



norden

Nordic Innovation Centre

November 2007

Creative Industries Education in the Nordic Countries

- A brief portrait

creativity!



Commissioned by

Nordic Innovation Centre

Stensberggt. 25

NO-0170 Oslo

www.nordicinnovation.net

Produced by

Kultur & Kommunikation

Director Flemming Madsen

www.kulkom.dk

About the paper

The paper is meant to be an inspiration to the Nordic InnovationCentre's conference 'Rock The World' in Helsingfors 22.nd of November 2007.

It has had no intension of covering the full extent of CI-initiatives and offers in the Nordic Region.

The choices made are qualitative and reflect my personal perception of what is interesting to note at the moment.

I shall be grateful to receive any comment or suggestion of amendments to the paper on info@kulkom.dk .

© Nordic Innovation Centre & Kultur & Kommunikation 2007. Quotes are permitted with reference to source. Any public use of models and content are only permitted with explicit permission from the author.

Education within the Creative Industries in the Nordic Countries

Executive Summary

The educational drive within the Creative Industries, are on quite different levels in the Nordic countries.

While it seem to be veritably blooming in Sweden, where you'll find different combinations including a certain amount of 'upplelseindustri' at nearly every university or university college – we see a more modest pace in other countries.

The general impressions are

- The professional environments within the CI's seem to be scattered and small
- There is a lack of common understanding and agreement upon terms and definitions
- The links between educations and the labour market are weak (this reflects the poor organization of branches within the CI's)
- The CI's seem to be central to innovation in bordering sectors like ICT, digital media, engineering and tourism and are often used as 'enzymes' or add-ons in educational initiatives.

It calls upon some reflections among decision and policy makers, whether those framework conditions are to be improved.

The many individual bottom-up activities could run the risks of being inefficient in relation to meet labour market and society's demands – as well as to fall low in terms of quality, building on too little solid knowledge in terms of analysis and research.

About the terms.....

As you will see later on, there is several different terms for what might be called 'a creative economy'.

The perceptions span from the traditional industrial approach, where branches are measured in the NACE Code system – to the Pine & Gilmore definition: experience, values, and intangibles are present in any product, concept or service.

In this paper, I have chosen the term 'Creative Industries' – CI's in short.

On the other hand it lies to some extent in the concept of not only creativity, but also in the innovation theories, that we must experiment and be willing to take risks.

The answer lies in doing both:

We must increase the amount of evidence and solid knowledge in order to improve quality of policymaking, planning and development.

At the same time we must encourage experiments and new initiatives, observe them carefully and act upon the experience gained hereby.

It seem to be the multi-disciplinary cross-over initiatives that holds the biggest potential of promoting innovation.

Background

On a global scale, cultural or creative industries have shown significant growth rates over the past decades. You can find evidence at the World Bank Reports, with OECD, Unesco and in global companies reports.¹

Thus several countries have begun to identify the share of GDP, exports and employment, which is generated from branches, relating to culture, tourism, media and creative disciplines like architecture, design & fashion.

This have to some degree reflected in national policies and strategies in many European Countries with England as a forerunner and role-model since the 1980's.

In the Nordic territory the governments have begun to adopt terms like 'experience industry or economy', 'creative and cultural economy' or 'leisure and tourism industry', recognizing the growing impact of the sectors.

Penetration in the educational systems: two barriers

Though the general acceptance on governmental level is increasing rapidly, it seems like the creative industries or experience economy for some time has been upheld at the gates of academia.

An important reason for this is the tradition of self-governance in Universities. The institutes, their researchers and management must find the scientific base adequate when new areas are to be adopted and developed into offers in the institutions..There must be evidence enough, both qualitatively and in terms of quantity of reports, thesis etc, if we are to establish bachelors and masters, seems to be the logic.

And here it seems like the **unclear picture**², created by different terms and descriptions of what we are talking about and counting in statistics, makes it easier to ignore the creative industries in the educational programs.

The other barrier is **documentation of need**. Commentators talks of the risk of overproduction of candidates, looking at the labour market and its projected needs for future employees.

