



**LAUREA**  
UNIVERSITY OF APPLIED SCIENCES  
*Together we are stronger*

# The Creative Industry in the Age of Collaborative Consumption

Bach, Thuong Nguyen  
Tung, Ba Nguyen-Tran

2015 Leppävaara



**LAUREA**  
UNIVERSITY OF APPLIED SCIENCES  
*Together we are stronger*

Laurea University of Applied Sciences  
Leppävaara

# The Creative Industry in the Age of Collaborative Consumption

Nguyễn Trần Bá Tùng  
Nguyễn Thượng Bách  
Degree Programme in  
Business Management  
Bachelor's Thesis  
December, 2015

Nguyễn Trần Bá Tùng; Nguyễn Thượng Bách

### The Creative Industry in the Age of Collaborative Consumption

Year 2015

Pages

---

The development of the internet, social networks and mobile applications in 21st century have contributed a great deal to promoting new ways of doing business, often referred to as the Sharing Economy or Collaborative Consumption. Sharing Economy, in fact facilitates individuals or groups to create new values by making use of the unused resources rather than redundantly demanding more resources from the outside of the production's circle. Many new startups and businesses such as Airbnb, Uber, EBay and Spotify are thriving under the new economy as a central point (or a marketplace) in various fields from real estates to transportation, from consumer goods and to music; however, there are still a lot of gaps in the market for other industries to follow.

This thesis was written as final part of the study in the Degree Programme in Business Management at Laurea University of Applied Sciences and the initial inspiration of business concept was from the new economic phenomenon called Collaborative Consumption.

The goal is to provide a general guideline for entrepreneurs who are interested in the creative industry, and waiting for a new business direction. A business platform concept based on the theory of collaborative economy will be used, though the platform model is not new, it is considered untapped and unsold in the field of creative industry. In other words, the work will answer whether, given the market conditions and research level, this business model would be viable for any practical investment and business venture.

In order to provide reliable data and results, two research methods are implemented during the process, together with literary reviews. Quantitative survey is executed for general data and trend; then qualitative interviews are to collect further consolidation of the analyzed data.

The market place in Finland was chosen for further analysis; and in the results, though it was deemed to have low market budget size and production, it is still a matured market and would be a good start for future business to establish a foundation.

Keywords: marketplace, creative industry, advertising, startup, entrepreneurship, collaborative consumption, sharing economy, photographer, client, agency

## Table of contents

1.	Introduction .....	6
1.1.	Background and Project Objectives.....	6
1.1.1.	Research Question .....	6
1.1.2.	Structure of the Study.....	7
1.2.	Collaborative Consumption .....	7
1.2.1.	What is Collaborative Consumption? .....	7
1.2.2.	Forces of Collaborative Consumption.....	8
2.	The Model .....	9
2.1.	Explaining Business Models .....	9
2.1.1.	Elements of Business Models .....	10
2.1.2.	The Duo Customers System .....	10
2.2.	Competition & Monopoly.....	11
2.3.	The Complete Platform .....	12
3.	Research Methodology .....	12
3.1.	Research Problem .....	13
3.2.	Research Philosophy .....	13
3.3.	Quantitative Research.....	14
3.3.1.	Sampling .....	14
3.3.2.	Survey and analysis .....	14
3.4.	Qualitative Research .....	21
3.4.1.	Method .....	22
3.4.2.	Results.....	22
3.5.	Discussion.....	27
4.	The Growth Plan .....	27
4.1.	Testing Local .....	27
4.2.	Customer Acquisition .....	28
4.3.	International Expansion .....	31
4.4.	Financial Forecast.....	31
4.4.1.	Business Plan calculation .....	31
4.4.2.	Sales forecast and profitability .....	32
5.	Conclusion .....	35
5.1.	Outcome .....	35
5.2.	Evaluation of the thesis process .....	36
	<b>References</b> .....	<b>37</b>
	Books and Journals:.....	37

Articles:.....	37
Conferences: .....	37
<b>Figures</b> .....	<b>38</b>
<b>Tables</b> .....	<b>41</b>
<b>Appendix</b> .....	<b>43</b>
<b>Appendix 1 Qualitative survey</b> .....	<b>43</b>
<b>Appendix 2 Survey statistical result</b> .....	<b>48</b>
<b>Appendix 3 Statistic data use</b> .....	<b>51</b>
<b>Appendix 4 Interview transcript</b> .....	<b>54</b>

## 1. Introduction

### 1.1. Background and Project Objectives

The thesis writers, Bach Nguyen and Tung NTB are long-term photographic enthusiasts and have been involved in various creative projects for years. The two have encountered countless situations and circumstances where fellow photographers are struggling to find a freelance jobs and many private clients failed to get a suitable photographer for their desire. There is also no standard requirement for a creative to be considered as a qualified or unqualified professional. It was a big surprise because in this era of internet and free flowing information, there still remains such gigantic and completely untapped market. Photographers (and other creative workforce) and their clients are doing businesses with each other every day without ever realizing that they make a deal based on nothing rather than their own subjective estimation. The best analogy for this scenario is the supermarket model where everyone frequently goes by to purchase groceries. The photographic and creative market is lack of a centralized “supermarket” of its own for customers to visit and conveniently pick their preference while the creative professionals can supply their service in an organized and sustainable way.

This project is therefore derived from the want to fulfill the missing gap in the creative industry, given the context of increasing numbers of young talents and creative in photography, videography and filming all over the world, particularly in the two main markets for the research Vietnam and Finland. The project while building a business model based on the concept of collaborative consumption, is more importantly to generate liable research data to answer if it is a promising venture in the real market, at a global scale and provide an overlook of further development.

This thesis thus aims to provide a solid foundation for entrepreneurs to create a new business opportunity with the marketplace model for local creative freelancers around the world.

#### 1.1.1. Research Question

The study’s aim is to provide an answer for the question:

Whether or not entrepreneurs could be successful in the creative industry by creating a platform, facilitating transactions and sharing between creatives (artists) and consumers?

### 1.1.2. Structure of the Study

The thesis will first provide basic information about collaborative consumption, collaborative economy and the driving forces that are essential for establishing a platform business model. The business model will be continued in details with illustration and in-depth explanation. It is vital to understand the complicated structure of a platform business and its duo customer base as it is also developed under a vision of a new business which always requires lean and economical approach to survive and grow in today competitive world.

In order to answer the main study question, however, the research methodology and data is the most crucial section. This is the foundation to dictate the direction of the business model in the future. This data is independently collected and best represented the current situation of the market as well as the perception of the customers towards a new era of business services. The research will also feature the exclusive opinions and visions of some of the top notch experts who are currently active in the industry.

In this study, both quantitative and qualitative research methods are executed. While the method of quantitative research will be in the form of survey, the qualitative one is to generate data from interviews of experts in the creative working field.

The growth plan will cover the potential business model development in the real specific markets with financial forecast. This plan is, however, yet to be tested in real-life market as it is still being developed as a theory that can be applied by any entrepreneurs or start-up enthusiasts that show interest in the creative industry.

## 1.2. Collaborative Consumption

### 1.2.1. What is Collaborative Consumption?

Collaborative consumption or sharing economy is, referred to: 'peer-to-peer-based sharing of access to goods and services' (Hamari, Juho; Sjöklint, Mimmi, Ukkonen, Antti, 2015). It is an economic model which is based on sharing, swapping, trading or renting products and services, enabling access over ownership, reinventing not just what we consume, but how we consume (*Botsman, 2010*). It is, in fact, through the highly advanced technology, enabling the society to form into different mean-

ingful and co-working groups for sharing, for instant, time, money, skills to eventually creating more tangible and intangible values.

Moreover, the idea behind the term also indicate the fact that rather having to have an ownership over something, all one needs to concern is to have an access to it, which is termed occasionally as disownership.

Under the new culture of sharing, there are three main categories:  
(Hbr 2010)

Redistribution market:

Redistribution market emerged, essentially for the needs of expanding the lifespan of 'things', which is at the same time reducing the amount of waste. Things might be swapped in some culture, or given away and sold for little price in the others. Examples could be Swaptree, Kashless or Ebay. This redistribution market is often thought of as the fifth R in: reduce, reuse, recycle, repair and redistribute.

Collaborative lifestyles

The market or community enables people with either interests or the need to share less tangible assets such as time, skills and money. Landshare in UK, for example, gives matches between people who have land to share and growers in order to grow food together on the otherwise fruitless empty land. Other examples could be, Magic Lantern where coders get together to write and develop feature programs for DSLR cameras for free.

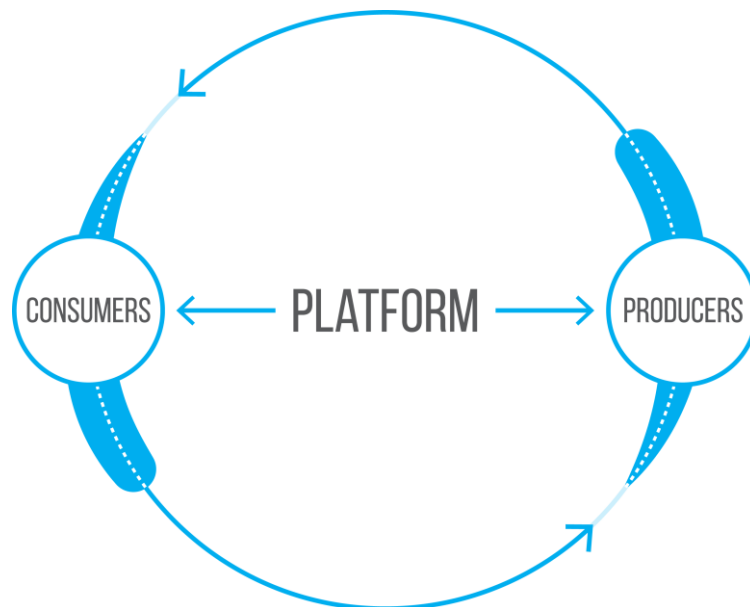
Product-service systems

Product-service system is where one pays only for the benefits of the product that it does to him or her. Through the internet based flat-form, peer to peer connection is easy and convenient for anyone to share or rent out almost anything. Say, house fixing tools could be lied in the box with the couple of time usages per year while could be shared or even better, rented out to someone else with constant needs.

### 1.2.2. Forces of Collaborative Consumption



service while Ebay and Amazon have been bossing the field of e-commerce since their birth. The question is that what do they all have in common?



#### 2.1.1. Elements of Business Models

The term “platform” can be legitimately considered the answer for the question above. Facebook, Twitter, Amazon and Ebay and many other companies are operating under the platform model with themselves at the core of all business activities as an interactive marketplace between two forces of demands and supplies.

Unlike traditional businesses which are mostly manufacturers or producers with a specific group of customers or a fraction of market. The platforms above are aiming at everyone and every market that they can possibly reach out to without a feasible capability of manufacturing physical commodities. Their commodity is now the virtual ones, the influence on the two point of the bridge - consumers and producers. In this research, we are going to explore further into the relationship between these two elements by the name of “customers” and “creative maker” (or photographers for specific research reason).

#### 2.1.2. The Duo Customers System

Market, regardless of its definition and circumstances, is always relied on the principle of exchanging values (which could be any type of goods, services and in-

formation) between the seller and the buyer. The exchanges of goods or services, with or without money, is a transaction. (Oxford Dictionaries 2014)

In the old economy, transactions and commercial activities were made directly between the seller and buyer. For example, a photographer makes a deal with his/her clients and all the payments and problems would then come directly to him. This way of doing business has been around for thousands of years and many times, people were left with huge risks and frustration due to the uncertainty of human nature from the both sides. In creative industry and freelance world, a photographer or designer has high risk of being deployed (at the early time of his/her career) or getting pay cut just because the clients do not respect the contract. The clients, in other ways, can find their privacy on the verge of being violated or being left unsatisfied with the goods/services without compensation or warranty.

The new platform model was born to solve the very questionable problems people encounter every day in the life. A platform business will make things simpler by being the customer in the seller's perspective and being the seller in the consumer's perspective. To thrive in the market, the platform must have the total trust from both sides as their role is to become both the police and the judge for every prospective dispute. Along with such responsibility is also an unmeasurable power to have influences on both parties. Although risk is sometimes inevitable, a fair trade is regarded always as the top priority, at least in the absolute theory of a platform model established to facilitate the value exchanging process.

## 2.2. Competition & Monopoly

Since the birth of such creative platform is still in the infancy, there are few known international businesses that can be named such as Behance, 500px, Sople, EyeEm and LinkedIn (to some extents); however, none of them is operating as a direct bridge between customers and local creatives. Behance & LinkedIn were very much the same in helping creatives to expose their talents to a broader network of colleagues and agencies but hardly effective in marketing the talents to normal individual customers. 500px and EyeEm are more like a mass market where only some specific types of creative talents (photographers mostly) can market and sell their ready-made works. Once again, they are more about the works of the talents, not about the talent's availability for hiring.

