Minna Ikävalko & Pekka Vartiainen (Eds.)

LESSONS LEARNT:

Experiences and Good Practices in EDUCRO-Project



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Content

- 6 Authors
- 7 Foreword from the Editors

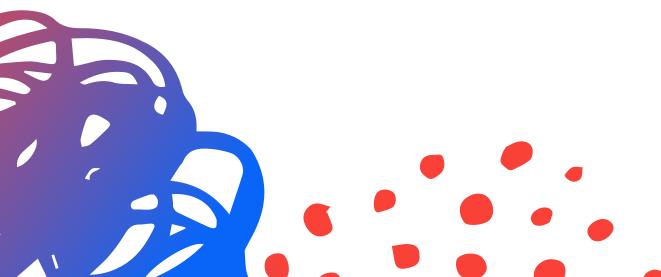
About the EDUCRO

- 9 Petra Yli-Kovero
 Background for the EDUCRO project
- Olga Bogdanova **EDUCRO project: Goals, activities and results**
- Minna Ikävalko
 Networking in a cross-border project Case EDUCRO

Reviews

- 25 Katja Remsu Impact of the mental atmosphere on learning
 - Leena Janhila
- Creative sectors cooperation as a driver of development and growth
 - Pekka Vartiainen
- 30 Adversities to triumphs
 - Olesya Ilchenko & Liubov Sidorova
- 32 EDUCRO Summer Camp 2022 as a way to improve student competitiveness through skills development
- Katja Remsu
- Challenges of the border region in a project taking place in COVID-19 time
 - Juha Iso-Aho
- From the coup of August to the military offensive of February

 Experiences of Finnish-Russian cultural cooperation in
 the turmoil of history





- Kristiina Meltovaara, Olga Bogdanova, Taina Vuorela
 44 A cross-border collaboration involving SMEs and universities of applied sciences
- Taina Vuorela, Kristiina Meltovaara, Ullamari Tuominen, Olga Bogdanova
 Developing sustainable business management education
 in the cultural sector
- Olga Bogdanova, Kristiina Brusila-Meltovaara, Leena Janhila,
 Juha Iso-Aho, Taina Vuorela

 Cross-border experimental e-learning experiences
- Olga Bogdanova, Kristiina Brusila-Meltovaara, Juha Iso-Aho, Taina Vuorela Service design experimental learning in adult education
- Olga Bogdanova, Kristiina Brusila-Meltovaara, Minna Ikävalko,
 Irina Kizilova, Ekaterina Kondrashova

 Developing curricula as part of cross-border Collaboration
 between Higher Education Institutions (HEI)
- Kristiina Brusila-Meltovaara, Olga Bogdanova, Juha Iso-Aho,
 Pekka Vartiainen
 Curriculum design through university-industry
 collaboration project





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Forewords from the Editors

We are happy to introduce the final publication of **EDUCRO** (Edu-Creating New Customer Value through Cross-border Co-operation) project. EDUCRO started in Fall 2019 and is finalizing its existence by the end of 2022. The purpose of the project was to help small scale cultural organizations in both countries to find innovative ways to develop their operations by finding not just new international partners but also fresh ideas and tools to work with audiences in a digital area.

From the very beginning EDUCRO has been a co-operative project between universities and cultural institutions in both side of the Finnish and Russian border. This co-operation has already its roots in past decades where people and organizations in creative sector and universities in both countries have developed their mutual understanding and ways to interact in the region. EDUCRO's one purpose was to collect best practices and innovate something bigger and more effective for the future in this area.

EDUCRO is one of those international project's being a victim of unexpected threats. Global pandemic and war in Europe have had the impact to the project and many planned activities had to be transform or even call off. In the end digital and online activities had a much bigger role in the project that was planned. Due to participants' ability to adapt to these new situations and because of their strong commitment it was possible to continue the project and create many fundamental and crucial results that will have impact in the future.

This publication includes articles and reviews based on the project and its' activities. There are also international conference articles where some experience and results have already been presented to international audience.

EDUCRO was a pedagogical project, it was a practical and business-oriented project, and it was also a project that brought people and organizations together: building bridges between Finland and Russia. All these features can be found in following articles. Authors are discussing how to develop digital cross-border collaboration and what can be learned from participant's experiences in e-learning. It is also important to understand how to incorporate sustainable business management and profit earning, and to what extent can higher education curriculum serve and bring together people in creative sector. These important aspects are also discussed in the articles.

EDUCRO project has been interesting, challenging and full of surprises. We hope you enjoy reading about this whole experience and knowledge the project has offered to our project team.

Fall, 2022

Minna Ikävalko & Pekka Vartiainen

ABOUT THE EDUCRO

Petra Yli-Kovero

Background for the EDUCRO project

The idea of a cooperation project for developing creative sectors arose for the first time as early as in 2016 in a Finnish-Russian cultural forum, when Institute of Cultural Programs (ICP), a project partner from St. Petersburg, presented the idea to the representatives of Humak University of Applied Sciences.

The need for new business models for small-scale cultural organizations and new ways of reaching audiences were among the common development needs that arose in subsequent discussions and meetings for preparing the project.

During spring 2017, the partners prepared an application, principally by ICP and HUMAK (Saimaa University of Applied Sciences of that time and KRIMEL, a separate institution of the Petrozavodsk University, were also involved), and submitted it for handling in summer 2017.

A decision to refuse financing was received in winter 2018; nevertheless, there still was a firm belief in the idea and in the need for developing the sector, a decision was made immediately to participate in one of the following CBC applications with the change that Saimaa University of Applied Sciences would become the lead partner, principally due to the location of Saimaa University of Applied Sciences in the core area of the programme in the South Karelia region.

The project plan was polished further among the partners both in Lappeenranta and St. Petersburg for the first part of 2018 making also some content related changes to it. KRIMEL decided to withdraw from the consortium at the very last stage due to the lack of resources. The renewed application was in summer 2018 ready to be submitted for examining, and the application was

approved, and the project was granted financing in early 2019.

During the spring the project plan was made more specific under the leadership of the future project manager Olga Bogdanova, and in September 2019, approximately three years after the first idea had been presented, the EDUCRO project was finally commenced. (Saimaa University of Applied Sciences and Lahti University of Applied Sciences were merged to LAB University of Applied Sciences on 1.1.2020, and the project has been executed under this entity.)

The Universities of Applied Sciences participating in the EDUCRO project have been able to deepen the cooperation with the regional cultural operators, and new ways to work together has also been found, partly driven by the circumstances. As a part of the actions involved in the project, there has also been a chance to bring new expertise and the latest information about the new operating modes and trends in cultural industries to the operating region on both sides of the border.

Participation in the project has for its part intensified the cooperation between the campuses of LAB, located in Lappeenranta and Lahti, and the South Karelian participating organizations have been able to utilize the know-how of the educational content in the International Tourism and Event Management (master) and Tourism and Event Management (bachelor) degree programmes in Lahti.

Regardless of the future of the Cross-Border Cooperation programmes, the cooperation between the LAB University of Applied Sciences and Humak University of Applied Sciences will certainly continue also in the future as vivid and versatile – new projects are being prepared in cooperation even currently.

Olga Bogdanova

EDUCRO project: Goals, activities and results

The role of culture and tourism is hard to overemphasize. These industries bring vitality to the region, empower people, and create the drive for territory development. However, culture and tourism are extremely vulnerable sectors. They face multiple complex challenges: increasing digitalization, changing customer needs, social changes, COVID-19 restrictions, and increased digitalization.

Therefore, culture and tourism companies and practitioners need new competencies. It would help to adapt to the changing landscape and create new value for internationally competitive cultural products to satisfy changing customer needs. Understanding current and future trends, customer needs, innovation, sustainable value creation and internationalization processes are the keys to business development and creation of internationally competitive cultural products in these sectors.

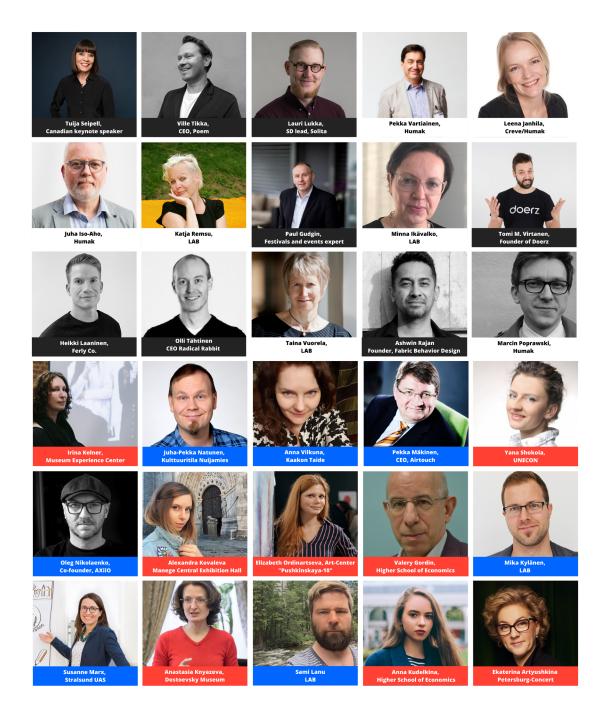
These topics have been in the focus of cultural managers, researchers, and policymakers on both sides of the border. Cross-sectoral and cross-border cooperation is an essential element for enabling innovations and new revenue models. A joint effort was needed to exchange the experience and expertise to create a cross-border innovation ecosystem, exchange best practices, new methodologies, and interesting cases, broaden professional network, establish new contacts, and create work-life relevant courses addressing the nascent challenges. Additionally, the COVID-19 pandemic has become a central theme in recent years. It triggered a clear need to develop new approaches, skills, competencies, and practices to enable a transformation and post-pandemic recovery.

To address these issues, the EDUCRO project idea emerged as a joint initiative of the educational partners, LAB and Humak University of Applied Sciences in Finland, and the Institute for Cultural Programs in Russia. The partners' vision was ambitious: to create a cross-border alliance between educational institutions, culture, tourism and creative companies and organizations. This alliance would support learning, exchange of knowhow and experiences, promote collaboration and interaction between the participants, and enable the creation of new products and services.

Participants of the EDUCRO project

The EDUCRO project involved companies and organizations in the culture and tourism sector from South Karelia and Uusimaa in Finland, St. Petersburg, and the Leningrad region in Russia. Over 20 companies and organizations joined the project: theatres, museums, cultural spaces, art galleries, libraries, and event producers from Finland and Russia. Altogether 9 cooperating organizations from Finland and 15 from Russia participated in the EDUCRO project activities.

The project team included experts in various fields, such as cultural management, event and tourism management, entrepreneurship, internationalization and networking, and marketing. The project also actively collaborated with the outsourced experts to bring cutting-edge knowledge. Also, the cooperating companies took part as the speakers in multiple project events to share practical tips and knowhow.



Picture 1. The experts, speakers and lecturers in the EDUCRO project. (Picture: Olga Bogdanova).

The educational events of the EDUCRO project were open to professionals from the culture and tourism field and students. Over 600 people participated in the educational events of the EDUCRO project, including 185 people face-to-face in the seminars and study visits in St. Petersburg and over 500 people in the online training programme, hackathons and courses for students organized by Finnish partners.

During the project, a collaboration model, which included various online collaboration practices to induce interaction between participants, was developed, tested and analyzed. The results of the analysis were presented at the Cross-Cultural Business Conference online in May 2021, and the article "A cross-border collaboration involving SMEs and universities of applied sciences" (Meltovaara et al. 2021) was published in conference proceedings and also part of this publication.

The EDUCRO online training programme

The EDUCRO Training programme for culture and tourism professionals was central to the project. The aim of the training programme was twofold: to increase the level of education and to construct the network for the long-term cooperation of the participating companies.

When preparing the training programme, the educational and developmental goals of the companies were discussed during interviews at the beginning of the project. A workshop with participating organizations in Finland was organized during the opening event in March 2020 to analyze the current problems and identify future cross-border cooperation activities.

Additionally, a curricula development workshop using DACUM methodology was held with the Finnish participants in April 2020 to define business development skills essential for culture and tourism professionals. The training programme, including the structure and educational methods, was outlined based on the results of this analysis and the opinion of the project experts.

Unfortunately, the COVID-19 outbreak disrupted the plans, the cross-border meeting was cancelled, and the training programme was reorganized totally online. During COVID-19 restrictions, it was the time to experiment and try new methods, tools, and approaches to professional training.

A panel discussion, Culture and Tourism: Life in "The New Normal", was held online by 6 educational organizations and 4 cooperating companies to discuss new skills necessary for sustainable business development: digitalization, collaboration across sectors and borders, agile approach, and creativity (Bogdanova 2020). Altogether over 90 participants from various countries took part in the event.

The EDUCRO Online Training Programme was organized by LAB and Humak. It was designed for Finnish and Russian participants, companies and organizations in the culture and tourism sector and other people interested in the topic. The St. Petersburg Institute for Cultural Programs (ICP) actively contributed to the implementation by promoting the programme's events to St. Petersburg cultural organizations and publishing news on the ICP website. Besides, the ICP provided several cases for panel discussions and participated in educational sessions and networking activities.

Six training modules of the training programme were implemented during September 2020 – September 2021. The modules were aligned with the process of new product or service development and were logically connected. The modules consisted of webinars, workshops, small group work, informal networking meetings and 1-on-1 mentoring sessions with experts and service design experiments. Overall, there were 19 educational sessions and 29 1-on-1 mentoring sessions, with over 400 people participating. The training programme is described in the article "Developing customer-oriented business concepts and models in culture and tourism sectors" (Bogdanova 2021).

Each module included webinars combined with practical workshops, where online group work was organized in Zoom break-out rooms using digital collaboration tools like Google Jamboard and Miro. The practical assignments and discussions allowed to meet participants from other cultural institutions and create some ideas together. The project involved a brilliant team of inhouse and invited experts, who made the sessions engaging and interactive.

In addition to the project's experts, the participants shared their knowledge on the topic and presented the cases. Ekaterina Artyushkina and Marina Reshetnikova from the Petersburg concert shared experiences of culture export and suggested ideas for cross-border cooperation.

Irina Kelner from Museum Experience Center explained to Finnish participants how to build professional networks in the culture industry in St. Petersburg. Juha-Pekka Natunen from the Cultural Center Nuijamies presented the experience of cross-sectoral collaboration between culture, arts, marketing and industry. Elizaveta Ordinartseva from Art-center Pushkinskaya-10 discussed the sources of financing for non-governmental museums.

Multiple cases of digitalization for culture and tourism were discussed by Oleg Nikolaenko from AXiiO VR Studie, Pekka Mäkinen from Airtouch and Alexandra Kovaleva from Manege Central Exhibition Hall during a panel discussion in May 2021

Table 1. The EDUCRO Training Programme: educational and networking events

Date	Educational session
07.09.2020	Module 1. Online Festival and Event Management Masterclass by Paul Gudgin
07.10.2020	The Online Networking Event
30.10.2020	Module 2. Future trends - innovations, AI and XR with Sami Lanu (LAB), Olli Tähtinen (Radical Rabbit) and Ashwin Rajan (Fabric)
18.11.2020	Module 2, part 1. Identifying Opportunities. Moving from crisis management to future building with Ville Tikka (Poem)
25.11.2020	Module 2, part 2. Identifying Opportunities. Moving from crisis management to future building with Ville Tikka (Poem)
08.12.2020	T-time Talk, a place for discussion and networking for professionals without agenda
21.01.2021	Module 3, part 1. Customer Experience with Tuija Seipell
26.01.2021	T-time Talk, a place for discussion and networking for professionals without agenda
28.01.2021	Module 3, part 1. Customer Experience with Tuija Seipell
18.02.2021	Module 3, part 2. Service Design with Lauri Lukka (Solita)
24.02.2021	T-time Talk, a place for discussion and networking for professionals without agenda
25.02.2021	Module 3, part 2. Service Design with Lauri Lukka (Solita)
11.03.2021	Module 4. New Business Models and Funding with Tomi M. Virtanen (Doerz), Elizaveta Ordinartseva (Museum of Non-Conformist Arts Pushkinskaya 10) and Leena Janhila (Creve/Humak)
25.03.2021	Module 4. New Business Models and Funding with Heikki Laaninen (Ferly) and Taina Vuorela (LAB)
30.03.2021	T-time Talk, a place for discussion and networking for professionals without agenda
08.04.2021	Module 4. New Business Models and Funding. Business Model Canvas case study with Taina Vuorela (LAB)
22.04.2021	Module 5. Stories to buy! Storytelling as a tool for better customer experience with Juha Iso-Aho and Pekka Vartiainen (Humak)
27.04.2021	T-time Talk, a place for discussion and networking for professionals without agenda
20.05.2021	Module 5. Innovative practices in digital marketing with Sami Lanu (LAB) + panel discussion by participants
03.06.2021	Module 5. Branding, brand cooperation and marketing with Heikki Laaninen (Ferly)
16.09.2021	Module 6. Cross-Border Partnership Days. International communication with Katja Remsu (LAB)
30.09.2021	Module 6. Cross-Border Partnership Days. Networking and internationalization with Minna Ikävalko (LAB)

To further foster collaboration between the companies, online networking events were organized to replace the face-to-face meetings during the COVID-19 times. The first networking event was organized on the 7th of October 2020 in Zoom, where participating companies and organizations had an opportunity to present themselves and have a group discussion. In addition, a matchmaking speed dating between companies was organized in Zoom break-out rooms, which resulted in spotting potential ideas for future collaboration.

Of course, everyone was hoping that the pandemic would finish soon and it would be possible to meet face-to-face. Unfortunately, it didn't happen. Therefore, the series of monthly networking events, T-time talks for professionals without agenda, were organized at the online platform Remo. Remo is designed to organize online events that allow participants to go beyond Zoom calls. At Remo, attendees can fill in profile information about their background, walk from one virtual table to another, have group video discussions and personal chats, and present from the virtual stage.

Individual online workshops with the companies

Once the training programme took off in Autumn 2020, the feedback regarding online learning was collected by the team to understand better how to improve the participants' experiences. For more details, see the article "Cross-border experimental e-learning experiences" (Bogdanova et al. 2021). Interviews held from the end of 2020 to the beginning of 2021 allowed to recognize a need for individual sessions that would support business development and networking and provide more insights into fundraising, pricing, customer experience and marketing. Therefore, the individual sessions were organized from November 2020 to April 2021. The topics of the sessions included future trends, customer experiences and service design:

- December 2020, 4 individual 60-minute mentoring sessions with companies hosted by Ville Tikka (Poem). During the sessions, the companies looked into details on how to incorporate current and future trends into their services.
- February 2021, and May 2021, 9

 individual 60-minute mentoring sessions
 on Customer Experinece with Tuija

 Seipell and Leena Janhila (Humak).
- Apri-March 2021, 12 individual 90-minute Service Design workshops hosted by Taina Vuorela (LAB), Juha Iso-Aho (Humak) and Olga Bogdanova (LAB).