And right they are: you do not find many job-adverts mentioning experience economy or creative industries competencies explicitly. And the industries themselves are too small (and poorly organized), measured in numbers, to justify a need for mass production.

In most of the corporate sectors and labor market, the workforce of the 21.st century, still consist of skilled workers and academic educated specialists - not of creative generalists and innovators. Yet.

¹ E.g: Unesco Institute for Statistics, International flows of selected cultural goods and services 2005, UNCTAD Creative Industries and Development, 2004, PriceWaterhouseCoopers, The Entertainment & Media Industry, 2006, Economist Intelligence UNit and many others

² See textbox on page 6

A bottom-up breakthrough emerging

In spite of this, It seems like a veritable explosion of creative industries educational initiatives are emerging right now, most significantly in Sweden³, followed by Denmark, Finland, Norway and Iceland.

It is a bottom-up development, where universities, university colleges, high schools and private initiatives are testing the demand by creating new vocational courses, shorter youth-educations, bachelors and even masters and executive training. They often do so by 'coloring' or versioning existing and approved curricula, instead of creating new ones.

It seems like the ideas are received very well among young students as well as on a managerial level.

Need to secure quality and coordinate

As in all rapid development, there seem to be a need to secure quality by benchmarking, sharing of knowledge and stimulation of debate.

Furthermore to coordinate efforts and cooperate to spread experiences of good practice and stimulate the creation of innovative spearheads, leading the way

Stimulation by other policy instruments and support

The educational initiatives obviously are stimulated positively by an array of bordering initiatives and possibilities encompassing programs, funds, focus areas and strategies within

- Research (the national scientific system and private funds)
- Regional growth programmes (EU, national & regional)
- Research - corporate sector cooperation promotion (various forms and institutions)
- Centres of Expertise (various forms)
- Globalization Strategies on innovation, upgrade of workforce, cluster promotion a.o.
- National and Nordic institutions (like Nordic Innovation Centre's call for proposals)

It seems like the CI-researchers and project-developers are getting increasingly closer to the traditional support systems, which are opening up for the economy of service, experience and intangible assets.

³ In Sweden were more than 1200 educational offers within 'upplelseindustrin', the experience industry in 2004. KK-stiftelsen.

Nordic strategy has stimulated the development

In 2003 the Nordic Industrial Fund began to take interest in the creative industries and supported the first Nordic network for Creative Industries, JENKA. The interest was unfolded by, at that time, re-named Nordic Innovation Centre, to an independent focus area in 2004.

There has been, among many supporting activities within Creative Industries, two call for proposals, resulting in 12 development projects aiming at specific industries, markets and topics. For more information: www.nordicinnovation.net

And several Nordic reports and conferences have helped the understanding of the character and potential of creative industries as an emerging sector, deserving a place in the forefront of the national growth strategies.

There is no doubt that the development since has been fast within all aspects of the creative industries.

Education is no exception and it seems the perfect timing to enter this scene right now.



Professionalizing
creativity is the
answer.....

A part of the answer to the ongoing globalization with the Asian-Pacific economies looking like world dominators in few decades lies in the IPR-sectors and the creative industries, whose value creation is considerably beyond other sectors, measured per employee.

You might say that our ability to 'professionalize creativity' and implement it in all industries, will be a determining indicator in the coming years.

Different terms and different meanings.....

During my survey, I observed myself being in the middle of an Adam-and-Eve-discussion quite often: ‘what do you mean by creative industries?’. Or ‘I find it wrong to describe creative disciplines only in economic terms. My definition is.....’ Even though I only talked to the chosen few, recommended to me by NICE or experienced researchers as the forerunners of the ‘creative economy’.