Apart from the platforms above, there are several freelance sources that may offer jobs and gigs to creative makers (for example Upwork and their newly acquired Elnance); however, this platform is on the first hand, not specifically served to creative makers and on the other hands, is more about the profits of the marketed jobs instead of trying to bring the relationship and interaction between customers and creative talents forward.

In a short and simple statement, we have all the rights to say that this creative market is still very under development.

### 2.3. The Complete Platform

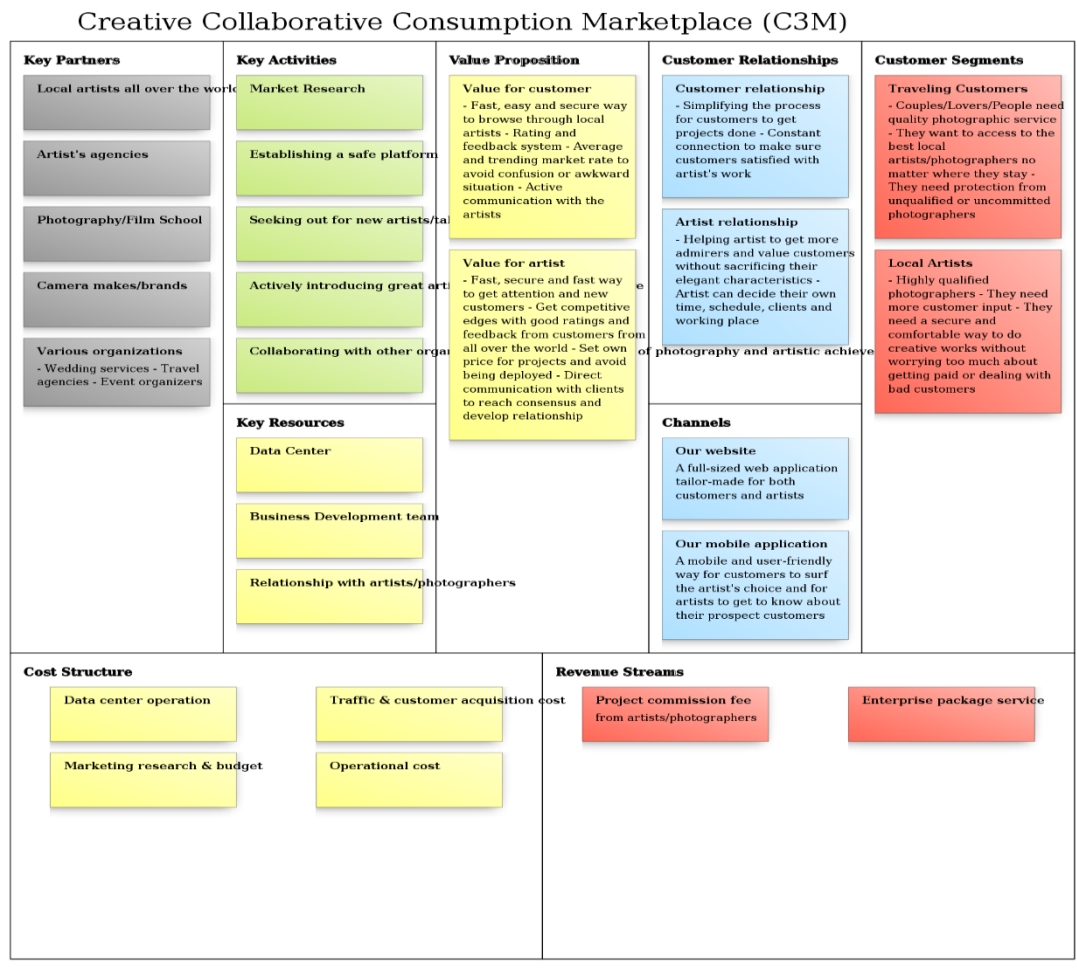


Figure 2: Canvas Business model- Creative Collaborative Consumption Marketplace (C3M)

### 3. Research Methodology

For the improvement in data assessment or in other words, to avoid the pitfalls of individual research methods, both qualitative and quantitative research methods will be implemented. The data collection will be executed in sequencing manner, which quantitative survey is sent out first, then results are analyzed and qualitative interviews can be used to enrich the issues or variables not obtained from quantitative. (Carvalho, S. and H. White 1997)

### 3.1. Research Problem

Quantitative research method is efficient for generating number data in results, yet it often tells little about the feelings of real respondents, which required well-structured survey to prevent data deficiency, while qualitative one is less informative in creating trends. (D. Madrigal & B. McClain 2012)

In addition to each single method's weaknesses, the research has a substantial impact from its highly limited resources of time and money for the fact that two target markets: Vietnam & Finland, will be studied. The stratified Random sampling method was not fulfilled to its potential high number of responses.

Furthermore, cultural differences as well as language skills are other concerns for qualitative interviews' outcome.

### 3.2. Research Philosophy

To establish a new successful creative platform, we understand that getting to know the local creative makers and their relationship with current customers is very important. It is vital to know how local creative talents acquired their customers and found a way to maintain the relationship for future collaboration or promotion.

Since our resource is limited while the market is gigantic, we opt to focus on the current market of photo/videographer exclusively and plan to further our studies in the future when we know we can get the capability to execute such challenging task. The research is thus divided into Qualitative and Quantitative studies with each providing a different angle to expose the subjects that help to draw out the best possible objective conclusion.

Qualitative research contains selected interviews with currently-active photo/videographer to provide an in-depth knowledge into the relationship development process between a talent and customer as well as the unsatisfied needs that no current businesses is tackling to bring the creative industry forward. In the meantime, a public survey is sent to both local creatives (in Finland and Vietnam) and their customers. We plan to

distribute and collect at least 100 samples to make sure that the real relationship between these two parties and their potential market will be understood correctly even at different locations and cultural business environments.

### 3.3. Quantitative Research

#### 3.3.1. Sampling

For the subjectivity of the data, the survey was sending randomly online to different demographics, e.g. creative groups, students, friends etc.

However, the sampling method will base on stratified random sampling (RS). Stratified RS is defined as in Investopedia: ‘the method divides the population into smaller groups that share attributes or characteristics. A number of random sample will be achieved in proportional to the group’s size when compared to the population’. (Investopedia.com).

The group we are getting the sample from has the age from 15 to 64 and the members all share the attribute of being active on one of the social networks such as, Facebook, Instagram, Twitter, Google Plus for the survey would be sent to and kept track from.

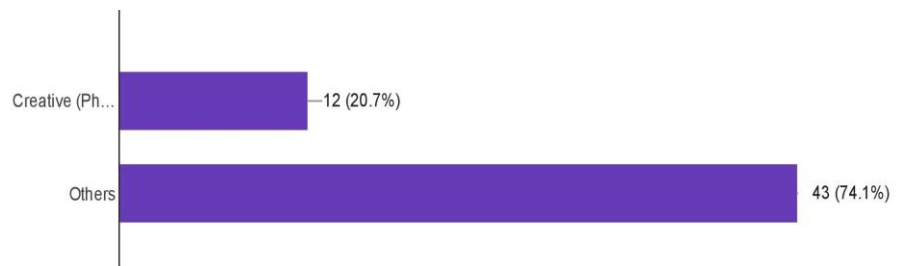


Figure 3: Number of responses either from Creatives or other people

#### 3.3.2. Survey and analysis

According to the result of the survey, 74.6% of the responses have been at least once acquired services such as photography or videography. The majority of those up to 56.5%, according to figure 4 below, did find the service provider through friends, family or someone they know, whereas online search tool such as google, Bing, Yahoo online accounted for slightly above 28% and local studio or agency remains the unfavorable direct contact with only 15.2%.

This could indicate the fact that the word of mouth is still the most powerful form of marketing for creatives when working in the field.

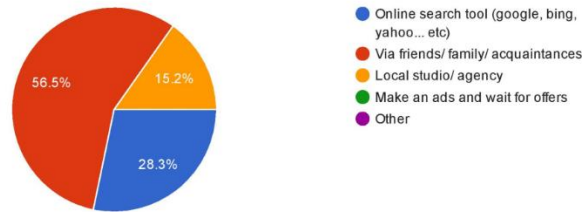


Figure 4: Service search channels

The table below shows the correlation between question number 3, how did you find the service provider and number 7.3, which sources that may help you to trust a local photographer. It is significant that those who prefer to get information of the service from friends, family or someone they count on would trust the photographer or service provider, only when seeing his/her portfolio or knowing the popularity of the artist. On the other hand, they tend to not trust the photographer based on personal contact. More interestingly, as the online search accounts for 28.3% , 2<sup>nd</sup> most favorable tool for getting information, 48,15% of those people will similarly deem photographer reliable when having seen the portfolio. This could suggest that reliable personal contact would not always create the trustworthy and lead to a deal.

Table 1. Information channels vs. reliability sources

	Portfolio	Reliable personal contact	Public fame or the popularity of the artist
Via Friends/ family/ acquaintances	50,61%	19,23%	23,76%
Online search tools	48,15%	7,69%	46,15%

In addition, the frequency of people using the service, roughly 62,8% of responses say that they would need the service very rarely to almost never. Meanwhile, there is a small number of people would need a photographic or videographic service few times a year, as 37.2% and there is none would assume they need

such services quite often, which could generally suggest a high level of hurdle in the process of acquiring the services or also could mean people just do not need it.

This could be further supported in figure 5, when people are asked to use local services when travelling to new places. Even though there is rather extensive number of people, up to 10.3% and 41.4% would absolutely or will consider the case, respectively, the option, say ‘we can take photos by ourselves’ took 29.3% of the below pie chart.

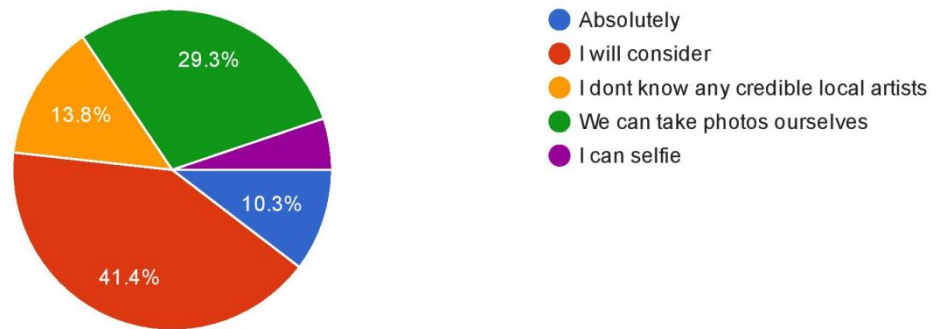


Figure 5: Willingness to acquire new services

Of all the people ‘almost never’ using the service, yet have got experiences with it, roughly 48% thinks they can take photos themselves, which highly suggest one fact, perhaps out of many, that the reason people rarely use photographic/ videographic service is because they can simply do it themselves.

Furthermore, interestingly most of the people think they use or have used quite often the service, about 68,75% of them will absolutely or will consider using local services when coming to new places for travel.

Table 2. Service need frequency & willingness to acquire service

(Question 4)	62,8%	37,2%
Response percentage		

Question 5	Absolutely/ I will consider	We can take photos our- selves	Absolutely/I will consider	We can take photos our- selves
	51,9%	48,1%	68,75%	31,25%

The table below demonstrates the direction connection between question 5, showing how willing people are to purchase local service to how much they think it should be costing them or in other words, they perception of value they think the service would be worth.

It is noticeable that from either group of people absolutely and I will consider or we can take photo ourselves, the dominant range of price is from €500 to lower than €1000. Besides to that, A lunch and €1000 and higher are the second equally popular choices, which could indicate that people rarely perceive the local service would worth that much of more than €1000 and it should be charged less than €500 to a lunch cost.

Table 3. Cost differences in two separate groups of question 5

Question 5		Question 7.1	
Absolutely and I will consider	51,7%	A lunch	20,68%
		€500 or higher	34,48%
		€1000 or higher	24,13%
We can take photos our- selves	29,3%	A lunch	10%
		€500 or higher	50%
		€1000 or higher	10%

In order to check the perception of different photo standards when travelling, question 6 and 6.1 are in play. Accordingly, the result in figure 6, shows most of people would prefer casual style when travelling, up to 72,4% while high fashion style of magazine or fine art standards shares little proportion, only 20.7%.

