

BRAND OF FINLAND FROM DESIGN MANAGEMENT PERSPECTIVE

Vesa Rantanen

Bachelor's thesis
May 2014
International Media
Degree Programme

TAMPEREEN AMMATTIKORKEAKOULU
Tampere University of Applied Sciences

ABSTRACT

Tampereen ammattikorkeakoulu
Tampere University of Applied Sciences
International Media Degree Programme

VESA RANTANEN
Brand of Finland From Design Management Perspective

Bachelor's thesis, 35 pages
May 2014

This thesis – The Brand of Finland From Design Management Perspective – has its primary focus on the concept of country brand and how it is formulated. The underlying principle is to familiarize the reader with a concept and then look at how Finland has proceeded with those elaborations and constructions.

This thesis is not a case study but perhaps a motion of proposal suggestion, a thesis, and more important still, a study of country brands and drives behind those elaborate formulations.

CONTENTS

1	INTRODUCTION	4
2	BRAND OF FINLAND	5
2.1	Definition of country brand	5
2.2	Brief history of Finland's country image.....	8
2.2.1	Three pivotal points in Finland's international media history	8
3	WHERE DOES FINLAND CURRENTLY STAND.....	15
3.1	Google images and grim dimensions.....	10
3.2	Modern strategies and an accidental facelift.....	12
3.3.	Towards better communication	13
3.3.1	The new center of the new North.....	15
4	DESIGN MANAGEMENT.....	17
4	CULTURAL IDENTITY	19
5.1	Determining cultural identity	19
5.1.1	The role of graphic design in shaping cultural identity.....	20
5.2	Visual representations in and around culture	21
6	CASE BRAND SWEDEN.....	22
7	WHY THERE IS NO BRAND IDENTITY FOR FINLAND	25
7.1	Accessibility of Finland's visual elements	26
7.2	Finland's underlying visuality	27
8	BOLD HOPES FOR FUTURE.....	29
9	CONCLUSIONS.....	32

1 INTRODUCTION

The focus of the first chapter is on the concept of country brand, and what differentiates it from that of a mere country image. The research also opens up those elaborate formulations and drives that result to creating a brand for a country.

The second chapter looks where Finland is currently standing and how it got there. Pros and cons of Finland's country brand are also coined.

Third and fourth chapter are interconnected by the virtue of how possibly turn those aforementioned cons in to pros by utilizing the power of visual representations in and around culture. Third chapter opens concepts of design management when as fourth researches cultural identity. Interlaced in these chapters is a succession of the role of graphic design in shaping cultural identity. Cultural identity is closely intact with the creation of the bigger picture, the country brand and indeed constitutes what one could call a major building block of this auspicious construction.

After familiarizing the reader with the concepts, the fifth chapter is a case study of Sweden's country brand visuality. What follows is a question of why Finland does not have a similar, established visuality. Within these two chapters a question is coined; what is the designer's role in creating visuality for a such an enormous and varied theme as a country. Where should the influence and motivation come from?

This thesis is not a case study per se, but perhaps a motion of proposal suggestion, a thesis, and more important still, a study of country brands and drives behind those elaborate formulations.

2 THE BRAND OF FINLAND

2.1. The definition of country brand

What does a country brand mean? Usually brands are related to companies and products with the immediate contact to advertising and consumerism. But countries are not for sale and brand is not a synonym for an advertisement. Also, countries are associated with much more complex issues than products, therefore the solutions are expected to be more stranded.

But what is the difference between country image and country brand? Moilanen and Rainisto (2008, p.15) adduce, that *'A country image is mainly an unplanned impression created randomly. It is an impression of the country created by an individual associated with values and emotions, which is partly based on knowledge and experiences, partly on beliefs, and is made up of partial impressions of the country that influence each other; and the significance of each one varies according to the situation.'* when as country brand is a *'Concept created as the result of focused activities. It is possible to influence a country image, and a country brand can be constructed from a country image through consciously managed activities'* (ibid, 15), as has been carried out in Spain, Australia and New Zealand, for example. A country brand, as with any brand, 'does not come about on a designer's desk and a brand is not created when even the best plan is completed. A brand exists when enough people belonging to the target group see the brand essentially in a similar way that resembles the desired brand identity' (ibid., 17).

What do you need a country brand for? Don't professionals like economists already know their target market or the origin of their prospectively imported goods? Also, don't tourists usually do research on the destination they are travelling to. Moilanen & Rainisto (2008, 19) list six positive outcomes that are effected by a strong country brand:

- Increases the traction of businesses and investments.
- Attracts skilled labor.
- Brands promotes tourism.
- Enhances public diplomacy.
- Supports the export industry.

- Strengthens cultural identity ja raises national self-esteem.

In business world, brands, their visibility and financial values are being monitored constantly. The economic values of country brands are measured, too, but the quantification of value is still unestablished, and the results presented should be viewed with caution. One of the first and most famous monitors is Anholt Nation Brand Index, started in 2005. As country brands are upcoming phenomenon with lots of prospective possibilities, there have been a number of new studies and methodologies after 2005. Country brands are - a bit depending on the study - measured on the following criteria:

Exports

The public's image of products and services from each country and the extent to which consumers proactively seek or avoid products from each country-of-origin.

Governance

Public opinion about national government competency and fairness , as well as its perceived commitment to global issues such as peace and security, justice, poverty and the environment.

Culture and Heritage

Global perceptions of each nation's heritage and appreciation for its contemporary culture, including film, music, art, sport and literature.

People

The population's reputation for competence, openness and friendliness and other qualities such as tolerance.

Tourism

The level of interest in visiting a country and the draw of natural and man-made tourist attractions.

Investment and Immigration

The power to attract people to live, work or study in each country and how people perceive a country's quality of life and business environment.

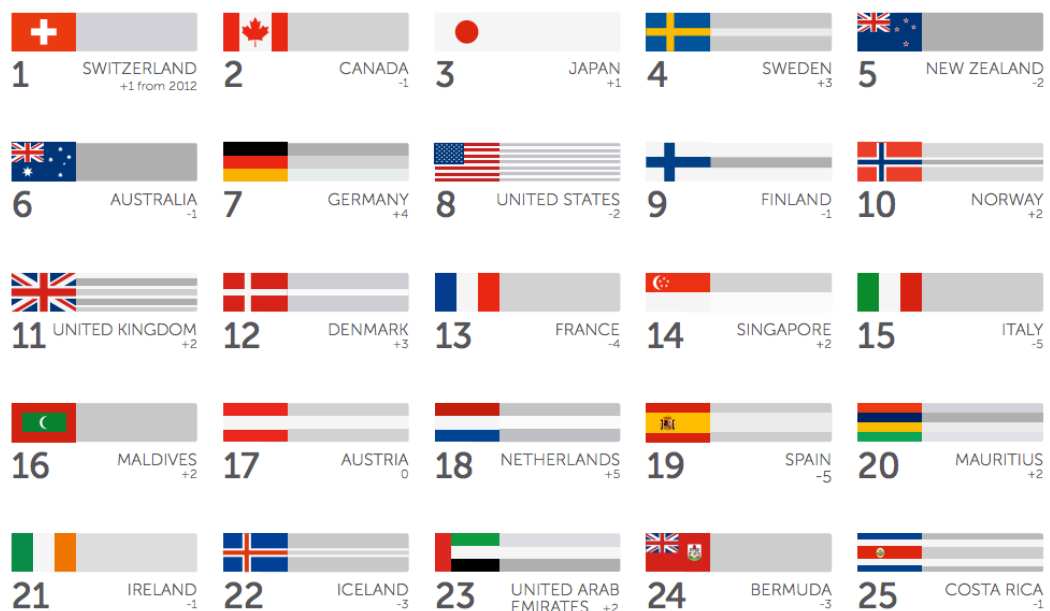
(Place Branding Research, 2013, 2,

http://marketing.gfkamerica.com/PlaceBranding_slipsheet.pdf

Another monitor, FutureBrand, states; ‘The Country Brand Index, or CBI, is a pre-eminent global study of country brands. We annually measure and rank global perceptions around the world’s nations—from their cultures, to their industries, to their economic vitality and public policy initiatives. The resulting index is a mix of trend reportage, expert findings, data-rich analysis and future-positive prediction.’ (Country Brand Index 2012-2013, 2, 2013)

INTRODUCTION RANKINGS

2012–13 Top 25 Country Brands



Country Brand Index 2012–13

© FutureBrand, All Rights Reserved

4

Image 1. *FutureBrand’s Top 25 Country Brands 2012-2013*

What differentiates FutureBrand’s study from others, like the one of Anholt Nation’s is the distinctive fact that they also look into the future. Like they state in their website: ‘But there’s another aspect to our study that goes beyond what people think today. Our global experts look further than existing perceptions of places to understand the broader forces that shape them, and as such, which specific dimensions will come to be the most important drivers of choice in the future. This gives us our Future 15 country brands—a collection of brands that we believe will enjoy the strongest perceptions in years to come.’ (Ibid, 3).