I did a little research on the dominating terms, used officially when describing ‘the creative economy’:

*England & Australia: **Creative Industries***

*USA: **Entertainment & Media Industries or Copyright Industries***

*Unesco, EU, OECD: **Cultural Industries or Sectors***

*China: **Cultural Industry***

*Sweden: **Upplivelseindustrin (experience Industry)***

*Denmark: **Kultur- og Oplevelsesøkonomien (culture and experience economy)***

*Norge: **Kulturbasert næring eller kultur- og oplevelsesnæringer (culture based industries or culture and experience industries)***

*Finland: **Creative industries or Creative Economy***

*Iceland: **Creative Industries***

*Nordic Innovation Centre has chosen the term **Creative Industries** referring to the definition focusing on design, events, music, designer fashion, film, interactive software, music, publishing, and television and radio. for its focus area and strategies. So have I in this paper, though I normally belong to the ‘Experience Economy-family.’*

Statistics narrows the possibilities - but strengthen evidence

Our national and international statistics builds on the NACE code system. Nace is developed in the ages of agriculture and in the rise of manufacturing industry. It does not allow us to be very specific on the performance by the creative industries. Example: the rising live industry. You will find all kind of live performances, public theatres, shows etc in the same code. How are decision makers to know in which parts of the live industry to invest?

But at least we can describe some of the industries by hard facts. Thus the industry approach is chosen by all when it comes to arguments and proof, even when speaking of experience economy. And tourism is so dominating in the statistics that many politicians seem to mean tourism – when they talk about experience economy.

Totally different approach

*The term **Experience Economy** separate very significantly from the industry-terms. It refers to experiences and other emotional stimulations as a growing part of any product or industry’s competitiveness and value creation.*

While you have seen some accounting-models for knowledge capital, environment, innovation etc, there is no measuring system to reflect the share of or creative capital or experience- value of a given product or company.

Though economists recognizes the fact, that immaterial aspects like brand, storytelling, values and aesthetical elements in the design defines a lot of our consumption today – it is hard to account for and make proof of.

There is a need to be clear on the classifications of ‘the creative economy’. None of them is truer than the other. But it would be a blessing to know where we are in a debate. Which area does a given policy, strategy or project address? Specific branch or industry structures - or generic framework conditions that will promote innovation or the ability to climb up the value chains in general?

[Denmark]

Favourite term:
culture- and
experience economy

Denmark is seen by many to be in the forefront of the Nordic countries when it comes to official adoption and implementation of culture- and experience economy in national strategies and policy. In 2000 we saw the first national action-plan 'Denmarks Creative Potential' which was succeeded by 'Denmark in the Culture- and Experience Economy' in 2003.

The report of the Ministry of Science, Technology and Development, 'Denmark must win on Creativity' suggested in 2005 a number of measures within research and education, of which some are developed further and others are in the pipeline.

More than 60% of the 98 Danish Municipalities (2007) prioritize experience economy in their future growth strategies and the new born 5(6) regions 'Growth Fora's', all have action plans and strategies for developing of tourism, events and experience economy on a regional level.

Regional Centres as drivers

*The Government has stimulated the forming of centres on regional level with legendary **Musicon Valley** in Roskilde as first sample. The centres play a vital role in developing new educations, often managed in the Universities.*

DanVifo – Danish Knowledge Centre for Experience Economy. www.danvifo.dk

Location: Bornholm (managed by TI.dk)

ApEx – Centre of Applied Experience Economy.
www.Apex-center.dk

Excite – Centre for Experience Economy, Creative Industries & Technology. www.excite.aau.dk

Location: Aalborg University/ North Jutland

Centre of Experience Research

Location: Roskilde University Centre

<http://ruc.dk/cbit/forskning/forskningscentre/oplevelsesforskning>

Imagine – Creative Industries Research
www.imagine.cbs.dk

Location: Copenhagen Business School

National centres in the pipeline.

The Ministry of Science is contracting a national centre for 'Content Intensive Technology' (name not approved) who is supposed to work with 'technology' standards for and advice to SME's within the area of content and new media.
www.vtu.dk

The Ministry of Culture and the Ministry of Trade & Industry has launched a joint plan for the further development of experience economy in Denmark.
www.kum.dk

Among the initiatives are 5 'experience zones', (not designed yet) and a national 'Centre of Experience Economy', probably placed together with the cultural educational institutions in central Copenhagen.
www.oem.dk

180 Degree Academy

Seven Danish top enterprises, Lego, Danfos, Gumlink, Nokia, Bang & Olufsen, Middelfart Sparekasse & Novo Nordisk have established the 180 degree academy, situated in central Copenhagen.