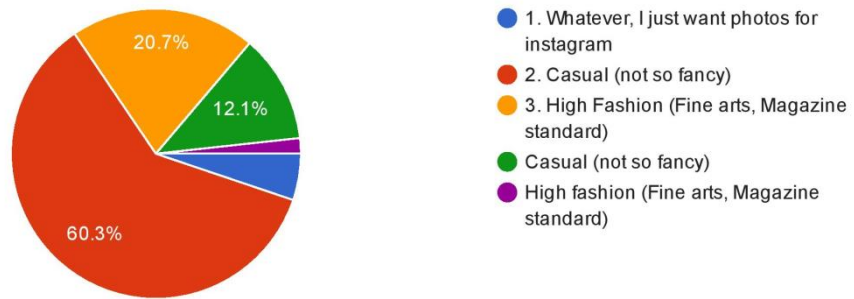


Figure 6: Photography style of preference

Figure 7 below represents five different photos, taken from different sources, where photo 1 and 5 are categorized as high fashion standard, photo 2 and 4 are from Instagram and photo 3 is casual. Thereby, looking at the chart, it is clear that the surveyed targets have relatively good idea of what kinds of photos shown to them. The results so clearly rating of photo 1 and 5 as magazine standard while photo 2, 4 and photo 3 are considered to be mostly for Instagram standard and casual standard respectively.

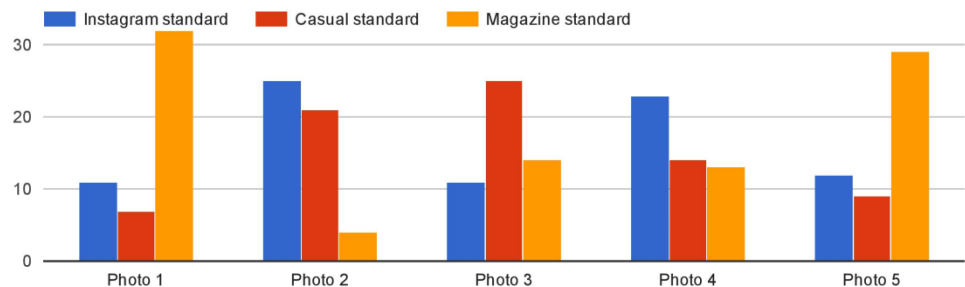


Figure 7: Photography visual style rating

From the above result raised a question: if there is a tendency to prefer not, having high magazine standard when traveling, is that due to the cost? In addition, how much those prefer to have magazine standard photos when travel think the price should be?

Table 4. Percentage of responses for cost and self-appearance & doubt over photographer in two groups of photographic styles, casual and magazine standard

	Casual	Magazine standard
Cost	61,90%	30,76%
Self-appearance & doubt	11,90%	46,15%

## over photographer

Table 4 above indicates the relationship between photography of choice and the biggest hurdle for people to use the service, cost. It is quite apparent to see that for those who prefer to have magazine standard photo, price comes behind concern of self-appearance in photos and doubt over the photographer as 30,76% for cost and 46,15% for the later. On the contrary, the casual style group seems to have very different result. Cost factor rises up to 61,90%, which is quite significantly larger than 11,90% of self-appearance & doubt over photographer.

Given the fact that, the surveyed targets have good visual definition, in overall, of what is casual style and what is magazine standard, the results in table 4 could suggest that casual style is more preferable since price reference in this group is higher than the group that picks magazine standard? and that perhaps, magazine standard group is willing to pay more when and only when self-appearance and doubt over photographer are non-existing?

Table 4.1 below will bring more insights.

Table 4.1. Price range in two groups of photographic styles, casual and magazine standard

Price/Styles	Casual	Magazine standard
A lunch	33,33%	7,69%
€500-€1000	40,48%	30,76%
€1000- €2000	9,5%	53,8%

Table 4.1 above describes the price ranges in two groups who choose exclusively casual style or magazine standard when travelling. The casual style has a largest price range from €500 to €1000 as 40,48%, and the second largest, 33,33% is a lunch price whereas Magazine standard group provides a higher price range as 30,76% for €500-€1000 and approximately 54% of responses thinks €1000 to €2000 would be reasonable. Thereby, the table result does indicate that the responses from magazine standard, who are concerned less about cost are more willing to pay more with reasons when trustworthiness is enhanced and also, the casual group has a relatively lower price tag for the service, compared to the magazine standard group.

Finland Vs. Vietnam markets

Among the interviewees, 86,20% are from Finland and Vietnam (46,55% from Finland and about 39,65% from Vietnam). Therefore, we decide to focus on these markets and try to compare the two of them to find out the more potential one for new business to grow in terms of “how frequent do people from Finland and Vietnam need the service or want to use the service and their willingness to use the service when traveling).

Table 5. Comparison between Finland and Vietnam

	Finland	Vietnam
<b>Question 2 (Yes)</b>	<b>59.26%</b>	<b>91.30%</b>
<b>Question 4 (Less and quite often)</b>	<b>55.55%</b>	<b>78.26%</b>
<b>Question 5 (We can take photos ourselves)</b>	<b>37.03%</b>	<b>39.13%</b>
<b>Question 7.1 (€500-€5000 and higher)</b>	<b>62.96%</b>	<b>52.17%</b>

The suggestion here is that Finn are willing to pay more for the services (ranging from €500 to over €5000) while Vietnamese customers tend to use the services more frequently in a fiscal year. However, Finn customers are opener to acquiring professional services.

We suggest it may be better for a new business to hit the ground running in Finland as the first step in building the business model since the revenue return may be higher in Finland. Moreover, according to the statistics, there seems to be no relationship between the past experiences (with similar services) and the willingness to use the service in the future.

A lower customer acquisition cost level will be one of the key elements for a new business to start up and survive. We look at the category of the willingness (question 4 & 5), awareness (question 6.1) and financial readiness (question 7)

Table 5.1. Comparison between Finland and Vietnam

Customer Acquisition	Finland	Vietnam
<b>Question 4 (Less and quite often)</b>	<b>55.55%</b>	<b>78.26%</b>
<b>Question 5 (I will consider &amp; Absolutely)</b>	<b>44.40%</b>	<b>43.48%</b>
<b>Question 6.1 (Photo 1 as Magazine standard)</b>	<b>74.07%</b>	<b>34.78%</b>

Question 7(Cost)	81.48%	39.13%
------------------	--------	--------

Purchasing power index of Finnish customers is much higher than Vietnamese customers and that is another reason to first test the business model in Finland.

Looking at table 5.1, we can see that while the willingness of the two markets remains relatively high and similar in terms of past experience and consideration to acquire new services, there is a high gap between the awareness in photo magazine standard. If considering photo 1 as Magazine standard, there are 74.07% of people from Finland share the same perception, in contrast to only 34.78% from Vietnam. Furthermore, financial readiness of the two markets, reflected in question 7's most common answer, cost, leaves also a big gap. In Finland, 81.48% of surveyed people are concerned about cost more than anything else, e.g. time, self-appearance, doubt for photographer etc. whereas in Vietnam, cost only accounted for 39.13% of the responses. This, however, may require further intricate study to analyze whether the gap is reflecting truly the fact of creative consumption in larger markets or not.

#### 3.4. Qualitative Research

Before the interviews are executed, in order to ensure the most credible of the experienced based answers and opinions, the following criteria are laid out:

*Targets will satisfy these below criteria:*

- *Photographer/videographer*
- *More than 3 active years of experience*
- *Have personal/Individual body of work (as the main income)*
- *Might be simultaneously working at agency and having personal projects*

Based on these criteria, there are four target interviewees are found.

- Target 1: Jaesong Park, Photographer, Videographer, co-founder of Enlighten Image
- Target 2: Jose M. Sánchez, Head of video at Zeeland Family
- Target 3: Nguyen Tien Duc, Photographer, Commercial Director
- Target 4: Esa Kapila, Photographer, Art director

### 3.4.1. Method

The process of collecting data was followed step by step from the interviews' audio files to highlight the key words, which are then interpreted, then grouped into different categories.

The categories and their connections are described in the below result section.

### 3.4.2. Results

In general, the photography industry in Finland is deemed as a small market, even shrinking in budgets and production size compared to the video advertising industry, which is, commonly shared by all targets, more popular. Furthermore, according to Esa Kapila, the photography (i.e: magazines and creatives in the industry) in Finland is playing safe and not really having or trying to have its own identity.

Photography	Videography
<ul style="list-style-type: none"><li>• Shrinking</li><li>• Easier to practice</li><li>• Small market</li><li>• Playing safe</li><li>• Mimicking what is happening in the world</li><li>• Need to create own identity</li></ul>	<ul style="list-style-type: none"><li>• More popular</li><li>• More money</li><li>• Get paid more than 50%</li><li>• Not so many amateurs</li></ul>

The table below provides all the insights of the targets about customers or clients, from customer sources, intended target groups to how they particularly maintain relationships with customers and other comments.

All targets in the interviews have a common source of clients from friend of friend, from network or active online search. Surprisingly, the marketing materials or official announcements play very little roles in providing jobs to creatives. A lot of networking is where the work comes from is the common saying. In addition to active networking, the fact that the market is small and has low budgets leaves creatives to focus more on B2B model. B2B model is seen as having more chances to grow in profession and more clear in process. All the targets, however having different types of clients, agreed that not really having a tool or motivation to manage and maintain the customers; the four targets in the interviews

seem to also, that customer relationship maintenance should be done and clients should be treated individually.

Indeed, for the targets who have worked with direct clients, all comment that customers much prefer to keep doing the same thing, and some clients know exactly what they want, which makes the whole projects less intriguing or fascinating to creatives simply because creatives do not have enough room to apply new ideas or just simply have ones. What's more, customers, especially in B2C model seem know very little about the value of service they are acquiring or the cost that is due in either video or photography industry.

Customer sources	Target group of clients	
<ul style="list-style-type: none"> <li>• From friend of friend</li> <li>• Internet</li> <li>• From network</li> <li>• Not many from official announcements</li> <li>• All from contacts, very little from doing marketing</li> <li>• A lot of networking is how it works</li> <li>• Instagram, Facebook</li> <li>• Online magazines</li> </ul>	<ul style="list-style-type: none"> <li>• Not looking for ending users</li> <li>• Focus on promoting B2B</li> <li>• B2b is more clear, more chances to grow up in profession</li> <li>• Had very different clients</li> <li>• No specific niche of clients</li> </ul>	
<p><b>Customer Relationship maintenance</b></p>	<p><b>Customer knowledge (Finland)</b></p> <ul style="list-style-type: none"> <li>• Don't want to try something new</li> <li>• People prefer to keep doing the same things</li> <li>• Some know what they want, but that is not interesting since you don't get involved creatively</li> </ul>	
<ul style="list-style-type: none"> <li>• Not done it, but have to do it.</li> <li>• Not yet have pure cold business client, hence not really motivated to put extra effort</li> <li>• Don't easily change to new creative</li> <li>• Treat them individually</li> <li>• Usually emails, phones, meet-</li> </ul>	<p><b>Photography</b></p> <ul style="list-style-type: none"> <li>• Easy to assess</li> <li>• Clients know what to expect</li> <li>• Not know about the price, value of the industry</li> </ul>	<p><b>Videography</b></p> <ul style="list-style-type: none"> <li>• Clients have no idea (e.g.: cost)</li> </ul>

ings and show them different directions

- A lot about communication

The biggest creative shift in Finland is like the rest of other developed markets, however, it is lagging behind. According to Jose M. Sánchez, Head of Video at Zeeland Family, while the markets such as USA, Spain, UK have been enjoying great video marketing campaigns since 2000s, Finland only has got to see the opportunity in Video production about two or three years, as many productions and agencies are established around Helsinki. Clients now really want to have videos and they want to have cheaper solution for online. And as equipment get cheaper and cheaper, there are all the time new amateurs to join and compete, it is believed telling a company's story would be best served from professionals with great experience and capability to meet the sophisticated tasks. The appreciation for education in the field is not high anymore, however, the concept will still play a key role in the creative process as how to do it and why to do it. Even though, also more people will own proper gear, the professional creative services of videos and photos will still be enjoyed, yet creatives have to realize the change in the customer's consuming behavior and the whole market being fragmented more and more and exploit new technology tools to create more new ideas and values.

