



DEVELOPING
INCLUSIVE
AND SUSTAINABLE
CREATIVE ECONOMIES

REGIONAL CASE STUDY REPORT: PORI, FINLAND

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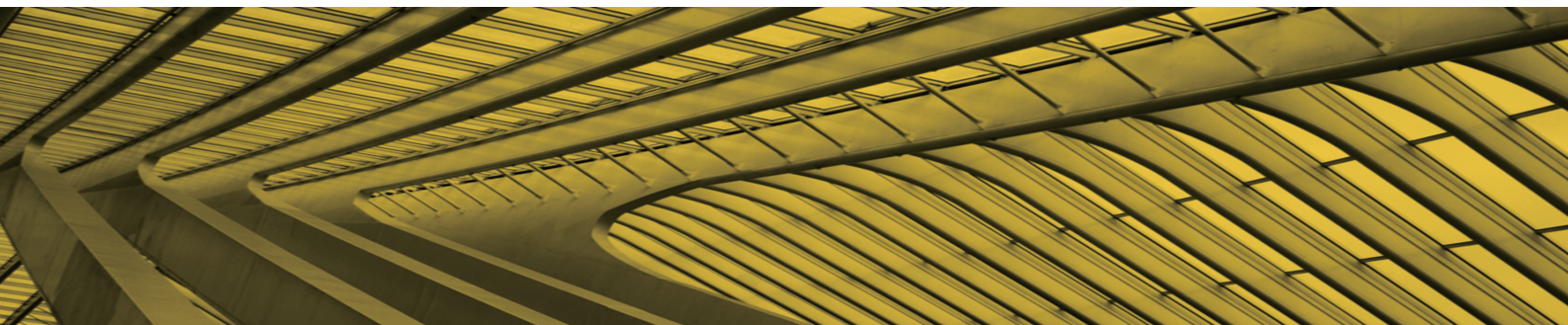
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1. Introduction

DISCE is a research project funded by the European Commission, via Horizon 2020. The overall research question that DISCE is seeking to answer is: What are inclusive and sustainable creative economies, and how can they be developed?

To answer this question, we conducted ten regional case studies across Europe. To select the case study locations, we established the following criteria as the primary basis: the locations had not been extensively studied and they were of comparable size, with population of approximately 150,000. Additionally, we sought locations that are diverse in terms of their creative economy profile and planning, ranging from cities with an established reputation for creative economy, to those for whom this is not the case.

In this document, we present a brief overview of one of our ten case study locations, the city of Pori. We present key facts about the city, with a particular attention to how the 'creative economy' has previously been understood, based on a review of existing academic literature, publicly available data, and policy documents.

A key feature of the DISCE research project is that we are using 'creative economies' with a deliberately inclusive meaning, involving creative activity outside of paid employment, as well as within paid employment. This is reflected in the range of academic texts, publicly available data and policy documents we are concerned with: not only focusing narrowly on the cultural and creative industries (CCIs), but more broadly on areas such as cultural participation, and, in some cases, aspects of community development.

To read more about the distinctive DISCE approach to understanding and developing inclusive and sustainable 'creative economies', please see the publications on the project website: <https://disce.eu/>.

2. Facts and Figures

2.1. Overview of the City

Pori locates in the south-west of Finland and belongs to the region of Satakunta, in the major region of Länsi-Suomi. The resident population in the city of Pori was 83 684 in year 2019. In regional level the resident population in 2019 was 218 624, of which 108 269 males and 110 355 females. In 2019, the resident population in the region of Satakunta represents almost 4 per cent of the overall Finnish population (Eurostat 2021).

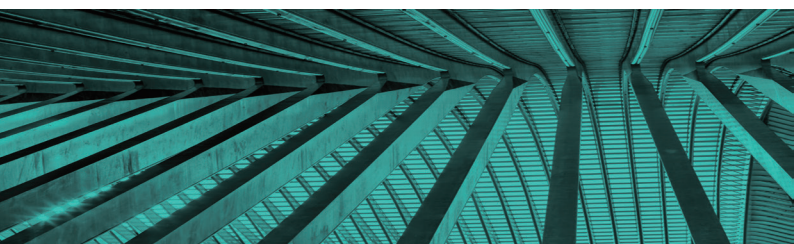
The region of Satakunta was formed during the Early Middle Ages, and the city of Pori was founded by the river mouth of Kokemäki river in 1558. Pori had harbors on the seashore in Reposaari and also small factories. In 1766, Pori was a big city in Finland's scale, with 1 500 citizens. Quite early on Pori had trade connections to Stockholm, and in the 1840s Pori was the city of ship-owners who exported sawn timber. In 1852 a major fire destroyed almost the entire city, and along with wars the economic growth declined. In the 1860s the city plan was renewed and most of the current stone buildings in the city center were built. The recovery started. (Porin historiikki.)

In the 1870s, industrialization began and lasted over 100 years. Pori exported saw-mill products, and the cotton factory was founded in 1898. Railway connections began in 1895, and the same year Pori had 12 279 citizens. Pori also turned slowly into a city of culture, as theater plays began in 1872. Strong business families such as Rosenlew and Ahlström resided in Pori, and they still have a significant influence on the cultural development of the city Pori. A private foundation with a connection to the Rosenlew family recently announced a plan to build a cultural quarter in the city center of Pori. Quite recently, Ahlströms informed that they

would build an art center that attracts visitors from all over Finland and abroad in the family-owned area that is already a premium destination for cultural tourism. (Porin historiikki.)

The metal industry dominated long until the 1970s, when the trade structures began to change. The old cotton

factory building now offers a unique location for 1 400 students at the University Consortium of Pori comprising the campuses of the multi-science universities of Turku and Tampere. The (regional) University of Applied Sciences with its 6 000 students is appreciated not only by the local business networks but it has also been selected as a top national education unit.



The natural environment, seaside connections and the Yyteri sand dunes are unique and important tourist attractions in Pori. Today, Pori hosts one of the biggest Finnish festivals, Pori Jazz, that has been held annually since 1966. Pori is also home to other big events such as SuomiAreena which is an annual public debate forum organized by the city of Pori and a Finnish commercial TV-channel. (Porin historiikki.)

2.2. Socio-Economic Profile

Several economic indicators have been analyzed to delimit the socio-economic profile of Satakunta. At regional level, the gross domestic product (GDP) in 2018 was about 8173.89 million euros, which represents almost the 16 per cent of the GDP produced in the major region of Länsi-Suomi, and the 3.5 per cent of the national product. The region of Satakunta is growing, with a moderate increase in the GDP in 2018 of 6 per cent with respect to 5 years before, and of 1.4 per cent with respect to year 2017. The GDP per capita in purchasing power standard units was €37200 (in 2018), which is quite below the Finnish average of €43600 and the EU average of €44920 (Eurostat, 2021; World Bank, 2021).

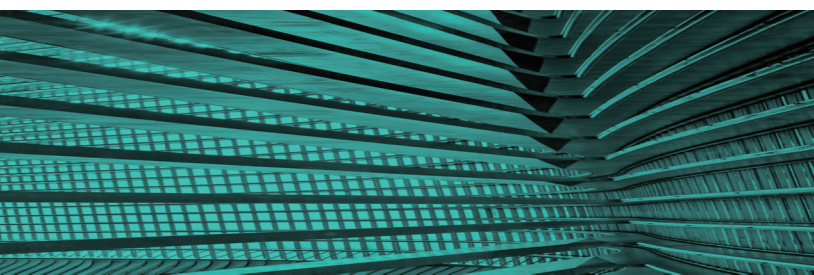
The rate of employment in the major region of Länsi-Suomi for persons between 20 and 64 years old was about 94 per cent in 2019, of which 52 per cent are males and 48 per cent females. The unemployment rate in the major region was 6.6 per cent in 2019, which was in line with the Finnish average of 6.8 per cent, and lower than the EU average of 9.1 per cent (Eurostat, 2021).

For what concerns social aspects, the region of Satakunta registers a median age about 47.8 years old with an age dependency ratio about 87 per cent.

For what concerns population structure, the female population in the Satakunta region is represented by the presence of 101.9 women per 100 men, which is quite in line with the Finnish average of 102.6 in 2019.

The geographical compositions of people living in the region of Satakunta is mainly nationals (97 per cent), while foreign people are both EU foreigners as well as non-EU citizens (3824 EU foreigners with respect to 2932 non-EU foreigners in 2020). (Statistics Finland 2020.)

Finally, at the regional level, the proportion of population aged 25-64 qualified at level 5 to 8 ISCED in 2018 was about 32 per cent, far below the rest of the country which shows a rate of 44.7 per cent of people having a diploma.



2.3. Cultural and Creative Profile

In order to highlight the main features of the cultural and creative economy of Satakunta and the surroundings, indicators related both to demand and supply are taken into consideration. For what concerns the job market statistics, the percentage of employment (jobs) in arts, entertainment, and recreation (NACE Rev. 2, R to T) was about 6 per cent in 2019 in the major region of Länsi-Suomi.

At the end of 2020, the creative sector in Satakunta (incl. mass media, design, advertising, art, cultural heritage, entertainment, sports, and handicrafts) comprised 1 290 establishments of enterprises and 1 271 enterprises, and 3 395 person-years in enterprises during 2020 (4,6 % of all the person-years of the region including the public sector, 646 million euros of the turnover (4,6 % of the turnover of all enterprises) (Satakunta.fi). The development of the cultural and creative industries (CCI) in the region of Satakunta is monitored as part of the Satakunta Economy Review based on the data of the number of companies, the turnover, and the number of employees in the CCIs. The monitoring started in 2008 by TSE Pori as part of the project supporting the infrastructure of the CBM master programme. Today the review is published by the Regional Council of Satakunta couple of times a year.

