-sized businesses. The market for social and cultural services is of rapid growth, providing new opportunities for creation and successful promotion of original products in tourism and hospitality. Also, the term “customer-oriented” becomes the key term in culture and business.

It should be noted that despite a positive dynamics of service sector development, the consumers often come up against poor-quality services; therefore, they are unhappy with service provided. Providing a high quality service is a challenge. This challenge is influenced by many factors, in particular, a human factor. In the field of recreation and tourism, a person providing a service is a direct seller of a service and a part of this service at the same time. The customer shapes an initial, and in most cases, the most stable, opinion about a service or services not linking it to the key characteristics of the service, but to a manager’s or specialist’s communication style in a given enterprise of recreation and tourism.

Modern information technologies enable the consumers to receive up-to-date information quickly, including the service cost, when they plan a vacation; it made a tourist more informed and active. The similarity of products and the changing role of the consumer in company-consumer interaction make tourism organizations switch from price competition to strategies for involving customers in co-creation of a unique consumer experience. Therefore, in order to solve the managerial challenges that are faced by the leaders in the tourism industry, it is necessary to offer the relevant forms of involving consumers into value co-creation [1].

In such a situation, the general strategy for development of the industry is forming a service mindset that enables to see your business’ services through the customers’ eyes.

The service mindset of company employees determines how customers will feel. It is a mindset, not procedures and standards. Because there will always be cases when the situation becomes non-standard. That is the “moment of truth”.

The best solutions come from a deep understanding of human behavior. To develop a solution, it is necessary to study the problems through emotional empathy and understand why solving those problems is important for a person. Observing the actions of people and their interaction with the world helps to understand thoughts and feelings, and to identify needs.

Service mindset is a vision for the future focused on creation of customers' value, loyalty and trust. Any organization with such a perspective seeks to go beyond a simple offering of a product or service. The more enthusiasm and involvement of employees, the more loyalty you receive from the customer, and the higher the profit or success in achieving goals.

As a result, the service mindset within the company is shown by development and implementation of its own service strategy:

1. Research of requests, needs and preferences of customers (stakeholders), search for problems, study of motives and interests;
2. Organizing effective information and communication relations with customers, moving to omnichannel, i.e. personalized interaction through all channels available to the customer at once and/or consistently, creating the additional benefits for them;
3. Implementing the policy of matching the values and goals of both the company and its customer, involving the consumers in value co-creation.

All these positions constitute a platform for development of a new marketing.

It is no exaggeration to say that service mindset is a new level of quality and a competitive advantage for most of companies, even today in a crisis.

As I mentioned above, in creation of a customer-oriented service strategy, the key role is when all employees understand and accept the principles underlying the company activities, for example:

- Joy is more important than stress;
- Flexibility is more important than structure;
- “We” is more important than “I”;
- Easygoingness is more important than seriousness;
- Collaboration is more important than hierarchy;

- Courage is more important than comfort;
- Principles are more important than results. [2]

Along with service mindset, the design thinking becomes relevant and demanded in the modern context; it is a methodology for solving engineering, business and many other problems based on a creative rather than analytical approach. In contrast to analytical thinking, the main feature of design thinking is not a critical analysis, but a creative process.

Design thinking is a prioritization and ability to combine the customers' interests with implemented technologies and business opportunities.

The result of mastering the design thinking methodology is developing the competence of creative thinking in its applied meaning for a company, namely, for modernization of company's customer and service projects.

There are a human-centered design (HCD) and user-centered design (UCD).

With HCD, design is a way of planning and managing the process of creating products and services when at each stage problems are solved based on creative thought and emotional involvement of developers.

With UCD, while developing products or services, the focus is to identify the "gaps" in the user experience of interaction with a product or service and then to remedy these "gaps" taking consumer's expected emotional involvement and impressions into account. The development of a product or service is based on the desire to make a user enjoy the product, to deliver pleasure meeting and exceeding customer's expectations. The great importance is attached to customers' feelings and emotions when using the product.

Thus, customer perception comes first. It becomes an active factor in competition, manifesting itself in your products, services, and contacts.

In this case, the solution is customization - rendering services that meet the individual needs of the consumer. The benefits of a unique service are obvious: it provides both a competitive advantage and additional opportunities to attract customers.

It is clear that understanding buyers and consumer behavior are key factors for market success both domestically and internationally. Marketing plays a leading role here as a method of building the long-term relationships with customers, and the key direction of reaching towards company's audience [3].

Today, we can see certain changes in advertising and marketing activities related to promotion of culture and leisure products, namely:

- development, improvement and expansion of infrastructure;
- improving technical equipment for marketing tools;
- use of computerized communication means between business partners and consumers;
- trained specialists on labor market, who are professionally educated in advertising, PR, marketing communications, social and cultural activities;
- reassessment of values (quality of consumption comes first to its value and quantity);
- formation of new age structures and the following revision of the target groups for marketing impact.

Thus, the modern market environment makes the socio-cultural oriented institutions accept marketing as the effective means of effective functioning and development. The promotion of a cultural product shall be systemic with active interaction of all elements of the marketing communication system.

