

**Co-operation between Audio Visual and Travel Industries in Eastern Uusimaa**

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<p>This research reveals the co-operation between audio visual industry and travel service providers in Eastern Uusimaa, Finland. The main focus is on investigating the future opportunities for implementing a mutual co-operation platform for the parties involved. The commissioner of this thesis was Periferia Productions and the author was a tourism student from the Bachelor Degree Programme in Tourism, Minna McLean.</p> <p>The main objective is to find out whether establishing a new regional film commission to Porvoo in order to attract international cooperation is feasible. Another objective was to find out if Porvoo can compete with other existing Finnish film commissions. Therefore, benchmarking and organising a two day networking seminar at Porvoo Campus were conducted to reach the set aims and objectives.</p> <p>The presentation includes an introduction of how to attract production companies to Porvoo, the aims and objectives. The theoretical framework includes networking and creating commitment. The theory then is linked to the detailed description of the research and a seminar for the professionals from the industry.</p> <p>By reflecting on commissioner's expectations and by critically analysing the received data, the research can be stated to have been both valid and reliable. The final outcome of the project fulfilled the needs of the commissioner as it was discovered that Porvoo is a potential location for establishing a film commission.</p>	
<p><b>Keywords</b> Film Commission, Eastern Uusimaa, service providers,co-operation</p>	

## Table of contents

1	Introduction.....	1
1.1	Research questions.....	1
1.2	Research objectives.....	2
2	Attracting production companies to Porvoo.....	4
2.1	Film tourism.....	4
2.2	The Finnish Film Industry.....	6
2.3	Finnish films on the international scene.....	7
2.4	Finland as a film location.....	8
2.5	Porvoo as a film location.....	9
2.6	Attracting international film-makers to Porvoo.....	9
2.7	Audio visual and travel service provides.....	11
2.8	Periferia Productions.....	12
3	Creating network and commitment.....	14
3.1	Networking.....	14
3.1.1	Entrepreneurship networking.....	16
3.2	How to network.....	17
3.3	Why network.....	19
3.4	Commitment.....	20
4	Research method.....	23
4.1	Benchmarking.....	23
4.2	International film Commissions.....	24
4.3	National film Commissions.....	26
4.4	The attributes for benchmarking.....	26
4.5	Benchmark result.....	28
5	The Seminar.....	30
5.1	The seminar.....	30
5.2	Seminar programme.....	30
5.3	Start of the process.....	33
5.4	The procedure.....	33
5.5	Discussion and results.....	35

6 Conclusion .....	37
References .....	39
Attachment.....	42

# 1 Introduction

Since the Lumière brothers started to show “living” pictures in 1895, one could say that it has impacted every one's lives in one way or the other. The film industry is one of the most growing areas in the whole world. Film industry does not only include films but also for example commercials and the game industry. There is a lot of competition not just between the filming studios but as well between filming locations.

The Finnish film industry has a long history with its ups and downs. In the past years films have been doing well, more films are made and more international co-operation is made. In year 2013 there were approximately 40 long featured film premiers which is the greatest figure by this far. Although there were more films than year 2012, the audience figure was less, 2012 there were 2, 4 million tickets sold and 2013 the figure was 1, 5 million by the beginning of November (Lehtonen 2013).

## 1.1 Research questions

Finland has a national film commission and four regional commissions. The national is situated in Helsinki and its main task is promoting whole Finland as a film location and also helping the regional commissions in developing their structure. The regional commissions are based in Turku, Joensuu, Oulu and Rovaniemi. Other commission related activities: Villilän Studio's in Nakkila, ELY-centre in Kainuu. Commission Helsinki project started in summer 2013. Its aim is to establish an active Film Commission in Helsinki during spring 2015 (Flink 26.3.2014c).

In Southern Finland (Helsinki and Uusimaa region) there is no organised resourced concentration in film –and audio visual location services that is supported by public sector. In other words this also means that the networking between cities in Southern Finland is missing that is really needed so that this kind of resource could be established (Flink 6.11.2013b).

In the past years, there have been many researches done according to find solutions to this gap. In Helsinki there is an ongoing project Commission Helsinki. Its steering group have decided that they focus on establishing a film commission. The other objectives, such as game industry, will follow later (Flink 19.4.2014d). In Eastern Uusimaa (Porvoo) a film production arena study was implemented in year 2011. The result was positive and these two projects do support each other well so that possible co-operation can be done between these two parties involved (Probus 2012).

The on-going project, Creative Eastern Uusimaa, has a side project to strengthen and develop the audiovisual industry along with film and tv- production called Film Pool. The aim is to have a large network of local audio visual and travel sector service providers in order to promote the area, its services and also do co-operation together. This network will then support the possible film commission. The Film Pool project will finish in May 2014 (Probus 2014).

The research gap for this thesis is to find out whether there is enough interest within local audio visual and travel service providers and how much are they willing to put time and effort into this.

This leads to the second gap, the commitment. Commitment is in leading role because without that, there is not a way to establish anything new and especially in this scale as the commissioner has planned. Also this thesis will discover if there are enough resources hence a new commission can be established.

## **1.2 Research objectives**

The objective for this thesis is to see if there is an existing network for above mentioned parties or if not, what would be the best solution to actually create one.

The theoretical framework is focused on networking. This research will reveal its importance and how it can be established successfully. The other part will focus on how to commit these service providers into a network and how they could benefit from it.

These two topics are very important for the both supplier groups as without networking and commitment there will not be a functional film commission.

In today's business life and one could say in every part of life, networking is crucially important thus to be able to achieve set goals and improvement. When it comes to establishing something new, this comes even more important. As commission is run by public funding, it is vital to have the right key players from the beginning.

I was appointed by the commissioner, Periferia Productions, to collect information of the above mentioned research gaps. Firstly, I will open up the basics of film industry in average and tell about the Finnish film industry, the past and today. Secondly, I will go deeper in the network idea and its position in today's world. I will also reveal the importance of commitment to a network. Thirdly, I will explain the procedure including the information how I assisted in organising the seminar and the results of it. To summarise the thesis topic is to see if Eastern Uusimaa has the possibility to have a local film commission.

In the beginning of the process I had difficulties finding relevant literature concerning the film industry. This was before I fully understood what was needed as this thesis topic was not familiar to me. I searched related topics from Theseus and managed to find couple similar works. They had good lists of literature that I was able to use as well. I was also relying on my commissioner's expertise and knowledge. We had good conversations over the film industry and how it works. Mr Flink gave me good tips where to find information and he also provided it to me.

For my theory part I was able to use the information I learned from the networking class. Therefore it was easier to find literature. Our Campus library had several books of networking. Anne Äyväre's book was basically a hand book for me. Benchmarking books were not so easy to find but again Campus library had couple of good ones. I also used Internet a lot as some information was only found from there, for example the different film commissions.

## 2 Attracting production companies to Porvoo

This chapter tries to give an overview of Finnish film industry's history and its current state on international scene and additionally its co-operation with international productions. It will also reveal how to attract international film-makers to Finland and especially into Porvoo.

### 2.1 Film tourism

Film-induced tourism is a growing trend worldwide provoked by both the growth of the travelling and visual media and entertainment industry. In Finland film tourism is still in child's shoes. No one has been taken the advantage of it due to lack of international productions in Finland. In 1997 "The Jackal" was filmed in the old town of Porvoo, Helsinki has been as Moscow in couple of films, such as Reds (1981) and Gorky Park (1983) (Flink 19.4.2014d).