2.2 Brief history of Finland's country image

2.2.2 Three pivotal points in Finland's international media history

Before taking a look at where Finland is placed on the context of country branding, we must first understand the history of the linkage and and interconnection to international audiences. This chapter is not a history of Finland per se, but a viewpoint of different factors of history and how they have effected Finland and the impressions it gives world wide. As discussed earlier, country images existed a long ago before country brands. Country images is “[An] image [that is] mainly an unplanned impression created randomly. It is an impression of the country created by an individual associated with values and emotions, which is partly based on knowledge and experiences, party on beliefs and emotions, and is made up of partial impressions of the country that influence each other; and the significance of each one varies according to the situation.”

What, then, was Finland's country image before creating the brand?

Lasse Lehtinen, a Finnish politician, former member of the Finnish Parliament and a former member of the European parliament created a scene of three pivots in Finland's international history in a panel discussion about Finland's international image. The panel was held in december of 2013 in Helsinki and was arranged by the University of Helsinki.

Lehtinen suggests the following:

‘First movement took place in the World Exhibition in Paris in 1900 in where Finland had it's own division regardless of opposition from St. Petersburg, as Finland was, at the time, still a part of Russian Federation. However, after a time of succesful lobbying, Finnish Principality succeeded to have it's own division.

Finland's division at the exhibition was extremely good, thanks to Finnish architects, fine artists and composers, it gained plenty of attention from the time's press. Firstly from the French press and as side effect, from other Western press.

As a positive extra to Finland's account, the Russian Empire had a poor exhibition that year, which made Finland's submission even stronger. This resulted in Finland as a na-

tion, even though not a independent one, to break into the international spotlight for the first time.

The second time this happened during the Winter War in 1939-1940. During the 105 days of war, there were about 400 international reporters in Finland and therefore Finland got high exposure in the media. Now, the situation was basically David versus Goliath. Press conferences were frequent and the public atmosphere was that it is only a matter of time when Finland seizes to exist.

At the end, the unexpected happened and Finland gained it's well-earned war hero stories in the international press. Some of these stories were extremely wild and did not have much to do with reality but every one of them were biased to commemorate Finland.

This international goodwill was, however, lost in 1941 when the maid of Finland allied with Germany in the Second World War. The fact that The Allied Forces had Josef Stalin as their commander had no effect on the large scale as to Finlands empathy in the general opinion atmosphere.

In the aftermath of the Great Wars, the image of Finland got buried for years. It was not until Peace Trieties of Paris in 1947 when Finland gained West's approval back, though losing it's international recognition and status.

Lehtinen mentions an incidence from his time as a diplomat in London in 1985 when his colleague, a well educated person offered his family to defect with his help. In my opinion, that is a good example of Finlands exposure in the western media and lack thereof. For an educated person who is in contact with an ambassador, it is however ignorant not to know the vicinage of his countires foreign policy but at the end of it all, Finland was still under the sway of the Soviet Union.

The third pivotal point was Finlands affiliation with the European Union in 1995. This was a remarkable event, as before this, Finland did not make it to the television screen of Western or Southern Europe, not even in the weather map. Now after the coalescence, Finland was a part of the bigger whole of Western world, thus being forced to take part in different kinds of comparisons and statistics. It was only now that the rest of the Western Europe actually started to believe that Finland was a part of it, too.

Lehtinen remarks, that at this time his international colleagues kept asking him, how did Finland adapt to the new market economy so fast. This underlines the mental images

about Finland of being part of Eastern, not Western Europe as thus being a part of the socialist countries which was not the truth, but again, lack of exposure, a hint of ignorance, maybe even a pun was intended.

So before 21st century, Finland has utilized culture, then military forces and foreign affairs, to gain exposure and attention in international media.

3 WHERE DOES FINLAND CURRENTLY STAND

3.1 Google images and grim dimensions

As it came clear in the latter chapter, Finland is not very well known outside its immediate sphere of influence. Maybe it's because Finland is flat, cold and far from the busy centres of European life and up until quite recent times, the residents of Finland have included peasants, hunters, fishermen, and a small group of foreign rulers who spent most of their money elsewhere. The rich cultural history of Europe has left only few marks in Finland. But also, marketing, communication and social skills are not among the strongest expertise we have.

Impressions of Finland vary greatly even outside the borders of our country. We are best known in our neighbouring countries, since many of our neighbours have visited Finland and met Finns. While we have one of the best organized societies with best education in the world (Taylor, A. 2012), we keep low profile on international level. Granted, as stated by the Country Brand Report 'Finland does not stand out in culture, arts nor sports and only few Finns enjoy world-fame.' (Country Brand Report, 23, 2013)

My personal opinion is, even though there are not big-time celebrities hailing from Finland, like world-known politicians, actors, or fine artists, Finland stands out in many underground cultures with vivid scenes. For example Finland has the highest density of heavy metal bands per capita in the world. (Flowing Data: Metal Bands Per Capita <http://flowingdata.com/2012/04/09/metal-bands-per-capita/>) This could work as our differentiating factor, according to Kristiina Helenius the C.E.O. at Amcham Finland

But the majority of the world's people – even the majority of those who make important

decisions affecting Finland on a daily basis – do not have any personal experience of our country. The only thing they have to go on are images.’ (Country Brand Report, 25)

‘A Google image search with the word ‘Finnish’ as the search term readily gives a non-Finn the shivers. The screen is filled with soldiers, guns, World War II and militaristic emblems. The results are startling, unless you know at least something of the history of Finnish society. The miracle of the Winter War and the coat of arms with the Lion of Finland tell a story of cooperation and the spirit of involving everyone. Photos of Finnish soldiers from World War II are a curious reminder of an age when Finnish heroism meant that even the weakest were involved in an important joint project. Thus, the main challenge of branding work is to demonstrate equality in terms which make it open, approachable and understandable also by non-Finns.’ (Ibid, 47)