In targeted promotion, almost from scratch you can create a cultural product at place of demand among the target consumers. Nevertheless, it should be understood that great result can be achieved due to systematic actions.

The unique aspect of advertising in cultural sphere is that “advertising does not offer a cultural product, but presents a potential consumer with a motive to buy” [4]. The definition of a motive suggests an advertiser understanding of what drives the consumer of cultural products today.

According to L. White, the creation of new spheres of culture is initiated by changes in the social structure of society, as well as by new types of human activity [5]. Their qualities are constantly changing towards greater creativity.

Along with globalization, blurring the boundaries of national and leveling the uniqueness of ethnic cultures, there are tendencies of “glocalization”, which promotes a unique, nationally colored product to global market, i.e. unique identity serves as object of sustainable tourist interest in massive cross-cultural events. One of the key motivations for travelers is the desire to communicate with representatives of local ethnocultural (cultural) communities.

The expectations of a tourist as a consumer are associated with the experience of genuine surprise, shock, admiration, delight from discovery of something new, as well as with the search for forms of emancipation and self-expression.

According to Galina Andreevna Leskova [6], in recent years “the balance of tourist interests as a social request has shifted.” Intuition turned to active participation, searching for historical facts was replaced with interest in actual culture of everyday life, myths and jokes. The extension of social networks developed “I-tourism” direction, when people travel to make pictures of themselves and upload them on the Internet. This is a “non-standard” tourist. He is well informed, independent, more selective and strict about offers. He quite rightly requires an individual approach and an adequate “interpretation” of natural and cultural context into a language that he understands. This is how a person “privatizes” surroundings. Through entertainment, he makes it clearer and closer to himself personally. Damien Whitmore, Director of External Relations at the Victoria and Albert Museum in London, made this point very clear and understandable. “The term “museum audience” no longer exists,” he said. – There is a museum and there is a specific visitor. Our task is to manage these millions of dialogues.”

The main trend in development of cultural tourism is a change of modern forms towards greater interactivity of tourist services, this is what markets demand.

A tourist as a consumer of services does not want to be a listener and contemplator, but he strives to become a participant, or rather, co-participant of the brightest events of social and cultural life of a visited destination. As a result, we see a change in the concept of mass cultural tourism. There is a differentiation of the single market of mass tourism into micro-markets of different interests. We see the growing role of a city event as a kind of theatrical performance in the tourist environment.

Many analysts assess the current stage of tourism as the “era of special events” and note the more significant connection between repeated visits to a destination in order to visit a “catchy” event. We explain it as “emotional attachment.”

The festive atmosphere of the event can create a special emotional state in a tourist, and his mood will be associated with this destination.

Both young cities without any historical environment and old cities, that lost their historical environment due to rebuilding, can recreate the image of history by means of theatrical performance, folk art, and historical reconstructions.

Urban space shall be unique, informative, expressive, and it requires development of the event environment for the urban space (event landscape), theatricalization of the city environment.

Here we have the unlimited scope for scenography: director and organizers shall write the script focusing on the landscape, nature of the event itself in the light of the audience, citizens and guests, predicting their personal characteristics.

We should note the change of characteristics of event participants: a new motivation to visit is forming, as well as attitudes that determine a different behavior in given circumstances, special mental states arise, the ability to change and relax is formed, the role of imagination is enhanced.

Thus, the creative approach in city environment becomes the important strategy for creating and promoting a cultural product. In a creative city environment, a tourist can move on his own, looking for the most interesting and event-rich places.

The success or failure of a city as an attractive leisure space depends on its logistic structure and marking that facilitates and at the same time initiates people to move. Shopping, visiting cafes, museums or theaters are also events, though selected individually.

In this case, the key characteristics of the city environment are of decisive importance:

- accessibility and consistency (in the light of implementation of the concept of regional tourism system development);
- opportunities to use various creative activities (local businesses: trade, finance, services, entertainment and leisure industry) for development;
- comfort and design (safety, tidiness, eco friendliness, “historicity”, walkability and other types of attractiveness for tourists);
- communication capabilities (interactivity, social friendliness, street activity, day and night communication, networking opportunities, city cafes with Wi-Fi).

It is interesting that the main factor for a tourist to choose a destination is the frequency and nature of its references in open sources. Young people call it “hype”, but experts still recommend using a term that is similar in content – “interactivity”. Newsworthy events having all attributes of a holiday, organized events with fancy dresses and simulation of a game, enable you to activate

the environment, make it work for the image of the place. Thus, mass events organized for tourists do not always have a direct impact on the dynamics of tourism, but usually attract the attention of potential visitors. People conclude that something is happening there! In many European cities, recognized as centers of international tourism, “people just live in an interesting way.” Tourist is interested in the atmosphere. He is also searching for his own identity [6].

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CULTURAL CLIMATE CHANGE PITCHING COMPETITION GIVES STRENGTH FOR CULTURAL DEVELOPMENT

Authors: **Katriina Klemola; Ulla-Maija Törmälä**

Katriina Klemola (MSc Economics). Katriina is working as a senior lecturer and project manager for Oulu University of Applied Sciences. She is passionate about entrepreneurship education, digitalization and developing international networks and activities. During the years 2019-2021 she worked as a project manager in the CULTA project. Before working for OAMK, Katriina worked for the city center association of Oulu and arranged several city center events with local entrepreneurs and other organizations.