Creative Industry shift (in Finland)                      In general,

- Digital
- Virtual Reality (VR) for videography
- Camera market size not growing
- Market frozen
- Less competitive
- Always have new amateurs
- Not a big market
- Boom of start ups
- Not having big budgets
- Online video content not that big
- In the past 2 years, lots of production and video agencies.
- Clients want cheaper solutions for online. It is not like TV ads anymore.
- By 2017, 75% of online content would be video format.
- Equipment cheaper
- It is difficult to know who real photographers are for anyone can take photos and call themselves photographer
- So many photos have not been used
- Advertisements don't hire in-house photographer anymore for they can get photos from photostock service
- Those who are happy with smart phone camera and would appreciate professional services
- Those who own proper gear and are being more enthusiastic would feel they can do it.
- When it comes to companies telling stories, they would need pros.
- People will consume videos differently
- Video is very deeply fragmented landscape for users.
- More channels for videos
- Appreciation for education is not high
- People want to be photographed, stylized like models and have a photoshoot so they can be happy about themselves and have good memory.
- It is more about the concept. You photograph, how you do it and why you do it
- Print will come back as luxury

Freelance	Traditional projects
<ul style="list-style-type: none"> <li>• Depends</li> <li>• Being active. Build large network and have personal links for recommendations</li> </ul>	<ul style="list-style-type: none"> <li>• Lots of different marketing agencies open in house video department for cheaper solutions</li> </ul>

- Always needed, some people work better as freelance
- Not every business needs its own photographer
- Tired of clients canceling projects
- Difficult to manage
- Have to understand you are not telling the same story that you were telling 10 years back.
- Difficult to take care of clients
- Difficult to take care of salary, tax, accounting, budget, etc.
- One needs to know more things
- One has to specialize so customers can find him more easily
- Everything is Helsinki based in Finland
- It is important to have local connections and international contacts and do projects abroad
- The budget for online marketing and advertising is not big, but it is growing a lot.
- More and more money is put into places like Facebook.
- Require very specific skills

Freelance work has been always needed and especially, the time now as expensive in-house creatives are expensive and competition for work is high. In fact, as mentioned in the interviews, some creatives work better as freelance and enjoy the freedom. It is only that one has to be very active in building large professional network. It could be, on the other hand, very daunting to deal with paper work and marginal activities such as accounting, budget etc. which are far from creative core. Plus, it is crucial to have work or presence in the international market as well as local contacts in order to stand out. In contrast, traditional projects with in house creatives would require very specific skills from the creatives, though the budgets for online visual marketing are increasing.

### 3.5. Discussion

The willingness for people to engage with online content is growing higher with smart phones and mobile devices and thus, online search and online word of mouth would play a key role in the model when creative's portfolios are visible. However, the risk of failure is visible when people now are able to own personal equipment and to provide services to themselves and even potentially compete with professionals. On the other hand, people who do not own or feel enthusiastic about do-it-yourself, would really appreciate the professional services when the values are clear and outstanding.

Traveling and going to new places, as analyzed in quantitative research, apparently for experience and memories, plus the fact that nowadays, people desire to dress like models and have models shots explain why a large percentage of surveyed responses choose absolutely and will consider local services. Yet, the services have to be transparent in cost calculation, time frame and other values, which according to the statistics, cost range could be from €500 to €1000 and time frame might be around 3 to 4 hours. In addition, if the quality is promised to have magazine standard, the issues of self-appearance and doubt over photographers have to be solved.

The business model C3M could thrive well under the current market situation in Finland, where in-house photographers are not needed and tendency to have already made market products or freelancers are more and more pronounced. Plus, the local artists will have a great need to build as well, international presence. Meanwhile, some videographers could still have in-house work for some advertisement agencies providing cheaper solutions for small or middle businesses. Finally, the model is also creating various sources of opportunity and inspirations for creatives to build distinguishable identity for international market, which would prove to be invaluable in high competition and smaller markets.

## 4. The Growth Plan

### 4.1. Testing Local

Based on the findings and analysis above, it is highly suggested that the business model would first be tested in Finland as also Finland's Local purchasing power index is ranked much higher than Vietnam following the 2016 data ranking provided by Numbeo.

Rank	Country	Local Power Purchasing Index
14	Finland	132.93
117	Vietnam	25.88

Establishing the very conception of this business idea in Finland also helps the team to measure the responses and available data more effectively and less complicatedly since Finnish market is much smaller than Vietnamese market in terms of both population scale (5 million vs 90 million). In addition to that, this business model heavily relies on the ability of developing new contacts and relationship with local artists which is also a factor for launching the idea from Finnish market before scaling up to a regional or global stage. In term of building a lean business model, it is still unclear at this stage of development if the platform should solely focus on photography/videography or expand across various creative fields. Working with a developed market as Finland will give us better benchmark and knowledge about the direction for future business as many interviewed professionals agree that the industry is moving very fast and photography job opportunity is sinking. The chance is that before we could manage to scale up the business, there would be big changes in creative industry that requires our new business to adapt with speed and flexibility.

In term of local policy, it is also suggested that Finnish market is quite familiar and open to the prototype of a freelancer or “independent worker” or “independent entrepreneur” while Vietnamese market is still relatively new to the trend and most are unaware of the rising power of the creative work folks.

#### 4.2. Customer Acquisition

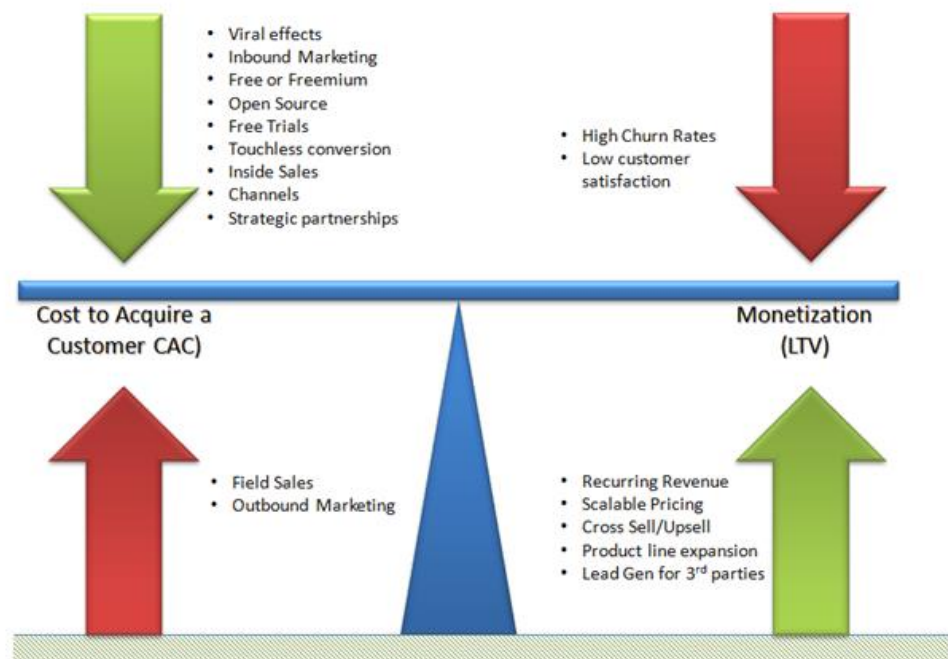
For a traditional or new business, acquiring customer is always one of the most important thing - a survival factor as we live in a world that works on the backbone of exchanging values and gains for values and gains. There are countless number of businesses which failed not because they couldn't generate sales or good products and services but because they could not match spending and gaining. In fact, Nokia smartphone division is a prime example for a brand worshipped by millions around the world but still fails, partly because they could not convert their heavy spending into sufficient revenue.

For a new startup, acquiring new customers largely and fast is inevitable and needs serious attention, especially for a platform business model. As explained above in the second chapter, this business model is alive thanks to the parallel customer system in Producer (artists such as Photographer and Videographer) and Customer (the personal clients) and

that means we have a relatively complicated customer acquisition process. Without a careful and mindful operation, the expense would be very costly and fatal for the survival of the business.

In order to make the business thrive and grow, we must balance the customer acquisition cost with the monetization as below

*(in the courtesy of forentrepreneur.com)*



There are multiple channels that need investment and attention but generally we will apply a simple B2C method including advertising, marketing, promotion, sales, affiliate bonus and other transaction fees. It can be displayed under this formula:

$$\text{CAC} = \text{TSM} / \text{NC}$$

With **CAC** is customer acquisition cost, **TSM** is total sales & marketing expenses and **NC** is the number of new customer you have acquired. For example, we spend \$1000 every month on sales & marketing and during the same period there are 10 new customers so the CAC per month stands at \$100 for each new customer which is apparently not ideal even if these customers agree to pay around \$100 on average for the service.

In this case, we must also measure the LTV (Lifetime value of customer) which very much related to the complex measurement of customer satisfaction and the tendency to return.

At this current stage of the research, we will only focus on the customer acquisition process theory rather than getting into detail of the balance sheet. Also it is notable that since we are having two lines of customers (the artists are also the customer to the platform), there must be two separate measurements for these two different cases as the cost to acquire a photographer to join the platform may be very different to the aforementioned cost to convince a private client.

Acquiring the talent (photographers and videographers) is not an easy task but it is very achievable since we, the researchers, are personally familiar with the field through years of working and practicing as freelancers. This is not just a personal experience but a compulsory knowledge to be able to initiate the first approach for both research and business development. It is thus highly recommended that any entrepreneurs who are fascinated with this research and finding, should step forward by learning about the process to achieve a creative product. Our business model is meant to not only simplify the customer relationship management but also help to establish an effective channel to secure working and earning opportunities for the creative workfolks. By convincing them about this benefit, we may have a chance to get them onboard for longer with loyalty and trust. This kind of relationship will only get better through time, especially when the platform can play a bigger role in offering works for the artists.

Meanwhile the private customers may appear to have very different concerns but in reality, it is quite similar as they also look for a method to save time and cost (for finding a good reliable artist) while maximizing the possibility of getting results (having more artists for options means getting closer to the desired artistic outcome). However, it is not at all similar to the approaching style for the artists as most private clients are not willing to stay with the platform and their need for the business is probably in definite occasions. The challenge now is to find a way to integrate them into the community and have these job-providers become the firm followers of the on-platform artists. In other words, there is no sure way to acquire this type of customer in a short term but we need a long term strategy to master this relationship. It is not only based on mutual benefits but also relied on the emotional attachment and admiration for beauty and artworks. In the scope of this thesis, we are forced to limit the approach to the theory and business modelling and reserve the detail branding/marketing strategy for another occasion.

### 4.3. International Expansion

As explained above about the reason we choose Finland as the market for this testing phase, the business model can be later expanded to a much larger scale, but with careful measurement and approach. At this stage, we believe that the expansion would have to be undertaken as a localizing process as most artists are based in certain location and different local customers also have very different tastes. It does not mean that a model that worked for Finland would not be able to work for Vietnam, but we do need minor alterations to make sure the platform is understood and perceived in the right way by local artists and their clients.

At the moment, it is safe to say that if the business model can show some signs of success in Finnish market, it will be better to bring them to other Nordic countries before bringing overseas to a far-away markets. It is very important to slowly build the network around a certain area and not pushing it too fast and too far without making sure that the community is growing sustainably.

It is also important to note that there is a huge market for this business model as it has never happened before and completely untapped all over the world. Although there seems to be no official report on the numbers of freelance photographers/videographers yet, we can still observe a new trend rising as more and more freelancers are joining the creative industry every year across the globe. To many countries and their policymakers, the term “freelancer” is still somewhat unknown or unheard of which probably signals a new-born industry still in its infancy with lots of potential.

### 4.4. Financial Forecast

#### 4.4.1. Business Plan calculation

## Funding

### CAPITAL REQUIREMENTS

INVESTMENTS		
Immaterial goods	Registration costs	1350
	other	
Machinery and equipment	IT	10000
	Production equipment acquisitions	
	Assets, in kind	0
	Vehicle	0
	Furniture	0
	phone/fax/Internet including installa-	1350
	Installation of machinery and equip-	0
	Renovation of premises	0
Movables of the company	Office supplies	0
	Other devices	0
	Working capital	month
Initial advertising/brochures	900	
Costs of the premise	Rent and rent deposit	0
Equipment costs	Equipment rental/leasing costs	0
Salaries	Personnel costs	78667
Entrepreneur s personal living costs		7000
Sales and	initial inventory	7321
Financial assets	Cash reserve	
<b>CAPITAL REQUIREMENTS IN TOTAL</b>		<b>106588</b>

CAPITAL SOURCES		
Equity	Share capital	0
	Personal funds invested	1000
	Personal production tools and equipment	0
	other	
Equity loan	Shareholder loan	400000
	Bank loan	
	Finnvera loan other	
	Supplier loan	
Other sources of financing		
Difference		294412
<b>SOURCES OF CAPITAL IN TOTAL</b>		<b>401000</b>

#### 4.4.2. Sales forecast and profitability

### Profitability

Comp.

Num. of Entrepreneurs: 2

form:		Per month	Per year
<b>= TARGET NET RESULT</b>			0
+ Loan amortization	Years 2 Amount 400000	16667	200000
<b>= INCOME AFTER TAXES</b>		16667	200000
+ Taxation	community tax % 20	4167	50000
<b>= CAPITAL REQUIREMENTS</b>		20833	250000
+ Company loan Interests	% 0	0	0
<b>A = OPERATING MARGIN</b>		20833	250000
<b>+ Fixed costs (excl. VAT)</b>			
+ YEL %	Income lev- Sale %	0	0
+ other insurances		0	0
+ salaries		30000	360000
+ salary related	%	0	0
+ entrepreneur salary		50000	600000
+ entrepreneur salary related	% 10	5000	60000
+ Company premises			0
+ leasing payments		0	0
+ communication		0	0
+ accounting, tax declaration etc.		0	0
+ office expenses		1350	16200
+ travel, vehicle etc.		3000	36000
+ marketing		9000	108000
+ education, books, magazines		0	0
+ Fixing and maintenance		0	0
+ unemployment fund		0	0
+ other expenses		0	0
<b>B = TOTAL FIXED COSTS</b>		98350	1180200
+ Purchases (excluding VAT:)		0	0
	Margin % or EUR		
<b>= NET REVENUE REQUIREMENT</b>		119183	1430196
- other net income			0
+ VAT	%	0	0
<b>= TOTAL SALES / INVOICING REQUIREMENT</b>		119183	1430196

By selecting the suitable alternative, you can estimate your minimum target invoicing level, or the ratio between price/quantity.