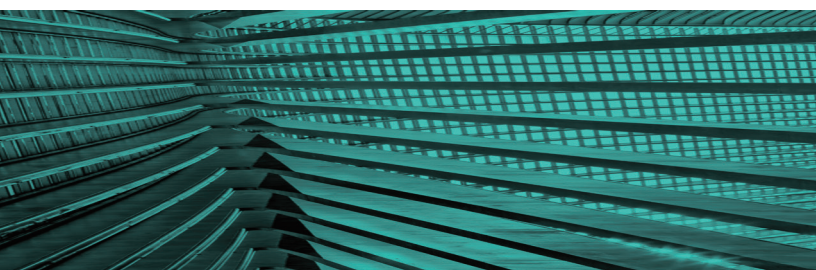
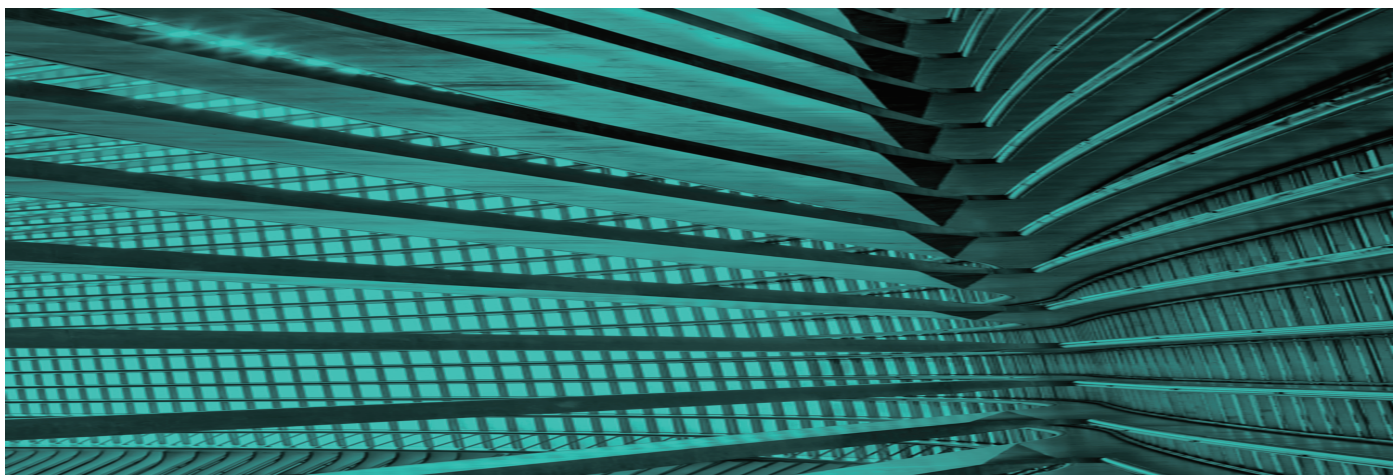
The labour force is distributed across various cultural and creative hotspots. In year 2019, there are in the region of Satakunta 83 cultural heritage sites of national significance, 9 museums, 41 public libraries, 2 theatres, 1 regional dance centre, 14 cinemas, and 95 cultural buildings. Moreover, the region of Satakunta registers 3 cultural events in 2019 (one more than in 2018). All available detailed data is reported in Table 1.

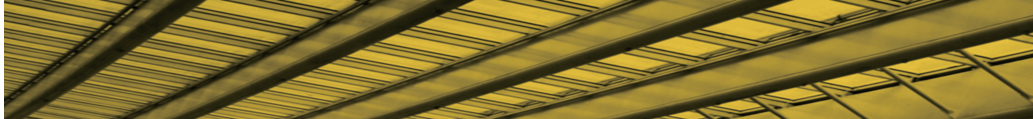
Table 1 Available data in the province of Satakunta and Finland (Tilastokeskus 2021)

	Satakunta	Finland	% of the national value
Arts institutes			
Libraries (public and private)	41	746	5.49
Non-statal museums and galleries			
Monuments and heritage sites	83	1258	6.59
Number of tickets for theatres and musicals			
Number of tickets for cinema seats			
Number of cinemas	14	362	3.86
Number of musical and theatre's performances			

2.4. Inclusivity and Sustainability

Unfortunately, no official statistics or data were available applicable to the domain of the cultural and creative sectors. The only reliable statics were related to presence of women in the labour force or the presence of foreign people in the territory of Satakunta and surroundings.





3. Creative Economies: Research and Public Policy

3.1. Overview of Academic Studies

The academic publications include the studies conducted by the researchers of the University of Turku both at the Turku School of Economics (TSE Pori) and the Degree Programme in Cultural Production and Landscape Studies (Faculty of Humanities) at the University Consortium of Pori (UCPori). The main areas of expertise and research of TSE Pori are knowledge-intensive organizations and their business competences, and sustainable development overlapping with the themes of entrepreneurship and internationalization. The Degree Programme in Cultural Production and Landscape Studies provides education and conducts research on three major areas: digital culture, cultural heritage studies, and landscape research.

Many of the publications by TSE Pori relate to DISCE's themes on creative economies and cultural and creative industries (CCI) with a focus on micro-entrepreneurs in CCIs from the perspectives of entrepreneurship and ecosystems, in particular, on the relationship between the creative economy and a place brand and entrepreneurial networks (e.g. Nieminen & Lemmetyinen, Forthcoming).

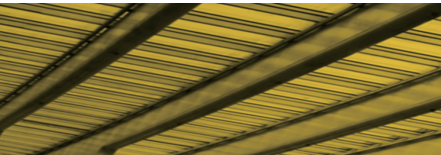
In the early 2000's, the theme of creative economy was lively discussed in many post-industrialized cities in Europe. The industrial city of Pori with its long industrial heritage was no exception when discussing the need for the city to redefine itself as a creative and attractive place to live and study. At UCPori housed in a historical cotton mill, TSE Pori and the University of Art and Design (later Aalto University) offered a joined master's program in Creative Business Management (CBM) running in 2009–2014. The program also inspired academic research on organizational creativity in the discipline of organization and management (Kallio 2011; Blomberg 20169), and on creative economies & CCIs, in particular, on branding in the marketing discipline.

A lot of buzz was created around the CBM, for example, a summer school with the Pori Jazz as a living lab and with international academics as key notes. A case study of the Pori Jazz festival (Lemmetyinen et al. 2013) shows that during the 50 years the festival has created brand equity at the local, national, and international

levels, thereby boosting the place brand equity of the host city. This suggests that cultural producers can leverage the distinct reputation of an event as a magnet attracting resources to the host city Pori. Another local festival, Porispere, that applies ironic humor (characterized as a typical feature of the Pori dialect) in brand co-creation, despite the risks involved in it, offered an interesting case for a study of innovative branding in the growing festival business (Suomi et al. 2020).

The CBM also contributed to an international conference that was organized in 2012 in Pori with international keynote speakers. The conference papers on the themes of place branding and cultural entrepreneurship were published in two special issues of journals: *Place Branding and Public Diplomacy* (Vol 9 No 3, 2013) and *Journal of Enterprising Communities: People and Places in the Global Economy* (Vol. 9 No 1, 2015).

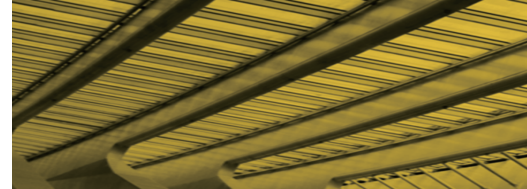
Several academic publications show that cultural heritage has become a valuable resource from which “place-making” can be derived by tying the physical assets, for example, buildings, and the living culture together (Lemmetyinen et al. 2018; 2020; 2021; Grahn 2014; Sivula 2014.). In Hakala et al. (2020) the focus is how a city can be rebranded as co-creation with its residents using the city of Pori as a case. Residents play a critical role in co-creation as they live the city; they are who make the place.



Lemmetyinen (2015) has studied how network cooperation in Satakunta contributes to cultural tourism branding, and vice versa by following the national Culture Finland project (a program coordinated by Business Finland to support the productization and co-operation in the cultural and tourism sectors in Finland) Lemmetyinen et al. (2018) focused on a rural destination in the region and analyzed the prerequisites for building a joint brand in a collaborative network. In Dimitrovski et al. (2017), a method of Social Network Analysis was suggested as a way to boost an evolutionary ecosystem in cultural heritage tourism.

Some of the research conducted in The Degree Programme in Cultural Production and Landscape Studies speak especially to inclusion, inclusivity and cultural participation of citizens, artists, and organizations. Inclusivity and cultural participation are discussed in terms of e.g., cultural planning, which is an approach for urban development and is based on a view of culture as a lifestyle, participation of the local communities and crossing the governmental sector boundaries. The suburbs of the Eastern Pori (used to be a less favored neighborhood) have been a pilot case in the studies for applicability of cultural planning. (Häyrynen 2015; Häyrynen 2017; Häyrynen & Wallin 2017.)

Cultural participation and inclusivity can be viewed from the perspective of funding and what kind of cultural works are thus valued. Heikkilä's doctoral dissertation focuses on the cultural impact of the Satakunta Regional Fund of the Finnish Cultural Foundation and offers both insights for understanding the foundation's responsibility as a cultural influencer and tools for cultural foundations to develop their strategies and impact indicators. (Heikkilä 2017.)

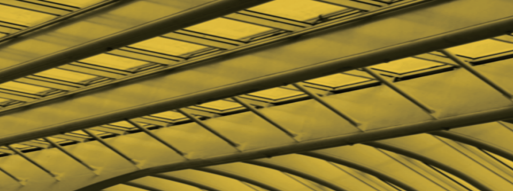


Pori has been a case city in the study of the third and fourth sectors' role in the cultural field of municipalities. Their role is growing, and it is anticipated that municipalities will have a greater role in the cultural field, producing services, attractiveness, and a good life, yet networking and collaboration will be needed with the third and fourth sector. (Renko et al. 2018.)