According to the feedback, the individual mentoring sessions were one of the most valuable experiences of the project. The sessions opened up new perspectives for participants allowing them to see how the customers see the products and services they offer. Most participants concluded that they need to learn more about their customers, their needs and behaviours. The tools they learned in the workshops and tested during the individual sessions can be used to develop customer relationships.

As one of the most active participants of the project, Irina Kelner from the Museum Experience Center mentioned that their project would have never been the same without the educational and mentoring sessions in the EDUCRO project. During the whole year, Irina has been developing the Big Museum Walk project in St. Petersburg, the chatbot-led quest for children covering multiple museums (Big Museum Walk Facebook page 2021).

Two sessions on business models and service design were organized jointly between Irina Kelner and Elli Niaria from AXiiO VR Studio, resulting in the joint product of combining two technologies, VR and chatbots, to enhance the experiences of children. Being quite promising, this project would require a so-long waited for face-to-face developmental workshops to become a reality.



Picture 2. LAB 12 hours innovation day. (Picture: Olga Bogdanova).

Collaboration with students

The students of LAB and Humak were also involved in the project in different ways. In October 2020, the case challenge was organized for the students of the International Business programme at LAB as a part of the course work. Two case challenges were presented by Panu Kärri from Imatra Base Camp and Hanna Lommi from the Museums of Lappeenranta during the 12 hours innovation day. The students developed solutions using service design methods and presented results in November 2020 in the Shark Tank format, and the project team participated as a jury.

During the Business Projects course, the winning team continued collaboration with the Imatra Base Camp also in Spring 2021. In Spring 2021, the ICP provided three cases from St. Petersburg, and one case from Museum Experience Centre was selected by students for collaboration. The collaboration resulted in developing a project plan for 2 business projects: a networking sports event "Marathon day" for Imatra Base Camp, and a chatbot-led quest Big Museum Walk for the Museum Experience Centre.

The students also did the research for the project and for the collaborating companies and organizations. LAB student Julia

Vernigorova wrote the Master's Thesis for Kamran Shahmardan and Katri Lätt from the Black and White theatre festival. The festival is held in July in Imatra, bringing valuable experiences to the region. However, the financial side of the festivals is usually quite tense. In her thesis, Julia researched and mapped various sponsor- ship opportunities for the festival.

From November 2020 to January 2021, students of the Cultural Management programme at Humak interviewed participants of the EDUCRO Training Programme and reported the results (see Peltola et al. 2021; Ryynänen et al. 2020). The results of the interviews helped the EDUCRO project team understand the background of the project participants and how they experienced the online training and networking in the project, both in terms of positive sides and challenges. Based on the results of these and other interviews held by Leena Janhila (Humak) at the beginning of 2021, the project team adapted the training and networking activities of the project.

More details about online learning and networking experiences are described in the article "Cross-border experimental e-learning experiences" (Bogdanova et al. 2021) presented at the 13th annual International Conference on Education and New Learning Technologies, which is also part of this publication. Students

also took part in the organization of the Summer Camp 2022. The Event Management programme students from LAB, Liubov Sidorova and Olesya Ilchenko participated in the development of the programme of the camp and organized students' social activities in the evening.

Series of seminars in St. Petersburg

In August – September 2020, the ICP launched a series of seminars "New Reality – New Opportunities. Development of Cross-border Cooperation and Innovation Projects in Culture and Tourism". The structure of the program consisted of 3 modules on different themes (see Table 2):

Table 2. Educational sessions of the series of seminars "New Reality – New Opportunities. Development of Cross-border Cooperation and Innovation Projects in Culture and Tourism"

Date	Educational sessions
06.10.2021	Module 1. Development of Cross-Border Cooperation and Cross-Sectoral Partnership within the "New Reality"
	 EDUCRO project: first year results and opportunities for Russian cultural organizations, Olga Bogdanova, LAB University of Applied Sciences
	 Ecosystem as a source of cultural opportunities, Julia Trabskaya, PhD, Researcher, Tartu University
	 New geography of cultural tourism in St. Petersburg within the cross- border collaboration, Evgeny Pankevich, Director, Piskarevsky memorial cemetery
25.08.2020	Module 2. Digital Products and Services for International Projects Development
	 Online mounting: cultural services case, Anna Mikhailova, PhD. Analyst, Museum and Tourism department of MOSGORTUR, Director, "Ideas of Museums" autonomous non-profit organization
26.08.2020	 Crowdfunding in culture, Irina Sizova, Researcher, Laboratory of Economics of Culture, HSE – St. Petersburg branch
28.08.2020	 Informational and technical opportunities for modern theatre (Alexandrinsky theatre, New Stage case), Alexander Malich, General producer, Alexandrinsky Theater, New Stage
04.09.2020	Module 3. Development and Implementation of Special Programs and Projects for Different audiences
	 Cultural programs for elderly people ("Hased Avraam" Charity Center case), Olga Vasilieva (Hanukova), Head of the PR department, "Hased Avraam" Charity Center
	 Successful festival and partnerships with legal authorities, sponsors and public associations "September in the City of Tikhvin" festival case, Elena Kotova, Head, Committee for culture, sport and youth policy of the city of Tikhvin; Igor Volodin, Art director, Festival "September in the City of Tikhvin"
07.09.2020	 Culture in the street (Public space "Sevcable Port" case), Alexey Onatsko, Urbanist, Curator, "Sevcable Port" Project
10.09.2020	 Partnership within the crisis time. Adopting of efficient technologies and models (Art residence "Kaykino" case)

The seminars for culture and creative managers held in St. Petersburg in October 2021 were planned in two formats: face-to-face events and online English translation sessions for Finnish participants. In addition, the sessions included guest lectures by Finnish partners, cooperating organizations, and SMEs. The design of the seminars held in October was developed based on the report of the study performed by the Sociological Institute of the Russian Academy of Sciences and in collaboration with UNECON. The purpose of the seminars is to expand professional competencies to create new international competitive customer-oriented products and services using modern technologies, new management and marketing models in the field of culture and tourism, taking into account the challenges of the new reality.

In April and May–June, 2021, the ICP ran two continuing education programs for St. Petersburg cultural organizations' professionals, "Service marketing in culture" and "Management of the Internet projects in culture". The programmes included regular lectures on the following topics:

- · Information and content for cultural organization
- Marketing of the website of a cultural organization
- PR in the Internet space
- SMM for cultural organizations
- Positioning of cultural organizations and the experience economy.
 The value of cultural goods and new demands of the audience
- Consumer behaviour patterns. Market research and audience research.
 Segmentation of target audience groups.
- Participant, partner or visitor? The target audience for cultural events in 2021
- · Cultural organizations and social media. SMM trends
- · Digital ecosystem and promotion of cultural services

The continuing education programs in St. Petersburg were held in a face-to-face format at the ICP premises and in the form of study visits to cultural centres of St. Petersburg and the Leningrad region.

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Table 3. Educational sessions of the series of seminars "Creative Management of Cultural and Tourism Projects in a Changing Reality."

Date	Educational sessions and study visits
06.10.2021	 Current practices of communication with customers in culture and tourism, Victoria Orlovskaya, UNECON, PhD
	 Development of touristic activities: St. Petersburg case, Elizaveta Serba, St. Petersburg Tourist Information Bureau
08.10.2021	 Study visit to "Puskinskaya-10" Art center, Anastasia Patsey, Director of the Museum of Nonconformist Art, Pushkinskaya-10 Art Center
	 Elizaveta Ordinartceva, Deputy Director of the Museum of Nonconformist Art, Pushkinskaya-10 Art Center
12.10.2021	 Sustainable development of social and cultural projects during the pandemic, Marcin Poprawski, Humak University of Applied Sciences, Finland
	 Practices of sustainable development of cultural organizations: Russian and foreign cases, Yana Shokola, PhD, UNECON
13.10.2021	 Resources and potential of cultural institutions for cultural tourism development, Elena Valeeva, UNECON, PhD
15.10.2021	 Study visit to Anna Akhmatova Museum in Fountain House, Svetlana Prasolova, Head of the Department of Hospitality and Volunteering
19.10.2021	 Agile project management. System for effective response to changes, Yana Shokola, UNECON, PhD
	 Project development technologies based on its mission and value for the audience, Marina Matetskaya, PhD, HSE – St. Petersburg branch, Development Director of the Association of Private Museums of the Leningrad Region
20.10.2021	 Cross-border cooperation and development of cultural and educational tourism in the Leningrad region, Amira Amirova, Project manager, Tourist Information Center of Leningrad Region
21.10.2021	Effective practices of working with the audience of cultural institutions in the post-pandemic period, Olga Arkhipova, PhD, UNECON
	 Digital services and content marketing: brand building and online sales, Sami Lanu, LAB University of Applied Sciences, Finland
	 Online and offline for cultural projects. Ways of combination and harmonization, Olga Arkhipova, PhD, UNECON

Online course development

Seminars, webinars, online workshops and mentoring sessions further deepened understanding of the competence and skills needed for sustainable value creation. A group of experts from LAB and Humak have been developing the online course to accumulate the knowledge created during the project and remain after the project ends. The themes for the online course were selected based on benchmarking existing courses and matching the educational gaps to the educational needs. The main topics covered recent and future trends and were grouped into three main themes:

- · Sustainable value creation and value in business
- · Digitalization, ethics & change management
- · Hybrid services, Metaversum as a platform for future cultural products

The online course content will consist of academic lectures, business cases, and references for the individual reading. Edu- cational content was planned to be tested and recorded during the Summer Camp 2022 with the pilot group of LAB and Humak students. Business cases included 30-minute presentations from the companies, including EDUCRO participants, recorded by Humak.

The overall process of online course development was described in the article "Curriculum design through university-industry collaboration project" (Brusila-Meltovaara et al. 2022) which was published in the proceedings of the 16th annual International Technology, Education and Development Conference and is also part of this publication.

EDUCRO Summer Camp 2022 in Lappeenranta

The Summer Camps were planned as events where participating companies and organizations from both sides of the border meet in a relaxing atmosphere for learning, networking, discussions, exchange of ideas, study visits, planning joint activities and experimenting. Unfortunately, it was not possible to organize them in 2020 and 2021 as the Covid-19 paralyzed the cross-border movement.

Everyone was hoping that during the Summer of 2022, participants would meet first in Finland in June and then in August in Russia. Then another crisis, a political one, ruined all the plans, and the event was reorganized to be held locally in Finland. The target audience also changed – it was oriented to students studying culture, tourism and event management in LAB and Humak from various cities in Finland.

The Summer Camp "Sustainable value and business creation in the culture and tourism sectors: current trends" was held at the Lappeenranta Campus of LAB on June 6–10, 2022. The programme included intensive studying during the whole day and a social programme in the evening – it was a week of inspiring and interactive studying combined with fun and networking. The Summer Camp programme reflected the theme of the online course jointly developed by LAB and Humak (see Table 4).

The Summer Camp 2022 was a positive experience for the participants, both in terms of the content, organization and activities. Students especially valued the possibility of combining the lectures with discussions and networking. All the topics were almost equally relevant and new to participants. Some would like to expand their knowledge on some topics after the course.

Table 4. Educational sessions of the series of the EDUCRO Summer Camp 2022 Sustainable value and business creation in the culture and tourism sectors: current trends."

Date	Educational session
06.06.2022	Diversity, equity and inclusion matters with Hanna Kosonen (Forum Artis) and Mikko Laak (Aalto)
07.06.2022	Sustainable value creation and value in business with Marcin Poprawski (Humak)
08.06.2022	Digitalization, ethics & change management with Johanna Heinonen (LAB)
08.06.2022	Future trends and future platforms for cultural products with Ville Tikka (Poem)
09.06.2022	XR-workshop with Olli Tähtinen (Radical Rabbit)
10.06.2022	What does the world needs? Lessons learnt with Olga Bogdanova (LAB)

Conclusions

The EDUCRO project had an exciting and ambitious agenda, but COVID-19, followed by the war, has drastically changed the plans. Any crisis offers new opportunities. In the EDUCRO project, it was an opportunity to try online collaboration and learning. The project team and project participants tried new online methods and tools, and it was easy to take part in multiple online events and meet people from the other side of the border.

The expertise of the project team and external experts and speakers was combined to offer the participants the best possible experiences and support. At the same time, the participants and the team were hoping for the live meetings. During the Covid-19 time, too many things were happening online, and people had to jump from one Teams or Zoom meeting to another. The experiences of online learning and networking became challenging. Also, covid-19 restrictions created uncertainty, anxiety and stress, which didn't add to the positive project experiences.

It would be nice to end, however, on a positive note. After the rain always comes the sun and the rainbow.



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Minna Ikävalko

Networking in a cross-border project – Case EDUCRO

This article is presenting how networking is important and can be beneficial for institutions and organizations participating in cross-border project. Cooperative project EDU-creating new customer value through cross-border cooperation (EDUCRO) organized together by LAB University of Applied Sciences, HUMAK University of Applied Sciences and Institute for cultural programs is used as an example in the article. Purpose of the EDUCRO project was to bring together different actors in the field: educational institutions, cultural organizations, regional companies and students. Project has been initiated to increase the level of practical business education in the cultural and tourism sectors, and also employing new models of educational co-creation.

Networking is essential part of organization's operations. It is important to connect, communicate and co-operate with other actors in the market; within the industry or crossing the industrial boundaries. Håkansson & Ford (2002, 133) define a network as a structure where a number of nodes are related to each other by specific threads. In business these nodes can be companies or other actors in a network or in organizational level they can be e.g. different units. Networking is also about the relationships, which can be noticed in organizational or personal level. By building relationships and networks organizations can strengthen their position in the market, acquire new knowledge and build cooperation with other actors. Network relationship can be referred to the dyadic relationship between two parties, such as

firm and its business partners as well as its social relationships. (Chetty & Stangl 2010, 1728)

In EDUCRO project network is formed by educational institutions, different cultural organizations, regional companies, and students attending the project. These actors of network represent different backgrounds. Educational institutions in the project have a lot of experience to start and manage different kind projects and they also bring the academic knowledge and expertise to the project. Cultural organizations (e.g. museums) and companies in the business field/industry are contributing for the project based on their knowledge, experience, and operations but also how they wish to see themselves inside the field in the future. Students are attending the workshops and they are also learning by doing in different project activities.

Why organizations are collaborating and networking? There are different reasons for that. Peters et al. (2010) are suggesting that organizations are seeking new value creation by cooperating with others and purpose is to gain knowledge and learn eventually. We can say that typical reason for networking is to learn the industry/business field but also to collectively use the acquired knowledge to serve the customers better in the competitive environment.

In EDUCRO project the purpose was to benefit from collaboration in different ways. Educational institutions have participated several academic conferences presenting articles written from the experiences and results of different workshops of the project. Regional cultural organizations and companies

have benefited from networking and collaboration across the industries and borders; and finally, students have been able to communicate with different companies, representing potential employers.

According to Ibarra & Hunter (2007, 43) three forms of networking can be identified. Operational networking is linked to one's assigned tasks more effectively. This involves stronger relationships with e.g colleagues whose role in the network is clear. Personal networking involves outside organization in an individual's efforts to learn and find opportunities for personal achievement. Strategic networking defines tool of networking in targeting the business goals. Manager can create network that helps to reach new opportunities for the company. This kind of network may help to achieve business goals well, but it is the most difficult for of networking.

In EDUCRO project all these forms can be identified. In project plan different kind of activities are planned and scheduled, and in order to be able to implement them, cooperating with people is essential. People participating the project are working in cooperation inside separate institutions and organizations but also with people from other organizations with joint implementation in project activities. Several workshops and lectures with different themes have been organized jointly by educational institutions. This can be considered as operational networking. As for the personal networking, students are participating different workshops and activities (e.g. Summer Camp) in the project, and this way they get study credits, but also important experience, knowledge and connections which they can use when e.g applying for the job after graduation.

In EDUCRO project one Master's Thesis was written by student, and case was based on cultural organization participating the project (Black and White Theatre festival). Also strategic networking can be recognized in the EDUCRO project: educational institutions have their goals e.g. project activities and conference articles; implementing projects together with partners these goals can be achieved better. Cultural organizations and regional companies needed to identify new ways to serve customers, this was extremely important during the Covid-time. Participating the project and creating relationships and network with other participants they were able to knowledge and tools for this.

Network approach is one of the recognized internationalization theories or models. In this approach internationalization process proceeds with the help of relationships in a domestic/foreign network, and they can be used as bridge to other networks in other countries. Deszczynski et al. (2017) discusses about relationship mediating agents in internationalization process; these can be e.g. own international and corporate network and own network expansion. They also define business, social or institutional relationships in the internationalization context.

In EDUCRO the project itself was international as project partners (educational institutions) were from Finland and Russia, and cultural organizations and companies participating the activities were also from both the countries. Most of the activities were planned and also implemented to be cross-border. In this context the business and institutional relationships can be recognized. Social relationships are especially defined as 'bridge relationships' in internationalization, when personal contacts can be used to help in this process. In this kind of cross-border project it is easier to plan future activities in the foreign market once you are familiar with people and you can contact them based on the joint experience in the project.

Several conference articles have been written during the EDUCRO project. In writing processes strategic networks can be identified, as educational institutions have their goals of results and experts in these institutions are writing together the articles. Social relationships have important role in this process; planning together, sharing knowledge and experiences forms strong basis for relationships and also strengthen the network.

These international conferences and participating them can be recognized also as internationalization process. Exporting own knowledge and expertise, sharing it with other participants in the conference may result stronger role in international context in the future.

As a result, participating in international cross-border project institutions, cultural organizations and companies are able to strengthen their position in the market, they learn and share experience and knowledge through cooperation. Different kind of forms and different levels of relationships and networks can be identified in one project, and still the network is not constant but developing and evolving all the time.

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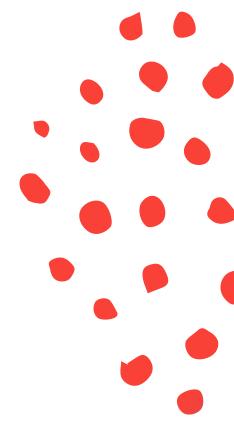
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REVIEWS

Katja Remsu

Impact of the mental atmosphere on learning

I experienced quite a shock at the early days of COVID-19 pandemic, Päivi Partanen, the Museum Director in Lappeenranta, tells us. Museums were closed down almost immediately, and we had to focus on crisis work. It was difficult to think about a project, when the environment lived the period of COVID-19 pandemic. Secondly, differences in work culture, that gradually appeared, turned out to be the challenges for the project; we all had a lot to learn. When COVID-19 pandemic frightened and sanctions closed the Russian border, in places people shifted to defence mode. At the same time, we experienced pressure in the project, to produce and to achieve results. COVID-19 together with closing the borders broke the mental atmosphere that we would have needed, Partanen says.

Partanen felt the focus of project working was on training provided by EDUCRO.