Ulla-Maija Törmälä (MScOT, Psychotherapist). Ulla-Maija has been working over 20 years as a lecturer in HEIs in different countries. For the last 8 years has been designing and enabling interdisciplinary courses to develop new innovations and businesses. She believes that education should prepare experts, who know how to have a positive impact on society. Before working as a Senior Lecturer and Project Manager at OAMK, Finland, Ulla-Maija used to work as occupational therapist and psychotherapist in mental health.

The CULTA project and the Oulu2026 project developed the Cultural Climate Change Pitching competition, which aims to encourage cultural operators in Oulu and internationally to develop ideas on how to implement cultural climate change. By participating in the pitching competition, cultural operators have learned how to present their idea to different target groups.

STARTING POINT: CULTURAL CLIMATE CHANGE

Cultural climate change was a key theme when Oulu bid for the title of European Capital of Culture for 2026. The theme has also been reflected in the pitching competitions organised by the Capital of Culture and CULTA project and has given a broad framework for the entire competition. Thirty-four innovative and feasible ideas have already entered the competition.

Cultural climate change is about reuniting people and culture, technology and art, people and nature, nature and culture, and different people and regions. The competition seeks innovative ideas on how even surprising things can be combined through culture and make our environment a better place.

BACKGROUND OF TWO IMPLEMENTATIONS

The event has been organised twice before, in 2020 and 2021. The first implementation took place in March 2020 just before the widespread spread of the COVID-19 pandemic. The pandemic already affected the arrangements at that time, but the event could still be arranged in person. In 2021, the event was organised virtually, and the selection process and finals were carried out by means of video pitching.

The EUR 2,026 prize of the 2020 pitching competition was won by a group of Finnish and Russian students who innovated art for trains. The concept combining train travel and art became part of the implementation plans of the Oulu2026 project.



The winner team of the Cultural Climate Change Pitching Competition 2020

The prize money for the 2021 pitching competition was won by the idea “Floating Stage” presented by Oulu Urban Culture. The idea immediately led to implementation, and a wide variety of performances were seen on the event platform, which is open to everyone and available free of charge during the summer of 2021.

If you missed the 2021 pitching competition, you can watch the recording afterwards here: <https://www.youtube.com/watch?v=ecCEyFNGgKM>

PITCHING TRAINING FOR PARTICIPANTS

A large number of participants have also participated in the pitching training organised by the CULTA project. The training has been organised both years with the aim of providing help in presenting an idea verbally and, depending on the final situation, either by means of images or videos or by giving tips for performing on stage.

In the winter of 2021, more than half of the finalists participated in the training, which provided concrete help for making a three-minute final pitching video.

We put together some tips here for pitching an idea:

1. Timing: there is NO reason to use more time than you are originally given.
2. Practice: you do not want to use notes when doing your pitch.
3. Tell a story: make it personal and interesting; this is something you have done. It is your story for success / making world a better place/ helping someone in need.
4. Do research: talk with people, know their needs and read especially what has been done before. Make sure you will have these as part of your pitch.
5. Tell about your product; what is it and why it is unique.
6. Tell about your users and how do you know this is THE product for them.
7. Tell about your revenue model: identify which type of revenue model you are embracing, and how you intend to apply it.
8. Be excited: show this is the best thing ever.
9. Be prepared to answer to questions: they can be whatever.
10. Before doing your pitch still practice one more time.
11. Enjoy doing it.

CROSS-BORDER PROJECTS FOR TRAINING OF CREATIVE SECTOR MANAGERS IN THE FLAGSHIP UNIVERSITY OF THE REPUBLIC OF KARELIA

Denis Pyzhikov, Head of Development Karelian Regional Institute of Continuous Professional Education at the Petrozavodsk State University

The development of the creative economy and cultural industries (CCI) has been a topic in policy discussions in Finland and Russia for over several years now. It has been continuously claimed that CCI are among the main drivers to promote smart, sustainable and inclusive growth in most regions and cities. It looks that some cross-border territories have been very good at tapping into this extraordinary potential as a way to promote socio-economic development, while many others have not been making most of this potential.

In the cross border territories in the North of Finland and Russia the existing SMEs working in the CCI face challenges such as a small local customer base, long distances to market, and a poor business environment generally, which threaten the survival and growth of existing companies. It seems that another challenge hampering smooth growth of CCI is related to the lack of the entrepreneurial skills, also the limited knowledge in management, marketing and internationalization.

This challenge has been identified and reconfirmed in a number of the reports, white papers and strategic plans produced on the national and international levels. The National Project of Russia “Development of Small and Medium-Sized Enterprises”, initiated in 2019, sees major opportunities in accelerating of SMEs, including those working in the creative industries, by offering the training and consulting services to the entrepreneurs. On the Finnish side a number of reports and research papers, including, but not limited to a study “11 Dimensions. Trends and Challenges in Cultural and Creative Industry Policy Development within the Northern Dimension Area”, have been produced and made clear that the creative entrepreneurs lack peer counseling, business advice and enterprise training.