Film tourism as a term normally relates to on-location tourism yet it is much wider. It can be divided to different forms and characters. Every form can be divided correspondingly to subcategories. Table 1 is Sue Beeton's view of how film tourism can be divided. There are many traditional forms but also new ones such as armchair travels (Beeton 2005,10-11.)

At the moment the most active film tourism town is Turku especially towards the domestic travellers, for example West Finland Film Commission (WFFC) has recruited the local taxi drivers as tourist guides to take visitors to those places where Vares movies have been made (Raninen 6.11.2013). Successful TV-series, such as Voice of Finland and Nymphs, have also been made in Turku. A new long feature film "Girl King" (ready autumn 2014) by Mika Kaurismäki, has been mostly filmed in Turku. Finnish children filmseries "Rölli" by Matila&Röhr have been made in Turku as well. In table 1, marked with yellow, are those activities that take place in Finland (Flink 19.4.2014d).



Table 1. Film tourism types (Beeton, 2005, 10-11.)

Form	Characteristic	Example
<b>On-Location</b>		
Film tourism as primary travel motivator	The film site is an attraction in its own right – strong enough to motivate visitation	Isle of Mull (Balamory)
Film tourism as part of a holiday	Visiting film locations (or studios) as an activity within a larger holiday	Turku (Vares, Rölli)
Film tourism pilgrimage	Visiting sites of films in order to “pay homage” to the film; possible re-enactments	Doune Castle(Monthy Python); Lord of the Rings sites
Celebrity film tourism	Homes of celebrities; film locations that have taken on celebrity status	Hollywood homes
Nostalgic film tourism	Visiting film locations that represent another era	The Andy Griffith Show(1950s era) Heartbeat (1960s era)
<b>Commercial</b>		
Constructed film tourism attraction	An attraction constructed after the filming purely to attract/serve tourists	Heartbeat Experience (Whitby, UK)
Film/Movie tours	Tours developed to various film locations	On location tours (Vares)
Guided tours at specific on-location set	Tours of specific sites, often on private land	Vares, Hobbiton
<b>Mistaken Identities</b>		
Film tourism to places where the filming is only believed to have taken place	Movies and TV series that are filmed in one place that is created to look like another; often in other countries for financial reasons; known as “runaway productions”	Deliverance, Clayburn County (movie filmed there, but set in Appalachia)
Film tourism to places where the film is set, but not filmed	The films have raised interest in a particular country, region or place, where the story is based, not where it was actually filmed	Braveheart, Scotland (movie filmed in Ireland), Big Game,a new film (still open) by Jalmari Helander, filmed in Germany but set in Lapland (starring Samuel L. Jackson)
<b>Off-Locations</b>		
Film studio tours	Industrial tours of working film studios, where the actual filming process can be viewed.	Paramount Studios
Film studio theme park	Usually adjacent to a studio, specifically built for tourism with no actual filming or production taking place	Universal Studios
<b>One-off Events</b>		
Movie premieres	Particularly those outside traditional sites such as Hollywood	Lord of the Rings: Return of the King (New Zealand); Mission Impossible II (Sydney)
Film festivals	Many cities hold film festivals that attract film buffs and fans for the event	Midnight Sun Film Festival (Sodankylä), Helsinki International Film Festival (Love &Anarchy), Tampere Int. Short Film Festival., Espoo Ciné,

		Kuusamo Natura Film Festival Cannes, Edinburgh
<b>Armchair Travels</b>		
TV travel programmes	The successor to travel guide-books and written travelogues	Getaway, Pilot Guides
Gastronomy programmes	Many cooking shows take the viewer to various places around the world	Cook's Tour

## 2.2 The Finnish Film Industry

The Finnish film has a long history. The first public screening in the world was 1895. The first film in Finland was seen on the 28<sup>th</sup> of June in 1896 by Lumière brothers, when their cinematic tour came to Helsinki. It was “the wonder of the century”. The tours triumph created a need in long featured film in Finland. The first documentary films were completed already in year 1904 and the first feature film, The Moonshiners, was at the cinemas 1907 (National Audiovisual Archive 2013).

The growth after this was slow. There were to eras when no films were made, 1909-1911 and 1917-1918. This was partly due to the political situations. Finland was part of Russia with an autonomic status; hence the political situation worldwide influenced on Finland. The Russian officials banned all filming in Finland in the end of 1916. Principally all the footage filmed before independence is vanished (Wikipedia 2013).

The Suomi-Filmi (Finland-Film) production and distribution company was established 1919 by a producer and film-maker Erkki Karu. He was the forerunner for the national identity films. Erkki Karu was in essential position bringing the sound films in Finland. The upswing era started from the middle of the 1930's and even the Second World War did not hinder the film making. The regulations during the war were very strict, however it did not effect on the Finnish films and for that reason people went to cinemas. In average every film received 400 000 spectators, that is ten times more than in 1990`s in ordinary (National Audiovisual Archive 2013).

In the 1960's the cinema industry in Finland had a major downturn for the reason that political trend changed and television took over and people did not have the need to

go see movies. Films were too political or too artistic so this caused that principally every studio had to close their doors (Wikipedia 2013).

In the beginning of 1990's, the recession had likewise hit in the film industry in Finland. The Finnish Film Foundation had very restless and unpredictable times with its management and funding. The middle of 1990's turned things over and funding started floating again (National Audiovisual Archive 2013).

In the end of the 20<sup>th</sup> century new and young film-makers were coming such as Veikko Aaltonen and equally more women directors. The binding factor to the past was that the national themes and identity returned. This phenomenon came as the Europe is merging more and more so nation's roots, traditions, features and history are even more important (National Audiovisual Archive 2013).

At the same time the young generation is attached to the modern times and wanting to do more international movies. The other trend which is intensifying is films for children. Finnish film industry is doing well at the moment. There are approximately 30 films released every year (National Audiovisual Archive 2013).

Today there are 162 cinemas with 284 screens and 49 000 seats all together. Finnish people go to cinemas quite regular, even though the average price a cinema ticket is 9, 60€. The number of admission in 2012 was 8, 4 million and that makes it 1, 5 times per inhabitant in average. The production budget is in average 1, 5 million euros on feature films and 250 000 euros in documentaries. In 2012 there were 324 films distributed and 175 new releases in Finland, both national and international films and documentaries (Flink 26.3.2014c)

### **2.3 Finnish films on the international scene**

Finnish film-makers are getting more international all the time, either by directing, producing or in co-operations. The most internationally celebrated Finnish director is Aki Kaurismäki, whose latest film, *Le Havre*, was made in France in French (The Finnish Film Foundation 2013a)

The Finnish film-makers are more ambitious doing films for the international market; therefore co-operation is growing, especially in funding. Finland has signed the European Convention on Cinematographic Co-production. There is also one bilateral co-production agreement with France and with Canada on film and TV co-production (Flink 26.3.2014c).

The main funds and tax schemes are coming from Finnish Film Foundation, AVEK (The Promotion centre for Audio visual Culture), Church Media Foundation, City of Turku/West Finland Film Commission, NFTF (Nordic Film and TV Fund) and some other regional financing based on project financing, mostly related to film commissions in Finland. The system is getting more open as especially Finnish Film Foundation has a special interest for co-productions. Every year five to seven feature films and three to six documentaries receives financing. For films with budgets over two million euros aiming at a wider international audience, Finnish producers have to look elsewhere for co-financing as they cannot rely on the small local markets to retrieve production costs (Flink 26.3.2014c).

## **2.4 Finland as a film location**

The most powerful effect for Finland is the northerly position. This ensures the distinction of the four seasons of the year clearly, both in weather and light. Finland is unique with its unending summer days to the everlasting twilight of the Polar nights. Finland has many untouched places in the nature, charismatic villages and additionally industrial cityscapes (The Finnish Film Foundation 2013a).