Training events were interesting and useful, even though EDUCRO became a COVID-19 project. Due to the circumstances, there were several changes to the original idea, which caused stress and annoyed, but also taught. Particular praise was given for very open activity where everyone had a chance to express their wishes for contents and training. Those wishes were attended to well, in accordance with the circumstances; most praises were given to Tuija Seipell's presentation about customer experience and Lauri Lukka's lecture on service design.

Besides lectures, the project provided also other kind of learning, while success and failure were experienced in EDUCRO, and their effects on the project. Prejudices, stereotypes, meanings of the contents of words, defined by them and rules were also discussed among the participants of EDUCRO. It is a good thing to think about the difference between a nonverbal and verbal message, how you can open contents and meanings of words, and argue about them. It is also worth considering what to learn and what to study. How does the shift to cultural understanding and internalisation take place?

According to participants, the actual project tasks and courses were considered interesting, however partly cumbersome. It was expressed in the participant feedback that the completing of tasks required too much time and also work, when the majority of participants were at the same time active in working life. Participants said that, instead of long lectures, they missed discussions together and sharing expertise. Actually, someone said that the schedules for meetings were impossible for those working, requiring a lot of commitment. The targets remained obscure, more concrete content would have been required, Partanen ponders.

In addition to learning new things, one of the wishes expressed by EDUCRO participants was to find new contacts. The transfer of cultural activities to online ones had a strong impact on the project; nevertheless, new kind of learning also took place, particularly in the utilization of Internet. Several interesting meetings and discussions took place online, rambling and producing unpretentiously new ideas.

Acknowledgement



The article is based on the interview of **Päivi Partanen**,

the Museum Director of Lappeenranta.

Leena Janhila

Creative sectors cooperation as a driver of development and growth

The importance of cooperation between enterprises active in creative sector on the sustainability, growth and globalization of business has been recognized in the industry already for a long time. The growth, increase in employment and the utilization of creative competence in the socially creative industry as a factor increasing the competitiveness of various industries has considerable opportunities to support business life to an extent wider than only the sector itself. Selling the expertise to benefit various sectors, the growth and employment require capable people to achieve it; however, also ability to anticipate, to network and cooperate with other operators.

Enterprises operating in cultural and creative industries typically are small microenterprises employing one person or individual employees in addition to the entrepreneur, with strong substance expertise. This poses challenges to the growth of individual companies, however, opening simultaneously opportunities to respond to productions supporting growth via corporate cooperation. Nevertheless, the opportunities provided by cooperation are not being used by enterprises active in creative industries to the extent to which it could be utilized. New expertise, examples and experiences of methods of joint development and cooperation are needed.

Business service for creative industries of the Humak University of Applied Sciences, Creve, offers entrepreneurs training, counselling and development services. The viewpoints highlighted in this article are based on observations about the need for corporate cooperation, possibilities and challenges in creative industries.

Renewing networks and modern ecosystems

The possibilities of growth for creative sector enterprises are often related with networks, joining ecosystem and cooperation between operators: when the company's own resources are limited, and the actual business has been built for one's own working environment, the mere building of growth is challenging for a microenterprise. Via cooperation, there have been possibilities to achieve bigger assignments and customer relationships, to build capable teams working on a project basis, and this way to achieve sustainability and growth for the business. With regard to internationalization, for example export rings for groups of companies and export clusters led by driver companies are familiar for creative industries from the previous years. The development of innovations and services has been supported with multi-industry and multiplayer joint development models.

To increase cooperation between enterprises operating in creative industries, networks and recognizing renewing ecosystems as factors facilitating the growth of the enterprises has been raised in nationwide surveys and strategies for creative industries. In the 'Roadmap for Creative Economy' (Tarjanne 2022, 19, 27) the need for identifying and knowing operators within the ecosystems is being defined with regard to promoting internationalization as well as how a modern ecosystem functions. Within the report called 'Contents to be duplicated in creative industries - means to promote growth' (Tarjanne 2022, 9), the identifying of renewing ecosystems and networks has been highlighted as crucial

actions to promote growth. The significance of anticipation related expertise has also increased from the viewpoint of renewing ecosystems and networks.

More specifically, factors promoting cooperation include for example enterprise and service hubs, group consultancy activities, peer mentoring and, within the contents of business accelerators and coaching programmes, also peer support between participants, sharing expertise and establishing cooperation.

Even though there are several opportunities recognized within ecosystems, on the other hand, the thing that is actually challenging from the viewpoint of service offering, is adding partnerships and cooperation between companies. Business services and support for internationalization in creative industries is in several areas dependent on project funding. The limited duration of funding, development programmes and project activities pose considerable challenges to the continuity of support and utilization of services. Operating models proven good may disappear without finding continuity.

Impact of funding on promoting cooperation

During the new programming period launched for cultural and creative industries and in the Resilience and Recovery Facility (RRF) funding measures meant for the recovery of COVID-19 pandemic, creative sectors' need for joint projects has been taken rather well into consideration.

Previously, the challenge posed on the development projects for enterprises operating in creative sectors has often been issues related with the small size of companies, and financial resources and those available for development. Creative sectors' enterprises identify need for development in their own sector, and are also often interested in developing the operating environments by their own actions; nevertheless, those companies' resources for applying funding and executing medium-size or big development projects are not often sufficient as individual applicants. The execution of joint projects between creative industries' enterprises, on the other hand, has not become an established model.

Now that several Finnish public development funding programmes, such as Structural Funds, Creative Europe and Business Finland's Creative RRF, enable the application of group projects, and within group projects, more even distribution of administrative work between project partners, it is of crucial importance to know, on the business service side, how to guide creative industries' operators to execute larger-scale development projects in consortiums. The involvement of enterprises in developing the industry and in the execution of projects promotes the entire industry, bringing more strongly the direct business perspective in developing structures, operating models, networks and services, increasing cooperation between enterprises and for example research institutions in creative sectors.

With regard to public project funding, rather big steps have been taken in creative industries' business field for becoming familiar of development funding programmes and the purpose of project activities and identifying risks. There has been interest in applying project funding and bearing financial risk also for a small enterprise, for development activities. At the same time, they have been more able than previously to examine the company's capabilities to execute the project, as well as the results to be achieved by development activities, and their effects on business. Practical project activities from the preparations for a project to the execution and administration of the project, public funding related procedures and limitations, however, require further increase in expertise. For new and small enterprises, the chance to participate in group projects may be an important learning process on both project activities and on developing business via project activities.

Possibilities and challenges for cooperation

As far as development projects are concerned, the interest of enterprises active in creative sectors in cooperation and joint projects is related with both sharing development resources and risks, and equally, to strengthen expertise and to learn from more experienced developers. Peer learning and joint development is seen as an opportunity for developing each individual participant and to find new innovative solutions. Group projects are considered an interesting method of implementation; there, however, necessarily isn't expertise to build a strong consortium.

For creative industries' enterprises, there are plenty of different networking events available; afterwork, matchmaking and speed date meetings, and start up events and business festivals known for networking. Networking parts have become an integral part of webinars and events, and companies also utilize these opportunities actively. Numerous hubs and centres of creative industries, enabling random and planned encounters, have been formed around business services. The significance of networking is understood, and enterprises know both how to ask for it and how to utilize it.

There is a great number of chances for networking i.e. for the first phases of launching cooperation available. Unestablished culture and operating modes of networking, to maintain and to develop contacts and networks created until the actual cooperation will pose a challenge. In order to reach the level of cooperation, besides shared development and business-related needs and interests, it will also be necessary to have trust, a common language, understanding and some kind of synchronization at the level of individuals.

Therefore, ways of team building should be included more strongly in networking and building cooperation. In today's hectic world, for example the developing of expertise is expected to take place by means of faster

and faster training and business acceleration processes. Learning similarly to establishing trust, developing to become an entrepreneur and growing capabilities to the next levels, take time to develop. Fast-paced distribution of information or entrepreneurs' speed date meetings as such won't create expertise or cooperation. Information or contacts may be the starting point for new expertise and cooperation, however, in order to develop such, it will be necessary to have more continuous functions, application and meetings, to establish expertise or trust, ability and desire for new kind of activities. Here, particularly in development projects and business service offering, there are possibilities to develop new operating modes and services, and that way, to increase actual cooperation between companies.

The training for planning, offered by Humak University of Applied Sciences, for creative sectors' joint projects, has made it possible to identify concrete needs, and even obstacles, for the progress of cooperation. With regard to development projects and business, creative industries' enterprises' interest in the cooperation is reduced for example by distrust and insecurity about remaining in the confines of terms of cooperation agreed on, and possible competitive position. Enterprises may have a fear of a cooperation partner's abuses of development results, infringement of rights, and this way of the loss of their own business benefits. Other factors preventing cooperation include the fear of uneven distribution of workload within the cooperation project, of the operators' deviating targets during the project, and discrepancies leading to the interruption of the project.

The factors mentioned above can be prepared for by means of letters of intent and partnership agreements to be drafted at the preparation stage, to define subprojects to be carried out by partners, their roles and responsibilities, assignment of rights, exploitation of results and settlement of disputes in advance. The most crucial uncertainty within creative industries' cooperation processes, however, may be the lacking experience of cooperation processes and projects, of leading projects and networks. This expertise shall have to be added,

thinking about new kind of operating models that enable us to get less experienced enterprises participate in cooperation projects, to learn with more experienced operators.

Cross-sectoral and international cooperation

With regard to developing creative industries, cross-sectoral collaboration and cross-innovations have been defined to be one major priority. The utilization of creative expertise in the activities of various industries and sectors is considered to strengthen the competitivity of the sectors and operators, even creating the decisive difference for customer experience and success.

Nevertheless, the utilization of creative expertise in the activities of various industries still is at a very early stage. As an example of this, we can point out design and utilization of design as enterprises' competitive factor. According to an extensive international The New Design Frontier – The widest ranging report to date examining design's impact in business assessment, the levels of utilizing design in enterprises often remain at the level of product or service design (41 % of enterprises). The most significant business benefits would be achieved by utilizing design at the strategic level, and as a factor guiding the entire company's business. According to the report, there are only 5 % enterprises utilizing design at the strategic level. (Buley 2019, 11). According to Design Forum Finland, the results of an international survey are comparable to the situation prevailing in Finland.

The identified challenges facing cross-sectoral cooperation include the differences in the languages used in different sectors, insufficient familiarity with different industries as well as the lack of business-wise measurable effects of the utilization of the expertise in creative industries. Some more examples of successful, effective ways of cross-sectoral cooperation that can be duplicated are needed for the business sector. In this respect, design industry functions as a pioneer. Design Forum Finland's work, opening understanding for design and as a catalyst for design-driven growth in Finnish enterprises' business together with various examples from different sectors, compiled in the 'New Wave of Design' ("Designin uusi aalto") publication, of building success with design, format our idea of the core of competitiveness: brand administration, customer experience, services and business strategy. Likewise, assessment and measurability have been highlighted as some of the key points for improvement in the 'Roadmap for Creative Economy', and under Business Finland's Creative Business Finland whole, coordinating the roadmap.

In considering the networking of creative sector enterprises and the possibilities of cooperation or even preconditions in changing ecosystems, the networking and cooperation skills should be seen more as a part of business and entrepreneurial skills, for which widely known operating modes and methods have been created to launch and develop multisectoral cooperation. Furthermore, if we are able to build a business environment where internationalization and global ecosystems have been included in entrepreneurs' daily life, as a part of entrepreneurship, we'll strengthen our enterprises' understanding of markets, ability to anticipate things and interest in global cooperation and business. Such a model would enable us to talk about companies' growth activity aiming at building sustainability and cooperation comprehensively from the very start.

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Pekka Vartiainen

Adversities to triumphs

The starting point of the EDUCRO project was to build a bridge between educators, entrepreneurs and students, and this way, to be able to develop business models crossing geographical borders for cultural sector. The project would enable enterprises operating in the South Karelia and St. Petersburg areas to reach new companies and cooperation partnerships. Schools would benefit from this, too, when jointly developed educational contents, being built over existing courses, would be formed within training programmes.

EDUCRO was started in 2019 and just had the time to open the doors before the COVID-19 pandemic started. The project table with its background works, targets and operators was as if ready to be served, we only waited for the dinner bell to ring before starting. As we know now, everything in the world changed very suddenly and rapidly, and also EDUCRO had to shift the operational focus to the utilization of remote connections.

Yes, the bell did ring, however, more quietly than intended.

The table with its offerings transformed into a virtual one, and the bridge developed to a construction reminding more of a digital version than one located in the real world. The Russian military offensive against Ukraine, started early 2022, added its own contribution to the external challenges, this leading globally to wide-scale political, economic and cultural countermeasures against Russia. EDUCRO EU-Russia cooperation project also had its share of these actions. When writing these lines (May 2022) the situation in Ukraine still is topical, and there isn't any change to end the conflict in sight.

The fact that, despite of these adversities, EDUCRO succeeded in the course of a couple of years to build educationally valuable contents, to activate participants to mutual interaction relying on remote connections and to direct targets, in accordance with the project plan, to make visions looming in the future real, tells a lot about the expertise and commitment of those working on the project to the common goal.

Small-scale surveys and reports drawn up in connection with the project illustrate well this perhaps slightly idealistic trust on the peaceful and positive development between peoples, crossing geographical borders, paving the way to develop in this case business and culture sector. The feedback collected from the participants in the autumn of 2020 and interviews conducted later, during 2021 (Peltola et al. 2021) all aired belief and trust in better tomorrow.

All this regardless of the fact that COVID-19 had already closed the borders all over the world and led to millions of infections and deaths.

The Finnish and Russian enterprises and organizations participating in the project had on the horizon a desire to develop their own operations to match with the internationalizing world and the global economy. Testing one's own wings and directing strategy work towards new challenges formed a hopeful starting point for several. Not even the fact that the pandemic prevented face-to-face meetings did not become an insurmountable barrier. On the contrary, when the first year of COVID-19 was turning to its end, there was satisfaction about the functioning of online working humming in the air.

In a joint article about the pedagogic solutions applied to distance learning, prepared by the parties organizing the project (Bogdanova et al. 2021), priority is given to the fact how positive attitude participants had to small group meetings, panel discussions realized by remote access, and the informality of sessions held online. Relaxed, free form discussion about topical operating models, and first of all about those based on practices, functioned online perhaps even better than it would have in face-to-face meetings. Nevertheless, nobody thought that remote connections could replace meetings between people in time and place. Their role supplementing interaction and their possibilities, however, were considered worth examining more closely.

Despite of all the unforeseen adversities, it can be said that EDUCRO has reached its aims, or at least has been able to function in a way making the project and the experiences obtained by the participants useful in a better world. It is not about a failure in the actual sense of the word, but rather directing challenges towards successful solutions. That is the case, when we talk about failure with the particular meaning of the word.

'National Day for Failure' has been celebrated in Finland since 2010. The incentive for this annual campaign on the 13 of October had its origin from Aalto Entrepreneurship Society, a society being active in connection with the Aalto University. The aim was to bring people together to share their own experiences of failure, to create an open and accepting atmosphere, where even failures can be turned to triumphs. Like the motto of the campaign says: "Failure enables the courage to try. You can succeed only by trying bravely!" (Kansainvälinen epäonnistumisen päivä 2022).

The message praising the positive impact of failure has later on been celebrated in more than twenty countries. The pandemic has added its own difficulties to the celebration of the day; this date, however, can still be found in Finnish web calendars – if not in official ones – among other holidays. (Juhlapyhät.fi 2022)

The refining, even healing effect of failure has also been studied. In spring 2020 a research project called FailSpace was launched on the British Isles (FailSpace 2022). Experiences of failure are collected from culture operators to develop cultural policy, in a project led by the Leeds and Queen Margaret universities. Project promoters believe that the experiences of failure are those of which we recognize ourselves and of which we can also learn the most. Of course, perfectly successful projects are also interesting; they, however, exist only in the perfect world.

In EDUCRO, misfortune and adversities developed into a cultural project which had versatile contents and was in a functionally limited sense successful, and which will be available for future generations, thanks to the material and content produced within it. The material of the website of the project (EDUCRO 2022) – publications produced during the project, training sessions, events – tell for their part what can be achieved by means of borders crossing cooperation, and how it is possible to turn adversities into triumphs.

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Olesya Ilchenko & Liubov Sidorova

EDUCRO Summer Camp 2022 as a way to improve student competitiveness through skills development

Within the framework of the EDUCRO project, on June 6–10, 2022, a summer camp was organized jointly by the LAB University of Applied Sciences and the HUMAK University of Applied Sciences at the LAB campus in Lappeenranta. The purpose of the event was to involve students in extracurricular activities and help them master new skills. The theme of the camp was "Sustainable value and business creation in the field of culture and tourism: current trends."

The event programme has evolved from learning about new trends and methods through discussing them and immediately absorbing and using them in practice for specific cases given by the moderators. Students did a large quantity of analysis and daily prepared one or two group presentations. In addition, summer camp included a social programme.

Sixteen students from ten countries and very different fields participated in the EDUCRO Summer Camp - some of them were professionally interested in tourism and event management, others were involved in cultural production, in the group were also engineers, paramedics, and business students. The age of the participants ranged from 18 to 50 years. Thanks to this diversity, the camp was enriched with various knowledge and opinions. For five days, participants had the opportunity to learn from professionals as well as from each other. In addition, everyone had the chance to express themselves thanks to the creativityinspiring atmosphere in the air. Each day was planned, and new inspiring ideas appeared, encouraging members to personal growth.

It was a very active week, and the group met new experts every day. Participants completed many practical tasks and developed several prototypes based on the knowledge gained from the experts. Students worked in different teams, a joint work always took place in a friendly atmosphere and ended with group presentations and pitches. Discussions focused on changing the world and managing that change as well as the goals of sustainable development and the values of diversity, inclusion, and equity.

The first day of the event began with the presentation by **Hanna Kosonen** (Forum Artis) with the theme of the irreversibility of changes in the consciousness of society. On the same day group, together with **Mikko Laak** (Aalto University), analyzed the genuine commitment of chosen companies to the principles of diversity, equity, and inclusive values.

On the second day, Marcin Poprawski (HUMAK) captivated the participants with a speech about a holistic approach and the role of narrative in shaping new thinking, as well as the storytelling method. Marcin suggested that we find and answer questions that are still relevant in the cultural sphere. In addition, students had to come up with an approach to spread the message of sustainable development and inspire a change of mind.

The next day **Johanna Heinonen** (LAB) sparked a lively discussion among the participants with her presentation on management in a changing world and the ethical issues associated with new technologies. How to work with an extensive information flow? **Ville Tikka** (Poem) explained how to properly analyze and filter it and predict various future scenarios.



Picture 1. Summer Camp experiences. (Picture: Juha Iso-Aho, Olga Bogdanova, Liubov Sidorova, Olli Tähtinen).

On the fourth day, students had an exciting extended reality experience with **Olli Tähtinen** (frog design). Groups of participants developed prototypes based on XR technologies to meet cultural or tourism needs. For example, one group introduced the concept of an interactive tourist assistant using augmented reality, and another thought about an application with hidden virtual objects to explore the city sites.