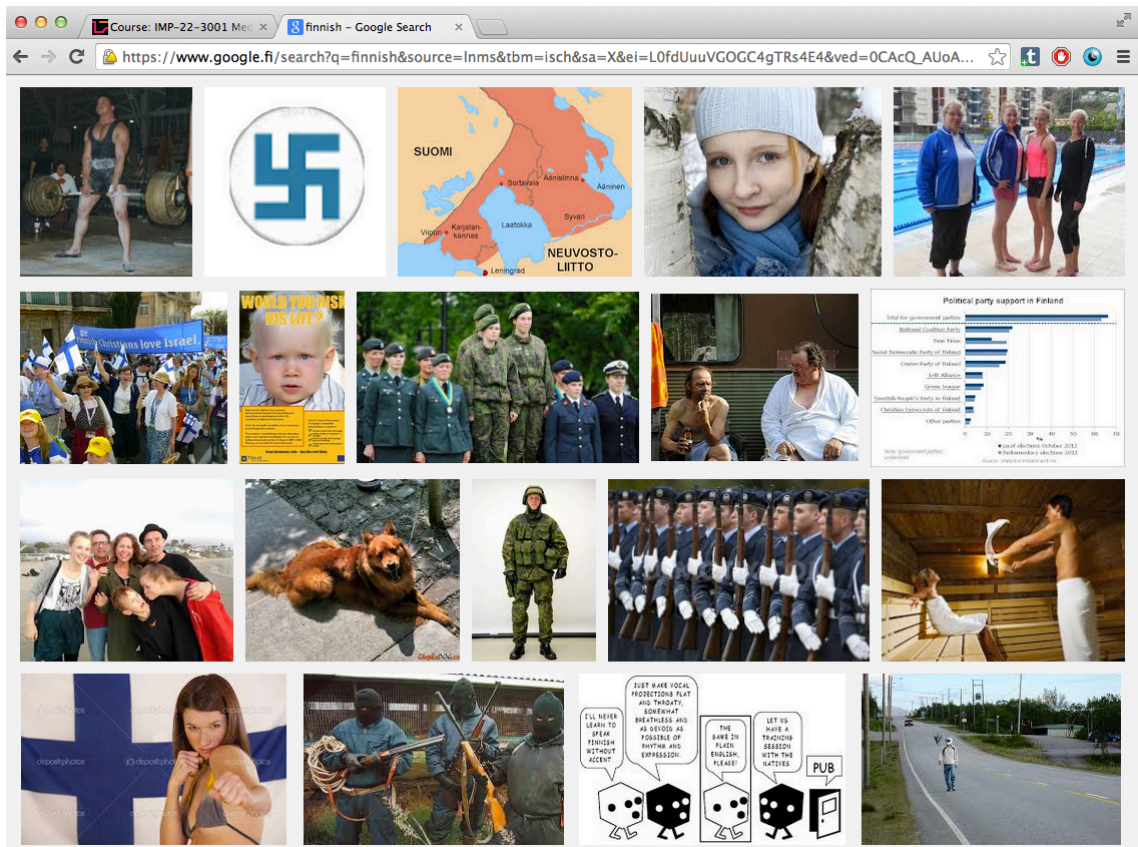


Image 2. Results of Google photo search on the word Finland on 20.12.2013.

‘The country brand consultant Simon Anholt finds that Finns stand out from other Nordic people by an almost mystical strangeness and an edge. Anholt also sees this to have a grim dimension: madness and a hidden badness that occasionally reaches the surface,

but he sees them as mainly positive with regard to the country image. At least we stand out among the nations of the world. It would be prudent of Finns not to highlight all of the aspects of ‘creative madness’, heavy drinking, domestic violence or mental problems, as the strengths of its brand. But Finland also has exactly the kinds of originality and strangeness which this day and age call for.’ (Ibid, 59)

Why is this a problem? Don't we already have good products and a somewhat stable market? According to Ira Kalb, professor of marketing at the Marshall School of Business at University of Southern California ‘People are less likely to want to “buy a product” that has no clear, positive image in their mind. In fact, it is a rule of marketing that if prospective buyers cannot remember the brand (in this case, made in Finland), it is unlikely they will buy the product. Looking at some examples of other countries, most believe that France makes quality wine, Germany makes high-performance cars, Japan makes reliable consumer electronics, and the US makes desirable software for computers and entertainment. These brand images give products from companies in those countries an advantage in the marketplace.’ (Kalib, I. Finland Has a Shyness Problem, 2014, read 10.2.2014, <http://www.businessinsider.com/finland-has-a-shyness-problem-2014-2#ixzz2suN2k55H>)

3.2 Modern strategies and an accidental facelift

Think tanks and other similar policy and research institutes started emerging and gaining attention in the early 21st century with various like and unlike researches concerning topics such as social policy, political strategy, economics, military, technology, and culture. Many of such researches dealt with international comparisons, therefore gaining international remarks and exposure.

In many of these researches in the early 2000's, Finland, was all of a sudden ranked on top of many lists, and made good results in various listings especially measuring the quality of life, liveability, education etc. Jackpot was, however, PISA research, that was founded in 2000. In PISA the main focus is on reading literacy, which means general reading skills and literacy needed in an information society. In the first year of the study, Finland was in the first place in reading literature, fourth place in reading mathematical literacy and on third place in reading scientific literacy. In the year 2000, there were 32 participant countries/economies, of which 28 were OECD members (Opetus ja

Kulttuuriministeriö, The Results of PISA 2000, 17.3.2014)

Before Finland was in the straight-forward pursue of continuous raise of national self-esteem, and what later turned out as one of the building blocks and major implications of the Country Brand, was indeed, a sort of an accident. However, Finland did well as a society before too, but the conspicuous researches definitely played ‘favourites’ for Finland in the sense of incessant positive publicity, simultaneously creating and remarking the mental images of Finland.

3.3. Towards better communication

In 2008, Alexander Stubb, the Minister for Foreign Affairs appointed a Country Brand Delegation. The delegates were ‘charged with the task of creating a strategy for Finland that would convince the world to turn to us more often and more effectively. (The Country Brand Delegation sets tasks for Finland, press release, 2010)

<http://www.finland.org/public/default.aspx?contentid=206413&nodeid=40958&contentlan=2&culture=en-US>

Six key objectives were set for the development of the country brand:

- Increasing the appreciation of the fruits of Finnish labour, that is, promoting the export of Finnish products and services
- Promoting international investments in Finland
- Promoting inbound tourism to Finland
- Promoting the international status of the Finnish State
- Promoting the appeal of Finland among international professionals
- Raising the national self-esteem of Finns

The delegation’s report, Mission for Finland, was launched on 25 November at Torpparinmäki Comprehensive School in Helsinki. The country brand delegates received a fair amount on publicity in Finland, mainly from the media, questioning the importance of it and the cost that was mostly paid by taxpayers. Now looking back, I think it was an important task. It was not necessary and we could have survived without it, too, but it builds our cultural heritage and a ground on which to stand when further researches or studies are conducted. And like the report states: ‘Even if you cannot brand a nation,

what you can do is to define a target image. The country, its organisations, enterprises and citizens can also take concrete action to develop the image in the desired direction. (...) Finland and its future should (also) be regarded from the perspective of a brand, in other words, the perspective of reputation and the impressions it gives rise to.' (Country Brand Report, 25)

Also, In today's globalised world, every country must compete with every other country for its share of the world's tourists, investors, talent, cultural exchange, business visitors, events and media profile. Understanding our role in bigger picture helps us better position and target our services. Finland's benefits should be marketed and highlighted more actively.

The final report submitted by the Country Brand Delegation concludes that Finland's pivotal strength is the country's solution-oriented approach. Our practical and forthright approach to challenges will be in demand in the coming years as global problems come to a head in various sectors of human activity, from water purification to organic food production and education. In addition to solution orientation, the delegation defines three central areas that can be used to strengthen Finland's image. These are functionality, nature and education. (The Country Brand Delegation sets missions for Finland, 2010

<http://www.formin.fi/public/default.aspx?contentid=206470&contentlan=2&culture=en-US>)

As mentioned in previous chapter, country brands are measured on yearly basis. But how does Finland do in these studies? In FutureBrands 2012-2013 country brand index study, Finland was on the ninth place, coming down one place from previous year. FutureBrand study denotes: 'Finland was first in the world to give women the right to vote—today the country is perceived as the second strongest brand in the world for Environmental Friendliness, fourth strongest for Education System, fifth strongest for Healthcare System and is considered the third safest nation in the world.'

As remarked in the overall statistics, Finland does well when it comes to value systems or quality of life*, like environmental awareness, tolerance and safety. But culture like arts and history, as well as aspects in tourism are not exactly a home run for Finland. Also, it should be regarded, that the Country Brand Delegation submitted the final re-

port in 2010, and two years after, FutureBrand highlights the very same qualities as we re remarked in the report as Finland’s strengths.