Finland can offer various different locations, unique architecture and landscapes, including fortresses, manor houses and water towers. All the listed attractions have historical significance dating from the medieval times to the early 20<sup>th</sup> century (Muuka). As Finland has a rich history and historical architecture, can Finland as a country offer various film locations(The Finnish Film Foundation 2013a).

Finland is easy accessible by air and sea. The infrastructure is functional and the service level is very high. There are a lot of competences within highly educated professionals. The work ethic is very strong and people are proficient. The language skills in Finland are excellent (The Finnish Film Foundation 2013a).

High production costs in Finland are the main obstacle to appeal the international production companies. In many European countries, such as Estonia, offers cash rebate. With that kind of arrangement, the production costs can be lowered by 18-22 per cent (Flink 19.4.2014d)

## **2.5 Porvoo as a film location**

Porvoo, the second oldest town in Finland, is located approximately 55 kilometres from Helsinki to the east. Porvoo is the “capital” of the Eastern Uusimaa region. Town is situated in the crossway of the Baltic Sea and the river Porvoo.

The historical town, Porvoo received its town rights in year 1346. The town plan, according to my knowledge when working as a city guide, is still exactly the same even though the wooden houses have burned down many times. The houses were built back on the same places as the stone foundations remained.

Porvoo can offer various locations from archipelago to the farmhouses and in addition to industrial scenes. The number of manor houses is the largest of whole Finland.

## **2.6 Attracting international film-makers to Porvoo**

There are a lot knowledge and know-how of different media- and television production as there are many service providers in audio visual sector in Eastern Uusimaa area. Therefore different production companies, national and international, will receive professional service in many fields that are needed. The local professionals have been very active towards Russia and therefore managed to offer their post-production services, especially for commercial productions (Flink, 08.10.2013a).

Travel sector is very strong as Porvoo has been attracting tourists for a very long time as the location is perfect between east and west. The service providers have a great experience of creating individual packages for every need. They can also provide free time activities for production companies according to their wishes. Porvoo can provide different sceneries, from archipelago to industrial sites.

Above all this, according to Mr Flink (Flink 19.4.2014d) the most important and the best way to attract any production companies to Porvoo and Eastern Uusimaa, is networking. Co-operation with the metropolitan area is essential as they need locations from the country side with the needed expertise. As said before, there are a lot of audio visual professionals in the area and they have good connections nationally and internationally. If these networks are connected to travel sector networks, it would be very powerful net. This then could mean more productions in the area.

When networking is functioning right, Porvoo can offer nearly everything for a production company. When shooting a film, it requires a crew hundreds of workers. Normally the crew will stay at the location for days or even weeks, hence the local services are needed. The publicity of the filming can bring revenue for the region through tourism if the service providers are willing to put the effort into as well (The Finnish Film Foundation, 2014b). In figure 1 is described the resource needs and its impacts on the filming location and its surrounding area (Diges, 2011).

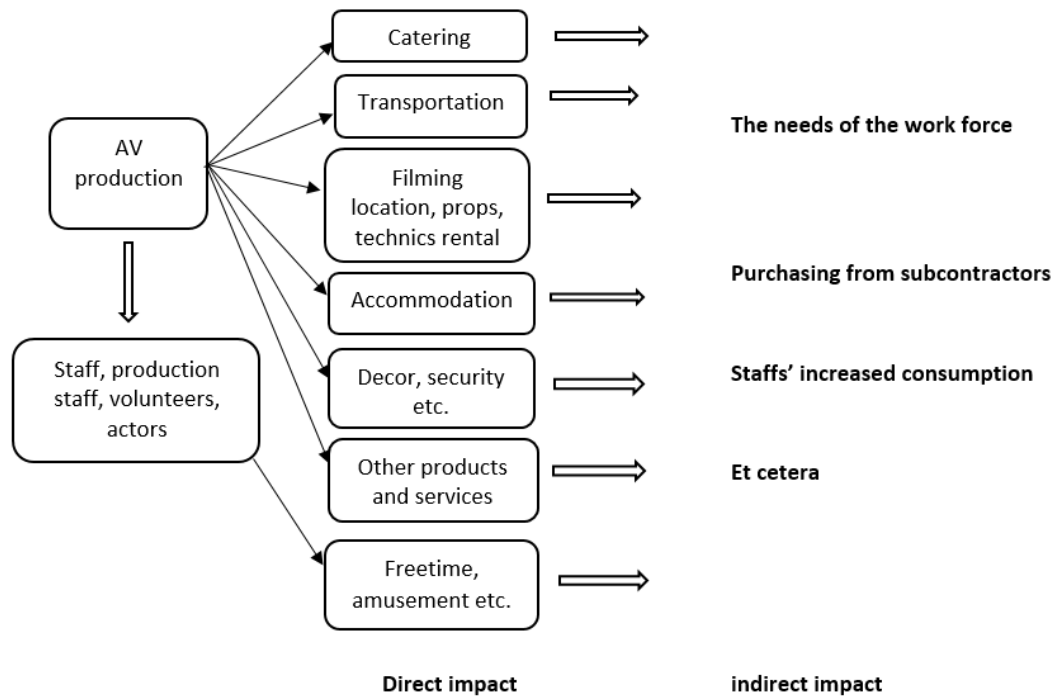


Figure 1. The resource needs in productions and its impacts (Diges 2011)

## 2.7 Audio visual and travel service provides

The definition of service provider is quite extensive. Most commonly it is an organisation or a company that offers any kind of goods, services or facilities to the public either free or paid for (Equality and Human Rights Association).

In this thesis the audio visual service providers are those who work with media-, television-, and film industry. These are for example producers, directors, sound and light experts et cetera.

The travel service providers are those who can provide accommodation, transportation, catering, security and other relevant suppliers that the production in question needs at the time.

## 2.8 Periferia Productions

The thesis commissioner is Periferia Productions. Their office is situated in Porvoo but they work all over Europe. Periferia was founded in 2002 by a producer Outi Rousu and it is an independent film company with a long experience of international co-productions in Europe. Outi Rousu co-works with her producer husband Markku Flink. They also have a sister company, Pystymetsä Oy, established in 2008. Periferia Productions is a member of the Central Organisation of the Finnish Film Producers. Periferia Productions produces:

- feature films
- international co-productions
- drama for television
- short films
- documentary films for national and international markets

(Periferia Productions 2013a)

Producers of Periferia Productions have co-produced films and TV-series with Sweden, Norway, Iceland, UK, Germany, Ireland, France, Czech Republic, Slovak Republic, Luxemburg and Japan (Periferia Productions 2013a).

They have several on-going featured films and short films, for example *Tacit Wisdom*, an epic drama based on true events on an isolated island Ahvenanmaa in 1666. Scheduled shooting is 2015 and premiere in cinemas is year 2017. A short film called *The Best Friend*, which premiere will be spring 2014. The latest movie that Markku Flink produced was “*The August Fools*” (Kinosto), had its premiere in October 2013. Part of the film was filmed in Pornainen that is located in Eastern Uusimaa (Periferia productions 2013b).



Periferia Productions has also been nominated nationally and internationally with long featured films Miss Blue Jeans (2012) and Garbage Prince (2011). Miss Blue Jeans received four nominations of annual film award Jussi: best picture, best screenplay, best costume design and best make-up. The Jussi-award came from best costume design. This film has also won several international awards, for example in South Korea, Jury special award. Garbage Prince was the winner of the FICI (Festival Internacional de Cinema Infantil) prize in year 2011 in Spain (Periferia productions 2013c).