In this context the development of a system of continuing education for specialists working in the field of CCI and entrepreneurship should be seen as one of the major tasks of the region. The Petrozavodsk State University (PetrSU), which has a status of the flagship university, is a key driver developing life-long learning services for the creative sector managers in the Republic of Kareli.

At the moment the departments and units of PetrSU offer more than 130 in-service training and professional retraining programs, including those the educational portfolio of PetrSU is taken by the in-service and short-term training programs in the field of creative industries, cultural tourism and entrepreneurship. In particular, the training programs focused on creative sector managers are run by the Karelian Regional Institute of Continuous Professional Education (KRICPE) of PetrSU.

For over 20 years, the KRICPE has been involved in development and implementation of various bilateral and multilateral projects supporting the culture industries in the Republic of Karelia. The KRICPE PetrSU is working in close contact with the Ministry of Culture of the Republic of Karelia and is helping to run the projects initiated by the Nordic cultural institutions in cooperation with the relevant organization of the Republic of Karelia.

Currently the KRICPE is engaged in various schemes offering a high-quality tailor-made education and consultancy services to SMEs working in the field of cultural industries and tourism. The KRICPE is also involved in the local and regional action creating and piloting new training platform for co-creation and entrepreneurship based upon the creative clusters, wide participation of various national and international stakeholders; increased visitation and audience development for cultural activities; increased volunteerism including board participation and fundraising in support of cultural projects.

For the time being the KRICPE takes an active part in local, regional and international projects aimed at development of CCI in the Republic of Karelia. In 2012-2014 the KRICPE has been a partner in a number of the Russian-Finnish projects implemented with the financial support of the Cross-Border Programme “Karelia” under the European Neighborhood and Partnership Instrument, including:

- The project “Life-long learning to support creative industries and tourism in the border areas”, in which the KRICPE has been in charge for running several in-service training programmes for culture managers, and also participated in the creation and implementation of educational modules for the continuous training of specialists in organizing public events in the Republic of Karelia and the Oulu region;

- The project “The Modern Old City: Improving Cross-Border Cultural Tourism”. The project was aimed at the development of cultural tourism, as well as providing sustainable conditions to increase the tourist attractiveness of the regions of North Karelia, Joensuu and the Republic of Karelia, Petrozavodsk. The project involved the planning of a tourism development strategy for the city, the development of an annual, updated calendar of cultural, social, sports and other events in Petrozavodsk. Also, within the framework of the project the

educational programs and master-classes were implemented for specialists from tourism companies and specialists involved in organizing cultural events in order to increase their competencies in the field of branding, marketing, and advertising of tourism products.

From 2018 to the present time, the KRICPE has been working on the development of Russian-Finnish cooperation in the field of training and professional development of specialists working in the field of CCI. Starting from 2019, the following projects are being implemented within the framework of the ENI CBC Karelia Programme, including but limited to:

- The project “CULTA – Cultural Training and Activation Initiative” implemented by PetrSU in cooperation with the Oulu University of Applied Sciences, the South-Eastern Finland University of Applied Sciences and the Karelian College of Culture and Arts and aimed at creating and introducing sustainable and multiplicative mechanisms for co-creating and customizing new cross-sectoral cultural services to be created by the Finnish and Russian teams and networks. The project offered a series of in-service training programs and short-term training webinars for professionals working in state-funded and private organizations of creative industries, including the event-driven tourism, design and crafts, fashion and advertising;

- The project “Culture Open – Creating Culture Together” initiated by the KRICPE in cooperation with the Administration of Petrozavodsk and Joensuu, and carried out by the municipal cultural institutions mastering accessible and high-quality cultural services for special population groups in the territory of Petrozavodsk and Joensuu. It is expected that as a result of the project the preconditions will be created and the culture specialists will be trained to introduce diverse and inclusive cultural services, to involve more actively special social groups, such as people with disabilities, migrants, youth in the social, cultural and leisure life of these cities.

As described above, the KRICPE, as a structural unit of the flagship university in the Republic of Karelia, has been actively involved in the implementation of the aforementioned cross-border projects, many of which contributed to setting up of a regional system of life-long learning for specialists in CCI. The implemented and on-going projects made it clear that the creative sector managers willing to meet a larger-scale, more diverse and more complex (international) demand need business competences, but since these knowledge and skills are acquired more through experience and peer-to-peer communication, the role, content, teaching methods in entrepreneurship education needs to be seriously reviewed and adjusted to suit the expectations and needs of learners.

It seems that the cross-border projects have contributed to a capacity building in training of creative sector managers in the Republic of Karelia. As a result of the Finnish-Russian cooperation the preconditions for new cross-border educational alliances offering life-long learning services for specialists working in CCI have been activated. By training of the culture managers the cross-border projects seem to have created incentives for exploring the potential of the regional CCI, which, in turn, made a positive impulse to the regional development.