*Quality of life is a matter of opinion. As remarked in FutureBrand’s statistics, it is measured by education, healthcare, standard of living, job opportunities and the rate of peoples opinions on where they would like to live in. In my opinion, Arts & Culture are also a legit measure for quality of life, as they richen one’s social capita and help to abrorb and understand one’s surrounding and feelings. The National Governors Associati-on backs my opinion up; ‘(...) because they enhance quality of life, the arts and culture are an important complement to community development, enriching local amenities and attracting young professionals (to an area). (NGA, Using Arts and Culture to... , 4)

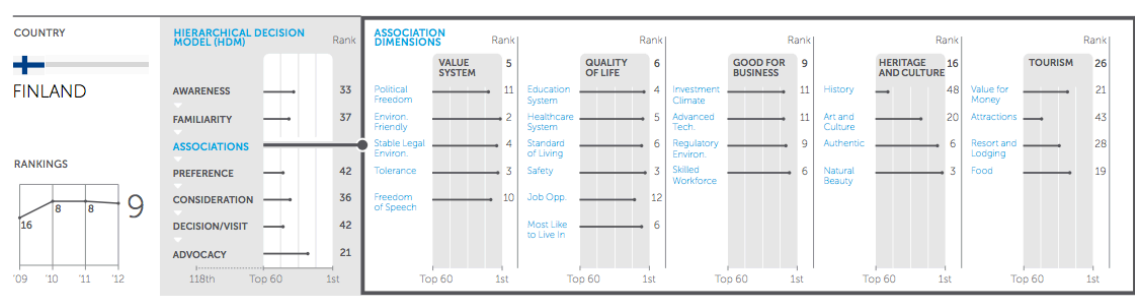


Image 3. FutureBrand Country Brand Index Finland insight

3.3.1 The new center of new North

According to Kristiina Helenius ‘The continuous urbanisation, worldwide pollution and the growing need of space will increasingly turn peoples attention to Finland. She also stresses, that Finland has, within the past decade or so, found it’s “own thing” and reached a certain point and an apex in where the international audience has the knowhow to diffrentiate Finland from other Nordic Countries such as Sweden and Denmark who have been enjoying acclams for longer time now.’

‘Also, the fact that Soviet Union and it’s reminiscence is fading away,’ she countinues ‘polishes Finlands image as being more part of the Scandinavian Countries, not Balkan Countries. Finland knows how to utilize the politricking about Guggenheim and the positive endorsements from Richard Armstrong, an American museum director and the director of the Solomon R. Guggenheim Foundation (Prospective Guggenheim museum in Helsinki is a recurrent topic in the Finnish media at the time of writing this thesis).

Futhermore, due to the fact that Finland is now up and coming and it's neighbouring old-fashioned monarchy countries have not refreshed themselves quite enough, offers Finland the position to stand out as the new, prosperous and enigmatic country from the north.' She ends her interesting analysis with the phrase "The new center of the new North", which I think, despite of it's slight tackyness, is great.

On the premise of Finnish genuineness and the potential Finland has to offer to other countries, the fact that the image of Finland is not as strong as it's resources is a major drawback. The country report is constantly talking about the importance of creating the right image for Finland (as a matter of fact, the word image is mentioned 160 times in the report).

Image in this context most likely refers to mental image, not to a visual representation. But, a major part of mental images consist of pictures and scenarios. The people who create these images, both, visual and as continuum, mental, are mostly Finnish. Regular Finnish people create impressions of their homeland to others. Be it via tourism (In Finland and from Finland), news from Finland that reach international level or imported goods, these are mainly the unplanned impression created randomly, or country images, or what have you. But the concepts created as the result of focused activities, are conducted by Finnish designers. Be it engineers, industrial designers or fine artist, they are all interconnected with graphic design. Therefore henceforward, I propose, in this essay, a designer refers to a graphic designer. What is in common with the images created by regular folks and designers is that they both are akin to being a Finn, consequently having a lot to do with cultural identity. Of course, this is a subject of subjective outlook, but there distinctive constructions which are shared nationwide. The next chapter opens the definition of cultural identity and the role of graphic design in it. This essay will not, though, discuss the cultural identity of Finland due to it's vagueness and indefiniteness.

4 DESIGN MANAGEMENT

We have now familiarised with country brands and how they are created alongside with country images that evolve throughout time. Also, we briefly and vaguely covered the plausible power of visual representations in forming these aforementioned schemes. How, then, are these representation actually taken into action and by whom? As the title of this thesis suggest, there is the factor of design management behind curating the imagery in effect.

This chapter covers the basic idea of design management and how it can be utilized in the context of country brands.

Well described by DMI, The Design Management Institute which is an international nonprofit membership organization, based in Boston, USA, design management is, simply put, the business side of design. ‘Design management encompasses the ongoing processes, business decisions, and strategies that enable innovation and create effectively-designed products, services, communications, environments, and brands that enhance our quality of life and provide organizational success.

On a deeper level, design management seeks to link design, innovation, technology, management and customers to provide competitive advantage across the triple bottom line: economic, social/cultural, and environmental factors. It is the art and science of empowering design to enhance collaboration and synergy between “design” and “business” to improve design effectiveness.

The scope of design management ranges from the tactical management of corporate design functions and design agencies, including design operations, staff, methods and processes—to the strategic advocacy of design across the organization as a key differentiator and driver of organizational success. (...)

Some examples of professionals that are practicing design management include design department managers, brand managers, creative directors, design directors, heads of design, design strategists, and design researchers, as well as managers and executives responsible for making decisions about how design is used in the organization.’

(DMI: What is DMI?. http://www.dmi.org/dmi/html/aboutdmi/aboutdmi_s.htm. Read 25.3.2014)

In Finnish design there is no one official over others, as it is fragmented due to the vague range of designers, their areas of expertise as well as the scattered field in general, i.e. freelancers and agencies working abroad.

Mentionworthy is, though, Design Forum Finland. At their webpage, they introduce themselves as follows:

'Design Forum Finland is the promotion organization of Finnish design. It is run by the Finnish Society of Crafts and Design which, established in 1875, is the second-oldest design-industry organization in the world.

The mission of Design Forum Finland is to support affluence and competitiveness in the economy and society by promoting widespread utilization of design.

Our activities include design exhibitions, publications, design prizes and competitions, and media and sales promotion services, among others. One of the core businesses is to promote design among small and medium-sized enterprises which is achieved by various projects both nationally and internationally.

Design Forum Finland's main customer target groups are design intensive companies, designers and design agencies, international and domestic media and the general public – exhibition visitors, shop customers etc. Our contact groups form a national and international design network, with the members of the Finnish Society of Crafts and Design as its core.

Today, Design Forum Finland has a staff of around twenty design professionals. 25 % of our annual funding comes from the Ministry of Employment and the Economy. The rest consists of project-specific support, grants and own earnings, investments and financial activities.

The office of Design Forum Finland is situated in the heart of Design District Helsinki, at Erottajankatu 7. Design Forum Shop also operates in the premises. Design Forum Showroom, a joint project of several design organizations, can be found at Erottajankatu 9 B.' (Design Forum Finland: Organization:

http://www.designforum.fi/design_forum_finland_en. Read 25.3.2014)

Referring to DMI's principle about the factors who manage the design field, one could

make the conclusion that Design Forum Finland is indeed the core of Finnish design management. Even though they nourish and develop the international promotion of Finnish design, they do not, however, regulate the actual country brand or imagery vis-a-vis related to it.

It seems, that the imagery related to the development or country image and brand are, then, a result of random acts from Finnish designers. Mainly, of course from the ones who enjoy international recognition.

I am perfectly aware of the fact that innumerable questions could be raised from the issue of whether there should be an instance governing the imagery related to the country brand. I am also aware that if there would be one, the boundaries to it's extent are a matter of politics and freedom of speech, as one could make the note that controlled imagery equals to a preface of propaganda and as a result, to homogenizing all the visual representations haling from a country. This is why I will not go there but settle to state here, that it is not relevant to study the effects of controlled imagery and whether, for instance, Design Forum Finland should govern the graphic design in the official government publications.

As a result, I think the accent of this thesis also tilt more over to look at design management as a practice, not as much as a theory or a set of principles.