‘We educate concept makers, who have the ability to develop, design and execute radical business concepts’, says former Microsoft leader, Anne Kirah, fronting the Academy, about the education which is dedicated to innovation. The Academy offers three programmes:

The **master practitioner programme** - flagship of 9 modules.

The **executive programme** - 3 modules for executives.

The **insight programme** - 6 modules for mid-sized and small companies.

Though not specialized within creative industries, the academy is a creative cutting edge initiative, established by leaders in the corporate sector, wanting something special and very focused.

Something that the public educational system wasn't willing - or innovative enough - to deliver.

www.180academy.com

Master of Experience Management + Performance Design

Roskilde University Centre

A postgraduate Master and the first of its kind in the Nordic countries. Developed from Musicon Valley in Roskilde, it has been successful, starting two classes a year with 20+ students in each. Focus on managerial skills, strategy and own practice.

www.ruc.dk/mol

*Same place you'll find a master in **Performance Design**, dealing with both aesthetic, managerial and technological aspects of the event.*

www.ruc.dk

Creative Business Processes

Copenhagen Business School

Management of Creative Business Processes (master) qualify bachelors to take up positions as managers working with creative business processes. Students learn tools suited to find a balance between nurturing creativity and the requirements of business. www.cbs.dk/imagine

More examples

You will find educations within tourism and leisure management as well as experience economy, digital content on various levels in the Danish educational system.

Some useful links:

Performance Management (vocational)

www.rhs.dk

Leisure Management

(bachelor & diploma) www.ceus.dk

Experience Design (IT, master)

www.oplevelsesdesign.aau.dk

Tourism Management (master)

www.sdu.dk/tcm

Kaos Pilot (now in Århus and Malmö)

www.kaospilot.dk

Vocational educations: www.vidar.dk

[Finland]

Favourite term:
Creative economy
Creative industries

Finland has since 1980's been very successful within digital technologies and electronics. Luckily, Finland did not choose to rest on the laurels. At the beginning of this century there was a strong debate among researchers, strategists and decision-makers, asking the question: Finland has a very competitive technology sector – but do we have the *content* to drive demand?

The debate showed a rising understanding of a shift of paradigm: from technology driven innovation – towards human centered innovation. This has reflected in many ways since with programmes for the development of creative economy and creative industries.

One sign is the ongoing discussion whether the complex of Intellectual Property Right laws should be moved from the Ministry of Education (& Culture) to the Ministry of Trade & Industry. Creative and cultural production is now merely seen as sources of economic growth rather as the cultural and aesthetic superflu of the welfare state.

Another evidence of the changes in Finnish policies and strategies is the merger of design, technology and business, materializing in the new university of Helsingfors. (see textbox next page).

Regional Centres plays a big role

Since 1994 Finland's regional innovation policy has been centered around the programme 'Centre's of Expertise'. It has resulted in establishing of 22 centres which have played a vital role in the regional development, including the educational field. The programme is now running its third period 2007-2013.

<http://www.intermin.fi/intermin/home.nsf/pages/8BFE994ABE5EB587C2256FB9007053AC?opendocument>

Leading innovation police

Finland has no doubt lead the way in the innovation policies of the Nordic region, being in front of national research gross expenditure, measured innovation - as well as launching programmes for applied research and development through TEKES, encouraging the cooperation between public and private sectors.

www.tekes.fi

"The future is education and culture....."

This is the title of the latest informative publication from the Ministry of Education .

'Creativity and innovation are an important resource and appreciation of arts and heritage underpins civilization.'
(quote from introduction to publication)

This value-based, strategic statement has surely been adopted by the 20 universities and 28 polytechnics of Finland, where innovation and creativity forms a growing part of curricula and multi-disciplinary education and courses.

www.minedu.fi

The merger of design, business and technology.....

In February 2007 a new leaf might turned in the history of education in Finland as a planning group submitted its unanimous proposal to the Ministry of Education. The proposal describes how to create a new, research-oriented university from the three existing, academically autonomous institutes of higher education. A foundation will oversee the operation and have a start-up capital of €700 million, with the Government providing €500 million and the business sector and other financiers €200 million.