NEW OPPORTUNITIES WITH CROSS BORDER COOPERATION – CROSS BORDER CORRIDOR EVENTS

Authors: Juhani Rusachenko & Ulla-Maija Törmälä

Juhani Rusachenko (BBA/International Business) is a project planning officer, specialised in Karelia CBC projects employed at Oulu University of Applied Sciences. As greatly passionate about Finnish Russian cross-border cooperation, it is in the high value to provide opportunities of getting inspiration, developing new products and services as well as acquire new, beneficial skills to the people living within programme areas.

Ulla-Maija Törmälä (MScOT, Psychotherapist). Ulla-Maija has been working over 20 years as a lecturer in HEIs in different countries. For the last 8 years has been designing and enabling interdisciplinary courses to develop new innovations and businesses. She believes that education should prepare experts, who know how to have a positive impact on society. Before working as a Senior Lecturer and Project Manager at OAMK, Finland, Ulla-Maija used to work as occupational therapist and psychotherapist in mental health.

The new global situation caused by the pandemic required new solutions, which led us to create a new event to foster the development of Finnish-Russian cross-border cooperation without physical interaction or presence, this is how the development of the Cross-Border Corridor had started.

SO, WHAT IS THE CROSS-BORDER CORRIDOR?

The Cross-Border corridor consists of two parts, the first event is organised to serve the needs of Russian companies and second one vice-versa. This productive, two-day creation and networking event aims to assist entrepreneurs to find the solutions for their cross-border-related problems and find potential partners abroad. For this, a case company sends the information about their business, clients, location, and other relevant information to the recipient.

The recipient part consists of professionals, business students, and companies from a local country. They provide the expertise and the knowledge of the target country. The company and the working teams actively interact and develop the solutions to the problems which leads to the final presentations of works and suggestions for the case companies. The first part organized for the Russian companies is held 18-19.11.2020. and the second one, for Finnish companies 10-11.12.2020.

“The Corridor” was realized entirely online, using Zoom for communication and documentation. All the work, including presentations, teamwork and briefing as well as the education programme was done on the platform. During the first Cross-Border Corridor, the teams were introduced to The Mural, a flexible digital workspace for visual teamwork, featuring sticky notes, text, shapes, icons, images etc.

At the beginning of the event the companies were presenting their needs for cross border development as well as basic information about the company to the workshop participants. The participants were then divided into teams of 4-5 persons based on their personal interest to work with specific company / companies. All the companies got a team to solve the challenge they gave to the event. During the first day the participants of the event found out more about the companies, their products, their competitors and the interest of the users towards the products the companies are offering. The next morning the participants of the event and the companies met to discuss more in detail about the needs and expectations of the companies. Based on these deep information sessions, the event participants focused on the specific needs of the company. The main customers, their needs and expectations were identified. Also the opportunities for the companies were described. Possible future channels for marketing, possible partners and funding opportunities were discovered. Participants of the event were also, based on the research done, sharing their views about what should be the next steps to do in order to get the products of the company to markets. All these results were shared and discussed individually by the participants and the company.

WHO WAS ATTENDING THE EVENT?

During the first event, 8 Russian companies sent information about their products, services and cases in issue to the Finnish participants. Case companies were mainly from the Republic of Karelia and they were interested to see the results of the works that concerned the challenges in starting business in Finland or other relevant issues. Practical example of a case company, a food manufacturer, that produces healthy foods is interested in finding a Finnish retailer and a partner that could deliver the products to Finland. The other cases were similarly scalable and realistic. The company cases provided real challenges that a company faces when looking to expand over the borders.

Among Finnish cases there were also 8 companies from various fields including Art Centre, beauty salon, hotel, culture associations and others. The companies were searching the answers to the challenges like finding distribution challenges, new ideas and suggestions to the target country and clients. We also have received feedback from some companies. According to one

of the companies, the results of the event were satisfying and potentially will be used in favor of the company. Among the most important learnings in the event, according to participating companies, were related to customer behaviour and communication. We received positive feedback related to the arrangement of the event, however the point of improvement from the point of view of the participant is that the time for company presentations was short, which was 2-3 minutes.

SO, WHAT IS THE CROSS-BORDER CORRIDOR?

The Cross Border Corridor event was organized in cooperation with the following Karelia CBC funded projects: CULTA, TourSME and BUSY. For more information, the project websites can be seen below.

BUSY – Business for Youngsters: <https://kareliacbc.fi/fi/projects/busy-business-youngsters-ka4022>

CULTA – Cultural Training and Activation Initiative: <https://kareliacbc.fi/en/projects/culta>

TourSME – Tourism Cooperation Between SMEs: <https://kareliacbc.fi/fi/projects/tourism-cooperation-between-smes>

NATIONAL TRADITIONS UNDERLYING THE DEVELOPMENT OF CREATIVE IDEAS IN THE TOURISM INDUSTRY

A.A. Fomin, Candidate of Pedagogical Sciences, Associate Professor of the Social and Cultural Service and Tourism Department Leningrad State University named after A.S. Pushkin, St. Petersburg

Modern trends in the development of creative industries have not bypassed the development of tourism. New tourist products include not only destinations that are designed to preserve and strengthen health, both physical and spiritual (wellness tourism), but also to join the historical and cultural features of the territory, for example, such as the epic «Kalevala».