5 CULTURAL IDENTITY

5.1 Determining cultural identity

An individual is always born in to a certain culture, which renders individual's existence, identity, values, ethics, attitudes, knowledge, models of operation, worldview and lifestyle. Inside of a culture, individuals have many roles but only one identity (Ojanen, 32-34) , which includes the individual into a cultural context but simultaneously excludes from others. Exceptions might appear in multicultural families, or in families who have lived in different cultures during the time when children are growing up and constructing their identity. As a result, children who grow up with influences from different cultures might carry several intermingled identities. (Kaikkonen, 347, 201) Ac-

According to philosopher Alistair McIntyre, western society represents “rootless cosmopolitanism” where those who try to make every place feel like home, are actually “citizens nowhere”. According to him, people should be able to feel like part of a heritage which defines virtues and vices, gives codes of decency, offers educational goals and represents “narratives” of plausible forms of people’s lives. (Almond, 159) Cultural identity basically forms of personal and cultural entities. Former constitutes from a perception of oneself and latter from belonging to a greater entity i.e. family, community, tribe, nation etc. In this essay, cultural identity refers to national identity otherwise unless stated.

5.1.1. The role of graphic design in shaping cultural identity

Over the past millennia, civilisation has caused an evolutionary change in communication as humans evolved from mainly auditory beings into a species that is mainly dominated by visual impulses. Where our early ancestors mainly relied on audible cues to make sense of their surroundings - identifying noises to communicate with each other - humanity moved on to mainly decode our environment by disentangling visual cues. What began with simple signs like cave paintings and megaliths, evolved into symbolic representations such as early pictograms like hieroglyphs, and went on into complex and abstract symbols such as the roman alphabet.

In today’s modern times, complex information systems get condensed into various abstractions. People in modern civilisations are trained to read and decode comprehensive and complex symbol systems.

‘Graphic designers are creating the main share of visual information we all are exposed to on daily basis. These surrounding images are constantly shaping our culture and identity in an ongoing dialogue. Therefore designers have a great deal of responsibility.

David Berman states that “the eye is the largest bandwidth pipe into the human brain, and graphic designers spend their days designing what goes in” (Berman, David B. *Do Good: How Designers...*, 61). Civilization has strengthened the dependency on visual cues as means of communication, a tendency that can be traced back to the first drawings on cave walls, and has grown exponentially since the invention of letterpress and mass publication of printed material. Designers draw inspiration from various aspects of culture and mirror it, or in some cases develop representations by reassembling cultural values, until the possible becomes reality.’ (Yavus, S. 274) Using other words; Graphic

design uses symbols that are previously established in cultures to increase the level of understanding and also validity of the message it communicates. Therefore, it relies on the agreed upon codes within the cultural context in which that message it placed.

Implying this analogy, graphic design is a proficient tool for deconstructing mental images. Symbols and cultural representations can offer a bond through which we can relate to our heritage. A major part of designer's duties is to translate cultural elements into new environments and help to counteract the disconnection between culture and space by generating a feeling of originality. This occurs, for instance in a buying decision of product that is branded to origin to a specific place. Like a good wine from France. Graphic design has the necessary tools to boost aforementioned relations. Implicating the aforementioned actions, we can make the conclusion, that graphic design offers a bridge to connect cultures in new environments.

5.2 Visual representations in and around culture

As discussed in the first and second chapter, visual representations are a gateway to creating mental images. This analogy works especially in branding. People create reality through images, relate them to bigger entities and generate entireties, like country images or product families. A major part of all the representations introduced in foreign countries are via imported products and services. Can these artifacts contribute and foster a country brand?

Though talking about advertisement, Yavus states that "Prescribing consumer and behavior through representations of products is a tacit process, because the messages of advertisement are embedded in culture. Articulations of culture in advertisements ascribe meanings to products, making them socially and psychologically appealing tools that help create reality. Humans use these social-psychological tools with embedded meanings in order to make sense of reality in their interactions with others and their conduct in sociocultural environments. (Yavus, 1996, 274)

As noted, imported products with distinctive brands are more likely to sell. Products or consumer brands with a relation to a country have a reciprocal benefit, due to the fact of products creating *reality in sociocultural environments*. For example, if consumer brands have the ability to create reality and an idea of a country in as a result, should,

then, consumer brands work in contiguity with country brands and vice versa. If a Finnish product A is imported to country B, should the art director in charge for the product A's design be consulted by a country brand specialist? This is a vague question with many open ends. In my opinion, if a country desires a solid brand with guidelines and precepts should be designed and promoted. On the other hand, free trade and import business are hard to control over and therefore guidelines would only be mere and a question of judgement and taste. Also, it would be extremely hard to pigeonhole a variety of products under the same design or design guidelines.

6 CASE BRAND SWEDEN

Could there be a shared instrument that would promote the country brand but would stay out of the product design? The Swedish government (Council for the Promotion of Sweden, NSU) unveiled a new face of "brand Sweden" in november 2013. At the request of the Swedish government, a Stockholm-based design agency Söderhavet developed a new global brand identity for Sweden, to help Swedish organizations communicate more effectively on the international stage. Söderhavet created visual toolkit including a set of logos (image 4. On page 24.), brochures (images 25 & 26 on page 25) and a typeface (image 7. On page 26.),



Image 4. Four Swedish tags created by Söderhavet

The NSU is made up of five separate agencies aiming to promote Sweden abroad -

- The Ministry of Foreign Affairs
- Visit Sweden; the Ministry for Enterprise

- Energy and Communications
- Business Sweden
- The Swedish Institute.

The new brand identity will be used by all five websites when communicating on behalf of Sweden, as well as in printed materials. Therefore the same visual identity follow on five specific fields that serve to various fields of expertise and commerce. ‘Our brief was to replace the many fragmented organizational identities of Swedish ministries, agencies and corporations with one integrated visual brand identity system, to unambiguously represent Sweden in the world.’ (Söderhavet. Global Brand Sweden. Read 12.2.2014. <http://soderhavet.com/en/uppdrag/global-brand-sweden/>)



Image 5. Swedish brand identity created by Södrahavet



Image 6. Swedish brand identity created by Södrahavet

Frida Roberts, Head of Communications at the Swedish Institute commented on the subject; “We already had that communications platform, so the next step was to have that joint visual identity.” (Rundquist, S. Sweden unveils new... Read 12.2.2014. <http://www.thelocal.se/20131105/swedish-global-brand-gets-facelift---with-own-flag>)

Söderhavet’s rational and process draws inspiration from the Swedish geography and society:

‘Identity carriers:

The third rung holds a toolbox of optional identity carriers — creative tools available for use by designers depending on the context. One example: A tool for generating colored geometric shapes derived from the compass bearing between Sweden and a location on the globe. The final rung holds individual organizations’ own identity carriers, for use when the originating organization’s identity is important to the message. The system’s flexibility comes from its focus on compatible, universal elements, with simple rules for their use in combination. When needed, the system can scale up to a full brand identity program — one with a minimalist, Scandinavian edge’ (Söderhavet. Global Brand Sweden. Read 12.2.2014. <http://soderhavet.com/en/uppdrag/global-brand-sweden/>) The new brand focuses on the shape and colours of the Swedish flag itself. This is very well portrayed in image 4. On page 23. By including the Swedish word for Sweden as well as a local translation of the name, ‘an emphasis on Sweden’s distinct linguistic heritage is balanced by the country’s well-known tradition of openness to the world and respect for other cultures.’ (Ibid)



Image 7. Typeface for Sweden created by Södrahavet

7 WHY THERE IS NO BRAND IDENTITY FOR FINLAND?

Ira Kalb adds to his previous statement about Finland not having a clear brand, that the problem he coined was not recognized or was underestimated.

‘The Finnish reaction is part of the problem. When I have raised this issue with Finns, I typically receive one of the following reactions...

“This is not our area of responsibility,”

“We have no control over this,”

“We don’t have the budget to market Finland.”