The next chapter will explain what is networking and why it is important. It will also clarify how to do it, especially when it comes to a brand new network. Chapters two and three are the core base when it comes to establishing a regional film commission in Porvoo.

### **3 Creating network and commitment**

This chapter will tell about networking; how it is done and its meaning. There is also knowledge of commitment and how that is combined with networking and the importance of it.

#### **3.1 Networking**

The networking theory explains that the net is formed from direct or indirect knots that are linked together. The co-operation between different nets then creates networks. The nets and their action can be perceived through the interaction relationships, structure, position and process. The interaction relationships are the base for the network. Through that the members of the network can understand how they can benefit from the others with their own actions (Turunen 2011,8-10).

The network is most often build knowledgeable and goal-directed. The nets aims and actions are, at least partly, the same for the networking members. They have one or several goals, which direct its development and process. Every member has their own goals as well. The actors in the net generally know the other members in the same net. In order to have a functional network it demands durability between the members. For this reason the members need to trust each other. Trust is also needed so some matters and occurrences can be left uncompleted (Turunen, 2011,8-10).

Every network works in certain surroundings, and that surrounding defines the nets functional objective. It is relevant that the networks are connected to local, regional and geographical defined functional environment. Networking this way offers tools at least to marketing, building the image and possibly implementing new products (Turunen, 2011,11-14).

Networking is an activity that has always existed. As long as there have been human beings, there has been networking. We have known it as public relations. The past decades have been the flourishing time for networking as people have started to understand the true power behind it, especially in the 1990's when work communities started to have Internet and e-mails. In today's world it is considered one of the most important tools people and organisations can have, in order to prosper in this lifetime. As for an example, in the past corporates networks were far narrower than today's self-employed person who works alone. The networks are more transparent thanks to Internet, data transmission and the social apps such as Facebook, Twitter and LinkedIn and other social media phenomenon's (Torppa 2013,78.).

According to Wayne E. Baker networking is an active process of building and managing productive relationships. It concerns everyone you work with and also your private life. When it comes to organisational networking then it as well includes external links such as customers, suppliers and competitors. Networking is definitely something that should be done in intelligent, resourceful and ethical way (Baker 1994,39.).

Organisational networking is between organisations that can even cross industry networking structures. This means that organisations are aiming at some kind of bonus or better results. The main goal for organisational networking is to improve every organisations business conditions (Turunen 2011,14.).

The concept of networking, as we know it today, started as job seeking and head hunting. Still some people like to think that is what is all about but networking is so much more in this modern world. The vision includes relationships that exist and also relationships can be. People have always created connections for all sorts of reasons. The most basic reason has always been that we need connections as we can do more together than apart. We also create networks as we are social by nature and we value those relationships. In other words, we seek for social approval as we define ourselves and our place in the world through those relationships (Baker 1994,37.).

Trust and openness are becoming more essential factors as the economic globalisation and the new competition pressure have increased the need to develop and create functional networks. The existing companies are eagerly preparing into changes in their operational environment by specialising, focusing on the core competences and building versatile co-operation networks. The new technology with globalisation will change the traditional operation models and also the economic structures. In the network economy the companies are strongly dependent on each other's know-how and resources (Toivola 2006,10.).

Small enterprises can obtain the same benefits as the bigger companies have by networking. This way the entrepreneurs can avoid the byrocracy, hierarchy and the transition constraint. Those who are in networks are ususally agile, independent and flexible (Toivola 2006,11.).

The elements for the enterprises that are networking according to Tuija Toivola are:

- A special know-how
- Small own organisation
- Intense co-operation and alliance
- Supplementary know-how and products from partners
- Networks for growth and channels for new markets

(Toivola 2006,48.).

### **3.1.1 Entrepreneurship networking**

As the audio visual and travel service providers are usually small companies, mainly employing one or two persons, the natural mentality is the same as in entrepreneurship studies. In this way of thinking the entrepreneur and the company makes one entity. This understanding supports the networking base in this thesis as the service provider's actions are personal and communal. In this case it means that these entrepreneurs have the capability and the will to operate in multilateral networks as this implies the ability to create and maintain those networks (Äyväre 2006,48-51.).

As Anne Äyväri discloses in her book the basic argument for this kind of network thinking is that entrepreneurship is connected to social relationship networks. It is also connected to society's contexts. The social network is built by the entrepreneur but it demands interaction from both sides as the networks are not build alone. The entrepreneur reserachers who have adopted the networking perspective, say that entrepreneurship is basically question of networking, building relationships and activating the old networks (Äyväri 2006,49-51.).

There are though those who definitely do not want to network. The previous experiences might have been unsuccessfull, in other words they have lost the trust or they think it is just something to talk about but nothing really happens. Entrepreneurs might also feel that co-operation is not worth it with others. This reason is mainly that they do not trust people. One major reason is that these entrepreneurs want to be independent and fully control their own business (Toivola 2005, 172-173.)

Entrepreneurial networking is essential among the film producers. Finnish film producers are one the most active when talking about international co-productions. Finns are very active in different internationla producer networks, such as European Audiovisual Entrepreneurs (EAVE) and Ace Producers. Without these networks it would be impossible to make films when the production budget is over 1,5 M€. With that budget it is possible to do Finnish comedies or childrens movies. Drama, especially historical, and genre (horror, sci-fi) movies demand international funding and also international distribution is a strong reason to network (Flink 19.4.2014d).

### **3.2 How to network**

As the world is coming more and more independent on networks and thus more open, one has to be able to hold on to oneself and remain as oneself. It is advisable try to get some feedback and give feedback to others. This is a good way to learn about oneself and a person who gives feedback will receive it also (Torppa 2013,78,88.).

For the new entrepreneur it might be difficult, in the beginning, to start creating a network. The most important moral support might come from the same field's expert, who already has established the reputation and place in the market. This relationship might start already when studying and it will also lift the self-esteem. The resource network is established with appropriate mutual connections. These connections will grow the entrepreneur's expertise and also expands the resource base. The strategic network can be crucial for the entrepreneur as this can be seen as mutual enquiry system. This system can give a lot of needed information, for example unexpected challenges or opportunities. Retailers and agents can create this kind of network as these operators might be the best connections to the markets. Table 2 has been simplified according to Anne Äyväri (Äyväri 2006, 55-56.).

Table 2. Network types (Äyväri, 2006, 55-56.)

<b>Network</b>	<b>Entrepreneur</b>	<b>Company</b>
<b>Social network</b>	Building self-esteem	Creates and strengthens the company's image
<b>Resource network</b>	Developes the personal expertise	Expands the resource base
<b>Strategic network</b>	Mobilise the deeper learning process	Brings flexibility to company's function

The globalisation and the Internet based technology opens brand new networking environments for the organisations. So therefore, the organisations have to have a clear vision and goals, in other words they need a network strategy. These strategies are normally used for expanding the business to new marketing areas, strengthening the competitiveness and developing new business activities. Within this concept, the most successful businesses are those who serve the most demanding customers in those environments where the competition is hardest. Though the networking itself does not automatically support the profitability, regeneration, growth or internationalisation (Hyötyläinen 2009,9,11,34,94.).

“To make the most of a network event, spend 75% of your time with people you don’t know” (Toivola 2006,26.).

### **3.3 Why network**

Networking is something that provokes strong feelings, positive and negative. Some people think it is the most important thing and then there are others who do not see the point at all. Those who think positive see it as an intelligent, resourceful and knowledgeable way of doing business. Negative networkers think it is just another way to be cunning towards others. There is no escape though that networking smart is a crucial skill today (Baker 1994,33-55.).