In Pori, inclusive actions have been applied in practice. For instance, in 2018, the housing fair organizers invited artists to take part in the design process with the urban architects to design a living environment of the new area. To support this, an art competition was organized for artists in the Satakunta region. Using a survey, the residents were also asked what kind of public art they valued in their neighborhood. The study showed that people wanted to influence their living environment, and that they valued art that referred to the history of the area. (Hovi-Assad 2019). Inclusive actions and activities are also applied in gamification methods as an attempt to bring art and joint sport and cultural events closer to the citizens. The project titled Sigrid Secrets presented geocaching as a city's cultural service method that was used to produce artistic experiences for the citizens of Pori, while Zombie Run Pori 2015 serves as an example of a sport and cultural event that was organized by university students and was publicly available for everyone including the participants and the public (Ihamäki & Heljakka 2016; Friman et al. 2017.)

The studies above do not directly speak to or employ DISCE's terms, but they serve as examples of the cultural activities and their research done in Pori. They also speak to the role of higher education in Pori, as it is to some extent an active event organizer that aims to provide cultural services and inclusion for the citizens of Pori, as well as to educate its students for their future careers e.g., as cultural producers and cultural workers at local and regional cultural institutions but also as future entrepreneurs.

TSE Pori has been involved in several development projects offering an arena for micro-entrepreneurs in culture and tourism. A study "A Value-Creating Framework for Enhancing Entrepreneurial Learning in Networks" (Nieminen and Lemmetyinen 2015) shows the many roles the HE provider may take in business networks promoting cultural tourism and thereby facilitates entrepreneurial learning: a facilitator; a matchmaker; and a co-creator. Another study (Hytti and Nieminen 2013) related to a female entrepreneurship training program demonstrates how drama exercises can contribute to creating, reinforcing, or complementing different forms of entrepreneurial experience of micro-entrepreneurs. At HEI, educators are increasingly required to develop creativity and entrepreneurial capabilities amongst students. A study on teaching creativity and entrepreneurship (Tunstall, Nieminen, Jing, Hjorth, 2017) proposes a framework of learning activities which support the development of creativity through teaching entrepreneurially.



In Kati Suomi's thesis (2015) the brand identity and reputation of the creative business master's program provided by TSE Pori was discussed as a case of the study. In one of the articles of the thesis, Suomi et al. (2013) analyze the tension between a distinct brand identity and harmonization in HEI. The interviews of the article show the significance of a place but also the attraction of a physical building and its location as an important criterion of choosing to study at a particular university.

There are, to some extent, statistics and reports on higher education graduates of the creative fields in Pori. Creative fields are understood here as the graduates (Master of Arts) of the Degree Programme of Cultural Production and Landscape Studies of the University of Turku in Pori. (Elonen & Saarikoski 2015.) A book on cultural production has also been published where cultural production, its frames, practices, and processes are scrutinized. The book is meant for students and teachers of cultural production, and people involved in cultural production, and indicates the role of cultural higher education in Pori. In Häyrynen's foreword keywords such as cultural industry, cultural production and producers, creative fields and creative economy are employed. (Grahn & Häyrynen 2009.)

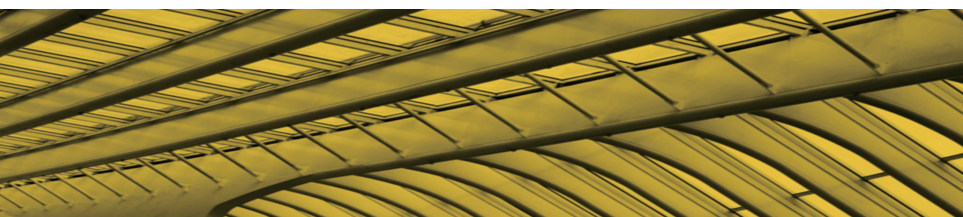
3.2. Overview of Public Policy Documentation

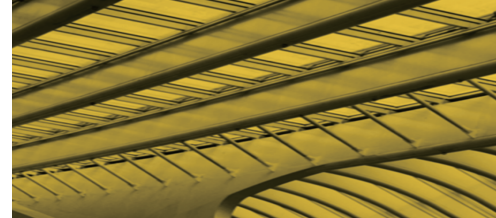
The researchers involved in the preparation of the case report have a good knowledge of the local and regional decision-making that facilitated the selection of the documents. 20 policy documents were selected for a closer analysis for this report. There are 12 policy documents, strategies, programmes or reports that cover the local level (the city of Pori). The other 9 documents cover the regional level (the region of Satakunta).

For example, the term creative economy is used in two documents: the first is "Satakunta-strategia", luonnos 1, which is a draft for a regional strategy/plan (work-in-progress), and the second one is a report on the state of art and vision specifically on the CCIs of the Satakunta region, "Satakunnan kulttuuriteollisuuden ja luovan toiminnan käsikirjoitus 2007–2010".

Out of the 12 local documents, 8 can be defined as strategies or plans that specifically deal with the issues of the cultural and creative sector or somehow relate to CCIs as part of a larger theme such as welfare. The other 4 local documents focus on the economy of the city of Pori in general.

Out of the 9 regional policy documents, 4 can be defined as general strategies of the economy or entrepreneurship that to some extent include cultural and creative sectors. 5 of the regional strategies are either cultural and creative industry strategies and policies, or they deal with issues such as cultural environment.

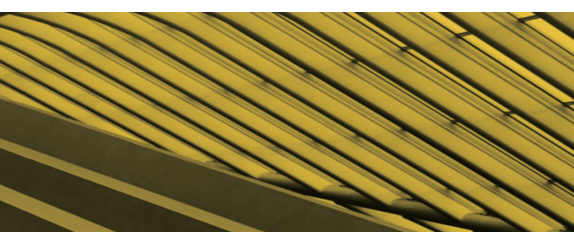


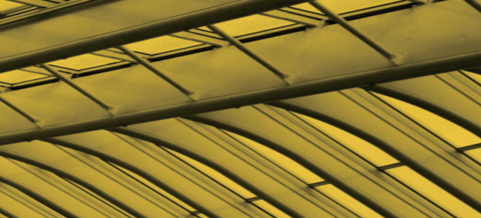


Existing 'creative economy' policy documents are listed in Table 2. Documents are in Finnish but the titles have been translated for the table.

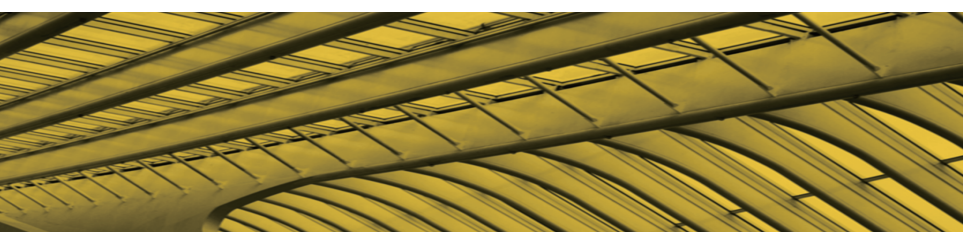
Table 2 Existing 'creative economy' policy documents

Document	What this document is about?	To what extent creative economies are discussed in the document?
Satakunta-strategia, luonnos 1. [Regional Council of Satakunta: "Satakunta strategy, draft 1"] 12.4.2021 (Regional level)	<p>This is a first draft of a new regional strategy for Satakunta comprising three documents: Satakunta regional plan 2050, Satakunta regional programme 2022–2025 and The strategy of smart specialization 2021–2021. The goal is to improve competitiveness and vitality of the region in 2022–2025 in the way that the region will be vital, lively, energetic, and renewable, healthy, attractive, and responsible, competent in 2050. The draft also contains an environmental report.</p> <p>The strategy was cocreated at a number of stakeholder forums and meetings.</p> <p>In the document, creative economies are referred to using a term of 'experience economy'. It is discussed in a sub-sector 'Innovation activities and the clusters of competences and innovations'.</p>	<p>Overall economy of the region</p> <p>Focuses on creative economies using a term 'experience economy' the role of which is to support innovation activities.</p>





<p>Satakunnan maakuntasuunnitelma, Satakunnan tulevaisuuskäsikirja 2035. [Regional Council of Satakunta: "The regional plan for Satakunta, the Handbook of Future in Satakunta 2035."] Accepted by the regional government 12.3.2012. (Regional level)</p>	<p>This document 'The handbook of the future in Satakunta 2035 - A good life of the residents' is a regional plan for the region of Satakunta published in 2012. The themes for the good life in 2035 are: 1) supportive communality 2) pure vitality and 3) human based solutions.</p> <p>The ideas for a good life in Satakunta were asked more than 2000 people at markets places, schools, workplaces, and in research chambers and seminar rooms around Satakunta.</p>	<p>Overall economy of the region.</p> <p>Focuses on 'experience economy'; cultural entrepreneurship; art and culture</p>
<p>Innovaatiotoiminnan eko-systeemi-sopimus 2021-2027 Porin kaupungin ja työ- ja elinkeino-ministeriön välillä. [Agreement on the innovation ecosystem 2021-2027 between the City of Pori and the Ministry of Economic Affairs and Employment of Finland (City-/Regional level)]</p>	<p>An ecosystem contract for innovation activities between the city of Pori and Ministry of Economic Affairs and Employment of Finland with collaboration partners from Pori.</p>	<p>Overall economy of the city.</p>
<p>Pori. Asenne. Strategia 2025. Työtä. Rohkeutta. Elämyksiä. [The City of Pori: "Pori. Attitude. Strategy 2025. Work. Courage. Experiences"] Published 27.2.2017 (City-level)</p>	<p>This is a short version of the strategy drawn by the city of Pori. It is written by using the local dialect.</p>	<p>Overall economy of the city.</p>
<p>Tapahtumien tiekartta 2020-2025. Visit Pori ["The Roadmap of Events 2020-2025."]. (City-level)</p>	<p>The road map of events coordinated by VisitPori (The tourism and business development agency of the city)</p>	<p>Focus on creative economies of the city from the perspective of event management of the city</p>