I was given a stack of brochures about Finland for background research on a piece I was writing for a Finnish client. All of them looked beautiful and were obviously expensive to produce (there was a budget for that). None of them emphasized the benefits of doing business with Finnish companies or visiting Finland. Some good “things” were in these brochures, but they were buried in the body text that most people (83.3% according to

data) will not read. The money was spent, but it was not effectively invested because the proper marketing strategy and architecture were missing. (Kalib, I. Finland Has a Shyness Problem, 2014, read 10.2.2014, <http://www.businessinsider.com/finland-has-a-shyness-problem-2014-2#ixzz2suN2k55H>)

Kalib makes a direct reference towards design management in Finnish country brand. Though his note on having a budget to print beautiful brochures in relation to marketing a country is silly, I think he has a good point. After I read Kalib's article from Business Insider's website, I emailed him asking if he would remember what exact brochures he was given. Soon he replied me that this happened over 20 years ago and he does not remember nor have those brochures. Nevertheless, he did attach a brochure he created for the Finnish Consulate in Los Angeles "that was very popular."

He replies my question about the kind of design that gets "facts buried in the body text"; "Unfortunately the designer from Finland and others chose a design that broke some rules and interfered with the message, but it was successful nonetheless."

7.1. Accessibility of Finland's visual elements

Though Finland does not have a established country brand visuality, similar to Sweden, yet, it has some constant country brand elements like a national flag Finland's flag, "which the Finns call *Siniristilippu*, has existed since the beginning of the 20th century when Finland declared its independence from Russia. The flag was drawn by the artists Eero Snellman and Bruno Tuukkanen. The cross symbolises community with the other Nordic countries. The white colour is said to symbolise "the white Finland" and the snow which covers the earth in Finland. The blue colour is said to symbolise the water in the "land of a thousand lakes." (Norden: Finland's flag. Read 19.4.2014. <http://www.norden.org/en/the-nordic-region/the-nordic-flags/finlands-flag>)

In addition to this information, Norden also provides the correct CMYK and RGB color values and proportional measurements to the flag.

Though the national flag is nothing similar to a set of visual guidelines designed on purpose for further use, it does serve as a preliminar country visuality. Furthermore, given

the correct color values, it becomes easier to utilize the visuality of Finland with this premise.

7.2. Finland's underlying visuality

What if the said designer felt that the particular design was very descriptive presentation of Finland and it would best represent the content and content-meaning?

Designers face similar issues on daily basis. Designers are expected to do professional work regardless their relation and feelings towards the final product or it's background. "The graphic designer shares a similar dilemma of being both instrumental in the making of cultural artifacts and living in the society through which they are distributed.

Graphic designers are often asked to remove themselves from their social positions and experiences and offer themselves as professionals, specialists in the various forms of visual communication. This detachment, which we might call "professionalization" or "specialization," creates the mythical, autonomous observer in the design process. The graphic designer is, of course, a member of society and thus lives with the artifacts of his or her making, as well as with the artifacts of other designers. In this way, designers are asked to be professionals outside of (to be around) culture, and at the same time, to be a part of (to be in), culture." (Blauvelt, A. In and Around: Cultures of Design and the Design of Cultures Part I. Read 13.1.2014.

<http://www.emigre.com/Editorial.php?sect=1&id=23>)

Now looking at the brochure, designed two decades ago, it represents very similar topics that are discussed in the contemporary country brand of Finland. The photographs represent solution-orientationness via research in the first picture from left, functionality in the second picture as referring to geometry and infrastructure, and nature with pure water in first picture from right. The picture in the middle probably refers to manufacture and mining. In the Country Brand Report, manufacture or mining are not stressed. Probably for a good reason. At the moment of writing this essay, Finland is having some problems and repercussion in the field of mining because of a nickel miner Talvivaara. (Talvivaara Loss Widens..., Kayakiran, F, Read 11.2.2014, <http://www.businessweek.com/news/2013-11-07/talvivaara-loss-widens-as-finland-urges-investors-to-raise-funds>)

What strikes as extremely interesting is the photograph of Aalto-vases in the picture second from the right side. Written in the brochure is “... Finland is increasingly becoming recognized as a major cultural center which has a rich history in music, design, performance and fine arts.” Design is highlighted as one of Finland’s core strengths. Now, about twenty years after, there has not been problems with Finnish design, at least reminiscent to Talvivaara* but it has slim-to-non coverage in the Country Brand Report. The layout is somewhat a picture of it’s time. Yet it has some edginess in it. As Kalib mentioned, rules have been broken. The alignment and irregularness of photographs is obtrusive. Also, the irregular alignment of headers is noteworthy. Could the designer and “the others” maybe had an insight to the same thing that Anholt mentioned in the first chapter about Finland. ‘(Finn stands out with) ... almost mystical strangeness and an edge. He also sees this to have a grim dimension: madness and a hidden badness that occasionally reaches the surface, but he sees them as mainly positive with regard to the country image. At least we stand out among the nations of the world.’ (Country Brand Report, 59)

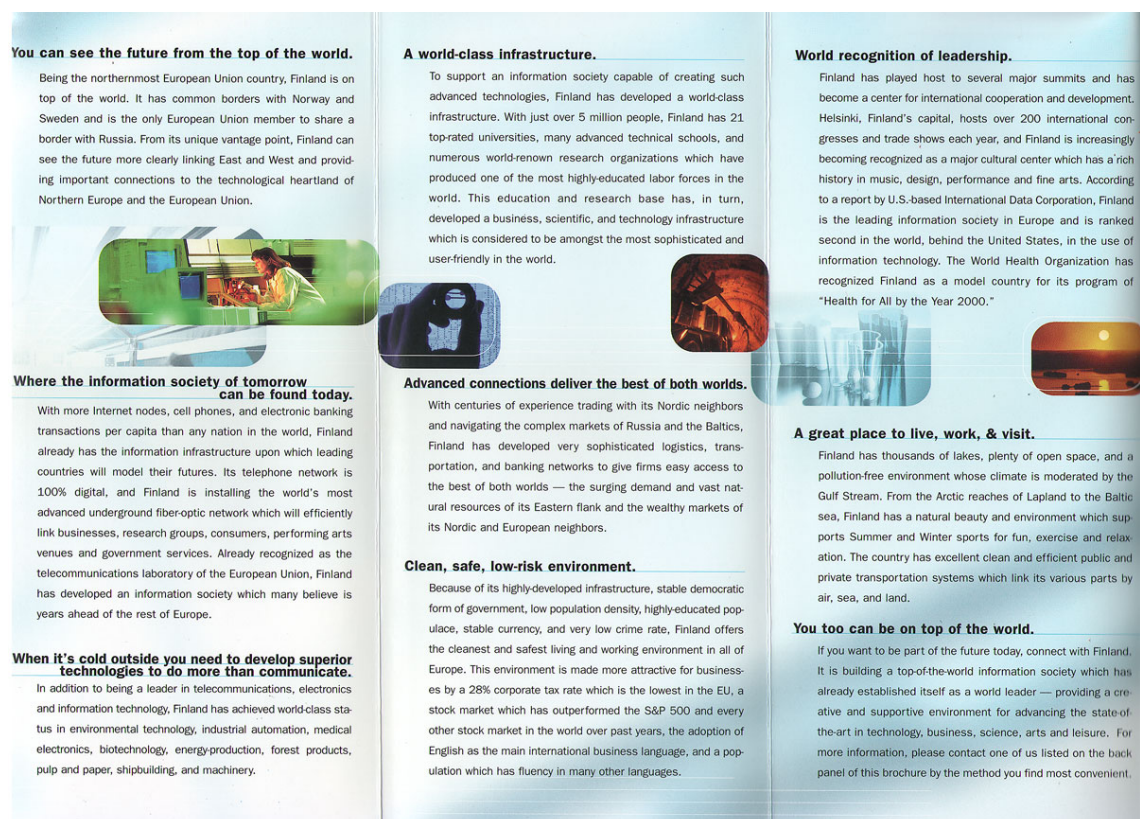


Image 8. The brochure created for Finland in the 90's

Which ever the reason for this layout, it certainly has madness and hidden badness in it

but gives mainly a positive image. One could make the conclusion that this layout serves it's content-meaning at it's very best. The visual brand of Sweden was inspired by the swedes, as a nation and society.