When networking is smart, it develops relationships that are good for you and for your whole network, in business and in private life. Human-related activities such as building relationships, social skills and communication are generally seen more effective in business life than just technical skills and abilities. For example, strong connection with suppliers can lower costs and it can lead to better service as well. Those who also are smart networkers, see it as a vital way to get the jobs done (Baker, 1994,33-55.).

At the same time the professional self-esteem and also the self-knowledge will grow and get stronger in networks. Especially if one works alone, it is a good place to receive feedback from commissioners, peer networks, clients and from so many other connections. When networking, it is easy to learn the other actors sectors. From the clients point of view, the silliest mistakes occurs when one do not the clients industry (Torppa 2013,88,91.).

There are many reasons to network. It could be based on cost effectiveness, learning, information and so on. The ground could be also to share the risks, entering in the new markets or simply just reinforcing the skills and know-how. The usual reason for the small and mid-sized enterprises is marketing and customer relationships. This gives the possibility to enter to that kind of markets, where a small enterprise normally does

not have change. At the same time they can concentrate on what they can do the best (Toivola 2006,13.).

The companies are not just competing with each other but there is also competition between the networks. This gives the strength to concentrate on tasks as companies do not have to disseminate resources for example for marketing as the network is already functioning as a marketing channel (Toivola 2006,13.).

First of all when the contact has been made, the parties should learn to know each other's willingness and capability to create a relationship. When the relationship continues, the parties can utilise the resources over and over again. By doing this they will learn all the time. As a result the parties will change their routines into more beneficial way. The companies can learn from each other and will benefit all parties. The development of the relationship is never one-sided. It will need co-operation, as an actor cannot develop the relationship alone. (Äyväri 2006,71-72.).

### **3.4 Commitment**

The network is working its best when the members trust each other and are committed to reach together the shared aim. Without the trust interaction will decrease and it might even vanish. To keep the trust, the members should have the building elements as the functional structure. These elements are openness, fair play and sustainable development. These three elements should be fulfilled in honest way. The openness and trust increase the networks functionality; hence it increases innovation as well. Therefore the members should create mutual open and confidential relationship (Turunen 2011,50.).

Today customer relations can be handled more or less via e-mail, telephone and the network, but the trust will come from face-to-face contacts. Even today's technology for example Skype or other relevant cannot overtake the real human contact. Negotiations will have better results face-to-face (Torppa 2013,88). Tight personal contacts will improve every companies innovation process, knowledge and skills . The vital



condition for small enterprises is the trust to other companies. Individual company is strongly tied in those companies that can reinforce its actions (Äyväre 2006,60.).

Precondition to networking is trust and commitment. It is like a glu that keeps the nets together. The interaction between networkers either strenghtens or weakens it. As trust is based on the past (mutual experiences), it is still focused on the future. The trust is based on the belief that the other actor is trustworthy and reliable. Common trust occurs where the parties still do not know each other but the actions speak on their behalf. Special trust is based on personal experience. The latter is a key to networks development. This is important especially in smaller enterprises as the entrpreneur is the enterprise. The high commitment level secures the network's capability to handle crisis (Hakanen 2002). According to Mr Flink (Flink 19.4.2014d), the Finnish producers have succeeded well in establishing these trusts.

The degree of mutuality is a core attribute to commitment and trust. It tells about the strength that the entrepreneur is willing to abstain one's own single goal to improve the others succesfullness. In the very end it usually means one's own welfare and reaching a higher goal. Commitment and trust are most often considered the same way (Hakanen 2002). If this attribute is broken, the enterprise will loose the change to continue the co-operation and propably its reputation as a trustworthy networker (Toivola 2006,63.)

“ Trust is a state of mind; it is a question about that the other party expects the other person behaving as predicted and the way that both parties have agreed on.” (Äyväre 2006,68.).

There are three types of trusts; contractual trust, competence trust and goodwill trust. Firstly, the contractual trust indicates to common ethical principal. This means that if the parties have more of oral contracts, they have a contractual trust to each other. This strenghtens especially the classical virtue moralities; keeping the word and telling the truth (Äyväre 2006,68.).

Secondly, the competence trust indicates to that the parties are able to accomplish agreed functions, for example that the product quality is as agreed. It is important that the partner is able to trust the other sides know-how for technology, business and cooperation (Äyväri 2006,68-69.).

Thirdly, the goodwill trust means that both sides trusts to the open commitment. Open commitment is basically the same as degree of mutuality, as mentioned before. These are the questions or possibilities that are not limited by anyone. They believe that the benefits will balance out in the end even though the other party might benefit more occasionally. This also strengthens the virtue morality in being fair and solidarity (Äyväri 2006,69.).

One can show trust too much, too soon or too little. When planning and creating a new network, the parties might want to their trust without detailing carefully the networks aims, region, work distribution, responsibilities and so on. In most cases, especially in the beginning, these are the main causes for problems and conflicts. In other words, trust is not a replacement for thorough negotiations. For this reason building up the trust is the ground for establishing an economical functioning network (Hakanen 2002).

As Matti Hakanen points out, commitment and trust are close to each other, dependent on each other; trust creates commitment and vice versa. Commitment is the most developed bond, which takes time the most. Above all it reflects the relationship's previous history (Hakanen 2002). The same values and motives support building the commitment and trust (Toivola 2006,64.)

## 4 Research method

In this chapter I will explain what is benchmarking and how I used it in this research. I will also tell what a commission is and how it works. It has the benchmarking results as well.

### 4.1 Benchmarking

To define benchmarking in a simple way, one could say it has always existed as people always want to do better than their neighbour for example having a better car or growing better crops. To think this way, it is naturally more or less in people's private lives (Stapenhurst 2009, 3.).

According to Tim Stapenhurst (Stapenhurst 2009, 3.) benchmarking can be more complex than that especially in business life. It is more applying than copying as some might think it is. Commonly this means that organisations undertake variety of activities in order to compare their performance level with others. From those activities they can recognise, familiarise and implement the practices that they believe will develop their performance.

Benchmarking is a learning tool to enhance performances. This way organisations do not have to start from the beginning their development processes. It is a continuum where the others have already got to. It allows faster ongoing development. Benchmarking is a method to learn from the better ones (Niva & Tuominen 2005, 28-33.).

Generally speaking benchmarking can be useful to any area where we want to compare enactment and learn from others. The definition also brings forth that benchmarking against the toughest competitors will show where the organisations strengths and weaknesses are in relation to them. According to Tim Stapenhurst, benchmarking is a planned research with a high return on investment. He also states that is a beneficial way to network with like-minded people (Stapenhurst 2009, 3.).

There are two approaches to identify benchmarking, internal and external benchmarking. The internal is when organisations adapt an exemplary practice within the organisation while external benchmarking is when a practice is considered to be adopted from other organisation. Benchmarking can be done from a basic to advanced level.

The external benchmarking can be further defined in to three categories:

1. Best practice benchmarking, which means that an organisation is considered in a different sector.
2. In competitive benchmarking the competitor is considered in the same sector as the organisation is.
3. Section benchmarking is an action where organisations are considering a specific or similar sector but not necessarily a competitor.

(Lennon, 2006,1.)

## **4.2 International film Commissions**

All film commissions are non-profit organisations. They are the supporting facet when it comes to marketing the region to audio visual productions. Film commission is the first place that production companies contact when looking for possible location. Production companies' value organisations, who knows the production procedures, have the local knowledge and also have a good network to the film industry (Myller 2011).