On the last day, the team had to summarize the knowledge and experience gained during the week. Students tried to answer the questions What does the world need in the field of culture, and what solutions can be used in the perspective of a sustainable approach? By answering, participants were able to see more clearly their opportunities and goals in the professional sphere.

The EDUCRO Summer Camp experience shows that participation in extracurricular activities, in addition to the curriculum, is very important for enhancing students' competitiveness through skill development (Lodico 2010). According to the feedback, the event has influenced its members' mindsets - almost everyone has noted that they would be able to use the experience gained in their educational and professional projects. Summer camp also helped students develop their professional rhetoric and negotiation skills and supported their social progress.

The group members spent 12 hours a day together - learning and discussing new ideas, exploring Lappeenranta and Saimaa or sharing the experience of a sauna. Joint activities brought the students very close together. The EDUCRO Summer Camp experience is a good example of how people with different backgrounds, languages, ages, and interests can work together productively and have a great time. Thus, diversity and inclusion in practice proved to be not catchwords but also the real working tools for successful cooperation. The students will be able to use the experience in their future educational and professional projects.

This is how multifaceted ties are born and strengthened, without which it is difficult to imagine the future evolution of world science and high technologies and the emergence of the important cultural and social initiatives.

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Katja Remsu

Challenges of the border region in a project taking place in COVID-19 time

"Everything started so wonderfully"

says **Katri Lätt**, the chairperson of Black and White Theatre, we had joint meetings with Finns, and we had a chance to get to know various parties active in the field. A lot of emphasis had been placed on the artists and performers, Lätt continues. Besides these, networking and meeting new people was the thing that people looked for most.

EDUCRO wanted to give their cooperation partners and those participating in the project events a chance to cross geographical and cultural borders, and to promote the processing of common themes and ideas. Therefore, we discussed together several border-crossing themes, such as how people coming from different cultures communicate between one another, and how to avoid misunderstandings, Lätt tells us. The many aspects of the activities and doing things allowed the participation of different people and specialists in the project. The project also taught networking online, regardless of the fact that maintaining cooperation online didn't take place as smoothly as we had planned. Participants mentioned among other things schedules as practical challenges, because many working people did not have a chance to spend half a day with the project, not to mention a whole day.

Communication in the project took place in English, in Finnish and in Russian. Pretty fast we noticed that all the participants of the project did not have sufficient language skills for project work, which caused frustration and withdrawals from the project. Individual participants ended up at interrupting project work. In feedback, they understandably regretted not having had the chance to get to know as many new people as they expected to, on both sides of the Eastern border in particular. Of course, many people from St. Petersburg regretted not having been able to visit Finland like many had expected; Finns felt the same about the situation, too. Despite of working technology, people started to miss face-to-face meetings; regardless of all the effort, this would have been more natural. Perhaps many misunderstandings could have been avoided, if we had had common habits, language and body language.

Lätt says that the feeling of trust enables cooperation and ponders: how to avoid misunderstandings in multicultural cooperation, how to establish trust and how to start cooperation? How to differentiate formal and free-form communication. The learning of culture and language present at EDUCRO, in real, physical situations, remained unexplored, which may have caused misunderstandings even more easily than usually. It is good to reflect, whose language is being used and whose operating modes are accepted.

Many participants of the project believed that if we had had time to get to know each other properly over the border, we could have perhaps succeeded, Lätt ponders. It would have been easier to maintain and to continue cooperation despite of COVID-19 and the political situation. The project is not to blame; we could expect challenges to appear, Lätt says. The idea of EDUCRO was considered in all respects interesting and inspiring; Project Manager Olga Bogdanova brought new ideas and viewpoints to the project. Before things changed, after all, we had the chance to know our Russian cooperation partners and cultural operators in St. Petersburg. There wasn't time for reciprocity instead to become true.

Those who participated EDUCRO had faith; nevertheless, due to COVID-19, meetings waned, covid testing and changes in schedules cost a lot. Then, besides COVID-19, there was the war in Ukraine, and cooperation with Russians was cut off. Insecurity started on both sides, people started also distance themselves from the working community and project partners. Mental capacity suffered in many ways. Even though many people still were committed to the project, doing things waned. The whole should have been administered better. On the other hand, it was difficult to perceive what was our aim, Partanen reflects. Besides other challenges, it became more difficult to cross the border between Finland and Russia. Ultimately, the war in Ukraine ended almost all connections to Russia, with the exception of personal ones.

Acknowledgement



The article is based on the interview of **Katri Lätt**, who participated the EDUCRO project. Lätt is the chairperson for The Black and White Theatre Association.



Juha Iso-Aho

From the coup of August to the military offensive of February – Experiences of Finnish-Russian cultural cooperation in the turmoil of history

I have been involved in Finnish-Russian cultural cooperation in the capacity of a festival manager, regional artist, a member of a regional arts council and a lecturer in University of Applied Sciences for over thirty-one years. The years have included over twenty work trips to different parts of Russia, and in addition to those, a handful of private journeys full of culture. And reciprocally, Russian partners' visits to Finland considerably more than that number. This will not make me a Russia expert. Many colleagues, particularly in Eastern Finland, have certainly a much greater number of trips, encounters and cooperation, even though we don't include gasoline purchase trips to the border towns of the neighbouring country that had recently become commonplace. On the other hand, I have noticed that several Finnish people involved in the cultural sector haven't made even the very first trip.

In this article my intention is to describe the possibilities and impossibility of Finnish-Russian cultural cooperation just as I have experienced them. During the past three decades, several changes and upheavals have taken place independent of the cultural field, nonetheless inevitably affecting it. At the level of an experience, sometimes these have signified glimmers of hope, sometimes fading of the hope. When writing this article, in April 2022, a new phase of cooperation, eagerly anticipated and built for a long time, has frozen to disbelief and horror.

First touch

My story begins in the year of 1991, when I had been appointed to the Executive Director of a cultural festival called 'Bomba Festival' (Bomban Juhlaviikot) in Nurmes, Northern Karelia. The event had been founded in 1983, and at that time, presentation of Kalevala-Karelian culture was defined for its main theme. The annual main programme of the festival in the first eight years had been a large-scale theatrical production, produced on the order of the festival by Kalevan Näyttämö ry at the summer theatre of Bomba, and realized as cooperation between professionals and local enthusiasts. These productions had included Kanteletar and Kalevala drama, based on 'Kalevalaic' Finnish folk poetry, and plays called Maaton Kansa ('People without a Country') and Raivaajaeepos ('Settler Epic') dealing with the history of borderline regions of Karelia, directed by Paavo Liski. Summer theatre was supplemented by separate programs placed seldomly in the middle of the presentation season.

I got my job in the move in spring 1991, when the programme for the summer was already practically complete. The planning for the year 1992, however, started already in August, immediately after the festival, and the very first matters to be decided upon was the selection of the summer theatre presentation for the following summer. On the table, suggested by Kalevan Näyttämö, there was a play called *Nouse Inkeri* ('Arise Ingria'), written by Inkeri Kilpinen, dealing with the oppression Ingrians, and their fight for their rights and religion in the Soviet Union.

The play Maaton kansa ('People without a Country'), dealing with the Karelian uprising in the 1920s, written in the Karelian language, presented in 1983 and 1991, had already been somewhat bold programme selection, nevertheless, Nouse Inkeri described the more recent history of the Soviet Union more directly and in a more political manner. Berlin Wall, however, had collapsed already in 1989, and the Soviet Union seemed to be at the verge of collapse, until just in August communists made an attempt of a coup in Moscow, with the purpose of restoring the old regime. The board of Bomba Festival convened at that time to consider, whether the presenting of Nouse Inkeri was too foolhardy in this situation. The matter was put on a table for a while, until the coup attempt collapsed, when they dared to return to the original planned programme. For the new Executive Director, the situation was unexpectedly dramatic. I hadn't thought that our programme choices could be risky in terms of foreign policy.

That very first touch with Finnish-Russian relations did not contain any contacts across the border other than via the fiction in Kilpinen's play text. A sort of fiction was also the development plan for the years 1992–1994, prepared by myself for the Bomba Festival in spring 1991, commissioned by the City of Nurmes. It contained various scenarios for the future of the festival, one of which was a theatre festival of Finno-Ugric peoples. This vision started unexpectedly to become reality in the late winter of 1992, when it became evident that the very first theatre festival of Finno-Ugric peoples ever in the world history was to be organized in Izhevsk, the capital of the Republic of Udmurtia, belonging to Russia. Of course, I knew I had to get there, and I also got there, even as a member of the delegation of the *Finnish Centre of the International Theatre Institute, ITI*.

This became my first trip to Russia, which had thus become Russia at the beginning of the year. In Moscow when waiting for the changing of trains, we had time to travel around the city, and we saw the red-blue and white flag of the Russian Federation, that we have later become so familiar of, on the roof of Kremlin. One day later and 1000 kilometres further in the east, a different kind of sight waited for me. On the roof of the administrative palace in Izhevsk, there still was the red flag of the Soviet Union, decorated with a hammer and sickle. The information about the collapse of the Soviet Union had not travelled in four months to Ural.

My expectations towards the actual festival were great, for two reasons. Firstly, I was still confused by the fact that Finno-Ugric peoples actually had professional theatre elsewhere than Finland, Estonia and Hungary – and of course, I was aware of the Finnish theatre in Petrozavodsk. Secondly, I was prepared to present at the festival an invitation to all the theatres to participate the following festivals in Nurmes, Finland in 1994. I hoped to see something wonderful and unique, that I would be able to present as the very first person to the Western audience.

At this point, it is worth remembering that when we talk about Russia, we are talking about a multinational state, where there are a great number of peoples other than Russians. In everyday speech, we tend to call all citizens of Russia 'Russians'; nevertheless, for example I have been doing 'Finnish-Russian' cultural cooperation mainly with peoples speaking Finno-Ugric languages, living in Russia, such as Udmurts, Komis, Maris, Mordovians and Karelians. Together with the linguistic roots, these peoples have common the fact that in various stages of the history, they have been the target of various oppressive measures and dismissive attitudes of the central power, sometimes more, sometimes less.

Many of the residential areas of Finno-Ugric peoples were so-called closed areas during the Soviet era, for the reason that armaments industry or prison camps were located in those areas. For example, when we arrived at Izhevsk festival in spring 1992, we represented the very first Westerners that were allowed to enter the area for decades. During the festival we were monitored very closely, and they were very well aware of our movements. Presumably, we were exposed to some kind of hybrid influencing and snooping. I learnt to understand, partly by

contribution of the Estonian delegation, that in cultural cooperation carried out with Russia that things are not always what they seem.

Only few of the performances at the festival met with my perhaps even initially naively unrealistic expectations. I had hoped to see primal theatre of minority peoples, stemming from their folklore, and even from ancient rituals. I saw 'provincial manifestations of the fruit of Moscow-based actor training, stuffy moralistic rustic drama, and interpretations of classics, floating separate from all reality', like I wrote later in my Pro Gradu Thesis, which I prepared based on the project (Iso-Aho 2005). Fortunately, there were enough exceptions to the main policy that I returned home feeling confident that after two years from that time we'll see completely different kind of theatre at Bomba Festival.

Hopeful time

After the collapse of the Soviet Union, the first part of the 1990s was hopeful time for cultural relations. Cooperation was relatively open, even though not smooth, because modern means of communications were not available yet. Communications were taken care of assisted by an interpreter by phone and telefax. Sometimes, you had to wait for both of these for days, but it didn't matter, because the enthusiasm prevailing around cultural exchange was that great. Finally, there were signs that gradually it would be possible to cooperate without intermediaries of cultural ministries or regional administrative authorities. This, however, did not yet apply to our festival under preparation, because it was necessary to have official invitations to get visas to enable us to travel to Russia.

The fact that the Finno-Ugric festival was organized by an association operating in a small North Karelian town aroused embarrassment and even distrust in some Russian cooperation partners. The Finnish Ministry of Education and Culture was involved only as a financing party, not as a responsible organizer. This led also to positions of power, as a certain Russian authority wanted to influence the programme of the festival, in return for the assistance they had provided, by bringing Finland "more valuable content", by their own standards, than the theatres from the middle of nowhere (read: the Ural region), despised by them, could offer. Nevertheless, compromise solutions were reached.

During this period, a new kind of Finnish-Russian cultural cooperation aroused positive interest on both sides of the border. Russian modern art and rock groups were brought to Finland and vice versa. Ordinary people's independent travelling to both directions across the border gradually increased, and grew to really significant proportions when coming to the first decade of 2000s.

Finno-Ugric theatre festival with the theme title "Majatuli" at the Bomba Festival in Nurmes in July 1994 also got wide media coverage. The biggest Finnish newspapers and the most important television channels were at present, and also the main Scandinavian theatre magazines attended the festival. The festival received also entirely new audience, especially from the capital Helsinki area. The level of performances had improved considerably, in comparison with the festival in Izhevsk in 1992, partly for the reason that theatres had been requested to have new performances in their own languages, based on national mythology and history.

Besides curious expectation, there was also for the very first time in the West also tensions involved in the performances of Finno-Ugric theatres, because Finnish journalists in particular brought up issues pertaining to the situation of national languages and culture. Even though entirely direct answers were not always received, and problems were perhaps covered for prudential reasons, the event, however, left behind an image full of hope for the direction of

development. Overall, the 1990s, along with the Majatuli festival and other similar events, seemed to be a path towards the time of more open cultural cooperation, where the minority peoples in Russia and other more marginal cultural phenomena make their voices heard in an entirely new way. The official cultural delegation of the Soviet era, with their trailing supervisors following everywhere, seemed to have remained in history.

Cooperation to a new level in Ugrijuhla

The presentation of Finno-Ugric culture that for my part began in Northern Karelia, had continuation in Southern Karelia in Imatra, in *Ugrijuhla festival*, organized from 2000 to 2010. We worked in close cooperation especially with Udmurtian performers coming from the Southern Ural. Together with them we realized during the first five years of the event a production called *Pihakihut*, with a continuous plot, containing dance, music, drama and food. Now, it was no longer about inviting artists and performers to visit an event, but instead developing and realizing programme ideas together.

Besides this, the more traditional visitation of performances continued, major part of the artists and groups coming from Russia. All in all, I've counted to have produced, previous festivals included, approximately fifty visits of Finno-Ugric performer groups from Russia to Finland during the years 1992–2010. My wish was to have the example of *Ugrijuhla* to encourage also other event producers to invite performers from peoples related to us to Finnish festivals. And this to lead also to the creation of other joint productions similar to *Pihakihut*. At best, Finland could act for these groups as a gateway to elsewhere in Europe. To some extent this happened, nevertheless, this did not lead to the creation of any wider-scale phenomenon.

There certainly were several reasons, why only so few cultural sector operators seized the opportunity, opened in the beginning of the 1990s, to offer the treasures of the cultural heritage of these small peoples to Western audiences. The least significant of these reasons were not the difficulties related with the flow of information and bureaucracy.

There wasn't timely information about the performer groups available in any public sources, which means that contacts were built by means of personal networks. When information about a potential performer group was obtained, it was approached either directly or through intermediaries depending on, whether there was a common language. If a common language was found, it usually was English, because I didn't know Russian. When necessary, we used an interpreter. After that, we started the invitation process needed for a visa and often also for applying for a foreign passport. After that we waited nervously, if the invited persons got their passports and visas in time or at all. In order to get all the paperwork done, a representative of the performers may have had to travel 1000 kilometres to Moscow prior to travelling to perform abroad. Sometimes it happened so that a performer who had already received an invitation was suddenly called to military service, and we had to send a new invitation to a substituting performer. Once performers' instruments were stuck at the Russian customs, because separate travel documents prepared for the instruments did not have a stamp obtained from Moscow.

These difficulties were partly 'normal' Russian bureaucracy, partly the price we had to pay for the reason that we didn't use official channels when inviting performers to *Ugrijuhla*. We did it this way, because we wanted to make sure that we would have exactly those artists that we wanted to perform at our festival.

As a general observation pertaining to Finnish-Russian communication, it can yet be said that communications were made essentially easier when arriving at the 2000s, when English language skills were improved in Russia, both among performers and the official personnel

of the cultural organizations. This doesn't remove the fact that the knowledge of Russian language would often have been irreplaceably useful.

Grass root level cooperation – Finnish-Russian cultural forum

To strengthen the new, more open direction of Finnish-Russian cultural cooperation, Finnish-Russian cultural forum was founded in 2000. The forum is an annual event, alternating in Finland and in Russia, within the framework of which cultural operators in both countries from public organizations to associations and individual artists may find partners for their project ideas in the neighbouring country. Cultural forum activities are executed jointly by the Finnish Ministry of Education and Culture, Russian Ministry of Culture, Finland-Russia Society and regional cultural administrations in both countries. (Suomi-Venäjä -seura 2022)

Even though there are state entities in the background, the cultural forum has succeeded in its aims to obtain grass-root level operators in particular to plan and to execute cultural cooperation on their own terms, the forum providing only a platform to establish contacts. Annually hundreds of cultural operators have convened to discuss project ideas and dozens of cooperation projects have been executed successfully. At the same time, it has been possible to become familiar with the culture and sights of the organizer cities of the forum.

I participated in the Finnish-Russian cultural forum for the first time in 2001 in Lappeenranta. At that time, as a fresh lecturer of cultural production in Humak University of Applied Sciences, being mainly curious, following, how the concept works and at the same time meeting people I had got to know at the time when I was a regional artist and involved in festivals. Later on, I have participated forums in Syktyvkar, Oulu, Novgorod, Tampere and St. Petersburg, and during the COVID-19 pandemic twice via Internet.

In 2022 the preparations for the forum planned to be held in Lahti the following autumn were interrupted after Russia had invaded Ukraine. The cultural cooperation with a long history behind, had lost its preconditions overnight for an indefinitely long time.

EDUCRO – border region cooperation in creative industries, stepped out of the cultural forum, shadowed by crisis

Finnish-Russian cultural forums have provided a great opportunity to network with both Russian cultural operators and Finnish parties and people interested in Russia. Some of the cooperation initiatives launched in the forum, in which I have also been involved, have remained at the stage of an overture or exchange of visits, however, more extensive project cooperation has also been achieved.

The planning of the EDUCRO - Creating New Customer Value Through Cross-Border Cooperation project originated from the partner negotiations of the Finnish-Russian cultural forum of 2016 by the initiative of the Russian partner. The purpose of the project that had got a financing decision from the ENI CBC South-East Finland – Russia programme in 2019 was to strengthen cooperation between cultural operators from South Karelia and St. Petersburg and, by means of a common training programme, to create new competence and jointly produced products for the markets. The total of approximately twenty cultural operators from the St. Petersburg region, South Karelia and Uusimaa area participated in the project.