As the shoe fits, could this be a tool for brand and design management of Finland?

**In 2013, Finnish design company, Marimekko went trough a number of plagiarism charges. (Yle.fi. Marimekko print copied ... 2013. Read 12.4.2014.)*

8 BOLD HOPES FOR FUTURE

In June 2012, Finland's National Council for Design and think tank Demos Helsinki summoned 120 Nordic design experts to draw a map of where design is heading. The Design Round Table was a one-day event in June 2012 with a focus on Nordic design, open to design professionals such as designers, employers, investors, and representatives of trade unions and the government. Results rounded up an 14 page publication "Design for Tomorrow – The Future of Finnish Design and Going Global.

The study has bold promises in it's outlook to the year 2030; 'In 2030, half of Finnish design initiatives deal with developing services and experiences. Finnish design and Finnish designers make living happier, easier and more sustainable... (In 2030,) design and designers form a significant part of society... Design has been integrated into the elementary school curriculum, which goes to prove its value in society. Vocational education in the field emphasizes craftsmanship traditions, meaning the constant practice and evaluation of one's skills, as well as systemic understanding. Senior designers support younger designers in various mentoring and residency programs. A new style of design education has led to an elevated appreciation of the field, and designers are highly demanded for managerial and expert positions.'

The study overlooks the future of Finnish and nordic design from various fields that have proficiency the studies of future and especially in looking at alternative outcomes for the future.

The study begins with discussing and analyzing the basic elements of modern infrastructure and development – raw materials and population. First, the study points where we are currently standing and what are the prospective perspectives.

“For the very first time in 100 years, we find ourselves in a situation where the global price of basic raw materials elevates at the same time as purchasing power weakens. Our economy has been based on the presumption that the price of raw materials lowers by a few percent annually due to streamlining. This is no longer the case.

With some variation on estimates, peak oil has either already been reached or it is near- ing. When the production rates of petroleum plunge and the prices begin to climb, the methods of production need to be altered. The current ways of production will directly lead to higher costs in housing, free time, food and transportation.

I. A Bold Promise for the Future

The theme of World Design Capital Helsinki 2012 has been to strengthen the societal significance of design and to make design a firmer part of society. Design and designers need to come out as more outspoken about their abilities if these wishes are to be granted. Designers need to boldly make clear that their work can help build a better society and a better life. Design requires a clear promise of value which combines commercial, societal and artistic dimensions.

The importance of design will grow in the fields of art, business and politics if design finds its place in solving society's problems. Talking about design outside the immediate sphere of design requires educating decision makers and business management on design practices. The Design ROI project is an excellent first step.

Designers need to be able to explain their professional methods in a way that clients understand. In addition to talking about user-driven planning and service development, it is important to appreciate high quality production, aesthetics and craftsmanship. Professional unions such as Finnish Designers Association

Get it going: Trade unions: Finnish Association of Designers Ornamo, Finnish Crafts Organization Taito, Finnish Association of Interior Architects SIO, Finnish Association of Architects SAFA, Industrial Designers Finland TKO, Helsinki Design Week, Design Forum Finland, Finnish

Learn the lesson: The cross-disciplinary DesignROI at Aalto University examines the true impacts of design.

Design professionals must find ways and tools to hold fruitful discussions with the fields surrounding design. Design could be taken into all walks of life with deeper understanding of technological, social, economic and ecological systems. Unions, centers of excellence and arts education facilities can all give the needed nudge.

Get it going: National Council for Design, Ministry of Employment and the Economy, Ministry of Education and Culture, Aalto Entrepreneurship Society, Finnish Funding Agency for Technology and Innovation Tekes: Organize more meetings with companies and organizations in other fields.

and to science. What would these fields be without a healthy dose of self-criticism and peer-discussion? The evaluation of one's own work and of one's own status is the key to constant progression.

Changing technology will lead the designer's professional identity into similar turbulence as the media professional has already experienced. As new technology allows for even cheaper, easier and more dispersed production, the design professional must form a refreshed identity within this new system. The field of the design professional must also encompass the roles of sales and marketing professionals, as well as those of agents and managers.

Get it going: Ornamo, Taito ry, SIO ry, TKO, SAFA and the funders Tekes, Finpro, arts councils, Design Foundation Finland, Swedish Cultural Foundation in Finland: Renew financial models to take into account the broader definition of design.

II. Indispensable Additional Value

Designers must learn to crystallize the value of their work and to market it in an understandable manner to all fields of production – and not only for their own sake. Many value chains and business concepts face reshaping as the availability of energy and raw materials decreases and prices increase. Some solutions can be found in service design and its implementations.

A new type of collaboration must be started in time. Designers

Get it going: Aalto University, Lahti University of Applied Sciences, Tekes, Centers for Economic Development, Design Forum Finland, Musta Design, Maova, FinnMob, AaltoES: Base design education on the needs of the clients.

A descriptive example of this is Kone, a global leader in the elevator and escalator industry. The corporation has successfully placed user understanding in the core of its design work and has radically renewed its value promise. At the Design Round Table, Vice President of Design Anne Stenros shed light on a major corporation's employment strategy. According to her example, Kone is highly dependent on the expertise of highly specialized small-scale companies. Networks of small actors can offer flexible solutions to large demanders and are able to find enough work to employ themselves.

There is more and more proof of the vitality of design-driven companies. Encouraging examples must therefore be carefully documented. Designers must look to other professionals to help them document the changing field.

Get it going: Design promoters: Teach designers to explain the value offered by design.

III. The Public Sector as a Testing Ground

The public sector can help to speed up the recognition of design as a societal force through offering public services and organizations as a testing ground for new solutions. Design Round Table participants felt that a good way to walk this path would be to hire designers to work with, for instance, tax authorities and social services.

Hands-on examples of how the public sector can boost change can be found all around the world. In Rome, Italy, a market for organic produce was created around school food and in the United States, local food production got a kick from new purchasing policies by the White House and the US Army. Sweden boasts several good examples of collaborations between designers and the public sector. In Helsinki, the World Design Capital 2012 initiative has been a significant force in new ways of thinking. For example, Helsinki

Get it going: User-driven thinking and design can offer a significant competitive edge to companies. This was visible in the Kone example.

partake in solving societal challenges. The pressure faced by the public sector in the coming years also makes for interesting business opportunities for designers.

Well-planned service design is the key in developing solutions for the combination of electronic services and the aging population. The service designer understands both the sides of the user and the civil servant or engineer. In certain fields, a totally new viewpoint is sometimes needed, as services and their planning are seen in a different way than a designer would. Design can, at its best, help identify the underlying problem in initial presumptions. The state can clear the way for new understanding of service design by supporting prototypes detached from the usual way of doing.

Public IT projects could find cost-efficiency in applications of open design practices. Not many suppliers can offer the full array of solutions needed for immense nation-wide IT efforts in a country the size of Finland. Splitting tasks into smaller pieces and opening up the design process would bring efficiency without compromising on hierarchy, administration or organizational costs.

One way to strengthen the design know-how of the public sector is to learn a lesson from so-called Percent for Art schemes. Many public construction projects place a percentage of project costs in funding and installing public art. Percent for Art is already stated in the Government Program of Finland, and incentives are in the planning to ensure it is followed. Perhaps a similar scheme could be introduced for design processes allowing for better accessibility and agreeable user experiences?

The Percent for Design should spread most importantly to the educational, social, health and cultural sectors. An excellent example of combining service design and user-derived planning with construction development is the Loppukiri co-housing complex for senior citizens in the Arabianranta neighborhood of Helsinki. The residents were involved in the planning of the compound and are in charge of their own community events.

Get it going: Trade unions like Ornamo, Ministry of Education and Culture: Build opportunities for designers through reminding that public services must emphasize usability and reach.

Image 9. Layout of Design Round Table created by TSTO

Global warming and natural catastrophes deriving from this phenomenon will force us to drastically change the way we live. Reusable bags and eco products aren't enough. A sustainable future requires a completely new lifestyle.