The annual state subsidy for teaching and research at the university will be doubled compared to the current basic appropriation to universities, €171 million per annum. The new university will start operating on 1 January 2009.

Three of Finland's finest universities take part in the merger:

- *The Helsinki University of Technology (12.000 students, ann. budget 225 mio Euros)*
- *Helsinki School of Economics (4.500 students, ann. budget 38 mio euros)*
- *University of Art & Design, Helsinki (1.900 student, ann. Budget 35 mio euros)*

The Innovation University

This is the working title and its vision is by 2020 to become one of the world's leading universities within research and education in its specialized disciplines. Due to Rector Yrjö Sotoma , University of Art & Design, the initiative reflects the shift of paradigm towards human driven innovation – and very importantly: it has the full support of big companies like Nokis Oy. www.innovaatioyliopisto.info

International Design Business Management

<http://project.hkkk.fi/idbm>

The education represents the rising potential of the 3 universities mentioned above. Its is a co operational and cross-disciplinary education with its core in a project, which must be commissioned by industry. In the project, which runs for one academic year, a cross-disciplinary group of at least three students solves the customer's problems related to marketing, product development, logistics and/or design.

See also **Helsinki School of Creative Entrepreneurship**
www.hsce.fi

Arts Management (master)

Founded in 1977 at Sibelius Academy it offers a masters degree. <http://dept.siba.fi/am>

Cultural Management (bachelor)

Is offered by HUMAK in 4 different locations: Turku, Korpilati, Kaunainen, Joutseno.

Focus on practical skills as well as theoretical background and orientation.

www.humak.edu/culture

[Iceland]

Favourite terms:
Creative Industries
Experience Economy

Iceland is one of the fastest growing economies at the moment in the Nordic Region. The country experiences a veritable boom of growth allowing many investments abroad. Within the creative industries, the country has had two remarkable global scale breakthroughs: the Icelandic music industry has made its mark since the late 1970's where legendary Mezzoforte topped the charts worldwide. They were followed even more successfully by Björk since 1993. The other stunning success is 'LazyTown', a healthy entertaining fitness-universe created by Magnus Scheving, former top-athlete. LazyTown and its hero, Sportacus, played by Magnus himself, has now developed into a global enterprise providing TV-shows, DVD's, branded merchandise and food. A true example of a value-based, globalized and media-driven conglomerate of the 21st century's creative industries.

The government in Iceland is aware of the positive impacts of the creative industries on both economy and not at least image. All though no specific policy or strategy has been launched yet, there is a general positive attitude which reflects in various areas of the Icelandic administration, including education and research. As for adopting innovation and knowledge utilization in the elementary school, Iceland has been the first country to successfully implement entrepreneurial courses in the teachers training and education.

Creative Industries Research

The Institute of Business Research at Iceland University has set up a research programme for the creative industries. The centre participates in Nordic projects and collaborates very actively with universities and business schools in the other Nordic countries.

www.ibr.hi.is/Apps/WebObjects/HI.woa/wa/dp?id=1005419

Design stronghold

*On **Borgarholtsskóli** you find an intensive teaching in various forms of design, both on vocational and academic level. www.bhs.is/skolinn-english*

Some useful links:

The Innovation Centre (<http://www.nmi.is/>)

Impra (<http://www.nmi.is/impra/>)

Iceland Design (<http://www.icelanddesign.is/english>)

Master of Culture Management

On the University of Bifröst, a master in cultural management is targeting the management challenge of cultural institutions as well as private creative companies.

www.bifrost.is/english/default.asp?sid_id=34008&tre_rod=003|003|003|&tld=1

Iceland Academy of the Arts

In the Academy you find various forms of design and architecture, with an industry-oriented approach.

<http://lhi.is/English/>

[Norge]

Favourite terms:
Culture based Industries
Culture and Experience
Industries

In Norway the government has launched two programmes for promotion of the culture and experience economy. In 2001 we saw 'Tango for two' opening the party, cautiously introducing the idea that the cultural and corporate sectors should cooperate more in the future.