Just when the project got really started in spring 2020, the COVID-19 pandemic started also to spread, preventing planned joint meetings and workshops. The realization of the project transferred to the web, which worked as such, but unfortunately, being the only possible solution in that situation. It was necessary to put hopes for encounters and doing things faceto-face aside and wish that we have yet time to

get back to normal while the project lasts. When the pandemic started to lose its grip in early winter 2022, the Russian offensive war in Ukraine started, and borders were closed even more tightly when they were about to be opened. The nature of the EDUCRO project changed at the same time fundamentally. Suddenly, we had a cooperation project dealing with the border area at hand, without any possibility to continue the cooperation with the project partners behind the border.

Currently, it seems that my own story among Finnish-Russian cultural cooperation, lasting for three decades, is about to get its final seal. Nevertheless, I certainly will spend time with Dostoevsky and Tšehov also in the future. Sometimes, I will recall warm encounters in Russia and Finland, with Russians and non-Russians. I will recall days-long train journeys far behind Moscow, villages and towns whizzing by, the rippling surface of Chaika on a tea glass brought by a train hostess. I think about the crystal bells our Udmurtian friends have given us as presents, which have reminded us about them at several Christmases, hung on our Christmas tree. If I rung the bells now quietly, could that be heard as far as at Southern Ural?

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A cross-border collaboration involving SMEs and universities of applied sciences

Abstract

Cross border collaboration has been undertaken between the universities of applied sciences in Finland and Russia, where local SMEs have played an integral part in the curriculum development: three higher educational institutions and several SMEs have been involved. The collaboration has been aimed at enhancing lifelong learning and collaboration between universities across national borders and SMEs. The purpose of this article is to identify (a) the best practices allowing for an informed choice of methods to use when planning and implementing future cross-border education-industry collaboration projects; (b) the lessons learned to allow for risk management in the collaboration projects by being aware of the possible challenges; (c) education-industry development collaboration channels. The interim results of creating a cross-border innovation ecosystem that allows for continuous learning, exchanging ideas and co-creating new projects and services are presented. The project started with an analysis of the needs of the SMEs; subsequently, workshops were undertaken to establish how the local higher education institutions could meet these needs. The collaboration has involved the formulation of new projects ideas; the collaboration channels have included both institution and student wide networking as well as cross border networking between SMEs. The aforementioned actions have been undertaken online due to the COVID-19 crisis, enabling fruitful cross-border dialogue and an idea generation process between the project participants. Furthermore, online joint events, professional discussions, meetings with experts during the training program and series of seminars, co-innovation sessions with students were undertaken, and platforms for communication were established during the study. The project's outcome has been an online training program, which is currently piloted and will, upon completion, enhance life-long learning within both Finland and Russia.

1 Introduction

The environment SMEs and higher educations organisations face is increasingly competitive and global (Alonso et al. 2010). These environments necessitate a fast innovation rate to produce new products and services to cater to market demand (Magdaleno et al. 2011; cf. Vuorela et al. 2021). Organisations are struggling to attain a competitive edge in the current global market fostered by new economies of scale (Alonso et al. 2010). Networking and collaboration have become important tool in addressing these issues (Demircioglu and Audretsch 2019). However, regardless of these findings, numerous organisations find it hard to set collaborations into place (de Wit-de Vries et al. 2019). Furthermore, the emergence of digitalisation has had an effect on collaboration between individuals and organisations (Alonso et al. 2010).

Companies, in particular in the cultural domain, are changing their marketing and booking practices to more socially sustainable ways of operating, as customer behaviours have changed to online booking; companies are also exploiting digital analytics in their sustainable marketing and involving customers in their activities e. g. via sharing more content online (Gudgin 2020). Increased attempts encouraging collaboration exist, and literature depicts different kinds of collaboration means. Universities and SMEs find establishing and maintaining collaboration a difficult undertaking, which again has led to numerous attempts for establishing some practices and principles to guide the initiation, implementation and success of a collaboration (Awasthy et al. 2020).

This paper presents a framework for cross-cultural university-industry collaboration (UIC) to both improve and enhance the cross-cultural and university-industry aspects. The study's objective was to establish if any best practices in cross-border collaboration exist between universities of applied sciences and companies in the Finnish and Russian context. In this study, cross-border university-industry collaboration specifically means collaboration between universities of applied sciences and SMEs in the cultural domain in both Finland and Russia. The reported framework is a result of several measures, including, for example, workshops.

A further research objective of the study was to identify possible risks and the most apt channels for cross-border collaboration of this kind. The framework depicted here proposes new effective means for cross-border university-industry collaboration and has numerous stakeholders who will be positively influenced by the proposed collaboration framework. It should be noted that the complex nature of the collaboration processes in the present case context makes the construction of such a framework challenging (see Awasthy et al. 2020). The cross-border characteristic of this UIC collaboration adds further complexity to the case in the form of cross-cultural communication differences. This adds an element of innovation to the solutions proposed. An additional challenge to establishing and maintaining efficient cross-border collaboration has been added by the current COVID-19 crisis.

Internationalisation and cross-border collaboration have become one of the main focuses of higher education institutions. The importance of networking and university and industry collaboration are a key element in the LAB University of applied sciences strategy, and they are also phenomena that have been examined in numerous studies (LAB 2020). For example, one study has been undertaken to include real-life cases as teaching material or a teaching environment, including business and IT aspects, provided by three entrepreneurs. The entrepre- neurs in question were involved in different ways, including the provision of the case and answering student questions. Part-taking students came up with their solutions to the provided cases through teamwork supported by lecturers. The student teams

consisted of a mix of na- tional and international business and IT students. As an outcome, the participants presented their solutions during an elevator pitch; the performances evaluated the best were given a chance to submit full presentations. By participating, the students were able to successfully develop a number of competencies, especially intercultural communication, team building and teamwork and presentation skills (Beinhower & Jovanovski 2019).

Another example is the university-industry framework provided to improve the effectiveness of collaboration, a framework offering concrete steps required in order to facilitate effective university and industry collaboration (Awasthy et al. 2020). The steps include identifying stakeholders and their motivation, understanding the variety of interactions between them, involving leadership, identifying basic principles, establishing effective communication, etc. The proposed framework covers university-industry collaboration but does not include the cross-border component and the variety of interactions and channels when multiple stakeholders are involved.

A holistic internationalisation strategy and its implementation at an International Business degree programme at one of the most international Dutch universities of applied sciences has also been examined. The findings suggest that a bottom-up, student-centred approach, grounded in experiential learning and internationalisation theory, will construe a learning environment that is both engaging and inclusive for participating students and lecturers (de Boer et al. 2019).

Diversity is an increasingly common characteristic of higher education student groups. Pressure is set for higher education institutions (HEI) to cater to students with different educational and cultural backgrounds and their specific expectations and learning needs. Tools enabling systemic and strategic diversity management and inclusivity in curriculum design, curriculum delivery, learning environments, feedback and assessment, and staff engagement have also been provided (Chydenius & Haapa 2019).

In this study, cross border collaboration has been undertaken between the universities of applied sciences in Finland and Russia, where local SMEs have played an integral part in the curriculum development: three higher educational institutions and several SMEs have been involved. The collaboration has been aimed at enhancing lifelong learning and collaboration between universities across national borders and SMEs. Collecting best practices for future cross-border education-industry collaboration has been one aim of the study. The first results of the education-industry collaboration have been collected. Also, the experience of St. Petersburg cultural organisation in event management was collected and studied.

2 Research design & collaboration activities in the study

The focus of the study is a cross-border collaboration project, EDUCRO, initiated by LAB University of Applied Sciences and Humak University of Applied Sciences in Finland and the Institute for Cultural Programs in Russia. The aim of the project – is to enhance the cross-border interaction and cooperation between the HEI and local SMEs in the culture and tourism sectors, develop and provide international life-long learning training, and assist companies in creating new products and services. The role of the HEIs in this project is in creating an innovation ecosystem that would support SMEs in internationalisation, sustainable development and growth. To accomplish these goals, the identification of the collaboration channels and planning collaboration activities was required. Following the findings of Awasthy et al. (2020), the stakeholders and the potential interactions with them were identified in the interviews and during workshops. Based on the motivation and the resources, the collaboration channels and methods were identified and tested; see Figure 1 on the next page.

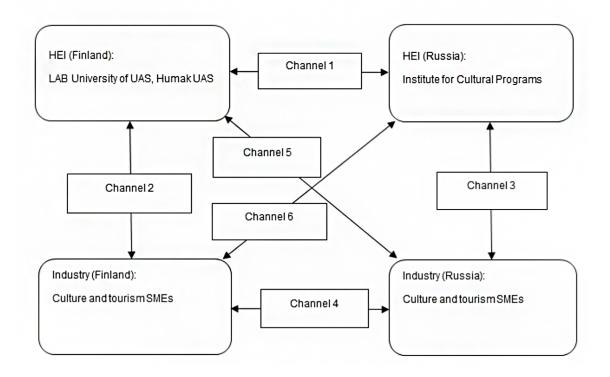


Figure 1. Framework for cross-border HEI-Industry collaboration: 6 collaboration channels. Source: developed by the authors

2.1 Collaboration activities

The study included creating an online platform for collaboration, free discussions and meetings for participants to get to know each other better, share experiences and discuss collaboration. Ideas were enhanced through thematic panel discussions involving SMEs. Webinars and workshops were also provided to all participants to enhance life-long learning. New international product development via Service Design workshops was also implemented. The participating companies were further teamed together to enhance and enable long-term collaboration. Furthermore, fundraising workshops were organised to help participants with their fundraising in order to create new development projects. Students were involved in the study through hackathons, theses and course work. The different collaboration channels and activities identified in this study are highlighted in Table 1 on the next page

2.2 Good practices and lessons learnt

International networking was an initial step in developing HEI-Industry cross-border collaboration. Before COVID-19, the process included building HEI-Industry connections at the local level and analysis of the educational and developmental needs of the companies and organisations in the culture and tourism sectors. During series of workshops with SMEs, the educational partners identified the interesting topics for the training programme. The themes included current and future trends exploration, international networking, including online, digital skills, international marketing, fundraising and new product development using service design and business model innovation. In addition to the educational needs, the relevant collaboration activities were identified. During the next step, the partners, HEIs from Finland and Russia, exchanged the results of the analysis and expectations of the collaborating organisations and planned the networking meetings in both countries.

Table 1. Collaboration activities, good practices and risks for cross-border HEI-Industry collaboration. Source: developed by the authors

Collaboration channel	Collaboration activities and good practices	Risks and lessons learnt
Channel 1: HEI (Finland) – HEI (Russia)	Joint planning, sharing analysis results, feedback and expertise, online exchanges, joint event organising, joint research	Different views and motivations
Channel 2: HEI(Finland) – Industry (Finland)	Analysis of the educational and developmental needs (curricula development), professional training programme, mentoring, cases/challenges for students, Thesis writing, collecting feedback about the project activities	Lack of resources (time) of SMEs; diversity in educational and developmental needs
Channel 3: HEI (Russia) – Industry (Russia)	Analysis of the educational and developmental needs, professional training programme	Lack of resources (time) of SMEs; diversity in educational and developmental needs
Channel 4: Industry (Finland)– Industry(Russia)	Online networking platform, free discussions and meetings, exchange of ideas, new product development (planned), Summer Camp (planned)	Diversity of the SMEs; Cultural differences; Difficulty in building cooperation online (due to COVID-19 restrictions)
Channel 5: HEI (Finland) – Industry (Russia)	Professional training programme; cases/ challenges for the students, collecting feedback about the project activities	Differences in approaches to business and business environments
Channel 6: Industry (Finland) - HEI (Russia)	Understanding the state-of-art of the culture and tourism sectors in Russia, study visits (planned)	Difficult to implement during COVID-19 restrictions

Due to COVID-19 restrictions, the networking events in Zoom and later in Remo have been organised online on a regular basis. During the events, participants meet each other, make presentations, take virtual tours, create proposals for cooperation and plan joint activities. In parallel, an online platform for collaboration was being created. Companies have published their presentations and suggestions for cooperation on the special section of the project website. It is planned that the partners and the participants of the project will meet and collaborate during Summer Camps when it becomes possible.

Exchange of ideas takes place at literally all channels of collaboration. Interviews with the project participants - local SMEs were conducted to understand their challenges and possible benefits from the project, developmental plans and educational needs. Project participants contributed to curricula development by participating in the focus group organised to collect data for DACUM (Developing a curriculum) competence chart. The data collection was undertaken in order to identify the relevant competencies by using a Finnish adaptation of the Canadian DACUM process introduced by Kotonen et al. (2015). DACUM emphasises the measurement of the application of knowledge to a given task. The key question within the method is what you can do instead of what you know. Work task and competence

identification were executed via company-specific workshops with the assistance of facilitators (see also Kotonen et al. 2015). Other methods of exchanging ideas included organising thematic panel discussion, involving all project stakeholders, and monthly networking sessions, where participant shared their experiences, suggested ideas for collaboration and discussed plans for the future. As a result of these discussions, new ideas were born spontaneously.

Life-long learning for professionals was offered for the project participants locally in Saint Petersburg and online for all the project participants. The programme for the training programme was developed based on the analysis of educational needs. Due to COVID-19 restrictions, the sessions were organised mainly online. A workshop for transforming professional training to online mode was organised, and best practices were used to implement it. The training programme implementation is an iterative process, which includes collecting feedback from participants and adjusting the content and the format to their need. During workshops, group work was organised using Zoom break-out rooms, and participants were matched to enable cross-border interaction.

New international product development is the main objective of the project, a challenging one in the current situation when face-to-face collaboration is not possible. It was planned that the innovation sprints would take place during the joint meetings and Summer Camps when participants meet in Saint-Petersburg and Finland. The process of joint product development is organised online, and it requires more time to generate ideas for common projects, build relationships and develop new services and products. The new product development, therefore, intersects with the other activities, such as networking, exchange of ideas and getting knowledge about service design principles.

Help in fundraising was organised at the beginning of the COVID-19 outbreak in spring 2019. Local SMEs, including project participants, was offered by one of the project partners, an HEI in Finland, mentoring to apply for crisis funding. Various alternative ways of funding of culture organisations, such as sponsorship, were investigated by a student of the HEI -project partner. A special educational module is dedicated to the question of fundraising, which took place in March 2021, which will include the development of a personal funding path for participants.

Cooperation with students is organised at various channels and includes student internship in the project, thesis writing on the topics provided by the SMEs, hackathons on the companies challenges, development of the new product and service ideas into project plans, and students participating in the interviews to collect feedback from the project participants. Hackathons with students using service design tools resulted in creating new ideas for the development of SME services, which were then fine-tuned during the second course using the project management tools.

2.3 Testing framework

The development of the collaboration framework was based on the previous research on university-industry collaboration and analysis of the expectations, current challenges and future needs of the cooperating SMEs. The proposed framework is being implemented and tested with the participants. The framework implementation is an iterative process, which is based on collecting feedback from the SMEs and quick iterations based on this feedback. COVID-19 restrictions have also influenced the activities and their format. Positive feedback is related to the possibility to meet on the cross-border level, participate in educational events with highlevel experts online. Negative feedback is related to the challenges of using the technology, limited

time resources for activities, lack of informal face-to-face communication, and hence lack of psychological safety required to participate in group discussions. Good practices and risks specific to each collaboration channel and its activities are provided in Table 1.

3 Conclusion

The objective of the study addressed was to establish if any best practices in cross-border collaboration exist, namely between universities of applied sciences and companies in the Finnish and Russian context. The education-industry collaboration channels have been conceptualised and include international networking, exchange of ideas, professional training: getting knowledge that will improve competitiveness, joint new international products development, getting funding for new projects, internationalisation and growth, employment/internship/summer work of students, applied research (theses) on the topic/challenge of the organisation. The plan for education-industry collaboration development has been developed and discussed.

A further research objective of the study was to identify possible risks and the most apt channels for cross-border collaboration. The objective was reached by creating a New Customer Value Through Cross-Border Cooperation programme developed in this study is designed for the culture and tourism professionals and executives who want to strengthen their ability to create new revenues by developing innovative internationally competitive products and services. The programme is also open for young professionals and students aiming to enhance their practical skills whilst simultaneously networking in a cross-cultural environment. The programme starts with participants engaging in a discussion about and around potential ideas for cooperation; furthermore, individual development plans are set up. The ideas will further be developed throughout the online programme or during in-class learning sessions – giving a new perspective to the problems at hand.

Further studies on the results of implementing online education and the effects thereof should be carried out to further assess the effect the implementation of the cross-cultural activities has had with regard to student learning outcomes in order to allow for the further improvement of the course content.

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Developing sustainable business management education in the cultural sector

Abstract

Innovations are needed in order to renew ways of operating and to both gain and maintain a competitive advantage. Innovating is an activity that ideally brings about sustainable innovations; such innovating views business development from three perspectives, namely, economic, environmental and social [1]. The objective of the article is to share interim results of an on-going university-industry collaboration project which involves companies from the domain of culture. The authors aim to develop and update business education in the culture and tourism sectors through cooperation between relevant companies in the South Karelia region in Finland and St. Petersburg in Russia. The present curriculum development will involve improving operators' know-how of sustainable business and responsible management in the afore-named sectors of business. The DACUM workshop (Developing A Curriculum) methodology was used in the process in order to collect company representatives' insights. This methodology has successfully been applied by the LAB University of Applied Sciences (LAB UAS) e. g. in the ESLogC project [2], and with the help of this experience and expertise, the DACUM workshop was organised on 30 April in 2020, using online platforms Zoom and Padlet. The focus group consisting of six representatives from businesses and organisations involved in event management discussed required operator competences. Based on the workshop results, the project team created a competence chart in order to decide about the areas of future development in sustainable business education in the cultural domain. Through a qualitative research approach, a thematic analysis was performed on the outcome of the workshop centring on sustainability and innovation competences. The results were compared to the foci of an introductory workshop with project participating companies and an expert panel discussion involving project internal and external experts in cultural and tourism domains. According to the results, there was a lack of environmental sustainability focus in all the data sets, which may or may not reflect the current worldwide pandemic situation.

1 Introduction

The tourism and cultural sectors are currently in turmoil due to the transformations brought about by digital technologies [3]. This development is revolutionising not merely the ways of operating in enterprises, but whole business ecosystems and business models, including products, services and destinations [3]. The same applies to cultural tourism-related producers who will need to adopt new roles with related competences, as SMEs wish to reach new markets and meet changing customer needs in an increasingly innovative digital culture [3]. The current global pandemic situation has boosted the digitalisation process even further. Although tourism-related travel is unlikely to cease permanently, digital participation in hybrid cultural events may be a viable option for some customer groups even after the pandemic situation improves [4].

Innovation and innovation competences are the key drivers in all business sectors, including the cultural and tourism sectors; management theory implies the need for continuous improvement [5] & [6]. Innovative approaches applicable to adjust to or prevent market disruptions are plentiful [7]. The planet is facing daunting problems, such as climate change, loss of biodiversity, health threats and social injustice [8]. In the current global environment, Sustainability has emerged as an important driver of competitive advantage [9] & [10]. Thus, operators in the culture and tourism sectors should be aware of these topical business drivers and actively include them in their strategies, vision, as well as daily activities.