Consumption society has taught people to demand more meaningful everyday experiences. Immigration and mobility have led to even more variety in tastes and lifestyles. There is no “average” consumer or citizen. The great design challenge of the future is solving the equation of a meaningful and happy life with less consumption of natural goods. The challenge is immense in the Nordic countries, where consumption of natural resources is fivefold to eightfold the global carrying capacity per capita.

In addition to weakening resources, our population structure is also undergoing change. In 2030, one in three Finns will be over 65 years old and the ratio of dependents to individuals of working age will be 73 to 100. At the same time, Europeans have more free time than ever due to society's automatization, and they are more educated than ever before.

The act of building an alternative future faces the same problems over and over again, even though the need for change is widely accepted. The bridge between now and then is a difficult one to build. But this bridge needs to be built without further ado."

The study does not offer solutions or suggestions to these problems but as it introduces a viewpoint and builds ground on where and how Finnish design work and transact to counteract with today and future.

The study evolves to a viewpoint from where certain solutions are displayed and commented. The Dutch thinker Marleen Stikker presents a view on how designers field of operation will change in the future: 'In the future, material production can be dissected into networks between individuals. This is made possible by open design and, for example, 3D printing – which will revolutionize the whole system of production and product development. Anyone can become a designer, but at the same time, professional designers participate in production at an earlier stage and are therefore able to broaden their professional scope.

A question coined in chapter 4.3. Visual representation in and around culture, should consumer brands work in contiguity with country brands and vice versa is heed for an preliminary answer; 'As new technology allows for even cheaper, easier and more dispersed production, the design professional must form a refreshed identity within this new system. The field of the design professional must also encompass the roles of sales and marketing professionals, as well as those of agents and managers.' Though this reference does not directly refer to the context of the original question, the designer's position in product design when promoting a country brand, it offers a legit view, from where it can be stated, that designers definitely could have more influence in creating reality, thus as a continuum, creating and fostering a country brand.

The study offers views and especially understanding on future's problems, and how

design can possibly bear help if not solutions to the table. The study does not offer a grand answer but denotes prospective areas where designer's know-how would come in hand. The visual brand of Finland is not discussed in this study. Yet, in regard, it builds

ground for the future's designers who prospectively will work with the visual country brand in an international scale. The study stresses the importance of co-operation between Nordic countries and bring out some valid observations in regard to the funding of new service design. (Design for Tomorrow – The Future of Finnish Design and Going Global. 2012. 3,4,5,9,13)

Mentionworthy in the study is the design of the publication. A significant study in its own field, is carried in a twisty and edgy layout with duotone colors of blue and white, designed by Helsinki-based agency, TSTO. It could be a coincidence, but again, the design suggest similar features than the one of Kalib's. Irregular shapes, multiple typefaces, headers tweaked to abnormal direction, different text alignments all suggest 'mystical strangeness and an edge' as mentioned in Anholt's quote. Coincidence or not, I think this unregular similarity should be taken into account when making further observations on the visual brand of Finland.

9 CONCLUSIONS

Impressions of Finland vary greatly. We have one of the best organized societies with best education in the world but we keep low profile on international level. This is much because of Finland's problems in communication and shyness.

The country brand of Finland is good but it lacks intensiveness and constancy. Finland's practical and forthright approach to challenges will be in demand in the coming years as global problems come to a head in various sectors of human activity, from water purification to organic food production and education. Having a distinctive country brand could enhance Finland's future position in aforementioned fields.

Key solution could be in Finnish design. Visual representations create reality in their interactions with others and their conduct in sociocultural environments. Therefore images in products and services imported from Finland play a big role in the creation of

Finnish brand. A shrouded visual consistency in Finnish design may be bubbling under. It is akin to similar factor as Sweden's visual identity – nation and society. In Finland's case, it would be akin to mystical strangeness, edginess and creative madness that result to well-functioning outcomes.

Distribution and constancy of country brands can not be completely supervised. However, countries can provide guidelines, such as national flags with the right proportional measurements and color values, to maintain the unitary visuality up to some extent. Furthermore, by increasing accessibility of visual guidelines, countries can build up a desired image.

Could, then, by establishing a visual identity for Finland further support the country in succeeding to fortify its means in the international market?

REFERENCES

Almond, Brenda. "Ethics and aesthetics." *Philosophy*. Ed. David Papineau. Duncan Baird Publishers. 2004. 159. Print.

Berman, David B. *Do Good: How Designers Can Change the World*. Berkeley, CA: New Riders, 2009. Print.

Blauvelt, Andrew. *In and Around: Cultures of Design and the Design of Cultures Part I*, webpage (originally published in *Emigre 32, Essays, Texts and Other Writings about Graphic Design* (first published in 1994), read 13.12.2013.

<http://www.emigre.com/Editorial.php?sect=1&id=23>

DMI: What is DMI?. Read 25.3.2014

http://www.dmi.org/dmi/html/aboutdmi/aboutdmi_s.htm.

Design Forum Finland: Organization:

http://www.designforum.fi/design_forum_finland_en. Read 25.3.2014

Flowing Data: Metal Bands Per Capita, Read 18.3.2014.

<http://flowingdata.com/2012/04/09/metal-bands-per-capita/>

Kaikkonen, Pauli. "Identiteetti ja sen kompleksisuus kulttuurien välisen vieraan kielen opetuksen käsitteenä." *Kasvatus 32*. Doctoral thesis. 345-354. 2001.

<http://urn.fi/URN:NBN:fi:ELE-1376322>

Kalib, I. Finland Has a Shyness Problem, 2014, read 10.2.2014,

<http://www.businessinsider.com/finland-has-a-shyness-problem-2014-2#ixzz2suN2k55H>

Kayakiran, F. 2013. *Business Week: Talvivaara Loss Widens as Finland Urges Investors to Raise Funds*. Read 11.2.2014. <http://www.businessweek.com/news/2013-11-07/talvivaara-loss-widens-as-finland-urges-investors-to-raise-funds>

Norden. Finland's flag. Read 19.4.2014. <http://www.norden.org/en/the-nordic-region/the-nordic-flags/finlands-flag>

Ojanen, Markku. "Mikä minä olen? Minän rakenne, kehitys, häiriöt ja eheytyminen. Tampere: Kirjatoimi, 1994. 32-34. Print

Opetus ja Kulttuuriministeriö: The Results of PISA 2000, Read 17.3.2014.

<http://www.minedu.fi/pisa/2000.html?lang=en>

Place Branding research, 2013, 2, GFK, read 6.2.2014

http://marketing.gfkamerica.com/PlaceBranding_slipsheet.pdf

Rundquist, S. 2013. Sweden unveils new brand identity facelift. Read 12.2.2014.

<http://www.thelocal.se/20131105/swedish-global-brand-gets-facelift---with-own-flag>

Söderhavet. 2013. Global Brand Sweden, <http://soderhavet.com/en/uppdrag/global-brand-sweden/>

Taylor, A. Why Finland's Unorthodox Education System Is The Best In The World.

Read 15.1.2014. <http://www.businessinsider.com/finlands-education-system-best-in-world-2012-11?op=1#ixzz2qV5cRMN2>)

The Country Brand Delegation sets tasks for Finland, press release, 2010, read 10.12.2013

<http://www.finland.org/public/default.aspx?contentid=206413&nodeid=40958&contentlan=2&culture=en-US>

Yle.fi. Daily:Marimekko print copied from Ukrainian folk artist 2013. Read 12.4.2014.

http://yle.fi/uutiset/daily_marimekko_print_copied_from_ukrainian_folk_artist/6663563

Yle.fi: Expert clears Marimekko of new plagiarism suspicions. 2013. Read 12.2.2014.

http://yle.fi/uutiset/expert_clears_marimekko_of_new_plagiarism_suspicions/6759213

Yavuz, Seval. "Mediating Messages: Cultural Reproduction through Advertising." Design Studies - Theory and Research in Graphic Design. Ed. Audrey Bennett. New York: Princeton Architectural, 2006. 274. Print.