It was continued in the 'Action plan for Culture and Business' issued June 2007 by three ministries, lead by the Ministry of Trade and Industry. The plan lists 25 areas where action is to be taken within the frame of 50 million NOK. Most important, regarding education, it starts with proposing measures targeting 'the need for developing the business competencies of the players in the sectors.'

In the very home of competencies development, the Ministry of Education, there is also focus on culture in the ministry's action plan from 2007: 'Creative Learning – strategy for Arts and Culture in the learning system'. Does this mean Bingo?! No - it is two different worlds that meet: the economic world, looking at culture and arts as a source of growth, employment, exports and regional development – and the world of humanities, where culture and arts are helping us as human beings to find identity, understand global cultural multiplicity and become whole persons, contributing to society and taking part in democracy.

I would not live without any of the aspects, but it would help the realization of the potential of creative industries if the departments talked a bit more together. The one perception does not exclude the other.

Innovasjon Norge – unfolding regional business potentials

In 2004 an array of business development and promotion units were gathered in Innovasjon Norway. In consequence of the governmental action plan from 2007, culture and experience industries are a prioritized area.

National Centres of Expertise

Under the NCE-programme, 9 regional centres of expertise within different industries have been established so far. Innovasjon Norge is represented in all regions (fylker) of Norway as well.

www.innovasjon norge.no

http://ekstranett.innovasjon norge.no/templates/Page_Meta_56167.aspx

Cultiva – strong player in South Norway.....

You cannot really benchmark the Arena-programme, led by national Innovasjon Norge – against the local fund Cultiva. But they are both really moving the CI's in Norway these years.

In Kristiansand, the Cultiva Fund, has powered a strong CI-research team in the University of Agder (www.uia.no), incubators, an array of projects and secured Norway's oldest and until this year, biggest rock festival, Quarts as the lighthouse of experience economy.

They also host the annual conference 'Motion', dealing with the experience economy in a broad sense. www.motion.no www.cultiva.no

Culture as industry, management, and ICT-content

“Culture has become a big industry and represents an important part of every human beings life. The increasing awareness that art receive, puts ever growing demands on the leaders of the cultural branches. A cultural leader must be creative, artfully, know the industry, be able to lead and motivate and master economics as well as market communication. Those new demands create new educational needs.....” My translation from homepage http://bi.no/Content/Study_46349.aspx

You will find a handful of variations of the more public sector-oriented ‘cultural management or cultural studies’ in Norway. The above mentioned quote is from The National Business School, BI where they offer a bachelor in ‘Culture & Management’. You will also find masters on the University College of Telemark www.hit.no/nxcnor/content/view/brief/9332 and in the University of Trondheim, NTNU www.ntnu.no/studier and in other places.

New Technologies, Media and Content

The University College of Gjøvk (www.hiq.no/studietilbud), the University College of Lillehammer (http://studier.hil.no/shb_studier) and the NTNU (look above) also offers a variety of educations in the specter of digital technology, media and content design and management.

E.g. bachelor in ‘Arts, Media & Communication’ as well as masters in the fields of film, television, media, visualized communications, information technologies, userdriven digital design etc.

On the vocational level, you will find a variety of offerings familiar with the CI’s in the domains of service, tourism and digital design. . www.nokut.no/sw2320.asp

Tourism Management

The University of Stavanger have a long tradition of tourism and hotel management. The University is internationally oriented and offers several degrees in English language.

www.uis.no/studietilbud/hotell_og_reiseliv/master

Local power houses.....

Lillehammer Science Park and the University College have driven the city to the forefront of CI’s, not only in Norway, but also on a Nordic scale. They have worked hard to become the first ‘Centre of Expertise’ within the CI’s in Norway. And the efforts may very well succeed next year. www.lkp.no www.hil.no

But there are plans and strategies in a lot of places to let CI’s play a vital role in the years to come. In Elverum they had described the development of a ‘Rock Academy’, fitting well into the University of Hedmark’s bachelor in ‘Music Management’. <http://alive.hihm.no/utdanning.htm>

[Sweden]

Favourite terms:
Experience Industry
Upplevelseindustrin

When KK Stiftelsen (Stiftelsen for Kunnskap och Kompetens, in English: the Knowledge Foundation) in 1999 entered the scene of culture, tourism, entertainment or what we at that time would call it, it set the pace for the development of the creative industries ever since in Sweden. The idea of approaching culture as a part of the corporate sectors and economics was not familiar at all to the official Sweden, still today anchored quite conservatively in the definition of culture as a public project of the welfare state.