Higher education institutions (HEIs) do not incorporate sustainability issues into their curricula to a sufficient degree [11]. In cases where education on Sustainability is provided, it is limited to merely teaching about Sustainability, and HEIs struggle to deliver transformative education, which would result in sustainable behaviour [12]. The main driver for including Sustainability into the curriculum in the context of e.g. housing in the UK, is the professional interest of staff, rather than the demands of employers [13].

Creativity and culture are major drivers in regional as well as international sustainable development, according to the vision of the Nordic Dimension of Partnership on Cultures, an organisation which includes members from the EU, Russia, Norway, and Iceland [14]. The relevance of sustainability issues to the culture and tourism practitioners in South Karelia in Finland and in Saint-Petersburg in Russia was assessed during the EDUCRO project, led by the LAB University of Applied Sciences. The project operates within CBC 2014-2020 South-East Finland - Russia program and is funded by the European Union, the Russian Federation and the Republic of Finland. The project involves cross-border activities on various levels:

- cooperation between higher education institutions (HEIs) from South Karelia in Finland and Saint- Petersburg in Russia in analysing educational needs and enhancing curriculum development, course implementation and assessment;
- collaboration with companies and organisations in the sphere of culture and tourism in the project geographic area to foster innovation activities and capabilities;
- cross-border networking between industry practitioners to enable the emergence of new cross- border business models.

The culture and tourism companies and organisations were recruited into the EDUCRO project based on their motivation for participation, capacity for international business development, and relevance for companies and organisations on the other side of the border. The company

representatives act as event producers and venue organisers in museums, theatres, art galleries, and festivals. The baseline activity of the majority of the project participants is related to event management.

The present study involves collaboration with Finnish and Russian cultural SMEs with the aim of updating event management education in the context of universities of applied sciences as well as jointly innovating new business ideas. In the present study, we are interested in exploring the know-how required of operators in the fields of tourism and cultural activities. One of the first tasks in this undertaking involved discussing and defining the competences required of managers in the cultural domain in general and in event management, in particular. The authors believe that innovation and sustainability capability related skills will emerge as necessary competences within event management and tourism industry [9].

2 Literature

When describing job competences, both individual and collective levels of competences need to be considered, with the individual level consisting of the skills, knowledge, attitudes and behaviours of an individual, while the collective level covers the capabilities of a team or an organisation [15]. Competence management is closely linked to the objectives of an organisation [15]; its purpose is to identify and manage potential competence gaps. Such documenting of the intellectual capital of an organisation is crucial as companies need to foresee and quickly react to future opportunities and challenges posed by the changing market [15]. The DACUM workshop method (Develop A Curriculum) is a useful tool in this process.

Developing competences in a specific field with the help of the DACUM method requires competence mapping according to e. g. the following stages: 1. collecting current and future company and organisational group-specific competence needs and compiling them into a competence chart; 2. creating development plans for specific organisations; and 3. describing the methods used in such competence development [16]. The DACUM workshop process in the current study is described in closer detail in section 3. Methodology.

Innovation as a term was first introduced by Joseph Schumpeter in 1934 [6]. He identified innovation as a critical dimension of economic change. Innovation capability, as a concept, has been defined in different ways; also, the distinction between innovation and other capabilities has not been clearly stated [17]. Innovation is, however, increasingly identified as essential for gaining long-lasting competitiveness in contemporary volatile and complex markets [17]. Numerous studies combining innovation and Sustainability have been undertaken. Lampikoski et al. [9] for example looked at the corporate sustainability practices seeking competitive advantages associated with Sustainability, and the efforts companies undertake in order to enhance different value-creation strategies of sustainable innovation. They also contemplate the different managerial roles needed to obtain revolutionary and evolutionary sustainable innovations and conclude that most businesses still struggle to include Sustainability in their management and innovation activities [9].

Sustainability can be defined in many ways. Also, different types of Sustainability can be distinguished. Although they each have a different focus, they are closely interlinked with social Sustainability standing for the wellbeing of people; environmental Sustainability focusing on natural resources and economic Sustainability depicting business profitability [8]. Ideally, in business contexts, the triple bottom line involves 'People, Planet, Profitability' [8]. Kopnina and Blewitt [8] provide the following definition for Sustainability:

Sustainability is the capacity to support, maintain or endure; it can indicate both a goal and a process. Sustainability can be maintained at a certain rate or level, as in sustainable economic growth. It can also be upheld or defended, as in sustainable definitions of good corporate practice.

Sustainability related processes – if followed systematically - thus enable us to maintain and support economic stability, people's wellbeing and to protect natural resources and animals, including the biodiversity of plants [8].

The cultural sector has had to re-consider ways of operating and business models in the digital world in general and in pandemic situations, in particular. Also, the demand for ecologically viable tourism is changing the ways of the tourism sector [18]. Operators in both sectors have experienced pandemics before, so there is a know-how of lessons learnt. According to experts in the field, after crises, cultural events are highly appreciated, as diverse customer groups become more aware of their importance after a period of scarce cultural and tourism-related activities; innovating new ways of operating is also accelerated [4].

Several roadmaps are suggested for managing the current challenges, such as new business partnerships for managing economic Sustainability; more collaboration with local operators, that is municipalities, towns and cities to enhance social sustainability-related issues [4]. Companies are changing their marketing and booking practices to more environmentally and socially sustainable ways of operating, as customer behaviours have changed to online booking; companies are also exploiting digital analytics in their sustainable marketing and involving customers in their activities, e. g. via sharing more content online with them [4]. Cultural companies are increasingly aware of needing to set, check and follow corporate social responsibility (CSR) objectives regarding e. g. the social impact of events and festivals on communities with security and over-tourism issues and they are taking various measures, such as creating sustainability toolkits for festivals which involve practical measures, e. g. banning plastic bottles [4].

3 Methodology

The study employs a qualitative research approach in attempting to identify the importance placed on innovation and Sustainability as key components of managers' competence areas in the cultural domain. Qualitative research is contextual, as data collection takes place in a natural, real-life setting. In the present study, the data sets provide snapshots of the views of participating company representatives. This means, of course, that the participants' motivations, emotions and even prejudices come into play [19]. The research question of the study is the following: What kind of knowledge, know-how and skills will be required of event managers in the sectors of tourism and cultural activities? The aim is to test the hypothesis that cultural managers' awareness of the importance of Sustainability and innovation capability will emerge as necessary competences within the event management and tourism industry.

3.1 Data

The data of the present study consists of three parts; they provide a continuum to the phenomenon at hand in the context of the EDUCRO development project. The main part of the analysis involved a document analysis of the outcome of curriculum development related workshop where SMEs representing the cultural sector set out to define the necessary competences required of an event organising manager (second data set, see 3.1.2). Additionally, two supportive data sets were used in order to firstly explore the challenges of the case companies (first data set, see 3.1.1.) and secondly, to check how project internal and external experts view the challenges of the cultural companies and the measures to be taken currently and in the future (third data set, see 3.1.3).

The first data set was collected via an introductory face-to-face workshop with companies on 4 March 2020. The second set, the DACUM workshop, was organised online on 30 April 2020, using the Zoom conference tool and Padlet. The third data set consists of a panel discussion with experts in tourism and cultural sectors from the UK, Russia, Finland and Germany. The panel discussion was held on 29 May 2020. The discussion was transcribed prior to the analysis.

A thematic analysis was performed on the three data sets regarding how sustainability issues - social, economic, environmental - and innovation capability and related challenges and measures featured in them. This involved analysing both the quality and quantity of occurrences. The data of the study is summarised in Table 1.

Table 1. Details of the data of the study

	Timing	Participants	Aims
Introductory workshop with SMEs	4 March 2020	7 company representatives from Finland	Challenges & opportunities of cross- border business collaboration (cf. EDUCRO project)
DACUM workshop	30 April 2020	6 company representatives from Finland and Russia	Event managers' current and future competence needs
Panel discussion with experts	29 May 2020	9 company and university representatives from Finland, Russia, UK, Germany	Current and future educational and developmental needs; also related to pandemic situation

3.1.1 Brief description of the introductory workshop with Finnish SMEs

During the introductory workshop, representatives of culture and tourism companies and organisations in South Karelia, Finland explored their current business challenges and discussed their expectations from the project. The topics addressed included the following question: What challenges do you face in your field now and in the future? The participants then moved on to discuss the potential benefits of the EDUCRO project, possible solutions and improved situations and states of affairs after the project. The idea was to gain insight into the day-to-day activities of companies in the cultural and tourism sectors in order to later find remedies for problems.

3.1.2 Description of DACUM workshop with SMEs providing cultural services

The focus group consisting of six representatives from businesses and organisations involved in event management discussed event managers' competences and areas for competence improvement. Based on the results of the workshop, the project team created a competence chart in order to decide about the areas of future development in sustainable business education in the cultural domain. Through a qualitative research approach, a thematic analysis was performed on the outcome of the workshop.

The data of current skill and competence requirements was collected in order to identify the relevant competences by using a Finnish adaptation of the Canadian DACUM (Developing A Curriculum) process introduced by [2]. DACUM emphasises the measurement of the application of knowledge to a given task. The key question within the method is what you can do instead of what you know. Work task and competence identification are executed via company-specific workshops with the assistance of facilitators [2].

The job-based competence chart is a single A4 sheet with a summary of competences. The first column contains competences relevant for the work processes of a particular profession, occupation, department or process, core skills common to all employees, and personal skills. The following columns specify the sets of tasks relevant to each general area of competence. There are on average 5 to 7 competence areas related to each work process, and there may be 3 to 8 job duties. General working life skills and personal skills are entered at the bottom of the competence map to round out the concept of comprehensive occupational competence [2].

3.1.3 Brief description of the panel discussion with experts

The panel discussion 'Culture and Tourism: Life in the New Normal' with project internal and external experts in the fields of culture and tourism was organised and hosted by the EDUCRO project. The experts from partner educational institutions and companies participating in the project presented their views on the impact of the pandemic situation on their operations, as well as innovative solutions to maintaining business and audience engagement during the lockdown. The experts were encouraged to discuss the following themes: a) success factors in new situations; b) internationalisation after Covid-19, c) lessons learned and take-aways from the pandemic situation; and d) relevant skills in the fields of culture and tourism for the future [20].

4 Results

The results of the thematic analysis of the three data set will be described in the present chapter in the order in which they were collected. Our main interest is the second data set, i.e. the event managers' competence chart depicting the required competences as they were described by SMEs in the fields of culture and tourism.

4.1 Analysis

All three data sets were explored via content analysis where we analysed the occurrences of the three types of Sustainability: social, economic and environmental [8] as well as the occurrences of innovation capability required competences.

4.1.1 Introductory workshop with Finnish SMEs

At the beginning of the EDUCRO project, an introductory workshop was organised in order to become acquainted with the project participating companies. In the workshop, the companies explored their business challenges, touching also on future trends and opportunities in the context of the EDUCRO project. Additionally, they commented on the quality of industry-university collaboration, where, on the one hand, e. g. student input is desirable, as they gain new development ideas, but, on the other hand, the quality of such input varies. A thematic analysis was performed on the outcome of the workshop, and the results are shown in Table 2.

Table 2. Occurrence of sustainability types & innovation capability in data set 1.

	Social	Economic	Environmental	Innovation
Introductory workshop with SMEs	6	4	1	5

The workshop was attended by 7 company representatives and the data set is small. Yet, some tentative trends can be found. Social Sustainability related issues were identified in the data related to different customer segments; economic issues featured topics such as competition, lack of resources and visitors' unwillingness to accept appropriate pricing for cultural services.

The need for innovation capability featured in issues related to ideating and facing up to the competition. Environmental issues were not discussed in detail at all. There was only one general reference made to natural resources.

4.1.2 DACUM workshop with SMEs

The thematic analysis of the content of the event managers' competence chart showed a strong focus on social and economic skills. The economic development-related competences were such as selling and marketing cultural events, asking for quotes and making offers, and renting out premises. Social sustainability-related kills and tasks were e. g. of the following kind: understanding cross-cultural communication differences and various work cultures, managing work wellbeing, and operating in a customer-oriented fashion. Some skills were clearly relevant for several types of Sustainability, e. g. ideating and exploring new ways of working and problem-solution related skills can belong to both innovation skills and economic and social skills. In such cases, they were included in both categories in Table 3 abow.

Surprisingly, the company representatives listed very few environmental Sustainability related skills as relevant competences skills. This could be due to the current worldwide pandemic situation. There may be less focus at present on the environment, as health issues are the main focus in business and other news media.

Table 3. Occurrence of sustainability types & innovation capability in data set 2.

	Social	Economic	Environmental	Innovation
DACUM workshop	14	12	2	2

4.1.3 Panel discussion with experts

When the panel discussion with experts took place in May 2020 - organised by the EDUCRO project - it had become widely accepted that the pandemic situation would have a long-standing influence on economic activity, and especially weigh heavily on tourism and cultural activities which involve crowds [4]. Hence, there was a strong focus on the matter also in the themes touched upon by the panellists; see the results shown Table 4.

Table 4. Occurrence of sustainability types & innovation capability in data set 3.

	Social	Economic	Environmental	Innovation
Panel discussion with experts	38	70	2	57

The issues that the panellists focussed on were mainly related to economic Sustainability: how cultural companies can manage to 'make ends meet' in a situation where real-life cultural events are often cancelled. The second most common topic concerned innovative measures in creating new types of activities and new business models that companies and customers of cultural services would find profitable and acceptable. Social issues were important as well and featured topics such as local communities, safety and security of events offline and online. Similarly to the other data sets, environmental issues were hardly discussed at all: there were only two mentions: e. g. on banning plastic bottles in the festival. This can be considered a surprising result, as events and festival require careful waste management. The result may be due to the pandemic situation, which was mostly seen as a social and economic sustainability issue.

4.1.4 Summary of results

The main data set of the study, data set 2, the event managers' competence chart that was created in the DACUM workshop showed surprisingly few occurrences of environmental sustainability and innovation capability related skills as required competences for event managers. This was also true regarding environmental Sustainability in the supportive data, data sets 1 and 3, where cultural companies first listed challenges that require addressing during the development project and then later project internal and external experts explored solutions to current and future challenges; needs for innovation measures were addressed in both sets quite extensively.

On the basis of the results of the present explorative study, it would seem that when developing curricula for sustainable business management, special emphasis will need to be placed on innovation capability, besides traditional economic development of cultural companies. The authors also believe that environmental issues require a focus, although the current data does not support this [8]. This will require further quantitative and qualitative research.

5 Conclusions and discussion

The authors set out to explore, in the context of the EDUCRO project, the competence requirements of event managers with the aim of updating and developing sustainable business management education curriculum at the LAB University of Applied Sciences. The results of the study – in the main data set 2 - showed an emphasis on the operational and technical skills rather than innovation and environmental Sustainability related capabilities, at least when the required competences were formulated by cultural SMEs themselves. Hence, our original hypothesis was not confirmed. Yet, when discussing current and future challenges of SMEs, innovation capability required challenges were raised (data set 1). The same applied to data set 3, where experts discussed current and future challenges in the cultural and tourism domains. The type and scale of the SMEs involved in data collection (data sets 1 and 2) may have had a bearing on this outcome; small companies providing cultural services do not pose a major threat to the environment. The outcome could have been different if the informants had been from large festival organisations.

The importance of including Sustainability in the curriculum on culture and tourism management at the LAB University of Applied Sciences is conditioned by at least two factors: the sustainability orientation of LAB UAS as well as the attention granted to Sustainability in the sphere of culture and tourism in Finland and the Nordic countries [14]. The authors propose that the areas where LAB UAS operates in Finland, namely, the cities of Lappeenranta and Lahti could benefit from Triple Helix collaboration [21] with cities, industry and universities joining forces in order to develop their regional areas of operation. This is particularly relevant currently, as Lahti City was nominated the Green Capital of the European Union for 2021.

5.1 Limitations of the study

The original idea was to collect data within the EDUCRO project on both side of the Finnish-Russian border, but the pandemic situation prevented us from proceeding as planned to working on the Russian side of the border as well. Hence, the results may show a bias in the outcome of the introductory workshop (data set 1) with only Finnish companies having taken part. Later, as it became clear that the pandemic situation would prevent face-to-face work modes for a longer period, online events were organised, so the effect on other data sets was smaller (data sets 2 and 3).

Differentiating between different types of Sustainability was at times a challenge in the data analysis. In ambiguous cases, an occurrence was counted e. g. in both categories, innovation and economic Sustainability.

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Cross-border experimental e-learning experiences

Abstract

Digitalisation has changed the environment in which education is provided, from contact learning to e- Learning [1], which has been enhanced further by the Covid19-virus [2]. A number of studies have investigated online teaching ([1], [3]). This study examines the best practices of online teaching in adult education in Finland and Russia from a cross-cultural viewpoint. Interviews were undertaken to collect feedback specifically from participants in adult eLearning. Normally adult education includes learning in interaction and learning by doing [4]. The collected feedback highlights several issues which should be taken into account when developing or giving eLearning courses to adult students cross-culturally. The findings highlight that participants found panel discussions helpful as a means for increasing interaction and its quality. Assistance in professional matchmaking between participants and their organisation was a specific requirement of the organised training; a challenging issue in this connection was, on the one hand, the increased need for online contact that group work required in order to allow for sharing ideas and knowledge, and on the other, a preference for short sessions due to participants' time constraints. In an experimental e-Learning context, group work participants also requested more direct teacher/facilitator involvement. Building trust, which is a basis for knowledge sharing between participants, requires human contact; this is yet another issue to be taken into account during online studies. A benefit that was identified in the study was the reduction in time required for participating in cross-cultural training taking place in the crossborder, international context.

1 Introduction

Digitalisation has changed the environment in which education is provided, from contact learning to eLearning [1]. eLearning enables interaction between geographically distanced entities and also allows for interaction regardless of location or time. The traditional teaching environment has changed; however, regardless of this change, learning involving interaction either with content, lecturer, other partners, or external experts still forms an integral part of the educational process [5]. The increase in eLearning has further been enhanced by the Covid19-virus [2]. For example, most universities in Asia have stopped contact teaching during the COVID 19 outbreak [6]. A number of studies have investigated online teaching ([1], [3]), and also the cultural context of online teaching where the culture and the cultural domain have been the centre of focus [7]. Culture has many definitions; this paper looks at culture as defined by Matsumo [8] "the set of attitudes, values, beliefs, and behaviours shared by a group of people, but different for each individual, communicated from one generation to the next". Culture can thus be seen to have an influence on how we receive information and also on the way that we process the received information [8].

This study examines online teaching in adult education, specifically in Finland and Russia, from a cross- cultural viewpoint in the cultural tourism sector. The different viable collaboration channels specific to the cross-border collaboration between universities of applied science and SMEs have previously been identified [9]. This study further examines the online teaching aspect of cross-border collaboration within the Finnish-Russian context and aims to establish best practices based on specific student feedback. It should be noted that normally adult education includes learning in interaction and learning by doing [4]. This study examines which issues should be considered when developing or giving eLearning courses to adult students cross-culturally.