Even though commissions work as non-profit organisations, it is not a question of charity work. The productions use a great amount of money in the region. As a result, especially the local service providers, in this case the audio visual and travel sector, will benefit from the productions. The more international services the area can provide the higher impact on the economy (Flink, 26.3.2014c).

According to the commissioner (Flink, 26.3.2014c) the commissions' most important services are location scouting, handling permits and acting as an intermediate between production companies and the local service providers. They are also an important key figures in the regional marketing strategy. The commissions' do not only serve the long

feature film productions but they also market the region internationally to still photographers in fashion and commercial sector, the makers in TV-series, music videos and documentaries and not to forget the game industry and other media sectors.

Association of Film Commissioners International (AFCI) is the international head organisation. It was established 1975. There are over 300 film commission from 30 different countries. AFCI is the networking tool that production companies use when looking for locations from all over the world. AFCI organises courses of the commission work for its members. The members are part of a broad international network (AfcI 2013).

In the recent years there has been a great need within Europe and Asia to have own and more efficient network. In the past decade, approximately 160 regional film commissions have been established in Europe. Therefore European Film Commission Network (EFCN) was established in Berlin year 2005. EFCN is independent organisation but co-operates with AFCI. At the moment there are 86 active members in EFCN from 26 different countries (Flink 19.4.2014d).

The national and regional commissions have tight Nordic co-operation between Finland, Denmark, Sweden and Norway. Their main task is to encourage and help the international productions to find locations for shootings from the Nordic countries. The main focuses in co-operation are in international co-marketing, location scouting, advising especially in funding alternatives and matchmaking among the entrepreneur networking (Flink 19.4.2014d).

The other commission around Gulf of Finland are in St. Petersburg (member of EFCN), Film Estonia, Filmregion Stockholm-Mälardalen (FRSM) and Åland Film Commission, which is actually part of FRSM. Russians are not so effective at the moment due to the political situation and also their lack of English. If one would like to film there, Russian language is needed. Estonia is still very young within film industry so they cannot offer as much as Finland can at the moment (Flink 26.3.2014c).

### **4.3 National film Commissions**

First commission in Finland was established in Oulu year 2000, The Northern Finland Film Commission (later as NFFC). Today there are altogether five regional commissions and one national. The other regionals are Lapland Film Commission (Film Lapland), West Finland Film Commission (WFFC), East Finland Film Commission (EFFC) and Commission Helsinki. The national is called Finland Film Commission (Film Finland). Film Lapland, NFFC and WFFC are members of AFCI (Flink 8.10.2013).

The national commissions have their own strong features but the main connecting character for all them is the Finnish nature and its diversity. At the moment WFFC has the most developed structure.

### **4.4 The attributes for benchmarking**

There are several attributes that I have taken into the comparison. I have collected them from the commissions' web pages and also what I learned from the seminar. Below I have explained the features deeper.

Nature and landscape are very strongly expressed in every commission. Scandinavia is known for its proper four seasons. We have snow, endless nights in summer, archipelago, wilderness and landscapes from the countryside to industrial sites. This is considered as unique when comparing for example to the rest of Europe where a lot of films are made.

One important aspect is co-operation or being part of a regional developing company. This brings more opportunities in developing the commission work as there are then better opportunities to provide for example local or regional funding for productions. This co-operation is significant as commissions own resources can be very limited, especially in international projects. This aspect also includes the co-operation with regional schools.

I have also taken into the comparison the information and media bank. These include the commissions' basic work; location scouting (including a photo), crew contacts, handling permits, and the guide book in English. These banks are the best tools where production companies can find the most relevant information when looking for a location. This system is called one-stop-shopping, in other words one can get everything from the same place.

FLFC launched in 2010 in co-operation with HAAGA-Perho and Helsinki-filmi a Film Friendly training for the local communities and companies in order to understand the needs of a film industry. Recognition is given to a company or a resort that has passed the test in which they have proven how to work with film industry (Finnish Lapland Film Commission 2011). WFFC is a very good example of this as they have even trained the taxi drivers. All parties are informed of the upcoming projects.

As benchmarking these commissions, the international visibility is vital in order to have those international productions. That is why I also included the memberships in these attributes. I have structured the comparison in table three.

Table 3. The comparison of the commissions

Attributes	EFFC	WFFC	NFFC	FLFC	Commission Helsinki
Nature	x	x	x	x	x
Regional developing company	x	x		x	x
Information and media bank (in English)		x	x	x	x
AFCI		x	x	x	
EFCN			x	x	
Scandinavian Locations		x	x	x	
Film Friendly Training		x		x	

#### 4.5 Benchmark result

As a result one can see that Turku region and Lapland are the most organised and effective in making their areas known within film industry. At the moment Turku is the national stage as for example the Vares films have been made there. Lapland has had many international productions because its nature and wilderness. This has been made possible by the good infrastructure, reachable places and professionalism.

To compare Porvoo to this benchmarking, I took the model from WFFC's commissioner Teija Raninen. She introduced this in the seminar on the 6<sup>th</sup> of November. In figure 2 is pictured the aimed situation in Porvoo. I have marked with different colours the wanted results; light green means the existing co-operation at the moment, blue is the new co-operation and yellow is then the result. In red is the executive organisation.

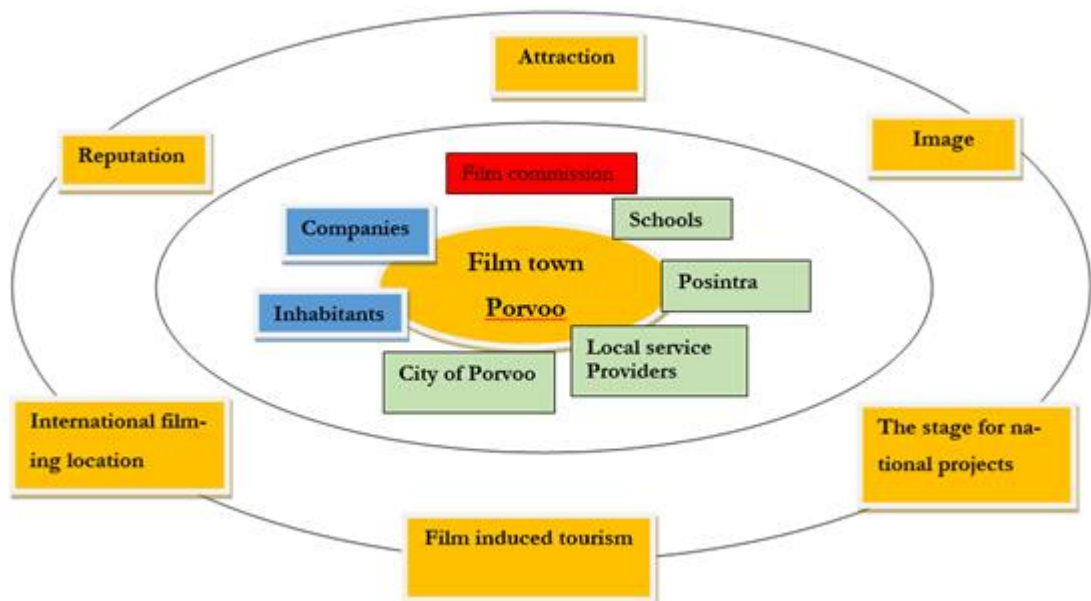


Figure 2. The aim for Porvoo to become as a film town (Raninen 6.11.2013)





## **5 The Seminar**

In this chapter I will explain why and how the seminar was organised. I will also disclose the seminar's content and the results. In the discussion part I will tell about the result.