Matkailun tiekartta 2020–2025. [Visit Pori: “The Roadmap for Tourism 2020–2025”.] (City-level)	This is “a roadmap for tourism”; its goal is to create guidelines for developing tourism and travelling both in the public and private sector of the city of Pori.	Focus on creative economies of the city
Hyvinvointiohjelma Pori 2025. [The City of Pori: Programme of welfare 2025”.] published 24.9.2018. (City-level)	A programme of wellbeing for the citizens of Pori. Wellbeing is considered as health, material wellbeing and experienced wellbeing or life quality.	Overall economy of the city.
Kasvatuksen ja sivistyksen kehittämisohjelma 2025. [The City of Pori: Programme of developing upbringing and education 2025.”]. Published 10.12.2018. (City-level)	A programme of developing upbringing and education 2025. This programme covers children and young people’s wellbeing (the focus being from preschool to upper secondary school).	Overall economy of the city. Focusing on the accessibility of cultural services for children and young people
Kasvu- ja elinvoimaohjelma 2019–2025 Pori. [The City of Pori: “Growth and Vitality Program of Pori 2019–2025”.] (City-level)	Growth and Vitality Program of Pori. Vitality is seen as sustainable growth, and this is the aim of the city of Pori. (Note: The “old” term ‘economic affairs and employment’ has recently been replaced by the word ‘vitality’.)	Overall economy of the city. Focus on creative industries, events, in particular
Satakunnan maakunnallinen yrittäjyyskasvatuksen strategia 2010–2015; and update 2020–2022. [The regional strategy for entrepreneurship education for 2010–2015; and update 2020–2022.] (Regional level)	The regional strategy for entrepreneurship education for 2010–2015 and the update for 2020–2022. Note: Higher education is mentioned in the strategy but the focus is mainly on upper secondary schools.	Overall economy of the city or region.
Pori-sopimus 2017–2021. [Pori contract 2017–2021.] Signed 9.10.2017 (City-level)	A Pori contract signed by the local policy makers / politicians.	Overall economy of the city. Mentions creative economies

Satakunnan korkeakoulutus ja sen kehittämis-mahdollisuudet (2021). [A report by Kalervo Väänänen on the higher education development in Satakunta.] (Regional level)	<p>This is a report on the current state and the vision of the higher education at the University Center of Pori and the University of Applied Sciences in Satakunta.</p> <p>Creative economy is listed as one of the promising fields, which could be focused by the Pori campus of the Humanities and School of Economics of the University of Turku in cooperation with Tampere University and the University of Applied Sciences in Satakunta.</p>	<p>Overall economy of the city.</p> <p>Creative economies / creative industries</p>
Satakunnan maakuntaohjelma 2018–2021. [Regional Council of Satakunta: Regional programme of Satakunta 2018–2021".] (Regional level)	<p>A four-year regional programme of Satakunta that is based on the regional plan of Satakunta.</p> <p>Note: A process of a new strategy for Satakunta is going on which replaces both the regional programme and the regional plan for Satakunta from 2022.</p>	Overall economy of the region.
Satakunnan kulttuuristrategia 2015–2020". [Regional Council of Satakunta: "The Cultural Strategy of Satakunta 2015–2020".] (Regional level)	<p>This is the current and latest document of the cultural strategy for Satakunta. The update of the strategy (2030) is going on.</p> <p>Both the current strategy and the update have been cocreated by a large number of cultural agents (individuals and insitutions) of the region.</p>	Focus on creative economies of the region.
Yyterin kasvuohjelman raportti 19.10.2020. [Ramboll Finland as an assignment from the City of Pori: A report on the growth programme of Yyteri 19.10.2020."] (City-level)	<p>A report on how the programme of the growth of the Yyteri beach area has proceeded.</p> <p>The development programme aiming at making the Yyteri beach area to an attractive and sustainable tourist site.</p>	Focus on creative economies of the city.

Porin kaupungin Hyvinvointikertomus 2013–2016 ja Hyvinvointisuunnitelma 2017–2020. [The City of Pori: Welfare report 2013–2016 and welfare plan 2017–2020.] (City-level)	This document consists of a welfare report 2013–2016 and a welfare plan 2017–2020. A plan of promoting wellbeing and an evaluation on the promotion of welfare and welfare politics are included.	Overall economy of the city.
Porin kulttuuripolku Porin kaupungin perusopetuksen kulttuuriopetus-suunnitelma.[The cultural curriculum for the city of Pori.] (City-level)	This is a cultural curriculum for the preliminary schools of the city of Pori.	Focus on culture and art education of elementary school children
Satakunnan kulttuurin toimenpideohjelma 2007–2013. [A regional action programme for the cultural activities in Satakunta 2007–2013.] (Regional level)	This is a regional action programme for the cultural activities. It describes the current state of art of culture, and defines the areas that need to be developed and the future goals.	Focus on creative economies of the region.
Satakunnan kulttuuriteollisuuden ja luovan toiminnan käsikirjoitus 2007–2010. [A draft of the development of cultural industries and creative activities of the Satakunta region.] (Regional level)	This is a draft and an attempt to promote the role of creativity and culture and cultural industries as an engine in the development of the region.	Focus on creative economies of the region.
Satakunnan kulttuuriympäristöohjelma (alkaen 1995). [The cultural environment programme of Satakunta.] (Regional level)	A website dedicated to the Cultural environment programme of Satakunta. To increase awareness of cultural environment and to guide how to take care of the cultural environment, to maintain it and to develop it. The goals reaching to 2025 are presented.	Focus on creative economies of the region.
Satakunnan kulttuuripoliittinen strategia 1996. [The Strategy of the Cultural policy for Satakunta 1996.] (Regional level)	This is the first cultural policy strategy for the Satakunta region (published in 1996).	Focus on creative economies and the cultural industries of the region.

3.3. Terminology and Stakeholders of Public Policy

Who is responsible for 'creative economy policy' in Pori?

How – and how much – 'creative economy' policy has been developed?

The general cultural strategies are written on a regional level, and the work has been coordinated by the Regional Council of Satakunta that acts as a developer and intermediary being responsible for preparing regional development plans in cooperation with the municipalities of the region and other public and private actors. Several regional and local cultural organizations and institutions, networks and associations, cultural and creative workers, universities, and artists have been involved in the planning process of the strategies.

On a local level, a responsible actor and/or coordinator of the strategy is a division of the city administration responsible of the respective field of industry, for example, Visit Pori for the strategy and programme of the tourism and event production, and The Children's Culture Centre for the strategy of the cultural upbringing of children.

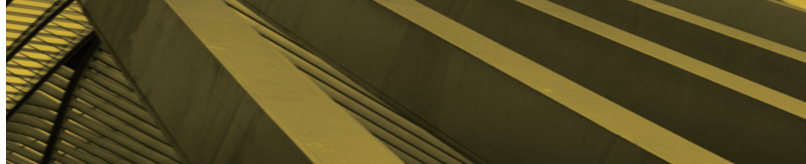
In some strategies it is stated to be everyone's duty to promote and monitor these issues.

3.4. Thematic Review of Public Policy Documentation

3.4.1. Creative Economy Policy & Cultural Opportunity

What are the aims of creative economy policy in Pori? What does success look like?

The latest cultural strategy, The Cultural strategy of Satakunta 2015–2020, describes Satakunta 2020 as a rich cultural and artistic region where the role of culture and art are acknowledged as the basis of welfare, creative know-how, innovation, and vitality of the area. The strategy contains concrete plans such as offering both contact and online services, setting up a collection centre (e.g. for museum collections), including access to cultural services in the welfare programmes, sharing good practices, and improving long term and digital archive methods. The aim is to improve children and young people's cultural participation, and also to increase appreciation towards artistic work. (Satakunnan kulttuuristrategia 2015–2020.)



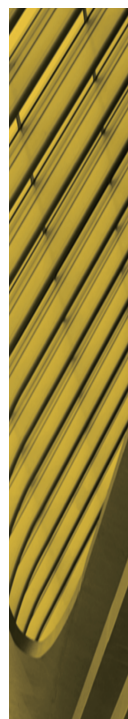
In comparison to The Draft of the Development of Cultural Industries and Creative Activities of the Satakunta Region 2007-2010 (Satakunnan kulttuuriteollisuuden ja luovan toiminnan käsikirjoitus 2007–2010) which declared that cultural industry and creative action should be included in the economy policy, and envisioned that success would be achieved with the help of innovation and creative action in all aspects of life, a clear development can be seen in how the cultural and creative sector has become part of the strategies, and how art and culture play an important role in upbringing, inclusivity and welfare.

Pori has indeed a clear strategy to improve especially children's participation, and cultural and creative services are clearly connected to welfare plans, inclusivity, and activation of the citizens. The Programme of Developing Upbringing and Education 2025 is dedicated to children and young people's welfare, and its long-term goals of culture services are, e.g. to ensure and promote everyone's equal rights and access to libraries and cultural services and to develop diverse services. Children and young people's cultural activities are supported by The Culture Path of Pori, which is a cultural curriculum for the city of Pori and is designed to support teaching and offers a tool for teachers and cultural agents and organisations. It promotes children's equality and equal rights to culture. (Porin kulttuuripolku.)

A concrete goal is Porin Aarre [the treasure of Pori]. In 2019, it was organized an architectural competition of the design of an experimental space that combines Satakunta Museum and Pori Art Museum's open collections, Pori Children's Culture Centre's activities for children and families, different kinds of activities for citizens in general, music events etc., also to promote social inclusion. (Kasvatuksen ja sivistyksen kehittämisohjelma 2025.) The winner was 'Porin Aarre', but so far, no resources have been budgeted for the construction project.