The development of new ideas and their implementation is, among other things, a technological process, it is called engineering and is defined as the process of providing engineering and consulting services that act as design or calculation and analytical processes. Engineering is aimed at creating objects and systems based on scientific knowledge and production potential. It solves technical and technological problems.

In the Russian practice of tourism, the engineering system is similar to the process of tourist and recreational designing. The differences in these processes are manifested in the fact that tourist and recreational designing deals not only with technical and technological problems of the project justification. In tourist and recreational designing, humanitarian design plays a key role as an activity for the construction of a non-existent tourist product or the arrangement of a tourist space as envisioned by the developer. Humanitarian design is an activity based on the problematic organization of human thinking, when the result of a design solution is not known in advance and depends on a number of subjective factors, which requires testing the project for its actual feasibility. The initial element of humanitarian design is the developer's creative idea, on which the image of the future tourist product is built. At the first stage of humanitarian design, the problem is studied and original solution methods are discussed, which will be formulated as a key project idea. The project idea is a conceptual look at the future state and development of the system. This is followed by conceptualization, i.e. work on agreeing concepts and facts on the basis of which the developer's own idea is formed. Next comes the development of the design concept, which includes a description and justification of the design idea, technology for creating a design base [3].

Thus, humanitarian design in tourism should be considered part of the broader process of generating creative ideas that contribute to the

development of tourism. Creative ideas need to be developed within the framework of a conceptual idea.

In recent years, such a form as wellness tourism has entered the practice of tourism sphere. This concept can be laid as a base for the formation of creative tourism ideas. Wellness tourism includes all relationships and things associated with the travel and accommodation of the people, whose main motivation is the health maintenance and promotion, both physical and spiritual. The term itself was suggested by American doctor Halbert Dunn in 1959, when he formulated the concept of general promotion of well-being through the soul and mind, and not only through physical exercises. The term «Wellness» was coined for the scientific discourse in 1961 by American doctor Halbert Dunn, he joined the parts from the words WELL-being and fitNESS [2].

In addition, wellness tourism is also defined as “a lifestyle focused on optimal health and well-being, in which body, mind and spirit are integrated by the individual in order to live a fuller life in the human and nature community” [8].

In the tourism practice, it is customary to single out several main directions of the wellness industry: Gymnastics for the mind, this is a rest to regain the lost psycho-balance and energy; gastronomic tourism; search for new impressions, i.e. a course for the unusual, as opposed to the standard tedious travel; volunteering, especially for the people who are ready to help others; entertainment and business; spa industry; ethnic tourism as a need for the study of the history of peoples [7].

This article focuses on spiritual health, which in tourism is formed through the perception of the spiritual experience of peoples during ethnic tours, in which the traditions of peoples are assimilated.

Traditions are a system of positions, values, norms of behavior and principles of relations between people in a country, the rhythm and pulse of its life. Characterization of traditions includes an analysis of existing traditions, their place in the life of the country and their connection with specific ethnic groups and territories. The role of tradition is not the same in different spheres of social life. The traditions of ethnic groups are reflected to the maximum extent in religion, but to a large extent they are also manifested in the economy. Societies and social groups, while accepting some elements of the sociocultural heritage, at the same time reject others, so traditions can be both positive (“what and how is traditionally accepted”) and negative (“what and how is traditionally rejected”). Besides, tradition is a group experience expressed in socially organized stereotypes, which is accumulated and reproduced in various human groups through spatial-temporal transmission. Folk art and mass culture, on the contrary, are collective types of creative activity, the basis of which are different types and levels of traditions. Through tradition, a group of

people inherits a message that is necessary for future survival and economic development. Thus, we can say that tradition is a mechanism of collective auto-communication, survival in a certain natural environment. Ethnic traditions are closely associated with various types of folk art (folklore), with the economic basis of life, with crafts [6]. Ethnic traditions are based on folklore, the highest form of which is the epos of the people. Let us turn our attention to the Karelian-Finnish epic poem «Kalevala» as a world-class cultural phenomenon. «Kalevala» is based on runes – folk epic songs, most of which were recorded in Karelia. The role of «Kalevala» in the history of Karelo-Finnish ideas and the construction of national culture has no equal even on an international scale.

The singing tradition of the Karelians and Finns has been well known since the Finnish written language appeared. In the 16th century, the Finnish priest Mikael Agricola wrote down several runes from the peasants. The scientific study of folk art began in Finland in the 19th century, when the epic songs of the Karelians began to be called runes, and the peasants who knew ancient songs were called rune-singers [4].

In 1835, the first edition of the Karelian runes, «Kalevala», was published. This treasure of folk poetry was presented in the form of a single epic work thanks to the long-term work of Elias Lönnrot (1802-1884), who devoted to it his entire life. In 1828-1834, he made several trips to remote parts of Karelia to collect runes and wrote down hundreds of lyric songs and spells there. The best of them and some written down earlier, he published in 1835 under the title «Kalevala, or the old runes of Karelia about the ancient times of the Finnish people.»