		Excluding tax	Including VAT
Monthly invoicing target	months/year	12	119183
<input type="text" value="Product/service target price"/>			0
<input type="text" value="-"/>	*		0

\*Hourly target revenue only if daily invoicing target selected above

# Sales

Products' / product group's name	Product/product group 1		Product/product group 2		Product/product group 3		Product/product group 4		Product/product group 5		Product/product group 6		EUR/month Excluding VAT
	unit price		unit price		unit price		unit price		unit price		unit price		
100 photography projects	46672		50000										
100 video projects													
- costs	0		0										
=margin	46672		50000		0		0		0		0		0
Customer /customer group	pcs	Total	pcs	Total	pcs	Total	pcs	Total	pcs	Total	pcs	Total	Total
100 photo proj	1	46672	0	0	0	0	0	0	0	0	0	0	46672
100 video proj		0	1	50000		0		0		0		0	50000
		0		0		0		0		0		0	0
		0		0		0		0		0		0	0
		0		0		0		0		0		0	0
		0		0		0		0		0		0	0
Sales margin total:		46672		50000		0		0		0		0	96672
Total sales of the product:	1	46672	1	50000		0		0		0		0	96672
												month	per year
Net revenue (excluding VAT):												96672	1160064
Total costs:												0	0
Sales margin total:												96672	1160064
Sales margin requirement from the profitability calculation:										months/year	12	119183	1430196
Difference (possible need of additional sales)												-22511	-270132
Difference -% (target is to obtain difference -% <80%)													

# 3 years performance plan

Annual growth percent

	Year 2	Year 3
Income	15%	10%
Costs	10%	5%

	Year 1	Year 2	Own estimate	Year 3	Own estimate
Sales proceeds	1160064	1334073		1467480	
- VAT	0	0		0	
Net revenue (turnover)	1160064	1334073		1467480	
- Total costs (material and supplies costs)	0	0		0	
- Staff costs	1020000	1122000		1178100	
- Company premises /rents	0	0		0	
- Marketing	108900	119790		125779	
- Other operating costs	52200	57420		60291	
Operating margin (profit)	-21036	34863		103310	
- Financing costs	0	0		0	
- Taxes	0	6547		20342	
Financial performance	-21036	28316		82968	
- Depreciation	2837.5	2128		1596	
Profit	-23873.5	26188		81372	

Notes

## 5. Conclusion

### 5.1. Outcome

Collaborative consumption has proved and developed in various different business sectors and still is going successfully. The creative industry however remains unnoticed for there has not been any such similar model as C3M in the market. According to the research's outcome, the model should be a worthwhile venture for any entrepreneurs who want to provide innovation and creativity for a new marketplace, waiting for a new direction- to fulfill the needs and wants of both sides in the transactional market, creative artists and consumers.

Finnish market, even though small in size and budget, is a developed market and from the research's data and the growth plan, a good place to start the venture and provide base for next step of international expansion, given that the characteristics of the

model adapt according to the research's findings such as about cost, time etc. For further development for real business case in Finland, it is recommended to have further in-depth market research, local test or a pilot run for limited time such as 6 months to a financial year and for about 2 to 3 years for further international expansion.

## 5.2. Evaluation of the thesis process

The thesis was written in about 4-month time using various sources of references from online articles, books, journals and conferences.

The theory part was consulted in mainly the book 'What's mine is yours: The Rise of Collaborative Consumption' from B Botsman Rachel and Rogers Roo published in 2010 and various online conferences or online materials of same authors. The Theory part was built to be a main core idea behind the business model C3M providing authenticity as well as main drive for other examples of success.

The research part was the most challenging and time consuming as required more than 2-month time for theory reading, preparation and execution. There were many challenges filtering survey samples and targets for the interviews, which especially the survey could have been better and generated more responses if there had been more time and particularly resources.

Finally, the results do provide the insights of the current market situation and help to either give the thesis's reliability or help us to get more knowledge with the work in the future while building more connections with creative artists in Finland as well as in Vietnam.

## References

### Books and Journals:

Botsman R. and Roo R. 2010. What's Mine Is Yours: The Rise of Collaborative Consumption

Howkins, John. 2001. The Creative Economy: How People Make Money From Ideas

Carvalho, S. and H. White. 1997 'Combining the quantitative and qualitative approaches to poverty measurement and analysis'. Technical Paper 366. The World Bank: Washington D.C.466

Oxford Dictionaries [1]. Retrieved 25 October 2015

### Articles:

Hamari J.; Sjöklint M.; Ukkonen A. 2015. 'The Sharing Economy: Why People Participate in Collaborative Consumption'. Accessed 21 January 2016.

[https://www.researchgate.net/publication/255698095\\_The\\_Sharing\\_Economy\\_Why\\_People\\_Participate\\_in\\_Collaborative\\_Consumption](https://www.researchgate.net/publication/255698095_The_Sharing_Economy_Why_People_Participate_in_Collaborative_Consumption)

Botsman, R. & Roo, R. 2010. Beyond Zipcar: Collaborative Consumption, Harvard Business Review. Accessed October 25<sup>th</sup> 2015.

<https://hbr.org/2010/10/beyond-zipcar-collaborative-consumption/ar/1>

Morgan.J. 2014. Why The Collaborative Economy Is Changing Everything. Forbes. Accessed 28<sup>th</sup> October 2015.

[www.forbes.com/sites/jacobmorgan/2014/10/16/why-the-collaborative-economy-is-changing-everything/](http://www.forbes.com/sites/jacobmorgan/2014/10/16/why-the-collaborative-economy-is-changing-everything/)

Madrigal, D. & McClain, B. 2012. UX matters. Strengths and Weaknesses of Quantitative and Qualitative Research. Accessed on 8<sup>th</sup> January 2016.

<http://www.uxmatters.com/mt/archives/2012/09/strengths-and-weaknesses-of-quantitative-and-qualitative-research.php>

Stratified Random Sampling, Summary Notes in Progress 2-23-09. Accessed on 12 February, 2016.

<http://www4.ncsu.edu/~pollock/pdfs/ST%20432%20Stratified%20Random%20Sampling.pdf>

Stratified Random Sampling, what is Stratified Random Sampling. Accessed on 13<sup>rd</sup> February 2016.

[http://www.investopedia.com/terms/stratified\\_random\\_sampling.asp](http://www.investopedia.com/terms/stratified_random_sampling.asp)

Numbeo, Cost of Living Index for Country 2016. Accessed 28 March 2016

[http://www.numbeo.com/cost-of-living/rankings\\_by\\_country.jsp](http://www.numbeo.com/cost-of-living/rankings_by_country.jsp)

### Conferences:

The case for Collaborative consumption, Rachel Botsman, 2010. Accessed on October 24<sup>th</sup> 2015.

[https://www.ted.com/talks/rachel\\_botsman\\_the\\_case\\_for\\_collaborative\\_consumption](https://www.ted.com/talks/rachel_botsman_the_case_for_collaborative_consumption)



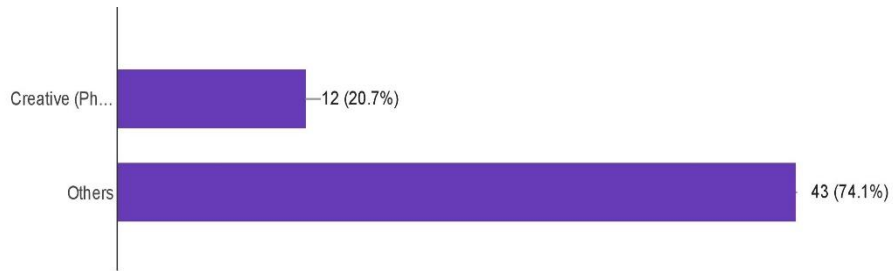


Figure 3: Number of responses either from Creatives or other people

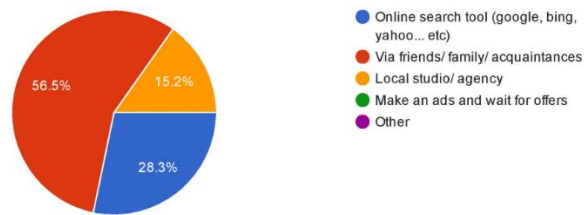


Figure 4: Service search channels

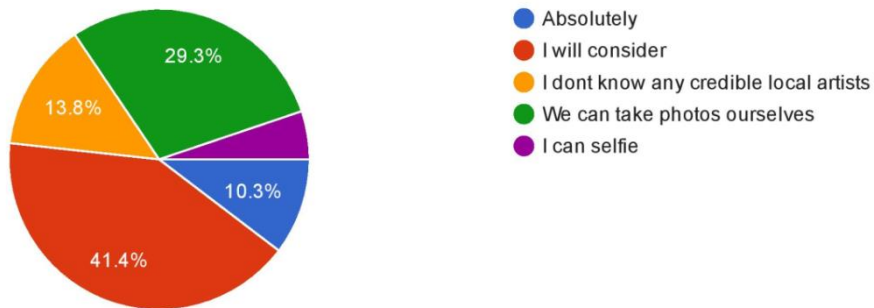


Figure 5: Willingness to acquire new services

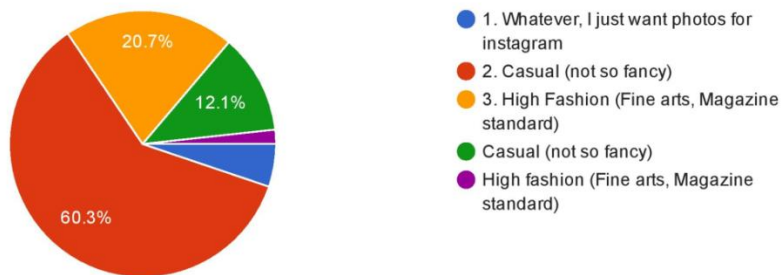


Figure 6: Photography style of preference

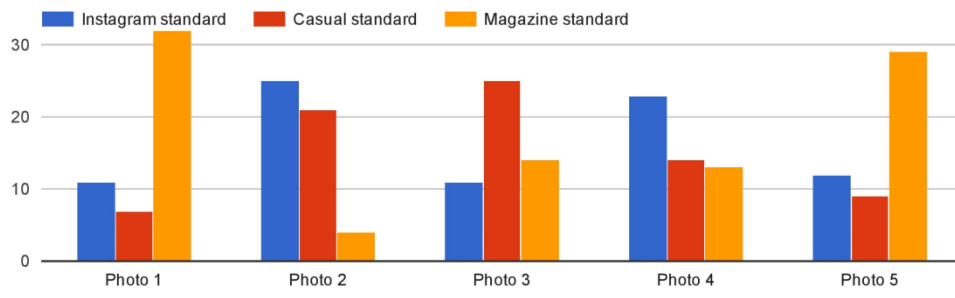


Figure 7: Photography visual style rating

## Tables

Tables, first line starts here, spacing 1

Table 1. Information channels vs. reliability sources

	Portfolio	Reliable personal contact	Public fame or the popularity of the artist
Via Friends/ family/ acquaintances	50,61%	19,23%	23,76%
Online search tools	48,15%	7,69%	46,15%

Table 2. Service need frequency & willingness to acquire service

(Question 4) Response percentage	62,8%		37,2%	
Question 5	Absolutely/I will consider	We can take photos ourselves	Absolutely/I will consider	We can take photos ourselves
	51,9%	48,1%	68,75%	31,25%

Table 3. Cost differences in two separate groups of question 5

Question 5		Question 7.1	
Absolutely and I will consider	51,7%	A lunch	20,68%
		€500 or higher	34,48%
		€1000 or higher	24,13%
We can take photos ourselves	29,3%	A lunch	10%
		€500 or higher	50%
		€1000 or higher	10%

Table 4. Percentage of responses for cost and self-appearance & doubt over photographer in two groups of photographic styles, casual and magazine standard

	Casual	Magazine standard
Cost	61,90%	30,76%
Self-appearance & doubt over photographer	11,90%	46,15%

Table 4.1. Price range in two groups of photographic styles, casual and magazine standard

Price/Styles	Casual	Magazine standard
<b>A lunch</b>	33,33%	7,69%
<b>€500-€1000</b>	40,48%	30,76%
<b>€1000- €2000</b>	9,5%	53,8%

Table 5. Comparison between Finland and Vietnam

	Finland	Vietnam
<b>Question 2 (Yes)</b>	<b>59.26%</b>	<b>91.30%</b>
<b>Question 4 (Less and quite often)</b>	<b>55.55%</b>	<b>78.26%</b>
<b>Question 5 (We can take photos ourselves)</b>	<b>37.03%</b>	<b>39.13%</b>
<b>Question 7.1 (€500-€5000 and higher)</b>	<b>62.96%</b>	<b>52.17%</b>

Table 5.1. Comparison between Finland and Vietnam

Customer Acquisition	Finland	Vietnam
<b>Question 4 (Less and quite often)</b>	<b>55.55%</b>	<b>78.26%</b>
<b>Question 5 (I will consider &amp; Absolutely)</b>	<b>44.40%</b>	<b>43.48%</b>
<b>Question 6.1 (Photo 1 as Magazine standard)</b>	<b>74.07%</b>	<b>34.78%</b>
<b>Question 7(Cost)</b>	<b>81.48%</b>	<b>39.13%</b>

## Appendix

## Appendix 1 Qualitative survey

4/9/2016

New Marketplace for Creative Industry

## New Marketplace for Creative Industry

Creative industry sometimes refers to creative economy is defined as economy that includes advertising, art, crafts, architecture, R&D, software, toys, fashion, design, film, music, art performing, publishing, games, TV, radio and video games. (H.John, 2001)

In this thesis survey, however, the term creative industry is confined in film, videography and photography industry.