### **5.1 The seminar**

The commissioner asked me to assist in organising a two-day seminar regarding the thesis topic. Our thought was to have as many professionals as possible in the same place at the same time. The aim was to raise discussion of how the audio visual and travel service suppliers see the situation at the moment. We also wanted to find out if there is a need for a local commission. The question was also that if commission is needed, what would be the most efficient way to run it.

As explained in the introduction, there have been projects before and also ongoing projects regarding this topic but mainly concentrating on the film industry (Creative Eastern Uusimaa, Film Pool). This seminar was the first time when these two industries, audio visual and travel sector, were knotted together. For that reason our hopes were high regarding the seminar.

The seminar took place 6.-7.12.2013 at Porvoo Campus. The campus offers quality premises and IT for presentations which were essential as we saw film trailers. The commissioner was pleased as HAAGA-HELIA gave the room free of charge. The food and beverage was organised with Fazer Amica. These costs we were able to keep down as everyone paid their own lunch. The only down point at the Campus is the size of the car park. It is very small and it is normally full already at nine o'clock. There should be spaces for visitors as one of the participants suggested.

### **5.2 Seminar programme**

The first day of the seminar was for the audio visual professionals and there were 17 participants including the presenters. There were film producers, film commissioners

and people from the development company Posintra. The day started with opening words of Lauri Mannermaa from Probus. Mr Mannermaa (a producer) has been involved in this project longer as Probus has been part of Creative Eastern Uusimaa and Film Pool.

The second day was for the travel service providers and there was even less participants, 13 including the presenters. Mainly there were same people as on day one. Kari Hirvonen from PremiumVisit gave the opening words. PremiumVisit is a network for travel service sector in Eastern Uusimaa. Their aim is to develop areas visibility in many different ways, such as participating in fairs, providing seminars for its members et cetera.

Mr Flink introduced the day's programme. The programme topics were pretty similar for both days. We agreed that because there were not so many participants', questions and conversation over the topics can be freely discussed as going forward. The programme had to be modified as some of the speakers were not able to participate after all.

The presenters had interesting topics. From developing company Posintra there were project manager Annika Weckman and producer Janne Ekman presenting Tove Jansson's 100<sup>th</sup> anniversary in 2014. Ms Weckman's project is concentrating on the archipelago and its' diversity and possibilities for tourism. Mr Ekman introduced all the different events that are taking place in Porvoo 2014 to celebrate Tove Jansson life and work (Ekman, Weckman 7.11.2013.). Mr Flink introduced a new Moomin movie "Moomins' on the Riviera" that is coming out autumn 2014.

Last summer (2013) a new children's movie, *Onneli ja Anneli*, was filmed in Loviisa. The premiere was in January 2014 and it was held in Loviisa. Producer Sari Lempiäinen from Zodiak opened the process as what is involved to make a film. One of the main sponsors was the city of Loviisa. They did not sponsor just with money but resources

also, for example in street organisation. The stance was positive overall from the inhabitants and the city. Mutually then most of the film crew stayed in Loviisa and the impact on the city's finance was great due to that, well over 100 000 euros as they used local services and accommodation (Lempiäinen 6.11.2013.).

The Loviisa tourism secretary, Johanna Waltonen, told us how the city is planning to use this experience in marketing in order to receive more travellers. They are planning to have new products for travellers, especially for families, such as theme guiding, electronic maps and even a new playground (Waltonen 6.11.2013.).

Hannu Oksanen from mediafactory Dakar (Kotka), revealed their experiences in co-operation with a production company. They were involved in doing a long feature film "Lion heart". The overall experience was positive and as a result they have been receiving more co-operation within film industry (Oksanen 6.11.2013.).

Helsinki was well represented in the seminar as there were film commissioner Timoteus Tuovinen and from Helsinki city council's expert in creative industry, Taina Seitsara. Mr Tuovinen opened up the Commission Helsinki project and its situation. Ms Seitsara explained how city organisation works when it comes to filming permissions and anything else that is involved in the process. They both agreed that having council on the project from the very beginning eases the whole process (Seitsara, Tuovinen 7.11.2013.)

West Finland's film commissioner Teija Raninen shared their experiences from various projects, national and international. As explained before Turku has the best system at the moment so henceforth it was an eye opening presentation. It helped the seminar guests really to understand what is needed and also the benefits from being a film town (Raninen 6.11.2013.).

Ms Raninen is the dictator when it comes to filming in Turku. The production companies have to contact her and this is to ensure the best service for the project. They have one-stop-shop principal. It is wished that the production companies contact already

when making the manuscript as then it is easier to apply for funding (Raninen 6.11.2013.).

Mr Flink had few study cases as he has been doing a lot of co-operation internationally. He also opened up the ongoing project, Film Pool, and what is the future for it. One of the main topics was that how a possible film commission could be used in for example in marketing (Flink 6.-7.11.2013.).

### **5.3 Start of the process**

The whole procedure started in the end of August when I received this thesis topic from Sirpa Lassila. She then organised the first meeting with the commissioner. In that meeting we discussed of this project in overall and agreed on what was my role in this. It was agreed that my responsibility first of all was to assist in organising the two-day seminar, including sending the invitations, booking facilities and refreshments. We were discussing what kind of written material the commissioner needed from me. It was decided that I will do benchmarking of the existing film commissions in Finland.

### **5.4 The procedure**

In the beginning of the writing process I had to think carefully of the approach as there are many aspects to this topic. As for example one could write a whole thesis about film tourism or about the film industry in Finland. As the aim for my thesis was implementing a possible film commission in Porvoo, I had to think about networking and commitment. Naturally though I had to also include some information about the film tourism and Finnish film industry as they are both bounded very closely to my topic. Especially the film tourism as if there will be more productions done in this area, and more international ones, this kind of tourism will be positive side effect for the whole area.

I knew that there is a lot of literature available about networking, as I found out in the networking course. Film tourism and film commissions were harder topics as there is not so much written about them. I found couple good books about film tourism but

film commission information were only found from the Internet and that information was limited. The main focus for them was of course marketing their own area.

Before the seminar in November we had few meetings with Mr Markku Flink. He explained how the commission's work and his thoughts about the present situation in Eastern Uusimaa region and the possibilities of improving the situation. We discussed about the film industry terminology as it was all new to me. Our meetings were mostly quite long as we were preparing the seminar programme and contacting the possible speakers. Our aim was to have the programme as interesting as possible for both sectors so we could have many participants.

The programme was built in such way that it would give something new for the participants and also something to discuss of. Mr Flink had a really good picture how he wanted to build the seminar so for that reason he mainly did the programme. He also knew the people who would be the most interesting speakers for our event. I helped him out with scheduling the programme and also organising the order.

My task was to send invitations to possible participants. To begin with, I had difficulties in finding the contact information for the service providers (AV and tourism) as they are not listed anywhere as sector-wise. I received a list of entrepreneurs in Porvoo area from Janne Ekman. On the list was over 600 companies and from them I ended up with a list about 80 companies.

Then the next challenge was to find out the contact information for all these companies. Not everyone had an Internet site or for some I could not find any contact information. After I finalised the list, I send it to Mr Flink and Mt Mannermaa to be checked and also for adding's. Markku Flink wrote the invitation and I send it on their behalf. Altogether we send one invitation and two reminders with the programme.

Mr Flink and I were also preparing questionnaires for the AV and travel sector. The objective for that was to open the current networking situation and how these sectors

would see the benefit of having a film commission. This questionnaire was never finished as the commissioner decided after the seminar that it is not necessary anymore.