Lönnrot continued his search for runes in the White Sea area of Karelia (1835-1837) in the northern LadogaLake area and Olonets (1841-1842), he also used the increasing from year to year records of other rune collectors. This is how the final text of The Kalevala, published in 1849, was made up. Many thousands of runes were collected in Karelia. In its northern part in the 19th century, almost five thousand variants of runes were collected, recorded from seven hundred rune singers. At the disposal of Lönnrot, when composing the Kalevala, there was a number of epic runes collected in Finnish Karelia and Ingermanland [4].

After the release of the first edition of « The Kalevala», the author got some student assistants. One of them, Daniel Europeus, discovered a whole family of rune singers in the village of Shemeika near Suistamo. Petri is one of the most famous rune-singers from the Shemeyk family. D. Europeus met with him in 1845 and 1846. In 1892, Finnish composer Jan Sibelius met with Petri Shemeika in Ilomantsi. Petri gained wide popularity in the second half of the 1890-s after a performance at the All-Finland Song Festival in Sortavala. The Finnish sculptor Alpo Sailo, inspired by the singing of the rune singers at the song festival, decided to sculpt 10 sculptural portraits and create a series of «Rune singers». Among them was Petri Shemeika. On June 29, 1935, on the first

day of the song festival dedicated to the centenary of the Karelian-Finnish epic poem «The Kalevala», which took place in the town of Sortavala, a monument «Rune singer» was opened to give the tribute to all the storytellers of Ladoga Lake area. According to the sculptor of the monument, he made it with the resemblance to Petri Shemeika [5]. Many researchers of the twentieth century were looking for the geographical location of the mythical Kalevala land, most of them share the respected opinion of D.V. Bubrikh, who believed that it was in the northern Ladoga area [1].

The town of Sortavala and its environs not only have significant tourism potential, but also, no less important, the tourism industry there is sufficiently developed. Therefore, the development of wellness tourism technologies here, where ethnic tourism is an important element, will increase competition among tourist enterprises and, thus, will increase the quality of the tourist offer.

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COOPERATIVE LEARNING IN PETROZAVODSK 2019

Author: Antti Leppilampi. Antti Leppilampi is Bachelor of civic activities and youth work, XAMK. He has a background of teaching, coaching and mentoring groups in Finland, including a year consulting the biggest companies in Finland like Alma Media and a government owned railway company VR. Recent 2 years at XAMK his focus has been on getting students involved in startup- and different creative industries development and education projects.

Social skills are key in learning for entrepreneurship, enabling learning from others, co-creation and getting instant feed-back on ideas and thoughts. Giving and receiving constructive feed-back, getting to know the process of ideating, taking thoughts into practice as well as testing them early on are valuable skills for anyone. Not to mention, doing things together can just be way more fun!

During the summer of 2019 students from Petrozavodsk State University and Oulu University of Applied Sciences participated in Startup Week – program. Students were chosen based on their interest towards entrepreneurship and their interest towards Finland Russia cross-border cooperation.

The mentors that were chosen for the week came from Oulu, Petrozavodsk and South-Eastern University of Applied Sciences Xamk. We chose from the beginning with all the mentors that our focus is to build cross-border teams during the startup week, which gives students the possibility to work together and learn from each others' cultures. Based on our learnings about the students, we decided to use a methodology, which supports building the teams. Such methodology was called cooperative learning, and it consists of five core principles.

I will present the five main principles of cooperative learning in this text based on how we planned the Startup Week together with other mentors and how we proceeded during the week in Petrozavodsk with the students. These five principles create a safe working environment for the students, which we got to see during the week.

POSITIVE INTERDEPENDENCE

Positive interdependence relates to knowing that each team member's success is related to others. Even the most intelligent or talented members on the team can't succeed without the help of the other team members. We acknowledged this at first by making sure that all of us, including the mentors, had a similar view on the Startup week and knew each other's skills and roles. When the Startup

Week started, we made sure the students knew this also, and divided the students into teams based on their own interests and skills. Together in those teams, the students got to know each other and started ideating their work while deciding roles for themselves. One essential phase for the students to understand was that they would build information together with the mentor or the lecturer. This was made clear by participating students and their teams since day one.

FACE TO FACE INTERACTION

Each time a lecture was over, we asked each team to have a quick discussion together to reflect on how their team benefited from the lecture. We also gave students advice on how to develop their face to face interaction. Here we asked the students to build themselves a room or an atmosphere advising them not to use tables they could hide behind them, but instead see each other. We even encouraged students to go out from the classroom and ideate in the parks or walking in the streets. After all, bodily communication is a big part of communicating your message to others.

INDIVIDUAL ACCOUNTABILITY

One of our game rules with the students was that each individual in a team would be ready to talk about their progress any time, when asked. This kind of game rule makes it sure for the students to understand that they need to understand where their team is heading all the time. This requires that everyone from the team understands after a team meeting, what is their responsibility and what kind of responsibilities other team members have. It also maximizes the focus of each student during lectures and makes sure every student feels involved.