2 Methodology

The study employs a qualitative research approach. It is contextual, which means that the data sets reflect the views of participating company and university representatives: their motivations, emotions and prejudices in the context of the present collaborative cross-border development project ([10], [9]). The research question of the study is the following: What good practices can be identified for online adult learning/teaching in a cross-border collaborative development project?

2.1 Context of the study

2.1.1 Participants

The participants of the present study were adult learners from 20 organisations from the culture and tourism sectors (8 from Finland and 12 from Russia) participating in the online professional training programme. The training programme was organised as a part of activities of the cross-border collaboration project EDUCRO. The project aims at creating new international product and service ideas in the culture and tourism sectors and support cooperation between participating organisations from Finland and Russia. The project is run by three higher education institutions (HEI): LAB University of Applied Sciences and Humak University of Applied Sciences in Finland, and the Institute for Cultural Programs in Russia.

According to the interviews, many participants had previous experiences of cross-border cultural activities and projects between the South-Karelia region in Finland and Russia even before EDUCRO. The activities have been mostly organised offline, but there have also been some elements that have included at least internet-based actions, even if not much working online. As cross-border cooperation has traditionally been based on live meetings, excursions, artist exchange and get-togethers, the online collaboration in the framework of EDUCRO truly represented a new kind of challenge.

During the first phase of the project, participants' educational and developmental needs were clarified during a series of individual interviews and workshops [10]. During the initial developmental discussions, the general interest in the training programme aimed at developing business models of new products or services was screened. The selected participants were invited to the kick-off meeting where they participated in a workshop aimed at identifying their challenges, aspirations and expectations from the training programme. The content of the training programme was created based on the results of this assessment.

2.1.2 Training programme

The programme was built in a way that the learners progress logically and develop concrete outcomes for their organisation. Six modules of the training programme were designed to

be interconnected and to meet a constructive alignment condition [11]. Each educational module included lecturing, group discussions, small group assignments and optional individual mentoring. In addition to the educational sessions, an introductory networking event was organised at the beginning of the programme in October 2020, and monthly networking sessions were held starting from December 2020. The networking events were aimed at enabling interaction and cooperation between participants. The training programme was initially planned to be organised as blended learning, but due to Covid-19 travel and meeting restrictions, the programme was reorganised totally online. The training sessions were scheduled in Zoom; collaboration activities involved utilising online tools, such as Padlet, Jamboard, and Miro. Networking activities were organised in Zoom and Remo. [9]

All the training programme participants were employed, and maintaining their attendance appeared a significant challenge. Moreover, because of the difference in learners' background, it was difficult to align the programme to participants' needs to meet individual expectations. The cross-border dimension added complexity to the training programme: participants from Russia and Finland had different expectations regarding content, teaching methods and online learning environment.

2.2 Data

The data collected as a part of the evaluation of participants' experiences during the training programme is represented by feedback form responses and two semi-structured interviews. The first and the second datasets (see 2.3.1. and 2.3.2.) were analysed to evaluate the participants' experiences related to the content, teaching methods, online networking opportunities and learning environment. The third dataset (see 2.3.3.) was used to explore further potential ways of improvement to address the issues identified during analysis of the datasets 1-2.

2.2.1 Feedback surveys in 2020

The participants of the study were offered to fill in feedback forms after the training programme sessions in September 2020 and November 2020. Participants were asked to answer the following questions: 1) What made this module helpful for you? 2) How useful did you consider the module? 3) What are the most important takeaways for you from the module? 4) Which topics discussed you would like to learn more about? 5) How did the virtual format work? What improvements would you suggest to the content and format? The language of the survey was English. The survey was anonymised to ensure a greater participation rate and the level of disclosure [12]. The questions aimed to assess the relevance of the topics to the participants and analyse how the content, structure, and teaching methods address the needs of participants. Overall the number of survey responses received was nine (9).

2.2.2 Interviews in 2020

Cultural management students of Humak University of Applied Sciences conducted a series of interviews with the participants of the EDUCRO project on the subject of Challenges of Online Activities in the EDUCRO project as a part of their Practises of Development Course during autumn of 2020 ([13], [14)]. The request to participate in the interviews was sent to all participating organisations, but nine of them finally gave the interview. Of these, five were from the Finnish side and four from the Russian side.

The interviews were implemented as semi-structured thematic interviews, which were recorded and then written down to help the analysis of the material. In order to get as honest and sincere answers as possible, the results were anonymised, and this was told to the informants before the interviews. The language used in the interviews was Finnish with the Finnish participants and English with the Russian participants.

The questions dealt with three main themes: 1) former experience of Finnish-Russian cross-border cooperation and expectations for the EDUCRO project, 2) expectations and results of networking during the project and 3) experiences and challenges/benefits of online implementation of the actions of the project. The aim of these questions was to find out how the fact that all the actions that were originally planned to be implemented face-to-face were now changed into an online format had affected the participants. These changes, obviously, had been made because of the Covid-19 situation.

2.2.3 Interviews in 2021

A series of additional semi-structured phone interviews were held on January 12th – 18th, 2021. The focus of the interviews was to identify how to improve the online learning experiences of adult learners. The invitations to participate in interviews and the content of the questions were sent to all the project participants, namely 32 representatives of 20 organisations. Overall, eight (8) participants took part in the interviews; all of them were from Finland. The duration of each interview was 30 minutes. The questions discussed covered three themes: 1) the content relevance, format and educational methods of upcoming educational modules of the training programme; 2) the needs and relevance of the individual and small-group online mentoring sessions; 3) the needs and relevance of assistance in matchmaking for collaboration and networking between participants.

3 Results

The thematic analysis method was used to analyse interviews. Thematic analysis is used to identify patterns as themes in qualitative data; themes are seen as capturing important features about the data in relation to the research question [15]. It is important that the recognised themes appear throughout a data set in a sufficient number of instances, although the mere number of instances does not necessarily make a theme more important than others; it does, however, help in the identification of themes [15]. Six phases can be identified in the coding process of thematic analysis [15]: 1. familiarisation with the data, 2. Generating initial codes, 3. searching for themes by collating codes into potential themes and gathering together data relevant to each theme; 4. reviewing themes – some may be integrated, others omitted due to insufficient data; 5. defining and naming the themes; 6. selecting vivid extracts and relating to the research question and selected literature ([15], [16]).

3.1 Analysis

The analysis of the survey responses allowed us to formulate the major themes for further analysis. The themes were further explored and expanded during the analysis of the interviews.

3.1.1 Pragmatic educational content

According to the results of feedback surveys, participants were interested mainly in the practical aspects related to their own business and real-life cases, rather than theoretical models. They appreciated the relevant practical experience of the invited lecturers and experts. They looked for concrete examples and interesting ideas that would inspire them to apply them in business operations. One of the main points of the current interest of participants was related to the business challenges caused by COVID-19 restrictions.

The project participants come from various cultural industries, and some participants of Interview 1 highlighted that not all the topics were relevant for them. Participants of Interview 2 further revealed that the subjects of the workshops were interesting, but the themes in workshops were on a too general level and did not achieve the concrete level they were expecting.

3.1.2 Interactive and collaborative learning

According to the survey results, participants appreciated the opportunity to meet people from other cultural institutions and discuss and create ideas. It was vital for them to exchange ideas with others and find new ideas, opinions and contacts from the sessions, and they were eager to continue the dialogue. Also, participants of the Interview 1 reported that one of the main goals of the project for them was creating new networks with other participants.

"We want to work with actors in the same field and thereby stimulate that practical cooperation, that is, from joint marketing to touring and knowledge exchange, and so on."

For many of them, it seemed more challenging to interact genuinely with each other in an online working environment than face-to-face. It was also mentioned that the schedules of the online webinars were too tight and that there should be more room for free and creative conversation. Joint online workshops and dialogue were not enough to create new relationships.

"Nobody stays after the [online] seminar and has a chat; best relationships happen after the official part."

The participants of interview 1 highlighted the importance of enabling an online environment for collaboration, networking and dialogue. In addition, participants agreed that the online panel discussion format of collaborative learning was "one of the best giveaways this project has brought".

The most important topic and need for participants was matchmaking. All interviewed participants described their need for more substantial support in finding potential partners for cross border collaboration. Participants were interested in finding new partners, highly motivated in partnership, and approximately half of them already had ideas or plans for collaboration projects. Participants were waiting for support for matchmaking from the EDUCRO project to interview and match potential partners to small groups or pairs to continue discussions and negotiations.

One solution for that need has been T-time Talks, which are free discussion meetings in small groups held once a month. Discussions have already led to results, and they have found at least two cross border collaboration groups with shared ideas. Collaboration groups receive further support during small group mentoring to define the shared focus and objectives, roles, tasks and next steps to start an actual cooperation project.

3.1.3 Online learning environment

Most participants reported that they were satisfied with the online format. For some participants, it was quite unusual to participate in online learning:

"It was rather a new experience for me but interesting and useful. The master class has been technically organised well."

Other participants were missing the live interaction with others:

"It is a pity we have no time to chat more with participants, as it could be during coffee breaks offline". "I feel the lack of face-to-face communication, but during the situation of closed borders, this format is OK."

Participants were offered to suggest improvements to the format of the sessions, and responses included suggestions regarding the duration of the sessions, the format of presentations and some technical issues:

"Maybe some video material". "Maybe to leave the screen with the presentation during the breakouts. For me, it was difficult to discuss the visual part without having it in front of me."

Respondents of Interview I found the use of online tools quite familiar. There have naturally been some technical problems as well, but they have not been major ones.

"Only the accessories needed are your laptop and headphones."

Some participants were somewhat critical concerning the platform's features and hoped there would be more advanced ones available in the future. From the project's side, the participants wished for more explicit information on the mutual goals of the project and the forthcoming events. The online working environment seems to require a special kind of attention to communication.

Online and particularly remote working from home has also raised questions of how to draw the line between work and leisure. The concept of working hours becomes blurred, and it is not easy to relieve from work issues. For some, it is also difficult to maintain concentration and creativity sitting at home all day. At the same time, some participants noticed that the online format worked even better than offline.

"I found it to be more suitable for myself as a leaner than normal face-to-face interaction."

Respondents of the interview 1 and 2 discussed the question regarding the duration of the workshops. All of them agreed that 4-hours workshops were difficult to attend due to the limited time and, especially if the subject or theme was not relevant for them at the time or were already aware and had competence in those particular topics. Most of the participants are SMEs or small governmentally funded organisations with limited resources. Besides, for many of the participants, COVD-19 resulted in a more significant number of work-related tasks.

"Nowadays, I'm overloaded with the ongoing projects that have a bunch of deadlines."

Participants found it reasonable to renew the workshop concept to two parts where the first part (short, 45min) would be an open webinar with professional keynote and cases of the theme and workshop, and the second part (90mins) would be an actual workshop on how to apply learned topics into one's own business. They could then choose to participate only in webinars, or both parts of the subject are urgent or relevant for their businesses.

3.1.4 Teaching methods

The training programme involved the following teaching methods: independent studying (home assignments), contact teaching online, group work during contact teaching in Zoom breakout rooms, workplace studying, panel discussions, and personal guidance.

Many participants of the survey highly appreciated the "conversation-like" presenting style during the contact teaching online. Also, the panel discussion format was referred to as a highly engaging and relevant activity. Participants also looked for more time and space to free discussions with other participants to share thoughts, learn from each other, get to know other participants better and develop ideas together. The participants of the training programme are highly qualified professionals who are interested in exchanging ideas and get some feedback:

"It will be useful to sum up the ideas of participants and choose the best ones."

All of the interviewed participants were interested in personal guidance (individual or small group mentoring) to get advice focusing on their business cases and joined with the workplace studying. Mentoring meetings were found needed and essential, probably the most beneficial part of the training program. The themes for mentoring covered funding, productisation, new business planning, pricing, customer experience production, and marketing.

3.2 Summary of results

Based on the analysis of three datasets, the participants of the study prefered pragmatic content relevant to their learning goals and contributing to the development of concrete work-related professional skills. The participants concluded that they had benefited from the online sessions in many ways, and everybody has learned something. Interaction activities, such as group work, exchange of ideas and panel discussion, were considered the most engaging. Besides, the participants agreed that personal guidance was the most effective teaching method for them.

In addition to learning goals, participants of the study were interested in building cross-border cooperation and professional networks. Participation online does not require much time and travel, but at the same time, it is more challenging to build ties among participants, and the process takes time. The participants were interested in individual guidance help in building collaboration from the project team. COVID-19 restrictions made it difficult to plan any concrete cooperation. The participants expressed their hope that they would meet face-to-face and organise joint projects and expected practical outcomes from the projects.

4 Conclusions

This study is not without its limitations. The sample size of the survey responses and interviews is relatively small to generalise the findings. There might be some bias in responses: the survey results were generally representing highly positive feedback, while interviews revealed some critique and developmental suggestions. Besides, the context of the study- cross-border training and collaboration programme for professionals makes the study results somewhat narrow-focused and relevant for life- long learning.

The finding that participants preferred practical content to theoretical content in the studies should be examined further, as well as the teaching methods within the online study context, to enable the universities to provide courses seen as attractive to professionals. Further studies on online adult learning as well as teaching methods should be undertaken to establish best practices in an increasingly digitalised global and multicultural educational environment.

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Service design experimental learning in adult education

Abstract

Service design has widely been used by companies to enhance their innovation capabilities [1]. In this study, the service design approach was used to enhance companies' innovation capabilities within the cultural and tourism sector in the South Karelia and Uusimaa region in Finland and St. Petersburg area in Russia. Idea generation sessions were set up with the Bachelor students of LAB University of Applied Sciences to provide fresh ideas for the participating companies. As the student innovation suggestions were a preliminary stage in the process, outside experts were later involved to further facilitate idea generation modules. The companies were introduced to the service design methods and were offered online 1-on-1 mentoring sessions with the project experts. The assumption was that the companies faced with the Covid19 crisis would generate and adapt radical innovations. However, the study found that innovations, in general, were incremental rather than revolutionary and were centred around customer satisfaction and the customer path. Using online working sessions to apply service design as a problem-solving tool was also a new approach to the participants. The operational side of the company rather than the radical innovation aspect emerged as the most viable path for the companies to pursue their business activities due to their current lack of human and financial resources.

1 Introduction

Experiential learning is a learning process that involves direct experiences of learners, or " 'learning by doing" [2]. This type of learning is considered effective for adult learning because it involves active experimentation, building on existing knowledge and comparing it with new experiences. Experiential learning is widely used in entrepreneurship education and in professional training programmes as it enables the learning outcomes defined by the as "converting an idea into reality" or, more specifically, as defined by starting own business. The methods of experiential learning widely adopted in adult education include problembased learning, cooperative learning, and simulations. Problem-based learning (PBL) involves creating a real-world case challenge and placing students in action to solve the problem using their knowledge acquired during the course [5; 6; 7]. The essence of cooperative learning is in developing a learning environment facilitating the exchange of experiences and perspectives between the learners [8]. This learning method is specifically relevant for online learning adult education, where experienced participants value possibilities of discussion and interaction [9; 10]. Simulations involve developing scenarios with a wide range of alternatives [11] that allow mimicking real-world situations. The experiential learning practices are often associated with group work and creating learning communities.

New product development is a process involving successive progression over the stages from generating entrepreneurial product or service ideas toward launching them in the market [12]. Innovating new business models is the key to SMEs competitive advantage, growth and survival in the market. The exponential growth of digitalisation emphasises the importance of service innovation [13]. The process of new service development outlined by Scheuing and Johnson [14] includes 15 stages, from formulating objectives of new service development to creating concept and market launch and review. The service design approach helps in creating customer-oriented business concepts.

Service research emphasizes the ability to envisage customers' future needs and expectations. Service design has established itself as a useful and insightful approach to developing services and services businesses [15]. There are different ways to approach the process of service design, a classical one being the four-phase process [16] of discovery, creation, reality check, and implementation. For more variation on the service design process, see e. g. [17; 18]; scholars have indeed found that service design brings new perspectives to SMEs' research, development and innovation activities. Others [19] claim that SMEs are in closer contact with their customers than larger companies; hence, they are innovative and customer-driven in their marketing. However, they may not have all the tools and know- how for service development; yet it is crucial that business people learn to use design tools to complement their business skills [19]. The scholars [19] also claim that service design co-creation activities via appropriate tools are opportunities both for SMEs and universities in their collaboration; additionally, they emphasise that customers must be integrated into service innovation. It is through the use of the service that the designer experiences the customer's feelings and thinking [20]; thus, the selection of appropriate tools is important.

What is required for successful co-creation activities? According to experts [21], in successful co-creation activities, the necessary prerequisites include: 1. skilled facilitation, 2. healthy environment with a clear structure for the work to be undertaken, 3. diverse team with all acting in the role of active agent, 4. clear needs and pains and communicating about them appropriately, 5. common vision and shared values which create shared ownership, 6. stakeholder involvement at the right time creates individual roles for individual goals, 7. handling conflicts and interests through a process and spontaneously, 8. reflection and evaluation. Generally, the co-creation process involves the stages of engaging the participants, understanding their needs and interest, ideating with them, and finally validating the new ideas [21].

Innovation historically has meant a new product, new production methods, new markets, new raw materials or a new marketplace [22; 23]. A key element of innovation is that it can be measured, either through increased revenue, saved costs or an increase in market share. Companies gain a competitive advantage and maintain their market position through being innovative. The key element of survival then seems to be constant innovation- to produce and deliver products and services in a smarter way than the other players in the market - to lean the company processes whilst simultaneously keeping them agile and responsive to market changes [24]. Furthermore, the resilience of organisations is increasingly dependent on their ability to develop their innovation capabilities [25]. One of the main motivators for innovations is obtaining or maintaining a competitive advantage [26]. As the environment companies operate in changes continuously and also often unpredictably, the companies able to adapt or develop gain an advantage, more so the case for those able to predict trends and megatrends [27].

Incremental and radical implementations are two different types of innovation styles an organisation can apply. Radical innovations are breakthrough innovations delivering a creative

radical solution to a challenging problem. Incremental innovations provide solutions to a challenging problem [28; 29]. Incremental innovations usually consist of minor enhancements or changes to an existing product concept, service or production technology, which help further differentiate a company from the competition [30; 31; 32; 33].

2 Methodology

This paper employs a qualitative research approach to a case, namely, that of a series of service design workshops within an industry-university collaboration project (EDUCRO, see below for more information about the project). The research question of the study is the following: How can service design be used as an experiential learning method for anhancing innovation capabilities? The benefit of a case study is that it allows generating several perspectives through different accounts of a single method [34] (see Gray 2017); in the present study, this means using the same set of service design business tools to collect data from several company cases within the EDUCRO project. The unit of analysis in the present study is the service design business tool of which we employed four, namely, Business Model Canvas, Customer Profile, Customer Journey and Service Blueprint.