The main reason for that was, that the companies had already answered in similar questionnaires before with previous researches. The other reason was an action plan that was agreed between the seminar participants. The plan is to organise similar information and discussion events in Helsinki and Kotka as our seminar was. There has already been one in Helsinki, organised by Commission Helsinki. The target audience was the municipalities of Helsinki. The seminar in Kotka is going to be organised by Dakar. The main set aim for these arrangements was to establish a film commission encompassing the whole Southern Finland.

After the seminar I have met with the commissioner occasionally. I have been concentrating on writing this thesis. Mr Flink has given comments on my work which has been very useful to me as my original supervisor did not really comment on anything.

## **5.5 Discussion and results**

This topic was interesting but challenging at the same time. Working with a true film professional gave me a good insight of the film industry process in average. I have realised how many different and difficult components are needed in order to make a film. The topics was also interesting as I like watching films and have always been interested about the locations where they have been made in.

I send approximately 80 invitations and two remainders with programme via e-mail. Unfortunately the response was quite low. As usual in these kind of events people do not turn up even though they have confirmed their presence. Mr Markku Flink, the commissioner, was yet satisfied as the key people especially from tourism sector came. There were a lot of discussion over the topics and new ideas and thoughts came up. New connections were made.

The aim was to see if there is a need and will to have a regional film commission and the result is positive. The seminar strengthened the commissioner's idea of what

proper co-operation could bring to Eastern Uusimaa as at the moment there is not much of co-operation between these two parties. It was good to see how people started to have ideas how to improve and support this idea to have a centralised organisation.

In overall Porvoo and the surrounding area needs a boost to improve its image and reputation. Porvoo and especially the old town has been a tourist centre for decades because of its history and beauty. Recently there has been less visitors, one reason is the situation in Russia. There has been a lot of Russian tourists as Porvoo is not far from the border and also Helsinki is so close.

Riding so long with history, now it would be a good time to think of something new as we discussed at the seminar. Film commission would give the change for service providers to create new products and services and that way maybe specialise in something totally new. We all agreed that benchmarking Turku's model would give the right direction to have a commission that serves the best this region.

As this project has been going further this spring it is looking promising. Porvoo city has promised to support the commission and Posintra will start the commission work in the end of spring 2014. Things are moving on step by step and by creating new networks so one day there can be a regional film commission to serve Southern Finland in co-operation with local service providers.



## 6 Conclusion

This thesis report is introducing the aim for co-operation between the audio visual and travel industry service providers. The outcome for the future is to have a functioning network in order to create a regional film commission and that way to have national and international productions in Eastern Uusimaa region. The commissioner for this thesis was producer Markku Flink, Periferia Productions.

There were two parts for this project; writing a thesis and assisting in organising a two day seminar. I started the work in the beginning of September and the seminar was in the beginning of November. Challenges came along the way. The main challenges were finding literature or any sources concerning film commissions. The other challenge was trying to find a list of service providers so I could send invitations to the seminar.

Over 80 invitations were send but still there were only a handful of participants at seminar. That was disappointing but at the same time it only proved that an organised network is needed as there is the will to have one. These service providers need a motor that pushes them forward into networking and that way they can improve their own business ideas and receive more customers.

These seminars and co-operation are needed as the situation at the moment is very promising. Film commission idea is going strongly forward and now when Porvoo city is also involved maybe this will bring faith also to the entrepreneurs. There are so many possibilities and it would be a good time to take a chance.

It has been interesting to work with an artist, challenging but at the same very rewarding. Without his knowledge and help I would not have been able to do this thesis. The challenges' were more or less in time management as Mr Flink had many projects ongoing at the same time. I had a change to be part of a short film and that made me realise more of the work film industry is about.

My part of the work was satisfying but not the best. I was uncertain in some points what is really required from me. I should have asked more advice from my second supervisor as our seminars with the first supervisor were really not up to anything. My own time management was not good as I realised during the process. I had large courses at the same time and family took a lot of my time. Now in the end the process I have learned more about myself and time management that I have been able to use at my work.

In the beginning of the process this topic felt a bit uncomfortable as I had a totally different idea about my thesis. As the project went on, I learned to understand more and made me respect film industry. It would be very interesting to be part of building the film commission and see where it can lead to.

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# Attachment

## Attachment 1. Seminar programme

### **1. Päivän ohjelma**

8.45 Aamukahvi

9.00 Tervetulosanat Lauri Mannermaa, Probus Network

9.05 Päivän ohjelma esittely, Markku Flink, tuottaja, Periferia Productions

9.20 Loviisan kaupunki, Johanna Waltonen, matkailusihteeri

9.30 case study: Anneli ja Onneli, Sari Lempiäinen, tuottaja, Zodiak

10.00 case-study: Clownwise, kansainvälinen tuotanto Turussa, tuottaja Markku Flink

10.30 Luova Itä-Uusimaan elokuvapooli, Markku Flink

11.00 Helsinki Film Commission, commissioner Timoteus Tuovinen

11.30 Kommentti Porvoosta, tuottaja Petteri Saario, Taigafilms Oy

11.40 Keskustelua ja pyydetty puheenvuorot, Markku Flink moderoi

12.00 lounas – 45 min. (omakustanteinen €6,45)

12.45 Kokemuksia Kotkasta - Tuotantojohtaja Hannu Oksanen, Mediatehdas Dakar Oy

13.00 Turku Film Commission, commissioner Teija Raninen

13.30 Itä-Uusimaan elokuvapoolin jatkohanke – resurssikeskus vai keskustelufoorumi, Markku Flink

14.00 Toimialalle suunnattu kysely, Minna McLean

14.15 Kahvitauko

14.30 Yhteenveto ja loppukeskustelu

15.00 Loppusanat, Marikki Hakola, Probus Network

### **2. päivä ohjelma**

8.45 Kahvit

9.00 Tervetulosanat Kari Hirvonen, Rutumin kartano, Premium Visit

9.15 Luova Itä-Uusimaan elokuvapooli, Markku Flink

9.30 Case study; Anneli ja Onneli, Lasten elokuvan tuotanto Loviisassa

9.45 Elokuvan hyödyntäminen matkailussa; Annelin ja Onnelin teemapuisto lapsille, Johanna Waltonen, matkailusihteeri

- 10.00** case-study: Mielelön Elokuu, Markku Flink, tuottaja, Periferia Productions
- 10.20** Imagomarkkinointi elokuvatuotannoissa, Taina Seitsara, Yritysasiamies/luovien alojen asiantuntija, Helsingin elinkeinopalvelut
- 10.40** case-study: Muumit Rivieralla
- 11.00** Tove Jansson ja saaristoprojekti, Annika Weckman, Projektipäällikkö, Posintra Oy
- 11.20** Katsaus Itä-Uusimaan matkailuun ja tulevaisuuden haasteet, Birgitta Palmqvist Productions
- 11.40** Keskustelua ja pyydyt puheenvuorot, Markku Flink moderoi
- 12.00** lounas – 45 min. (omakustanteinen €6,45)
- 12.45** Elokuvakomissio alueen kansainvälisen markkinoinnin työkaluna, Markku Flink
- 13.00** Itä-Uusimaan elokuvapoolin jatkohanke – resurssikeskus vai keskustelufoorumi, Markku Flink
- 13.30** Toimialalle suunnattu kysely, Minna McLean
- 13.45** Kahvitauko
- 14.00** Yhteenveto ja loppukeskustelu
- 14.45** Loppusanat, Kari Hirvonen, Rutumin kartano, Premium Visit