This survey together with in-depth interviews, created by Laurea University of Applied Sciences' students, aims at examining the current situation of creative industry as well as exploring the constantly thriving relationships between creatives and customers in the complex international markets.

The respondents of this survey will remain anonymous and all personal information (details, phone number etc.) are protected.

\* Required

1. How would we contact you for the reward  
- a €100 gift card on Amazon? \*

.....

2. Where do you live?

.....

3. 1. What is your profession? \*

Check all that apply.

- Creative (Photo/videographer, painter, designer, musician... etc)  
 Others

4. 2. Have you ever used photo/videography service? \*

Mark only one oval.

- Yes (please continue with question 3)  
 No (please skip to question 5)

5. 3. How did you find the service provider?

Mark only one oval.

- Online search tool (google, bing, yahoo... etc)  
 Via friends/ family/ acquaintances  
 Local studio/ agency  
 Make an ads and wait for offers  
 Other: .....

4/9/2016

New Marketplace for Creative Industry

**6. 4. How often do you need such services?**

Mark only one oval.

	1	2	3	
Almost Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Quite often

**7. 5. Would you use the local service when traveling to a new place? \***

Mark only one oval.

- Absolutely
- I will consider
- I dont know any credible local artists
- We can take photos ourselves

**8. 6. Please pick your photography style of choice when you travel \***

Mark only one oval.

- 1. Whatever, I just want photos for instagram
- 2. Casual (not so fancy)
- 3. High Fashion (Fine arts, Magazine standard)

**9. 6.1. How do you rate the photo below? \***

Mark only one oval per row.

	Instagram standard	Casual standard	Magazine standard
Photo 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Photo 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Photo 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Photo 4	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Photo 5	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Photo 1**



4/9/2016

New Marketplace for Creative Industry

**Photo 2**



**Photo 3**



**Photo 4**

4/9/2016

New Marketplace for Creative Industry



Photo 5



10. 7. Biggest factor to prevent your decision to use a photographic service when traveling \*

Mark only one oval.

- Cost (too expensive for budget)
- Time (not staying for long)
- Doubt over the quality of the local photographers
- Self-appearance consciousness (hesitant to be photographed without proper makeup and styling)
- Other: .....

4/9/2016

New Marketplace for Creative Industry

**11. 7.1. (For Cost) How much is reasonable for such photographic service in your opinion? \***

&lt;The price is for the whole package&gt;

*Mark only one oval.*

- A lunch
- €500 or higher
- €1000 or higher
- €2000 or higher
- €5000 or higher
- Other: .....

**12. 7.2. (For Time) How much time is reasonable to spend with your photographer in your opinion? \****Mark only one oval.*

- 1 - 2 hours
- 3 - 4 hours
- Half a day
- Less than 1 hour

**13. 7.3. Which sources that may help you to trust a local photographer? \****Mark only one oval.*

- Portfolio
- Reliable personal contact
- Public fame or the popularity of the artist
- Other: .....

**14. 8. How long do you expect the photographers to deliver the package of your choice? \****Mark only one oval.*

- 1 week
- 2 week
- as much as they need to deliver perfect images

**15. 9. Are you (as a client) willing to get discount to give away the photos' ownership? \***

&lt;Your commercial right to the photos may be transferred to the service provider&gt;

*Mark only one oval.*

- Yes
- No
- I will consider

**Thank you for helping us!**

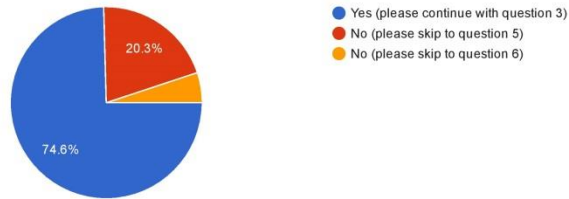
Appendix 2 Survey statistical result

4/9/2016

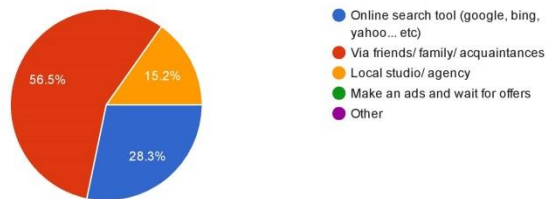
TB survey - Google Forms



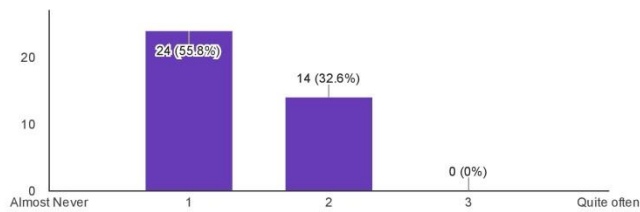
2. Have you ever used photo/videography service? (58 responses)



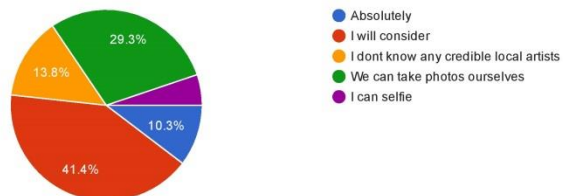
3. How did you find the service provider? (46 responses)



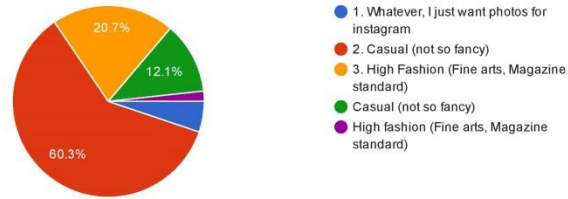
4. How often do you need such services? (43 responses)



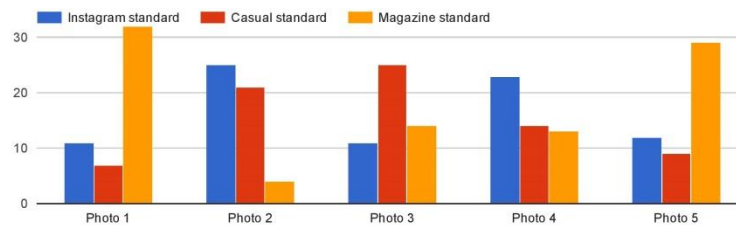
5. Would you use the local service when traveling to a new place? (58 responses)



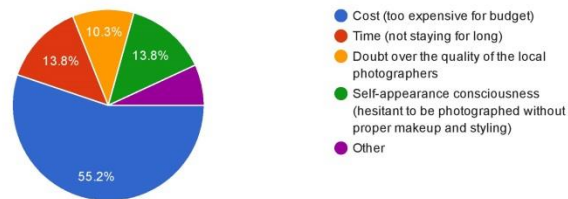
6. Please pick your photography style of choice when you travel (50 responses)



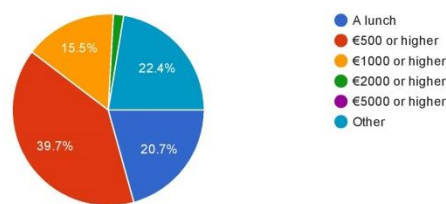
6.1. How do you rate the photo below?



7. Biggest factor to prevent your decision to use a photographic service when traveling (58 responses)



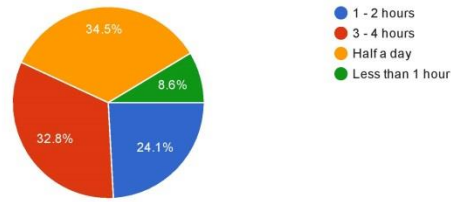
7.1. (For Cost) How much is reasonable for such photographic service in your opinion? (58 responses)



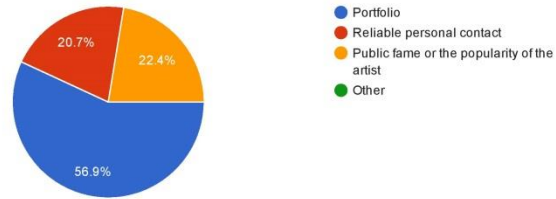
7.2. (For Time) How much time is reasonable to spend with your photographer in your opinion? (58 responses)

4/9/2016

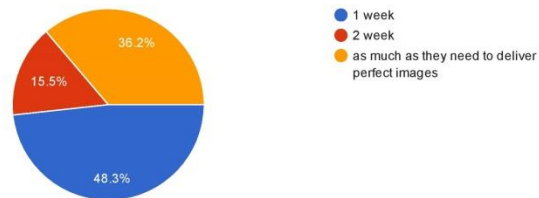
TB survey - Google Forms



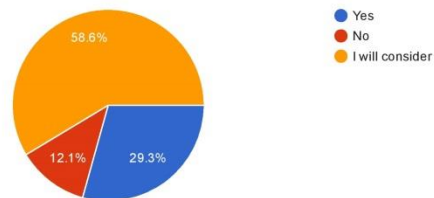
7.3. Which sources that may help you to trust a local photographer?  
(58 responses)



8. How long do you expect the photographers to deliver the package of your choice?  
(58 responses)



9. Are you (as a client) willing to get discount to give away the photos' ownership?  
(58 responses)



Thank you for helping us!

## Appendix 3

### Appendix 3 Statistic data use

Locations	1. What is your profession?	2. Have you ever used photo/video/photography services?	3. How did you find the service provider?	4. How often do you use the service?	5. Would you use the local service when traveling to a new place?
1. Finland	Not	No (please skip to question 6)	Local studio/ agency	More than twice a year	We can take photos ourselves
2. Finland	Not	Yes (please continue with question 3)			I don't know any credible local artists
3. Finland	Creative	No (please skip to question 6)	Via Friends/ family/ acquaintances	Once a year	Absolutely
4. Finland	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)	Once a year	We can take photos ourselves
5. Singapore	Not	Yes (please continue with question 3)	Local studio/ agency	Twice a year	Absolutely
6. Vietnam	Not	Yes (please continue with question 3)	Local studio/ agency		We can take photos ourselves
7. Vietnam	Not	No (please skip to question 3)			I don't know any credible local artists
8. Vietnam	Creative	No (please skip to question 6)			
9. Finland	Not	Yes (please continue with question 3)	Local studio/ agency		2   I will consider
10. Finland	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		2   I don't know any credible local artists
11. Vietnam	Creative	No (please skip to question 3)	Online search tool (google, bing, yahoo ... etc)		1   I will consider
12. Portugal	Creative	No (please skip to question 5)			Absolutely
13. Finland	Not	No (please skip to question 5)			1   We can take photos ourselves
14. Finland	Not	No (please skip to question 5)	Via Friends/ family/ acquaintances		2   I will consider
15. Singapore	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		2   I don't know any credible local artists
16. Finland	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		We can take photos ourselves
17. Vietnam	Not	No (please skip to question 5)			We can take photos ourselves
18. Finland	Creative	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		We can take photos ourselves
19. Finland	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		2   We can take photos ourselves
20. Finland	Creative	No (please skip to question 5)			2   I don't know any credible local artists
21. Vietnam	Not	No (please skip to question 5)			1   I will consider
22. Poland	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		1   I will consider
23. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   I will consider
24. Finland	Creative	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		1   I will consider
25. Finland	Not	No (please skip to question 5)			1   I will consider
26. England	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		2   I will consider
27. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		2   I will consider
28. England	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		2   Absolutely
29. Vietnam	Not	Yes (please continue with question 3), No (please skip to question 5)	Local studio/ agency		2   I will consider
30. Finland	Not	No (please skip to question 5)			Absolutely
31. Finland	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   We can take photos ourselves
32. Finland	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   We can take photos ourselves
33. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   I don't know any credible local artists
34. Vietnam	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		2   I will consider
35. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		We can take photos ourselves
36. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		We can take photos ourselves
37. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		We can take photos ourselves
38. Finland	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   I will consider
39. India	Not	Yes (please continue with question 3)	Local studio/ agency		1   We can take photos ourselves
40. Finland	Creative	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		1   I will consider
41. Vietnam	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		1   We can take photos ourselves
42. Vietnam	Creative	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   I will consider
43. Finland	Creative	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   I will consider
44. Finland	Not	No (please skip to question 5)			I don't know any credible local artists
45. Bangladesh	Not	Yes (please continue with question 3)	Local studio/ agency		1   I will consider
46. Finland	Creative	No (please skip to question 5)			We can take photos ourselves
47. Vietnam	Creative	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		2   Absolutely
48. Finland	Creative	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		1   We can take photos ourselves
49. Vietnam	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		1   I will consider
50. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   We can take photos ourselves
51. Finland	Creative	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		1   I will consider
52. Vietnam	Not	Yes (please continue with question 3)	Online search tool (google, bing, yahoo ... etc)		2   I will consider
53. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   We can take photos ourselves
54. Finland	Not	No (please skip to question 3)			1   We can take photos ourselves
55. Finland	Not	No (please skip to question 5)			1   I will consider
56. Finland	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   We can take photos ourselves
57. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   I don't know any credible local artists
58. Vietnam	Not	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		2   I will consider
59. Finland	Creative	Yes (please continue with question 3)	Via Friends/ family/ acquaintances		1   I will consider