Connections of culture and welfare can also be read in The Report on Welfare 2013–2016 and Welfare Plan 2017–2020, which describes the current situation and basic duties of the city. Culture is considered to create welfare, prevent social exclusion, and prevent or reduce diseases. Special attention is paid to children and young people. (Hyvinvointikertomus 2013–2016 & Hyvinvointisuunnitelma 2017–2020). The Programme of Welfare 2025 for the citizens of Pori states that wellbeing consists of health, material wellbeing, and experienced wellbeing or life quality, and it is experienced both individually and collectively. (Hyvinvointiohjelma 2025.)

Some programmes and strategies are dedicated to specific sectors of the CCIs such as The Roadmap for Events 2020–2025, which aims at making Pori to an interesting, attractive, and competitive event city. The goals are to enhance environmental responsibility, accessibility, measures of the economic impacts of events, effective communication, and dedication (Tapahtumien tiekartta 2020–2025). Tourism is described as a growing sector in the area.



According to The Roadmap for Tourism 2020–2025, the goal is to create guidelines for developing tourism both in the public and private sector of the city of Pori. Pori is seen to become a year-round site for tourism offering personal services, with a focus on the development of the Yyteri beach and Kirjurinluoto recreation area which belongs to the national city parks concept. The document suggests that the Kirjurinluoto should have a development strategy similar to the one of the Yyteri area (see Yyterin kasvuohjelman raportti). In the report, a few cultural organizations and institutions are acknowledged important by name. (Matkailun tiekartta 2020–2025.)

Several policies and programs do not use the language of the creative economy, but they discuss the general economy of the area, welfare and sustainability and take some cultural services into account. In The Growth and Vitality Programme of Pori 2019–2025 vitality is defined as sustainable growth, renewability, and flexibility, and is the general aim of the city of Pori. The city must recognize the changes in the environment, start new processes and activate citizens, businesses, and organizations. In terms of cultural and creative industries, it is mentioned that

events are used as a display window to attract citizens. (Kasvu- ja elinvoimaohjelma 2019–2025.) In the local Pori Contract, the policy makers of Pori commit themselves to sustainable growth and Pori as an entrepreneurial / business city. Events enable tourism, awareness, and wellbeing. The city of Pori will advance both existing events and new ones and their dialogue. Pori will profile itself as an environmentally friendly city, and as an attractive city for students. A strong brand is part of the effective communication which will be developed. Pori promises to listen to its citizens and include them in decision-making processes. (Pori-sopimus.)

In The Regional Plan of Satakunta 2018–2021 it is stated that “a good life” is the main goal of the plan. This is achieved through three different methods: by supportive sense of communality, pure vitality, and human-centered solutions. The areas that need to be developed are entrepreneurship, employment and social inclusiveness, environmentally sustainable development, and attractions and welfare. The role of cultural services is considered to improve the attractiveness of the area: to attract new citizens, workforce, students etc. to Satakunta. This is achieved by providing people with a wide range of education opportunities, cultural services, and other services, and provide spacious and affordable housing and residential areas. Attractiveness is also achieved through experience economy (such as culture and tourism services) by supporting its operational environment and by taking care of cultural environments and offering sports and leisure activities. The roles of culture, art, architecture, and cultural heritage environments are recognized in creating an identity and in increasing wellbeing and attractiveness. These can be achieved by reinforcing marketing and developing the experience economy and its services. These themes are also connected to welfare and satisfaction: By guaranteeing different kinds of services, the wellbeing of citizens will improve. Art, culture, sports, and nature have a positive impact on people’s wellbeing.

By developing high-quality cultural services and improving their accessibility, economical savings can be achieved. The focus should be on local and people-based development, helping cultural and creative entrepreneurship and associations both in local and international work. (Satakunnan maakuntaohjelma 2018–2021.)

The Handbook of Future in Satakunta 2035 asked over 2 000 citizens of the region of Satakunta to share their thoughts on the future of the region as well as their wishes, hopes, and needs. What people need are durable basic needs that endure. “A good life” consists of a secured income, good living environment, smooth daily life, loved ones and community, and health. To strengthen these values, the basis of this work is to keep the needs of the citizens as the starting point of administrative development and to bring the development work to daily life. (Satakunnan tulevaisuuskäsikirja 2035.)

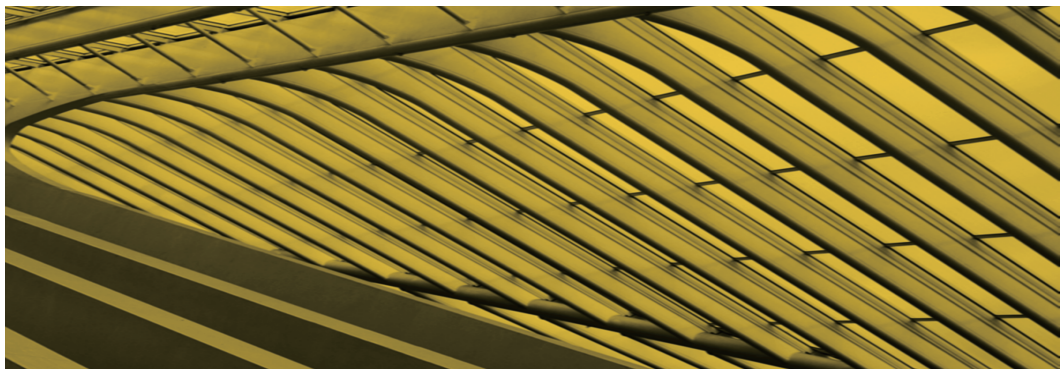
The first draft of Satakunta Strategy aims at a vital, lively, energetic, renewable, healthy, attractive, responsible, and competent region in 2050. This strategy covers several areas and themes, and presents alternative future scenarios. It takes the pandemic into account, and emphasizes smart specialization, which includes experience economy and welfare economy but is (technology) industry oriented. The strategy uses the term creative economy, which is connected to experience economy. On experience economy it says that there are attractive tourist services, high-class cultural services, and international events. The plan is also to use the cultural environment for the benefit of citizens’ wellbeing. The aim is to improve know-how and development work. Creative economy is to be improved by supporting their network activity by bringing their products and services to everyone’s awareness by using digitalization in event production. The responsibility and sustainable development of tourism and cultural services are developed by focusing on production, accessibility, safety and quality, digitalization, know-how, and internationality. The aims include improving the services that enhance competitiveness, respond to year-round national and international demands by collaboration and using know-how that crosses sector borders. Inclusion is discussed in terms of welfare that includes cultural services. (Satakunta-strategia, luonnos 1.)

What challenges and opportunities for creative economy in this location are identified?

Digitalization is seen bringing both challenges and possibilities. Digitalization affects the accessibility of information, openness, and renewing the service structures. Extensive and long-term changes are expected, yet at the same time some trends are expected to come and go. (The Cultural strategy of Satakunta 2015–2020; The Roadmap for Tourism 2020–2025.)

The cultural sector faces challenges such as thoughts that “the culture is not understood to have a part in supporting people’s wellbeing”. Unstable finances and lacking resources are problems faced by the sector and event production. With the project funding it is difficult to create regular activities.

Other possible threats include aging population, mobility, and transport. Climate change poses its own challenges and affects multi-cultural growth as climate refugees are expected to move to the area in the future. Pori brand raises interest and is seen as an opportunity. (The Cultural strategy of Satakunta 2015–2020; The Roadmap for Events 2020–2025) Again, in comparison to The Draft of Culture Industry Programme 2006, some of the threats and weaknesses seen in the beginning of the century such as multi-cultural issues and funding problems still exist, while the value of culture and the regional brand are better acknowledged in the strategies today. However, clarity is needed as the Satakunta Strategy describes the current situation on experience economy that its importance to the economy is acknowledged, yet the productivity of the work is unclear.



In The Regional Plan of Satakunta 2018–2021 general challenges are discussed, such as finding employment after graduation, and environmental issues. In terms of improving the attractiveness of the area, the valuation of cultural and natural environments increases the competitiveness of municipalities and businesses. However, marketing them takes resources and it will be difficult to verify its impacts. By the improvement of welfare (cultural services included), economical savings can be achieved in the long run. Other challenges that may influence cultural sector are loneliness and poor health, although the citizens of Pori have also been declared as the happiest in Finland. (The Programme of Welfare 2025.)

What opportunities for ‘aesthetic capability’ – opportunities to ‘participate’, to have cultural ‘experiences’, etc. – are identified within the documents and data?

The general tone is to increase the availability or accessibility of cultural services and creating “a sense of communality”. Culture, art, architecture, and cultural environments are stated to have an important role in creating an identity and in increasing welfare and attractiveness. Cultural services should be produced near the users, and they must also be included in the strategies of the municipality and region and noted in the welfare reports as services that increase the participation of the citizens. The Future of Satakunta trend report cited in the cultural strategy states that activating senior citizens to participate in the society will be a future goal. Another goal is to develop social innovations that have a positive impact on people’s lives, and in the future, these social innovations will be produced in the cultural sector as well. (Cultural strategy of Satakunta 2015–2020; The Regional Plan of Satakunta 2018–2021; The Regional Plan of Satakunta 2018–2021.)

The Programme of Welfare 2025 and The Programme of Developing Upbringing and Education 2025 suggests actions such as using natural and built cultural environments in upbringing and education by collaboration and designing different paths. Guided tours and spaces that are modifiable for different kinds of purposes should be provided. Inclusivity and activity of citizens is improved by using know-how, investing in events, and having concrete inclusive events. Citizens must also be helped to use digital services. It is suggested that participation is improved by developing different kinds of spaces, adding basic art education into school days, and supporting children and young people's own cultural and artistic activities and inclusion in collaboration with different cultural agents. Some multi-activity spaces and communal spaces are to be developed together with libraries. Young people's wellbeing is supported by the Youth House and developing its activities, e.g. international youth work. Also, the game play spaces, and Pori Rock Academy concept are developed. The Culture Path of Pori is a cultural curriculum designed for teachers and schools to include cultural and creative activities into a school day.