Within KK's overlying theme, 'Development of Competencies for the Corporate Sector', the fund defined an array of so called 'creative branches' as: *upplevelseindustrin*, the experience industry. Thus mixing two terms (see text box, page 8), the definition has caused debate ever since and so has the defining of which NACE-code industries should be part of this.

No governmental policy, strategy or action plan has been launched yet – but the CI's have surely been adopted at education, research and business-promotion institutions, both on local and regional levels. On a national level, research programmes have opened up for projects within the CI's. National analysis, innovation and business promotion institutions like Vinnova, Nutek, ITPS and Innovationsbron have to various extents adopted CI's in their programmes and activities.

But the biggest impact is definitely showing in the educational sectors, where Sweden seems to be veritabily blooming these years. A multiple plethora of all kinds of creative variations within the vocational systems is available all over Sweden and on academic level you find still more offers.

www.kks.se www.vinnova.se www.itps.se www.innovationsbron.se www.kyutbildningar.se

The Network for the Experience Industry

In 2003, KK Stiftelsen set up meeting places in Hultsfred (music, media & tourism), Trollhättan (film & media), Hällefors (meal, design & tourism), Karlshamn (computer games) and Piteå (tourism). In 2005, 3 places joined:: Stockholm (design & fashion), Malmö (new media & design) and Göteborg (design & market communication). They are co-financed locally and serve regional growth purposes. On a national level they cooperate in the 'Network for the Experience Industry'. They have been central to the development of CI's in Sweden. In the book 'Nybyggarna' (The Fronteers) they launch a national action plan for promoting the CI's. The model 'FUNK' (brief for Research, Education, Business, Culture) describes how all elements must be present when innovating. www.upplevelseindustrin.se

The Great Four of Stockholm.....

Karolinska Institutet (medico), Kungliga Tekniska Högskolan (technology), Handelshögskolan (econo-mics) and Konstfack (arts) have joined forces in Stockholm School of Entrepreneurship, a multidisci-plinary creative education focusing on innovation and entrepreneurship.

www.sses.se

Hultsfred & Kalmar – power centre of Creative Industries

In 1981 a group of youngsters in little sleepy country side Hultsfred municipality, were so bored that they had to do something..... Rock concerts and later a festival became the answer to boredom. This laid the grounds for a thrilling development of what has become convincing evidence that creative industries can help the regeneration of local areas, create work places and contribute to society's innovation.

Today Hultsfred count 350 students in vibrant Rockcity. They are attending a secondary rock gymnasium, vocationals in digital media production and Music Management at academic level, operated in cooperation with Baltic Business School in Kalmar. The festival is still running, and has resulted in more than 50 spin-off companies in the 5000+ sqm construction of Rock City

Centre of Cultural Economics

In neighboring Kalmar, the business school has been a supportive part of the success of Hultsfred. The University offers an array of academic educations within or bordering the CI's: digital media, tourism, cultural science a.o. They have established a research centre dedicated to 'cultural economics'.

www.rockcity.se www.bbs.hik.se/cce

Tourism & Leisure Management

University of Lund/Campus Helsingborg hosts Scandinavia's biggest campus dedicated to the service sectors. It has a strong research environment that focus a lot on the interfaces between experience and service. www.ch.lu.se

You will find tourism in many different variations around the country, e.g. in Åre, Södertörn, Karlstad, Göteborg and in Dalarna.

Folkhögskolan contributes

In the 'Folkhögskola', a boarding school format special to the Nordic countries, you'll find many offers within tourism, media, production & management.

www.folkhogskola.nu

www.kks.se offers an overview.

Digital media and ICT....

The area of ICT, digital media and web seem to be very adaptive to CI's which are seen as sources of content and concepts and thus important to new innovative designs and usabilities of the technologies.

Many universities and university colleges takes this on in various formats, e.g. on Mälardalen, Blekinge, Malmö, Gotland and many others...