## Appendix 4 Interview transcript

### Target 1: Jaesong Park, Photographer, Videographer, co-founder of Enlighten Image

#### Photography vs videography industry

Generally speaking, the **photography industry is shrinking** and **videography industry is more popular and has more money**, that is why I am a little bit shifting from just photography to doing more video. And because currently, what I get paid job, I can say, **more than 50% is from video**. Also, there is a friend who is a kinda well known photographer in Finland, working with brands like Sonera, Stockmann etc. and he was selling his studio for **his income has been shrinking**.

For Photography, it is easier to practice since it does not cost anything but video requires more equipment and editing device. And that is why **not so many amateur photographer doing video in a professional way**.

#### Customer sources and target group

There are two main sources. First is from friends and **from friend of friend**. We haven't been promoting our business in advertisement or ... Just when we meet new people, we give them our business card. And that is how Finnish mindset works, in my opinion, you trust someone who you know, e.g you trust your friend and he recommends something, you are like, Ok, I am gonna try. And the **second source is from internet**.

I am not really looking for now ending users, as my target, but instead **I focus on promoting Business to Business (B2B) work**. So family, wedding or baby photography, I am not really looking for those and because people can easily get access to. **For B2B, it is more clear and more chances to make me more grow up in the profession**.

#### Customer relationship maintenance

**I haven't done it but I have to do it**.

**I think most of my jobs now are from friends and friend of friend**, so already we have the link between us to ask like, how are you? etc. And there **has not been cold pure business client**, yet so **it has not really motivated me to put extra effort**, but now I am really moving forwards to do and express more my appreciation to clients that say, you have found me and I appreciate that.

### Customer knowledge (in Finland)

For photography, it is kinda easy to assess and what to expect but if I talk about videography, then they have really no idea how much it would cost. And usually, they are sort of afraid to ask since it could be really high the price. And they don't want to face the price asking and realize it costs too much.

### Creative industry shift/ technology impact?

Already everything has shifted to digital now. I don't see there will be much change. Only the Virtual Reality (VR), for the videography, from last year arising you can shoot 360 degree video. It could end up like 3D Tv, it pops up abit and it dies. But I see it could be really big and I am myself aiming to that.

Nowadays, there are very much two sides. Those who are really happy with the smart phone camera and they don't feel like anything extra needed for daily life. And those who owns proper cameras, and being enthusiasts about the photography. The former, they would appreciate professional photography service but the later, they would feel they can do it because they are more enthusiastic than before. But, I don't know which one is growing for I don't see camera market size is growing, really e.g Sam Sung Camera has withdrawn from the market recently for they don't see a pink future.

### Freelance vs. traditional project work

For say, Helsinki Sanomat, they have their own photographers, aka journalists, so automatically the work comes to them every day. Freelancers, on the other hand, it really depends on how active you are and for not every business needs their own photographer, say restaurants, café, some chefs etc. many jobs are from your network and not from official announcement.

Market is more like frozen. They (customers) they don't really try something new. Though there is always new photographers coming. Customers tend to keep the way things have been done before. And so, it is good if you keep good relationship with clients, they don't change into something else easily but it is bad that once you are out of the pool, it is hard to jump back.

### Difficulties/Benefits

It's **hard** to **communicate** first and to get **local information** for **Finnish language hurdle**. There might be local events and contests and we might get reputation from.

### Competitions

I see the market is like a red ocean, really kinda survival way in Korea or America. In Finland, **it is less competitive**, **though new amateurs always jump in professional markets**. And I am always looking for other markets in Europe. **It is good in Finland but it is not a big market**.

There has been a **boom of start-ups** in Finland. **New companies need their own marketing materials and they don't have much of a budget**. Back then, only big named companies need media material to promote themselves, but now **even small café can put these in a casual way** in youtube or online channels. But at the same time, there has been more amateurs choose to work as the main profession.

### Target 2: Jose M. Sánchez, Head of video at Zeeland Family, past founder/CEO, videographer at Kinetic Pixels

#### Customers at Kinetic Pixels (KP)

KP was created out of necessity for sohow. Video had been growing very much and not so many companies taking out marketing budget to put into it in Finland. I studied it and I could see that **online video content in Finland is not that big compared to the global**. So it was something that hasn't been taken into consideration until recently **for the past 2 years,.. You can see that alots of video agencies and video productions companies** opening up. So basically, it (KP) was created out of necessity and I had customers with needs and so, I started little by little, creating my portfolio.

Before Kinetic Pixels, I worked another travel agency till it went bankrupt and I kept some of the clients that they wanted me to continue making videos for them and they were my first clients at KP. Later I started getting contact with Anna Ruohonen Paris, which is a fashion company and I was doing some fashion film... Well, **I had very different clients, they all mixed up. I didn't have a specific niche of clients. They all came through contacts, and very little from doing marketing**. It was more successful when saying, hey I know this person and he suggested me to talk with you about video and then that'd lead to clients. I would say never or almost never that I

get clients from doing marketing for myself. **A lot of networking, that's how it works...** Yeah, It's more like about networking and I think very little that has to do with companies seeing at the website and want to be client. **It's more to do with networking and personal contacts that I got clients.**

**When you move on to next company (Zeeland), Did you take the clients with you?**

Basically I wasn't planning to sell my company. After 2014, **I was really tired of clients cancelling projects and some being difficult to manage.** And I had friends in the advertising industry and they told me I'd be a very valuable asset for the industry. So I sent my CV and kinda asking for a job. And soo, at Zeeland actually I was offering them that I could do video being a freelancer or so. When I started meeting with them, they said a lot of their clients asking for videos and video is growing fast and so the **final decision was so that they bought my company and I became the head of the new video department at Zeeland.** I tried to have some projects with my old clients but now at Zeeland, one of the leading marketing agencies in Finland, their price, processes are different and soo, I couldn't give my old basic clients. So basically, I did something with the old clients but not much, they are all Zeeland's clients.

**How do you assess the client's knowledge in the industry?**

It depends alot. So basically **what I do is I create a questionnaire for clients so I could know what they want, how much it would costs and what the solutions are.**

**IS there any tool for you to maintenance CR in KP?**

**It was more personal.** Unlike at Zeeland now, I might see clients at some meetings but there are people at the marketing department, project manager or producers doing the job. So whatever the job is, the company always suggests the face that the company represents and we are the people providing the service. I could do the budget of the video but not really, no.

I just created a new video department inside the company, which has been happened in the past few years in pretty many advertising agencies in Finland. **Companies want video and they want cheaper solutions because it is no longer like TV ads anymore,** it is more now all the types of contents. So to advertising agencies, they would need to create the solutions for themselves since **it is now very expensive to outsource that kind of thing.** I am one of the solutions that happened. **We produce videos for companies, part of the strategies and so on.**

**What do you think of the overall industry? Any big shift?**

I think it is not that great in Finland compared to Sweden, Spain or even South America that I know more, that they usually win all the awards. The industry in Finland, people scares to try new things, they prefer to keep doing the same things. What's they mean is that not that many companies are creating big amount of productions like in other countries or multinational companies, whose the flow of video productions are very instant.

It was pretty interesting a couple of years ago that I studied about how the 100 biggest start ups in Finland were using videos in their online channels or professional marketing materials. And the results were, depressing I would say. Some companies have one, and some used none. Videos were poor quality. etc. they didn't take a big deal of it. I think Finland is a slower than other countries for doing videos. And what represents that point is how I resign from my job at Zeeland and go for a new job at Smartly.IO. I am coming from now the company (Zeeland) where the tradition has been doing a lot of prints and the digital has been growing, but no, haven't been the main thing here.

Sooo now, resigning and getting a new job basically means, say I see the future or depression even, of marketing being in a company like Smartly, because it is about automating ads and different advertisings in Facebook and Instagram. The budget for online marketing and advertising is not that big, but it is growing crazily and every year it is growing a lot. Companies are gonna put more and more money into places like facebook.

**Technology playrole? If people appreciate more professional work?**

By 2017, 75% of online content would be video format. People are consuming a lot of videos and TV, basically just becoming videos because people are streaming from there to watch on their phones etc. To understand this, you need people who know how to tell a story. With videos, every time companies want to show who they are, there are a lot of things to get into considerations, company identity, visual, story etc. with those things professionals would know how to do it better. Of course people are consuming more and more home made videos, but when it comes to companies telling story to audience, they would need pros. And also, video makers also have to know that we are not telling the same story that we were telling 10 years ago. It was 2005 when we were the first uploading videos on youtube (in finland for professional, companies, brands) and it feels like almost yesterday and a lot of things have changed. It is not now that the company won't need the professionals, but the professionals have to understand that the way they produce videos have to be different and so people also consume video differently.

Basically, if you know that companies that have videos on the websites rank on the top of Google search results, the second biggest search engine is Youtube, people are more and more consuming videos. Companies should have and tell their story and communicate with their audience through videos. People prefer to watch videos to read some thing else.

People shouldn't believe anyone with a camera could tell a story. Companies are built by ambition, vision, visual, identity etc. and if you want to combine all those and when people watch it, they understand it comes from you and not other companies then you have a strategy about it and do it more professionally.

### **Freelance vs. Traditional project work.**

Freelancers are always needed and there might be some people who work better this way. And it is very difficult and complicated unless you have really good client base and they always come to you and you don't need to look after people and have to talk with different companies to have clients.

Freelancing for me was hard, I had to take care of relationship with clients and other things that I don't necessarily want to, like salary, how much money I get from clients, tax return, accounting, budget. etc. things are far from producing videos. I am happy now that I am resigning and getting another job since I am out of freelancing, I need something that is challenging and more exciting though being a freelancer, it is difficult to plan your life (for salary, holiday etc.)

### **The future**

What I see is that video is a very deeply fragmented landscape for users. People are consuming a lot of videos on Facebook, so it is like a new channel. People are still consuming videos a lot on Youtube beside Vimeo. Vibe and now Instagram as you can upload 1min video there. Some I think will grow and some disappear. But basically there are many channels for videos.

I think it is gonna be more and more easier for online advertising to target audience and to up sell or cross sell. And companies can see ROI more easily for each ads they have online as they see people click and buy from the ad. etc.

I see that marketing and advertising budget is going to online more and that is why I took this new job as I am producing videos for automating ads.

And also length matters. For people are having shorter and shorter focus span, yet there are still some long videos and create very successful campaign. It is tricky, depends on what you are doing.

### Difficulties

Keep up with new things constantly, adjust and find solutions.

### Competitions

It is a good thing that they keep creating agencies and production jobs since you'd have more jobs. Try to work in this industry few years ago when video production was new and companies didn't know what to do. and there weren't many jobs for people producing videos unless you go through traditional production companies where you'd need to have very specific skills. Now skills are abit more wide, you need to know about more things. So I guess there would be more competition, more people trying to produce videos but I don't think it is a problem, more productions would lead to more jobs. Just trying to be good enough that people would want to keep doing jobs with me

There is always youtubers, instagramers who make trend and companies pay for them. Companies might look at that and need the help. But those people, doing by themselves as individuals I don't think they will take over the professional work.