How is community engagement with creativity described, imagined, and referenced?

The document of the wellbeing in the city of Pori states that inclusivity and activity of citizens are improved by using know-how, investing in events, and having concrete inclusive events, and helping citizens to use digital services. (Porin kaupunki: "Hyvinvointiohjelma 2025.")

Community engagement becomes concrete especially through networks and projects. There are several projects with a connection to the city, e.g. Pori Urban Laboratory and several small arts projects of micro actors. The universities of Turku and Tampere act as coordinators in several projects in the creative economy, as for example in the DigiET-project. The city of Pori has ongoing international art-related projects, e.g. one in order to make the centrum of the city livelier and another to solve problems in the problematic area of the city.

Who is involved in the creative economy? (What kinds of activities / projects, organizations, and people are understood as being involved in the creative economy?)

Several projects, programs, and organizations (e.g. Kultane, Kulttuuripolku, Annis, hobby passports, Pori Children's Culture Centre) are mentioned to have roles in supporting children and their families' wellbeing. (Hyvinvointikertomus 2013–2016 & hyvinvointisuunnitelma 2017–2020). For The Cultural strategy of Satakunta 2015–2020 there are no specific agents who will be monitoring the execution of this plan. Everyone is responsible to participate in advancing things they feel important. A culture forum will be held annually to follow-up. VisitPori supports event organizers in planning, listing spaces and possible partners. City of Pori supports event scene by grants. (Tapahtumien tiekartta 2020–2025.)

In some strategies, e.g. in the regional programs, it is not necessarily specified who is involved in improving the attractiveness of the area, however, possible funding sources are listed. (Satakunnan maakuntaohjelma 2018–2021.) Responsibility of the welfare falls into the hands of both the municipality and citizens, as it is defined to be both individual and collective. (Hyvinvointiohjelma 2025.)

In summary, local cultural institutions and organizations, associations are seen involved in the creative economy of the city and the region. (The Program of Developing Upbringing and Education 2025), and there is a massive network of cultural and creative workers, organizations, and influencers who have a say in these matters.

Who is involved in creative economy policymaking? And what processes are in place for developing creative economy policy and data?

In the city level strategies, plans and programs, the city is responsible partner in the policy making. In more detail, there can be a specific agent in charge of executing and monitoring the plan such as the politicians and policy makers of the city in the Pori contracts, the welfare team in welfare reports and plans, Visit Pori in events and tourism. On a regional level, The Regional Council of Satakunta is the responsible partner, however, the Cultural strategy of Satakunta 2015–2020, for instance, is produced by different cultural agents of the region together with the Regional Council.

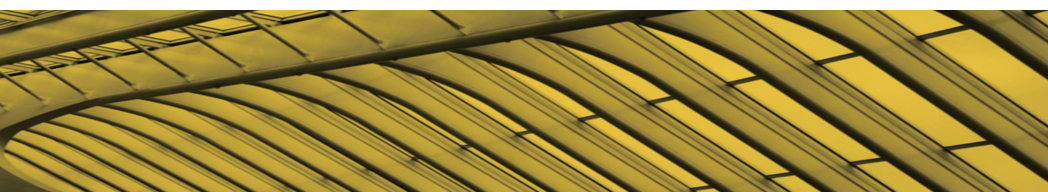
Satakunta Strategy (2022-2025) is still a draft and can be considered as an ongoing process for developing creative economy policy as part of the overall economy of the region.

Do these policy documents draw on a wide range of community voices in the process of policy planning? For example, through a formal process of consultation?

The policy planning in Satakunta is a multistage process led by the Council of Satakunta, where the strategy is prepared in the workshops and discussion forums consisting of representatives from different fields (e.g., Satakunta strategy, first draft).

Is there any indication of how local / municipal / regional creative economy policy in this location relates to national policy?

The regional strategies and programs are used in communication with the government. There are indications of how EU and national policies regarding e.g., the Europe 2020 strategy that emphasizes the European Innovation Partnerships and Smart specialization, and government programs, are considered. (Satakunnan maakuntaohjelma 2018–2021.) The Cultural strategy of Satakunta 2015–2020 is part of the regional plan 2014–2017 which defines goals and needed actions for culture in the region. In addition, the cultural strategy refers to the trend report of The Future of Satakunta drawn by University of Turku in 2013.



Strategy also notes the principal decision of Ministry of Economic Affairs and Employment of Finland, which concerns the development program of the immaterial / intangible value creation. The main goal for culture of the government program is to improve the availability of art and culture. In Satakunta, affairs related to culture and its development are noted in regional plan, regional program, goal and action plan of tourism, and in cultural environment programs, which indicates that these strategies and programs are in dialogue.

3.4.2. Creative Business Development & Entrepreneurship

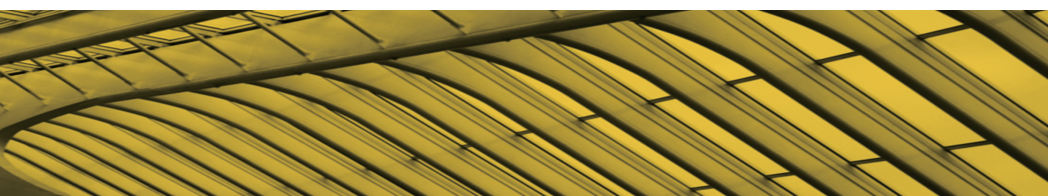
Is there any strategy for creative businesses / entrepreneurship /self-employment for the city?

There is no specific strategy of the 'creative economies' for the city of Pori but issues related to culture and cultural development in Satakunta region are included in several regional and city-level plans and policy documents. The policies, strategies and programs do not necessarily use the term creative economy when they refer to the fields which could be categorized as a field of creatives economies and creative or cultural industries. For example, the draft of the new Satakunta strategy (work-in-progress) uses the term 'experience economy' when speaking about tourism business and/or events production.

Are businesses / entrepreneurship included in policy discussions of the creative economy? If so, how?

In the regional strategies and programs including the cultural program, there are direct references to businesses and entrepreneurship. It is stated that that experience services, such as high-quality cultural and tourism services, as well as events and related know-how, increase the attractiveness and vitality of the region and the city. In the draft of the new Satakunta strategy for 2022-25 clearly shows that Pori has a long industrial heritage and the strengths and opportunities of the region still rely on the "traditional" industry. Experience economy is seen as part (a subtitle) of the innovation cluster which is to be developed by supporting networking and the awareness of cultural products and services, for example, by using digitalization in events production.

In the latest Regional Program for Satakunta (Satakunnan maakuntaohjelma 2018–2021), culture, art, architecture, and culture environment are claimed to have an important role in creating the identity of and attractiveness of the region. This can be achieved by reinforcing marketing and developing 'experience economy' and its services. The city of Pori hosts an internationally known Pori Jazz festival.

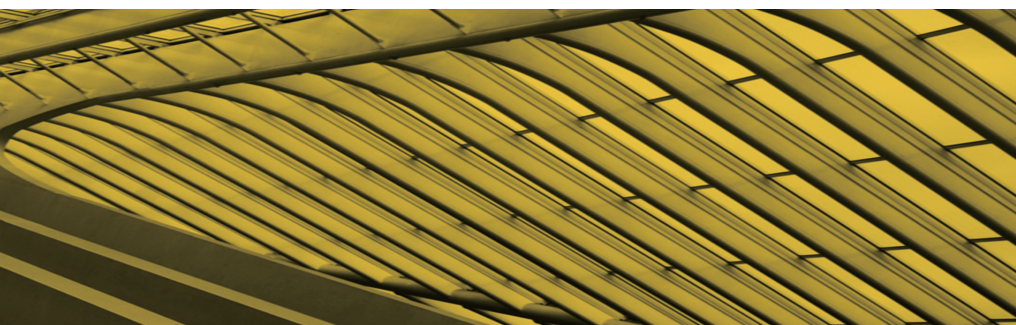


During its 55 years of existence, both the Pori Jazz organization and the city of Pori have acquired a huge amount of expertise as an innovative event organizer that has been benchmarked and imitated by a number of festivals around the world. A successful concept is the inclusion of volunteers such as city residents, non-residents, local and non-local businesses, local/regional associations, international contacts etc. Unsurprisingly, the business development documents of the city of Pori with a reference to creative economies do cover the programs and strategies such as The Roadmap for Events 2020–2025, and The Roadmap for Tourism 2020–2025.

The Cultural Strategy for Satakunta 2015-2020 speaks for the co-operation between cultural and non-cultural actors and how the strengthening of networks will increase the opportunities for the creation of new business opportunities and for internationalization. Indeed, cultural welfare services and cultural tourism is seen to become a strong brand for Satakunta, but it requires development and stronger networking and cooperation to support it. The cultural heritage of Satakunta and skilled actors and experts provide a strong foundation for the development of the business in the cultural and creative industries of the region. The strategy claims the region of Satakunta to be a good and attractive place to live and work for professionals in the cultural fields. Attractiveness will be developed through tighter cooperation between regional institutions, communities and artists and other cultural professionals, and developing working conditions that support professionalism, new international connections, an appreciative and participatory audience, and by supporting the visibility of professionals and their work.

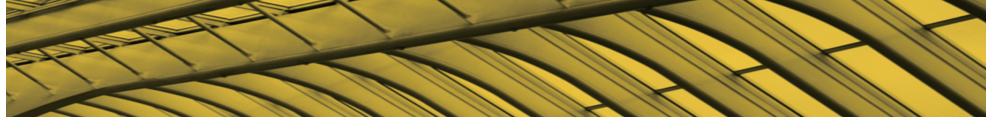
Are there any discussions or recommendations for attracting creative businesses / entrepreneurship to the area?