3K and Kaos in Malmö

At Malmö University College you'll find the Kaospilots innovative project manager education – and the 'Creative producer' bachelor. www.mah.se/default___31794.aspx

The Art of a Meal.....

In 'Grythyttan', Hällefors, you'll find the only University in Scandinavia, specialized in the meal experience. www.oru.se

Other gems in the Swedish collection.....

The Prosperity Institute

Collaborating with Professor Richard Florida, author of world bestseller 'The Rise of the Creative Class,'. Jönköping International Business School has set up a research centre to investigate further in the processes, lying behind the industries that we chose to call creative. They raise the question whether you at all must or can categorize specific industries as 'creative' – and others as not. The aim is to analyze and identify the factors behind the label 'creative' in order to suggest measures and tools that can improve performance and increase creative (human) capital in all industries.

www.prosperityinstitute.se

Trollhättan – Film I Väst & Innovatum

On the former factory site of SAAB, car manufacturing company, you'll find INNOVATUM, a huge collaborative centre encompassing a centre for manufacturing technologies, a science centre, incubator, restaurants, conference facilities etc. More than 80 enterprises are present in Innovatum. www.innovatum.se On the site you'll also find Film I Väst, the biggest regional film production environment in Scandinavia with an impressive record of shootings, including Lars von Tries 'Dancer in the Dark' a.m.o . www.filmivast.se

Kreatör+

Autumn 2007 the 'Creator+' was launched as a multi-disciplinary pilot education where design, market communications, media and fashion meet.

Behind are The University College of Design & Crafts in Göteborg, K3 in Malmö and the Arts Schools 'Konstfack' and 'Beckmanns' in Stockholm, joining forces with the Meeting Places of Malmö, Göteborg and Stockholm. Creator+ is financed by KK Stiftelsen in its first phase.

www.upplevelseindustrin.se

Creative Business Management

Campus Kopparberg, Örebro University, offers another multi-disciplinary education in cooperation with a group of educational institutions, spanning from Music over Social Science to Restaurant and Economics. It is one of the most radical cross-sectorial and multidisciplinary initiatives.

<http://www.cbmeducation.se>

Music Brew House

In the old brewhouse and later 'Etnografiska Museet' in Göteborg, Business Region Göteborg has established a multi-purpose center of arts, creative industries and education. It houses an entrepreneurial advisory unit, Brewhouse Innovation www.brewhouseinnovation.se run by in cooperation with Innovationsbron, a scene and restaurant, conference facilities and 70 tenants, spanning from the Arts School of Göteborg University www.hsm.gu.se to enterprises within digital media, music, event and many other industries www.brewhouse.se

Thank you for contributions, network and inspiration:

Trine Bille, Copenhagen Business School, Denmark

Anita Kangas, University of Jyväskylä, Finland

Yrjo Sotamaa & Silja Suntola, University of Art & Design, Helsingfors

Margret Sigrun Sigurdardottir. PHD ved CBS/Institute of Business Research, Iceland

Elva B Aðalsteinsdóttir, Rannis, The Icelandic Centre for Research

Donatella di Paoli, BI Oslo, Norge

Lise Vaaland Sund, Norges Forskningsråd

Jørgen Damskau & Bjørn Nørstegård, Lillehammer Kunnskapspark

Tobias Nilssén, QNB Analys, Sverige

Emma Stenström, Stockholm Business School

Daniel Johansson, Musiclink AB, Hultsfred

Jonas Bjälesjö, Music Management , Hultsfred

Charlotta Melander, Jönköping International Business School/Prosperity Institute



norden

Nordic Innovation Centre

Nordic Innovation Centre

The Nordic Innovation Centre initiates and finances activities that enhance innovation collaboration and develop and maintain a smoothly functioning market in the Nordic region.

The Centre works primarily with small and medium-sized companies (SMEs) in the Nordic countries. Other important partners are those most closely involved with innovation and market surveillance, such as industrial organisations and interest groups, research institutions and public authorities.

The Nordic Innovation Centre is an institution under the Nordic Council of Ministers. Its secretariat is in Oslo.

For more information: www.nordicinnovation.net