### Target 3: Nguyen Tien Duc, photographer, videographer, Commercial Film director

Target customers: agencies, small businesses, corporate

Most of people have seen my work somewhere and contacted directly. Also through other people's contact who I have worked with, they introduce work. Most of the time, it is online.

Usually, when someone contacts you, he or she has studied your style and work. Hence, the working process would be more pleasant. On the other hand, if it is through words of mouth, often it does have some problems of miscommunications, misunderstanding. So the scenario is different when they contact you, you are already in the short list and not like trying to sell your service anymore.

## **Customer knowledge**

Depends on who you are working with. **Agencies, or bigger brands** when they choose you they already **know what they want** and usually they have **bigger budget**. Corporate clients are more difficult to say since they do videos or acquire media services not very often. Often **brands offering products for the mass**, they **know what they want**.

## **Big changes for the industry in Vietnam**

In general, the **market is developing very fast**, with a **high number of talents** and man power resources, producing with **high level of flexibility**. As the **tool becomes cheaper and lower cost**, the **market demands** more number of creative people who are **able to have ideas and turn into reality**.

## **Freelance**

Many **senior foreign creatives** working in Vietnam. they who have 20 years working in the field. As well, **many young people** choose to work in the creative industry after graduating from **film school**. Unlike the past, say 5 years ago, there were only 2, 3 companies producing advertisement and all the work was outsourced to Thailand. But now, the **market has grown up and even producing for related countries**. However, most of the **top notch positions** for **creativity** is from people coming from other countries like **England, America** etc. It is expected that **about 2, 3 years from now**, all of the prominent directors would be able to **produce and meet the demand of the civil markets**.

It is noticeable that the **production team in Vietnam is very agile and swift**.

The ability to provide the product will entirely depend on your professional level.

In the **creative industry and advertising**, **your ego and personal tastes come second** in the market. The **market has to like your style and taste** for you to **survive**. So knowing about and having knowledge of the market will get you through and get jobs.

If you **don't want to adapt**, you should **do independent films** or work more to **art side**.

## **Your tastes being affected in Vietnam**

Definitely changed when you get to know or learn about the local values and point of views in the thinking.

## **Competition**

At the moment the **competition is high**. There are many people who have got lots of experience back in 2000s, also people from other countries and now also young people from different local film school, thereby the size of the productions as well as workers at different levels are many.

For now, **the source of work is increasing**. At least, for **people who have knowledge and experience** and can do big budget work can **survive easily**. But in 2, 3 years, the market will become more mature as the labor force become skilled.

### **Expectation for the industry**

The industry is developing fast. As the channel is not relying on TV anymore but online media for tablets, smartphones

Thinking needs to be changed as new tools are constantly changed. **Creative advertising in Vietnam is new**, developing fast and the number of young people working in the field is very high. Hence the thinking is young and open.

**In Finland, the industry is pretty old for the people working there is aging and it is difficult to keep up because new tools are constantly introduced.**

### **Target 4: Esa Kapila, Photographer, Art director**

My name is Esa Kapila. I work here in Finland and for my entire life I was brought up in the creative film industry. My father is a documentary film maker, my mother has done many things, mainly as art teacher, animator, script writer, film director. So basically, when I was young I did all creative things, photography and stuff. After high school, I was thinking what I would interest in doing and since my family is kinda into film industry, I don't want to do exact same thing, so my special degree, I did as a interior designer or special designer and when I was studying that, I was taking photos already seriously. And I did my intership in Japan and there in Kyoto University of technology, I was also able to study photography and I got more and more into studio photography. And then I went to Bali and I was there for 1.5 year designing hotel and I am now studying master degree in Aalto University, majored in photography.

What I am doing now is between design, interior design, product photography, jewelry photography, advertisement and portraits and that is what I want to focus on more

now, serious portrait. Now in two weeks, I will have one dancer coming from Finnish National Bale, taking dancing pictures. So more and more into artistic photos...

Fashion photography is also what I would like to do but it is a **small market here in Finland**. And hopefully I would be able to create my style, which might be unique enough that I could transfer to fashion photos.

### **What About Customer Groups? Any group in particular?**

I would say, so far, it has been **my friend that has a friend** who needs someone to takes photo and they ask me to help. In a way, it is **a small circle**. And also it has been **me doing my own work** and so, it is **me finding model and doing my own art**.

If it is my best friend asking then it could be a gift.

### **How would you market yourself?**

**Instagram is really a big place**. For example, there is a Japanese Jewelry company and I received an email from them say, Hei, I saw your photo in Instagram and we really like your style. I like surfing in Instagram and like different things, once I found a ring, I liked it and that is how the company found me and I took photos for them.

So it is mainly in Instagram, **spreading your presence or showing your work**, and in **Facebook**. And also contacting **different online magazines**. But I have not had time to do that so much, so I guess I could just make different article photos and send to online magazines. If they publish your photos, it would be a source for customers to find you.

### **How would you maintain your customers? Any tool ?**

**Mainly just emails** and then if , e.g in agency if I find some model, then I would just ask, hei it is me again and I would like to use your models etc. And if it is for my personal work, then I can just give them photos. it is beneficial for both.

The one fashion story that I did was that the client who makes coats and she books the model and arranges everything, so I just come in and shoot photos.

Well, I still don't have a model and **there is always a person and you treat them individually**, taking in the **emails or phones or meetings**. I think later on, hopefully I have **clients that come again** and **again and that would be different**.

**Do you think customers that you have been in contact, they have good knowledge of the industry? They know what they want?**

In general, they don't really know about the price. E.g, someone wants a portrait for themselves. and you tell them it is €300 , they say it is too much and you kinda lose the case. And then, one option is to do it very cheaply and sometimes you should do it for it is good for your portfolio. But if it is not, then people are like, ohh I think it's €20, €30 and then you already spend €3000 for the camera, you book the studio etc. But then of course, professional people, they know how it would be.

So I think one problem is that people don't know the value of the film industry. My brother is working in the film industry and there was a company asking him to make kinda, advertising video and they said the price. They say it is too much, thinking it is €50 would be enough. Then it is ridiculous, the team is 5 people working full time. So people don't really know the value.

And then again, you should be able to communicate. If they ask for profile picture, so you ask what kind of profile picture. They answer, I don't know, nice one? And so you can show them some different samples so they could see different directions, classics, black and white, casual etc. so you have a meeting and after finding out what they want, you know how to build the set and what to use. But then again of course, there are some people coming and they know exactly what they want, but it is not that interesting because then you would be like a machine user, you don't get involved creatively. You would just be like pressing the button and there is a photo.

So to me it is nicer when you can get together and kinda be involved in the creative process.

### **Your clients very open minded with your ideas?**

So far, yes. But also most of them are like could you come and help me and so from the beginning, it is the atmosphere that can you help us to come up with the idea. And then they are more open. But then, of course if it is my personal work , it is me looking for the model and being open and brave enough to do the crazy idea. For example, for Finns, some of my photos involves nudity and they find it difficult, and so you have to find the people who can do it or you could find a way to make them feel comfortable.

I think the only way to learn more is to do more and the more different people you meet, the more difficult people you meet, the better you kinda become.

It is also a lot about communication and especially portraits. If someone wants to take photos of themselves, it is kinda big responsibility because you want them to look good and have a nice experience, they want to look good. Sometime they ask if I can fix a little bit, and it is difficult to find the balance when you kinda over photoshop, when it is enough. Like it is ok to make ladies look slimmer.etc. But then I think many of my models have been very realistic about themselves. e.g there was one lady, she came

up to the photo and said she has not been sleeping well and there were eyes bags and asked to fix later. And then it is quite simple in the process.

For me, it is also the ethical thing like, they always talk about the fashion industry. People are looking at the photos and think they should look like that, which is not reality. But then, on the other hand, if something disturbs you in the photos, you should fix it but if not, you shouldn't start photoshopping.

### **Big changes in the industry?**

One thing is the **cost of the equipment is cheaper and cheaper**. So basically anyone could have a equipment. **Before that if you have camera, you would be kinda special, you could take photos**. But **nowadays, anyone can take photos**. Also nowadays, **the appreciation for education is not so high**, anyone can call themselves photographer and that is why in instagram everyone says like im this and this, they take photos with their iphones, which are nice but **it makes the competition harder**. And so **it is difficult for people and clients to know who real photographer is**. So far, I haven't got any particular education for being photographer, but I think I **have the knowledge and in the future it would be easier for I can show my degree** on that. And then also, there are people who have got the education and so, but they are not so good. So there is an interesting balance.

**Nowadays people want to be photographed**. They want to **stylized like models** and **have a model shot, just for fun** and then **have the photos and be happy about themselves** and **have good memory**. So in a way, you have more customers also. It has been a long history and models have become celebrity and **being a model is desirable**. Because before you have been just like flight attendants. But today, **it is like a beauty goal** that you should look like etc. But then again there are models or people who want to be models but they don't know about the job.

Another change is that there are **so many cameras nowadays** that the **amount of photos is too many** and **so many photos have not been used**. And that changes the industry, e.g **advertisement companies they don't hire photographers anymore** because they could go buy already made images from photo banks and some **photographers make a living** by shooting kinda random things and put them in the **photo shop** and **people would buy from there**.

**Do you think they appreciate more the beauty or the creative side of photographers?**

I think nowadays, it's kinda two sides. One side is that everyone is photographer and who cares if you are a photographer because the person next to you is also. But also good photographers are more highlighted and photo as a piece of art has become more interested. And nowadays it's more about the concept and not about having a camera or equipment. You photograph, how do you do it? Why do you do it?

Some people are also saying that photography as an art form is dying and no one needs it anyone because everyone can record by themselves. I don't believe that, there is always a need for photos and maybe there is one thing that comes back soon is print and magazines. People are afraid print and magazine are dying because of tablets and ipads. I think they will become more like a luxury thing like photobook or like monthly magazine because the information is old but the photos are not. Like a recipe or article you can read online but then nice big photos are different.

### **Freelance and in-house?**

Income is difficult to really support your independent life. You have to build a large network that helps a lot because there is always friend of a friend. Especially now there are many doing photos, it is even better if you have some recommending you. There will be a personal link and not for everyone. But then of course, there will always clients who constantly hire photographer to shoot products (e.g: stockmann) and you can make living out of that but it depends on what you want and do.

Nowadays, the new trend is that you don't take anything in house anymore, you hire freelancer. Of course, many of my friends are interior design and work interior design offices and basically they are working for some companies but they are not inside the companies, it is just so that they have so much work from the companies.

In-house is really different what fields, like different magazines they have their own photographer and that is why it is difficult to break through in the industry because they always use this and this photographers. The industry circle is so small and so if your work has been published in a magazine, it means that you are in the circle and that means you really work within the industry. I think being a photographer, the goal is to be published and that is where the money comes from.

Some big magazines have stopped paying for photographers. If Vogue puts your photos in the cover, it is so good thing for you to happen that you don't even take salary for that and be willing to do it for free. The same thing goes for big star. Big stars could pay for clothes and all but they get them for free. Finland is so small so never happens here.

### **Benefits/ Difficulties**

Freedom you have. You can try different things, but **you should specialize in something so customers could find you more easily.**

### **Competition**

It is quite high. So **many people applying and the market is too small.** You try and can't succeed and that is of course disappointing.

I think the problem is the size of the market. **Also in Finland, everything is kinda based in Helsinki.** E.g in Oulu, you can do some basic stuff and some companies would want you to do it. And also **because of the competition, everyone has kinda rank themselves higher or build their portfolio.** It is **important to do stuff abroad**, e.g in London and you come back to Helsinki and kinda good.

I love Finland and it is my home. But because it is so small, I see difficult to be.... I am mostly being able to do what I want to do here and because I am interested in culture and culture photography and to show different cultures, I should travel more. And it **is very important here in Finland now to have one local connections and also international contacts.**

### **Are you satisfied with the market?**

**Not really.** Now **it's kinda playing safe** and now we see all magazines and everything we see, its kinda a **little bit mimicking what is happening in the world.** **In Finland I think it's like being lazy and not pushing abroad.** **They are not inventing new things.** Also Finnish design, it is all about Aalto design and it has been many years, so they should push it and create more their own things.

E.g Marimekko new black and white pictures, in Finland, bit simple and clumsy style and there you could see Finland, not cheap mimicking of Paris. You can also see that Chinese Vogue, Italian Vogue, Russian Vogue they all look different because **they all have their own identities.**

Magazines in Finland is not selling that good. New generations would rather buy from say, Swedish magazines. And high fashion magazine is not really exist for they all try to please everyone by having fashion, food, traveling etc. Even if you buy interior magazine, in the end there has to be recipes or something. If you have only high fashion magazine, there might be smaller group of people who would want it but they would really buy it.

#### Appendix 4

People have to learn to market themselves and to use social media in a correct way.

And still think the more people doing it, the more easily the better one will stand out.