The Regional Program for Satakunta (Satakunnan maakuntaohjelma 2018–2021) mentions the intention to improve the region's attractiveness through education and cultural provision. The Growth and Vitality Program of Pori 2019–2025 aims at improving the competitiveness of businesses, supporting new businesses, and



attracting competent employees. The aim of the latest Cultural Strategy for Satakunta (2015-2020) is to increase appreciation towards artists' work; make the region of Satakunta a good living and working environment for artists; to de-

velop a model of a basic income and pilot it in Satakunta; to provide workspaces and suitable working conditions for artists; and to support art organisations in Satakunta by, e.g., encouraging municipalities to buy artists' works and cultural services.



Are there any challenges / opportunities in relation to creative businesses / entrepreneurship in general?

The following table (Table 3) of the opportunities and challenges is picked up from several documents covering the strategies and programs for the region of Satakunta and the city of Pori:

Table 3 Opportunities and challenges in relation to creative businesses and entrepreneurship

Opportunities	Challenges
<ul style="list-style-type: none"> - The new Pori brand has succeeded in communicating the attractiveness of the city to tourists and other stakeholders. - The increasing popularity of local tourism [lähimatkailu] has grown; the region offers sustainably produced tourism services; the region hosts high-quality and internationally known events that are important to the region's economy. - Satakunta is a good and attractive place to live and work for professionals in the field of culture. - Cultural welfare services and cultural tourism can become a strong brand for Satakunta, but it requires development and stronger networking and cooperation to support it. - Cooperation between actors in the cultural and other fields and the strengthening of networks will improve opportunities for internationalization and the creation of new business opportunities. 	<ul style="list-style-type: none"> - Economic tightening; dependence on insecure external funding; Working continuously with project based has made long-term planning of activities difficult. - The untapped potential for multi-sectoral innovations - In Satakunta, culture has perhaps not been sufficiently understood as part of supporting welfare work. - The profile of an entrepreneur of the region of Satakunta is fragmented and cultural business lacks a business orientation. - It is a question of how an artist and a cultural producer will find their own roles and present their own skills. - Multiculturalism, the number of immigrants is growing. - Is the number of volunteers in the third sector increasing enough in consideration of the need?

How are creative businesses / entrepreneurship described, imagined, or referenced in these documents?

Creative business and entrepreneurship have a role of adding vitality to the region and the city through the networking between actors and fields. Private service providers, companies and the third sector are considered to play an increasingly important role as a provider of cultural services and well-being. For example, the cooperation between the cultural and welfare sectors is seen to offer new opportunities to promote the commercialization of museums, events, and welfare

and tourism services. Culture and art are seen as significant tourist attractions to the region and more companies will be created in Satakunta that offer welfare and tourism services (A draft of the development of cultural industries and creative activities of the Satakunta region 2007-2010).

3.4.3. Higher Education & Creative Workers

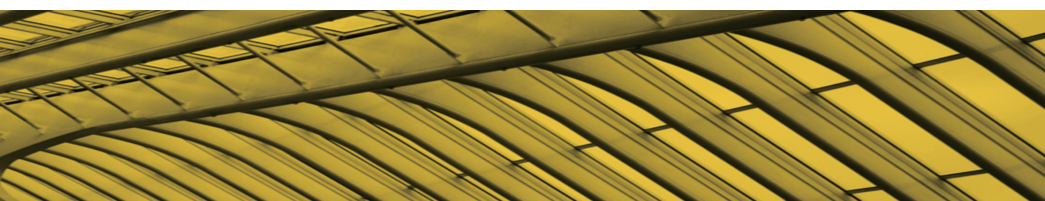
Is there a creative Higher Education strategy for Pori? Or is there a Higher Education strategy that includes any specific reference to creative Higher Education within it?

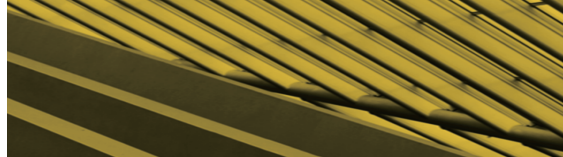
None of the policy documents mentions explicitly a creative HE strategy - as a matter of fact the city has no HE strategy at all. The recent HE-report Satakunnan korkeakoulutus ja sen kehittämismahdollisuudet (2021) mentions creative economy as one of the fields, which would benefit from a more strategic view of higher education. Earlier Heikki Rantala's (2006) draft refers to the need of the HE strategy in the province of Satakunta. At that time University Centre of Pori (UCPori) has been seen as a university community with a dialogue between arts and science; in which visual culture, media production, and entrepreneurship in the creative economy were integrated in teaching, research, and development. The aim of the HE strategy was to profile the university consortium as a national expert in the cultural field. The report Satakunnan korkeakoulutus ja sen kehittämismahdollisuudet (2021) is on the same track but takes a more modest and practical view stating that even with a quite small profiling the HE on the cultural field would give Pori and Satakunta a status of leading the field. The report argues that the cultural and creative economy in Finland is so unorganized and scattered that even a small investment would benefit UCPori, its partner universities and the University of Applied Sciences in Satakunta (Samk).

A Program of Developing, Upbringing and Education 2025 is dedicated to children and young people's wellbeing and calls for cooperation between primary and secondary schools with the organizations representing arts, music, theatre, and museums.

Are HEIs included in policy discussions of the creative economy? If so, how?

The HEIs are not explicitly mentioned in policy discussions in the policy strategies nor in discussions concerning the creative economy, except in the report on the higher education development in Satakunta (Satakunnan korkeakoulutus ja sen kehittämismahdollisuudet, by Kalervo Väänänen).





At UCPori, however, culture-based education and research are conducted in three disciplines - Cultural Heritage Studies, Landscape Studies and Digital Culture - in the Degree program in Cultural production and Landscape operating under the School of History, Culture and Arts in the Faculty of Humanities at the University of Turku. The Kankaanpää Art School of Samk offers BA-level education in visual arts. The secondary level education of the creative fields is given at Sataedu/Nakkila, which also offers adult education and a way to studies at HE level.

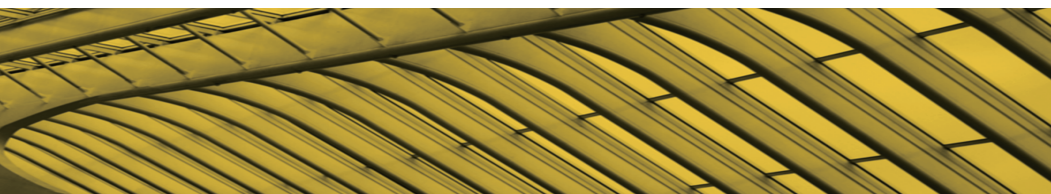
The theme of creative economy was focused in both Aalto-university's (Visual Culture) and TSEPori's (Turku School of Economics) CBM (Creative Business) Master's programs, which were planned in cooperation with both universities in early 2000. The CBM programs started in 2009 and continued until 2014 when Aalto withdrew from Pori and TSEPori concentrated on its own Knowledge Intensive Business Studies -Master's program (ALMA). At the same time with the CBM-programs an annual Pori Jazz for Professionals seminar was arranged as a national forum of research and education in creative economy.

The HEIs are represented at the Network for tourism (Matkailufoorumi) coordinated by the Council of Satakunta – as well as at The Cultural Network for the municipalities of Satakunta (Satakunnan kuntien kulttuuriverkosto) coordinated by the Council of Satakunta. The higher education representatives participate at the workshops where the cultural strategy is prepared, as experts in business, entrepreneurship, and future research. Both units of UTU (TSE and The Degree Program in Cultural Production and Landscape studies) are cooperating with the enterprises in the creative economy and the students conduct assignments as part of their studies. A historical route on the west coast (Pohjanlahden Rantatie) offered a case for the students at a project coordinated by the Degree Programme in Cultural Production and Landscape Studies for some years ago and Diginature (www.digiluonto.fi) coordinated by TSEPori is a current case where all the higher education students including Samk unit of tourism are involved.

Are there specific discussions or recommendations for attracting students to the area to study creative subjects?

When marketing the CBM -programs during the years 2009-2014 the creative economy was very much in focus as a way to attract students to the area. Later, in a dissertation published in 2015 by Kati Suomi the CBM-program with its students was followed as a research case (utupub.fi Managing brand identity and reputation – A case study from Finnish higher education).

According to Pori contract Pori will profile itself as an environmentally friendly city, and as an attractive city for students. In the Regional program of Satakuntaliitto (2018-2021) the improvement of the attractiveness of the area is pinpointed: the purpose is to attract new citizens, work force, students etc. to Satakunta. This is achieved by taking care of education, cultural services and availability of other services, broad and economical living areas.



The teaching and funding of the research of the Pori campus of the University of Turku are closely integrated into the projects with regional business companies, public organizations and private and public cultural organizations and institutions supporting the development and internationalization of the region of Satakunta.

Are there any imagined or predicted challenges / opportunities in relation to students in general?

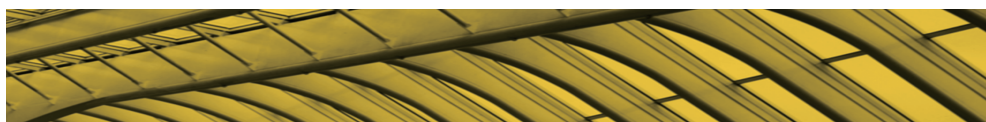
While the number of students enrolling to study in Pori at HE level has risen during the last few years, the amount of higher educated in Satakunta is lower in comparison to other areas in Finland (Satakunnan korkeakoulutus ja sen kehittämismahdollisuudet, 2021). The city of Pori included in its branding strategy (Hakala et al 2020) a "love letter" - campaign, in which those young people who had moved to another town to study, were tempted to move back to Pori. Following "Satakunnan tulevaisuuskäsikirja 2035" there is flexibility in know-how and education, and the attractiveness of the region has improved through diverse and strong higher education and students have lately improved the atmosphere especially in Pori.