SOCIAL SKILLS

One reason why social skills need to be practiced is that it makes the team feel safer, when everyone has had their say. Some people are more quiet than the others, but it is up to how the team participates. Since one of the aims of the week was to practice pitching ideas, we encouraged students to pitch their ideas in their teams first to each other. In those exercises social skills were taught by letting the students give positive and constructive feedback to each other. The week also ended by every team member giving feedback to each other on where they had achieved and what they could improve more in their work.

GROUP PROCESSING

Group processing and reflecting is a crucial part of learning and this was continuous with the teams and the mentors during the week. When a team processes their working together frequently, a team can build bridges

from personal experiences to new theories and models, which support their learning.

Each working day ended with a small reflection, where teams discussed how they proceeded today and what came up the following day. We as mentors did the same. After each day we discussed how the teams were progressing and how the program worked and how it could be changed. When the week was over teams gave feedback to each other, the mentors did the same, which made us speak and maintain a safe discussion with each other, being open for what to develop and how we succeeded.

These five principles together can bring safety to any team's work. Whenever a team is born to answer any problem, the first step is to recognize each other's skills and decide roles together. After recognizing, the team can start processing and teach each other along the way. The lecturers and mentors support students, but the best learning environment is built when students are positively interdependent and teach each other. Cooperative learning is one of the best pedagogical tools to build a safe learning environment for students where anyone can fail, learn and succeed.

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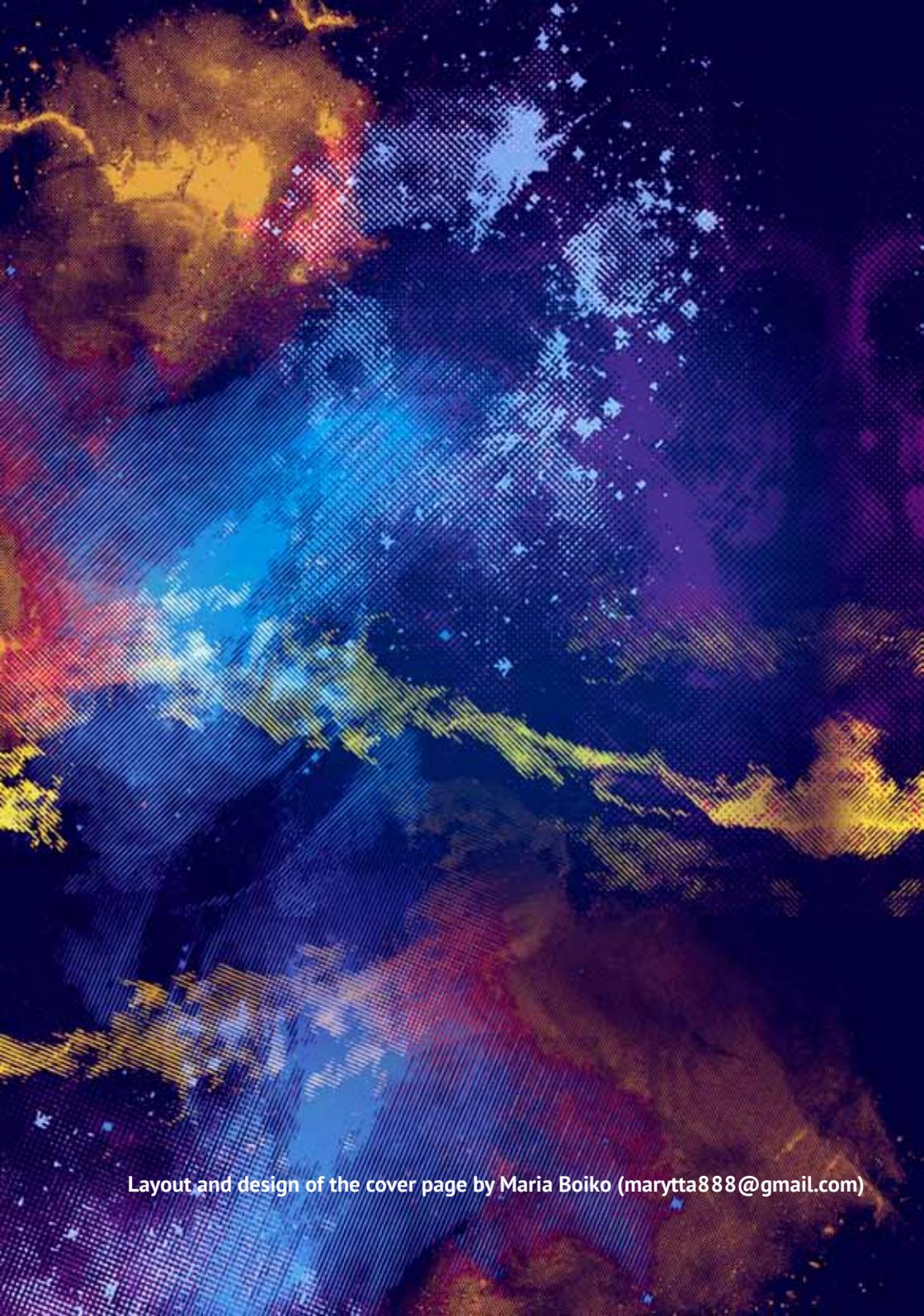
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