How are creative / cultural workers described, imagined, or referenced in these documents?

A question still arises, whether these people mentioned in the previous paragraph are all inclusively heard in the process and the documents. At least the current way of authoring the document allows a more bottom-up way than in the earlier processes. This would give all the participants a more visible role. In the new strategy experience economy is considered as part of the current situation, its importance to the economy is acknowledged, yet the productivity of the work is unclear, but this is thought to be low due to huge amount of small businesses and the handicraft-type of work (there is no info on startups, but almost half of the businesses have grown their sales) (Satakunta-strategia, luonnos 1).

Do these policy documents include input from the creative/cultural workforce? If so, whose voices are included?

Cultural policy documents are updated regularly and the current cultural strategy is preceded by Kulttuuritoimenpideohjelma 2007-2013 and Ilon ja valon Satakunta. There is a process going on concerning the update of the current program and the voices of creative/cultural workforce is heard during the process. The council of Satakunta organizes workshops and invites participants both at institutional (cultural sectors at the municipalities), employment (artists) and individual levels (3rd and 4th sector, and volunteers).



4. Conclusions

4.1. Headline Findings from the Preceding Analysis

Our analysis of the existing academic and policy documents related to 'creative economy' in Pori leads to the following conclusions:

1. There are no exact and direct creative economy policies for Pori, however, creative economy and its existence is acknowledged and employed in a few strategies. Instead of the term creative economy, the strategies, and plans employ cultural and creative industries, cultural services, and other related terms.
2. Cultural strategies are written on a regional level (Satakunta). These do include Pori, as Pori is the central city of the region and, for example, the regional museums are based in Pori. On a city level, culture and creativity are connected to welfare plans or dedicated to specific themes such as events or tourism.
3. In the strategies and programmes, Satakunta is described as an industrialized region, but the city of Pori is also mentioned for its international event production know-how. It still implies a strong industry- and technology-based reputation of the city, and industrial-related improvements and actions are presented as a priority in the policies.
4. There is a clear plan for cultural upbringing of children and increasing their inclusion, but the roles of both cultural and creative higher education and cultural entrepreneurship need more emphasis in the future. The current strategies do encourage higher educational institutions to collaborate with one another, and for instance, The Degree Programme of Cultural Production and Landscape Studies in Pori has sealed a collaboration contract with Humak University of Applied Sciences that offers cultural manager education, and whose educational offering has a strong emphasis on entrepreneurship. This collaboration will benefit Pori's cultural and creative entrepreneurship in the future and encourages for clearer strategies for both higher education and cultural entrepreneurship in the area.
5. There is an extensive number of networks of public, private and third sector cultural professionals, freelancers, entrepreneurs, organizations, associations, and volunteers who already are invited to strategy workshops and/or asked for comments on policy papers, such as Cultural Forum (Kulttuurifoorumi), The Cultural Network for the municipalities of Satakunta and Network for tourism (Matkailufoorumi) coordinated by the Regional Council of Satakunta. However, the development of CCIs is often based on project funding, meaning that as soon as the project is finished there will not be any resources for "everyday" work.

Network for Cultural producers in Satakunta (Satakunnan tuottajaverkosto) with its 200 participants is an example of the network coordinated on a voluntary basis. Another example is Taikusydän Satakunta, a free-form network of actors working with art, culture, and well-being. Networking takes time, and it can not only be based on passion and voluntary work. Therefore, the networks should gain a more visible role in the policy documents. Especially when the economy of the CCI is tightening, the discussion on the support of network-based voluntary work in the region of Satakunta and in the city of Pori is urgently needed.

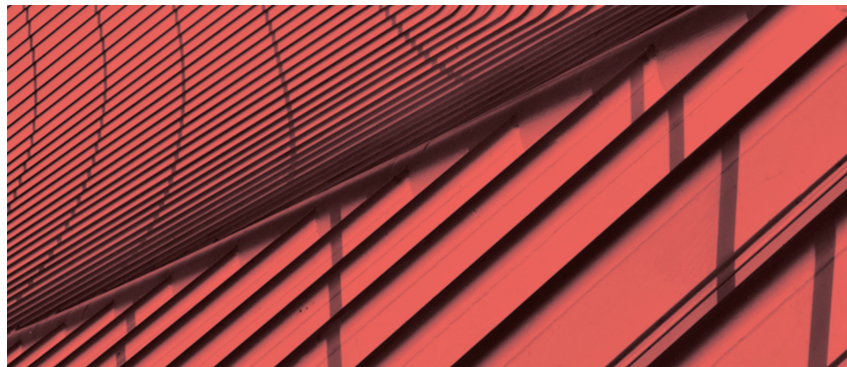
6. There are several international projects that are linked to the sustainable and inclusive development of the city as well as projects connective to the events. It is extremely important to get this kind of activism stay as part of the creative development of the city and, as above in point 5, make sure that when the projects end their results remain.

4.2. DISCE's Approach & Next Steps

DISCE aims at offering new insights for the creative economy, its growth, inclusivity, and sustainability, and providing new policy responses and recommendations. DISCE aims at cultural development that encompasses both GDP and human flourishing, and to unlock the potential of the CCIs.

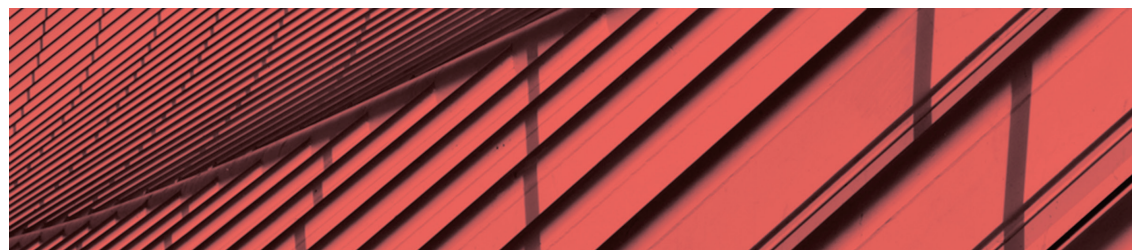
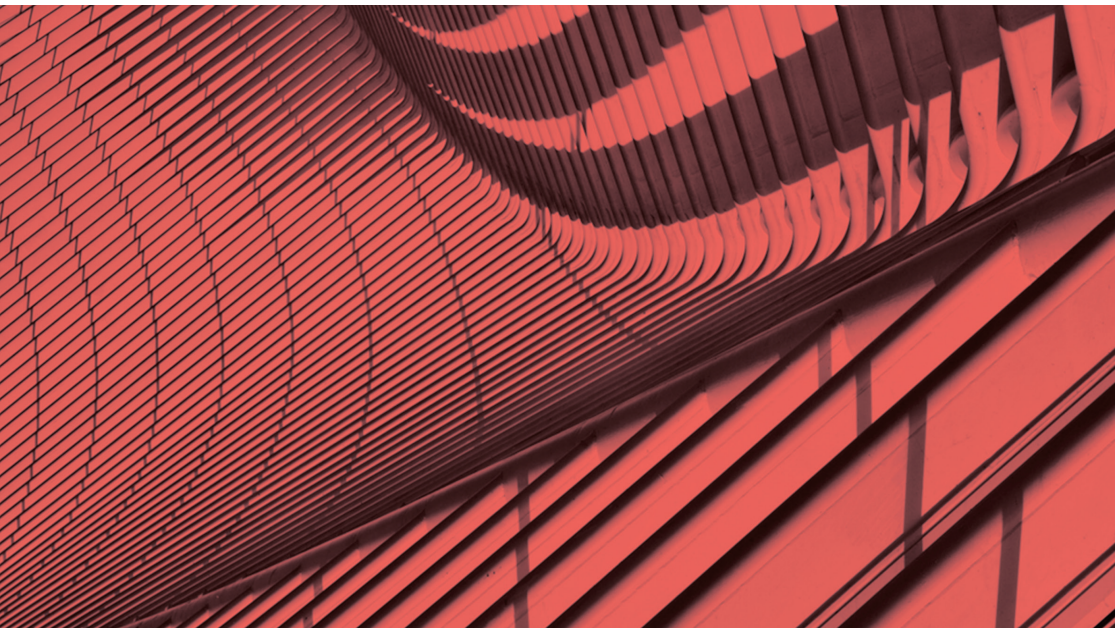
To fully understand the current situation of the CCI sector in the city of Pori and region of Satakunta, a massive data collection has already been done. Data has been gathered in two workshops, first one in Pori, and the second one in Rauma in January 2020. Both workshops aimed at finding the strengths of participants' own organizations, businesses, or work, but also the strengths of the area.

DISCE has also conducted 33 semi-structured interviews in Pori and Satakunta, including a wide range of local cultural and creative workers, entrepreneurs and freelancers, policy makers and influencers involved in the creative economy of the area. DISCE's approach is inclusive on purpose, as we have not wanted to make any claims who is involved in creative economy of Pori and who is not. Snowball-method was applied, as the selection of interviewees has been based on recommendations given by other interviewees.



Through extensive qualitative and quantitative methodological approaches, DISCE will re-conceptualize the CCIs, offer new business models for the sector and provide a new cultural development index both at a regional, national, and European level. These will help DISCE's case cities such as Pori further develop the policy recommendations for CCIs and to understand the creative economy of the city, its functions and agents, and to maintain their sustainability both in economic, social, cultural and environmental terms.

Finally, here is where you can follow the DISCE project and keep up to date with our research outputs: <https://disce.eu/>.



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