2.1 Case: EDUCRO training programme

The cross-border online training programme for culture and tourism professionals was developed by two Finnish higher education institutions (HEI), LAB University of Applied Sciences, Humak University of Applied Sciences (Finland) and the Institute for Cultural Programs (Russia). The essence of the programme was in employing the methods of experiential learning and developing an online participative learning environment enabling concrete learning and developmental outcomes for participants [10]. More specifically, the programme goal was to create "customer value through cross-border collaboration", or, in other words, to facilitate new product or service development in partnerships. The programme structure included six interconnected educational modules which included webinars, group work and discussions, and individual mentoring.

2.1.1 Simulation: programme structure as a new product development

The training programme structure was created to simulate the process of a new product or new service development. The content of the educational modules included sessions dedicated to exploring entrepreneurial opportunities, idea generation, analysing the customers' needs, creating service concepts using service design, developing business models, analysing funding opportunities, learning about marketing and internationalisation of the services. The duration of the training programme was I year from September 2020 to September 2021.

At the beginning of the programme, the online networking session was organised as a part of module 1 for the participants of the present study, the adult learners from culture and tourism sectors. This session was aimed at networking, sharing experiences about cross-border collaboration, and analysing the potential for joint new product development. Monthly online networking sessions without agenda were further organised to facilitate networking and discussions. During module 2, participants took part in online sessions, which included an overview of the current and future trends, participated in group discussions aimed at developing new ideas for international services and had individual discussions with the mentor. Module 3 included an analysis of the customer needs of the participant organisations and the exchange of experiences between participants. Based on the customer insight, a service design approach was implemented to create service concepts. Module 4 was dedicated to developing business models from the service concepts and exchange of experiences on various ways of funding projects. Product launch involves the marketing of the services, and during module 5

innovative ways of marketing were discussed during the panel discussions between participants. Finally, during module 6, the theories of intercultural communication and internationalisation of service SMEs were analysed through the prism of participants own experiences through online in-class discussion.

2.1.2 Project-based learning: developing new service concepts using the service design approach

Service design workshops offered for the participating companies of the EDUCRO project were implemented in the form of individual mentoring sessions. In two 90-minutes sessions, each company was advised to analyse and rethink their products, customer profiles and customer journeys with the help of two experts of the project. Six companies, two from Russia and four from Finland, exploited this possibility. Most of the companies were either not familiar with service design methods before the sessions or had some previous knowledge but did not use those methods systematically. A short introductory presentation of the basic concepts of service design was therefore provided at the beginning of the sessions.

Even though the first reactions of the participants to the theoretical framework and terminology of service design might have been somewhat sceptical, all sessions ended with a feeling of positive surprise. Participants found that the tools used were practical and helped to look at their sometimes all-too-familiar functions from a new perspective – that of the customer. Moreover, they realised that they have more assumptions than real knowledge about who their customers are and what their needs are. The most time-consuming part of the sessions was building and analysing the customer journey of the companies. It seemed that it was a revelation for many of them that they would need to consider customers' needs and expectations at so many points of the journey; and that you equally need to know how the processes of the organisation at these points are prepared to meet those needs and expectations as well.

2.1.3 Problem-based learning: case challenges for the Bachelor students

During October-November 2020, the problem-based learning sessions were organised for the Bachelor students at LAB University of Applied Sciences in Finland in collaboration with the participants of the EDUCRO training programme. During the first session, two participating companies from Finland introduced their case challenges to the students. The cases were related to the existing operations of the companies, such as improving the existing sales and marketing channels. During the first day, the students developed the first concept of solution and consulted with the representatives of the EDUCRO project. They used the methods of Service Design as a guideline to solve the challenge and developed the final concepts for one month. In November 2020, the students introduced the results to the teachers, project representatives and companies. Some of the students' groups were quite specific in addressing the challenges, while other teams created new service concepts for the companies. The winning team suggested the concept of a new event, which was accepted by the company and they continued collaboration.

3 Results

This section provides the results of the experiential learning interventions. The results were evaluated based on observations, interviews and the feedback collected from participants. The main findings of the analysis of the methods are summarised in Table 1 below.

3.1 Simulation

The simulation design of the training programme was beneficial mostly for the participants with concrete developmental plans or projects. According to the feedback from one of the most active participants, they were "very grateful for the opportunity to receive excellent advice from wonderful experts. Without them, it is possible that many moments in the development of the project would have been more difficult, and perhaps we would not have reached some decisions".

3.2 Project-based learning

The mentoring sessions offered the companies a glance at the possibilities of service design. It is not possible to predict at this stage whether these sessions will have long-term effects for the participants in the sense that service design tools would be used as part of the everyday innovation practices of the companies. But clearly, the sessions introduced new viewpoints for companies of how they see their customers and the services their offer. In this sense, and largely because the tools presented were new to the participants, the innovations made were more incremental than radical. The structure of the mentoring sessions was probably the best available compromise within the framework of the project and also the time resources of the participants, between a lecture on service design and an extensive service design process. To get more radical results, more meetings with concrete assignments would be needed, including tools that would encourage more radical thinking. And of course, more extensive quantitative and qualitative research of the customer profiles of the companies would be needed.

3.3 Problem-based learning

The results of this intervention illustrate that the companies were mainly focused on the operational tasks, while some of the students created new product concepts using the service design methods. Some of the student's ideas were innovative and were considered implementable, for example, guided audio tours for museums; however, they were not incorporated by the companies in their business models.

Table 1. Results of the experiential learning interventions

Method	Simulations	Project-based learning	Problem-based learning
Format	Training programme structure following new product/service development stages	Service design workshops	Hackathon using Service design methods
Learning goals	New service development, innovations, internationalisation	New service development, customer-orientation	New service development, innovations
Results	Beneficial for participants with the ongoing projects	New perspectives and improved customer orientation, but no radical innovations	Innovative solutions suggested by students but not easily accepted by participated companies

4 Conclusions

Innovation capabilities [10] have previously been enhanced by using service design. In this study, service design enhanced companies' innovation capabilities within the cultural and tourism sector in the South Karelia and Uusimaa region in Finland and St. Petersburg area in Russia. Idea generation sessions with the Bachelor students of LAB University of Applied Sciences provided the participating companies with fresh ideas. The ideation was further enhanced by an outside expert to further establish idea generation modules. The participating companies utilised the service design method as well as online 1-on-1 mentoring sessions with the project experts.

The expectation was that the participating companies would generate and adapt radical innovations, particularly when faced with the Covid19 crisis. The study, however, concludes that, in the present case study, innovations, in general, were incremental rather than revolutionary. Furthermore, the produced incremental innovations were clustered around customer satisfaction and the customer path, i.e. they were customer-oriented. Service design as a problem-solving tool was a new approach to the participating companies. Customer-focused operational issues, rather than the radical innovation aspect, became the most viable course for the participating companies due to their current insufficient human and financial resources.

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Developing curricula as part of cross-border Collaboration between Higher Education Institutions (HEI)

Abstract

Cross-border collaboration between higher education institutions has been examined widely. In this paper, we look at the cross-border collaboration between Finnish and Russian HEIs and, in particu-lar, developing curricula to expand professional competencies to create new international competi-tive customer-oriented products and services using modern technologies, new models of manage-ment, and marketing in the field of culture. Data for the study, on the Finnish side in South Karelia, was collected from November 2019 to April 2020 using a number of different ways from represent-atives of the companies and organisations operating within the cultural sector, including festivals, museums, cultural spaces, art galleries. On the Russian side, data was collected using a mixed methodology approach during the period from August 2021 to September 2021 in the North-Western Russian region museums, libraries, theatres, and creative spaces. Educational needs identified by the Russian HEI from data available were the changes in consumer practices and work standards, harmonisation of online and offline formats as well as the sustainable development aspects were also taken into consideration when formulating the series of seminars themes. Furthermore, by examining Finnish data, the following topics were identified: new product development, networking and communication in the intercultural context, marketing and utilising digitalisation in cross-border sales activities, as well as crisis management. The content was developed in collaboration with the outsourced experts and the training programme was tested with the focus group by organising an online training programme from September 2020 to September 2021. Feedback from participants of the training programme was collected.

1 Introduction

Collaboration between higher education institutions across borders has been examined widely (Meltovaara et al. 2021). The participants of this study are Finnish and Russian HEIs, the specific focus being cross-border collaboration in developing curricula. Cross-border education as such is defined as the movement of people, know-how and curricu-lums across national borders (Chan 2018). The aim of this study is to expand professional competencies to create new international competitive customer-oriented products and services using modern technologies, new models of management, and marketing in the field of culture. One of the aims of this study is to find the key elements for curriculum development crossnationally that respond to the needs and expectations of the diverse students and address the challenges faced by both local and international organisations, which are of importance in internationalisation. As Fragouli (2021) notes that internation-alisation happens in practice.

Internationalisation as well as cross-cross border collaboration, has emerged as of the main focuses of higher education institutions. One of the key elements in the LAB University of Applied Science strategy is networking as well as university and industry collaboration (LAB 2020). SMEs and higher education organisations operate in an increasingly competitive and global marketplace where networking and collaboration have become important (Alonso et al. 2010, Meltovaara et al. 2021, Demircioglu and Audretsch 2019). However, regardless of these findings, numerous organisations find it hard to set collaborations into place (de Wit-de Vries et al. 2019). Increased attempts encouraging collaboration exist, and literature depicts different kinds of collaboration means. Universities and SMEs find establishing and maintaining collaboration a difficult undertaking, which again has led to numerous attempts for establishing some practices and principles to guide the initiation, implementation and success of a collaboration (Awasthy et al. 2020). In this study, cross-border curriculum development was undertaken by partner HEIs in Finland. This paper looks specifically at the cultural cross-border collaboration issues between Finland and Russia. The research aims to answer the question of how the curricula in cross border collaboration are undertaken.

Data for the study, on the Finnish side in South Karelia, was collected from November 2019 to April 2020 using a number of different ways from representatives of the companies and organisations operating within the cultural sector, including festivals, museums, cultural spaces, art galleries. On the Russian side, data was collected using a mixed methodology approach during the period from August 2021 to September 2021 in the North-Western Russian region museums, libraries, theatres, and creative spaces. Educa-tional needs identified by the Russian HEI from data available were the changes in con-sumer practices and work standards, harmonisation of online and offline formats as well as the sustainable development aspects were also taken into consideration when formulating the series of seminars themes. Furthermore, by examining Finnish data, the following topics were identified: new product development, networking and communication in the intercultural context, marketing and utilising digitalisation in cross-border sales activities, as well as crisis management.

The content was developed in collaboration with the outsourced experts and the training programme was tested with the focus group by organising an online training programme from September 2020 to September 2021.

2 Methodology

The study was conducted by using a mixed research method. This method employs both approaches separately or simultaneously to create a research outcome stronger than either method individually (Malina et al. 2011). Also, Flick (2009) uses the concept of tri-angulation to describe the combination of qualitative and quantitative methods and emphasises that different methodological perspectives should complement each other in the study. Different methods remain separate in the study but are operating side by side. Overall, by combining quantitative and qualitative methods, it is possible to explore more complex aspects and relations of the human and social world (Malina et al. 2011).

Flick (2009) notes that the qualitative method is interested in analysing the subjective meaning or the social production of issues by collecting non-standardised data. The qualitative approach is often concerned with interpreting the empirical data and aiming at a holistic understanding of the issues studied, being sensitive to the context of the study (Eriksson & Kovalainen 2008). Therefore, by using the qualitative method, it was possible to approach the topic of this study deeply, understand the phenomenon and acquire knowledge in order to build curricula in cross-border HEI collaboration.

According to Wilson (2003), the quantitative method uses a structured approach with a sample of the target group to produce quantifiable insights into behaviour, motivations or attitudes. It is useful for describing the characteristics of a population or target group or market but is considered to be not very flexible; data collection is very structured and standardised (McGivern 2009). A quantitative method was used in this study in order to collect data from 65 organisations with a standardised questionnaire.

The data in this paper consists of nine (9) datasets collected in Finland and Russia. The overview of the datasets is presented in Table 1 below and further described in 2.1 and 2.2.

Table 1. Details of the data of the study

Dataset	Timing	Participants	Aims	
DACUM workshop notes	30 April 2020	representatives from participating organisations in Finland (n=6)	The educational needs and gaps related to the culture and tourism industry	
Panel discussion recording transcription	29 May 2020	Representatives of universities and participating companies from Finland, Russia, UK, Germany (n= 9)	Current and future educational needs and developmental plans	
Feedback surveys	September 2020- September 2021	Participants of the online training programme from Finland and Russia (n=58)	The content, material, organisation, and teaching methods relevance	
Notes from the series of unstructured and semi-structured interviews	November 2020- January 2021	Participating companies and organisations from Finland and Russia in the online training programme (n=17)	Relevance of the themes, teaching methods, and overall satisfaction	
Results of semistructured interviews	August 2021- September 2021	Representatives of museums, libraries, theatres, and creative spaces St. Petersburg and Leningrad region (n=12)	New trends in cultural organisations activities, assessing the impact of online and hybrid forms	
Results of the survey	August 2021 - September 2021	Cultural organisations in St. Petersburg and Leningrad region (n=67)	for cultural projects' implementation, as well as analysing the communication with	
Results of the webometrics analysis	August 2021 - September 2021	Cultural organisations in St. Petersburg and Leningrad region (n=108)	customers during the pandemic	
Feedback surveys	October 2021	Participants of the series of seminars in St. Petersburg (n=12)	Relevance of the topics	
Results of unstructured interviews	October 2021	Participants of the series of seminars in St. Petersburg (n=10)	Further educational needs and educational methods	

2.1 Data from Finland

Three datasets reflecting the steps of the curriculum development process were used to analyse the data for this study on the Finnish side. The first and second datasets contain the findings of interviews with experts in the sphere of culture and tourism about the fu-ture skills required in the business, which were collected during the Spring 2020 events. The third and fourth datasets contain the feedback of the online professional training programme organised in September 2020 – September 2021 by the Finnish partners, LAB University of Applied Sciences and Humak University of Applied Sciences.

2.1.1 Description of the datasets related to the analysis of the educational needs in Finland

The DACUM workshop was held online on 30 April 2020, utilising Zoom and the online collaboration platform Padlet. Representatives of SMEs and organisations working in the sphere of culture and tourism in South Karelia, Finland, were interviewed at the workshop (for more information on the DACUM workshop and the DACUM procedure, see Vuorela et al. 2021). The outcomes of the interviews were recorded and extracted in Padlet. One of the interview questions was on future competencies, and it comprised five competency areas, as well as skills and work responsibilities.

One of the authors organised a panel discussion titled "Culture and Tourism: Life in the New Normal," which took place in Zoom on 20 May 2020. During the panel discussion, participants from higher education institutions (HEI) and culture and tourism industry practitioners from Finland, Russia, Germany, and the United Kingdom were interviewed by the project experts. One of the topics discussed was future competencies in the culture and tourist industries. In June 2020, the project trainee recorded and transcribed the panel discussion.

2.1.2 Description of the feedback collection from participants of the online training pro-gramme in September 2020 - September 2021

The EDUCRO training programme was organised online in Zoom from September 2020 to September 2021 using the results of the analysis of datasets 1-3. The curriculum was designed in such a way that learners grow rationally and provide actual results for their company. The participants of the training programme included representatives of the cul-ture and tourism organisations and SMEs from Finland and Russia, as well as the degree programme students in LAB University of Applied Sciences, Humak University of Applied Sciences in Finland and Higher School of Economics in Russia. The total number of par-ticipants in the educational events exceeded 400 people. The training program was di-vided into six parts that were designed to be integrated and meet constructive alignment criteria. Lectures, group discussions, small group assignments, and optional individual mentorship were all included in each educational module. In addition to the educational sessions, monthly networking events were held online and were designed to allow at-tendees to communicate and collaborate.

After the training program sessions, the feedback was collected in multiple ways. After each educational session, the study participants were given feedback questionnaires to fill out. To guarantee a higher participation rate and level of information, the survey was anonymised. The questions were designed to analyse the topics' relevance to the participants and to examine how the material, organisation, and teaching methods address their needs. The response rate was very low, and only 58 responses were received. In addi-tion to the feedback surveys, a series of unstructured and semi-structured in-depth inter-views with participating organisations from Russia and Finland was organised by the stu-dents and staff of Humak University of Applied Sciences from November 2020 to January 2021 (Bogdanova et al. 2021). The total number of respondents was 17. The questions discussed were related to the relevance of the themes, teaching methods, and overall satisfaction.

2.2 Data from Russia

Empirical data was collected on the Russian side during the period from August 2021 to September 2021. The geographical area included mainly St. Petersburg, and about 10 % of the data is collected from the Leningrad region. The data collection was aimed at stud-ying new trends in cultural organisations activities, assessing the impact of online and hybrid forms for cultural projects' implementation, as well as analysing the communication with customers during the pandemic.

There are three different data sets in the study: interviews, survey, and webometrics, and the organisations represented in all three data sets can be divided into four types: museums, libraries, theatres, and creative spaces. The combination of interviews, surveys and webometrics was designed to cover the broadest possible range of different organisations, from stateowned organisations to non-profit organisations. The interviews, surveys and webometric analysis were accomplished by the specialists of the Sociological Institute of the Russian Academy of Sciences (branch of the federal Centre of Theoretical and Applied Sociology of the Russian Academy of Sciences).

2.2.1 Description of the datasets related to the analysis of the trends in Russia

Qualitative interviews are considered to be research vehicles, as the purpose might be to collect different facts about participants' experiences but also how the meanings are produced through the interaction (Eriksson & Kovalainen 2008). In this study, interviews were organised as semistructured interviews in 12 organisations, and they were conducted either in person or online. All interviews were also transcribed.

Surveying usually involves structured questionnaires which are sent to the population or sample of the population. The data gathered this way usually provides answers that can quantify the particular experience, facts, behaviour, attitudes or motivations in the population under investigation (Wilson 2003). This study survey was conducted by sending questionnaires to 65 organisations altogether 67 completed questionnaires were received back.

In the study also webometrics analysis was used; altogether 108 cultural organisations were studied. The social network Vkontakte was chosen as the main object of webometrics, based on the fact that all the selected organisations in this study are an active part of this social network. An analysis of changes in the activity of the audience and the organisations themselves in social networks was carried out for four different types of or-ganisations: creative spaces, museums, theatres, libraries. For visualisation, museums, theatres and libraries, due to their large number, were divided into subgroups of several pieces, and the indicators were compared within groups and between groups.

On 28 September 2022, the round table for cultural professionals and experts in the creative economy and cultural tourism was held in St. Petersburg to validate the results of the study and discuss them among the adepts. The results of the study became a foun-dation for the series of seminars designed for St. Petersburg cultural managers.

2.2.2 Description of the feedback collection from the series of seminars in St. Petersburg

Program of series of seminars "Creative Management of Cultural and Tourism Projects in a Changing Reality" included presentations and workshops by experts and practitioners in culture, creative industries, and creative economy, as well as study visits to cultural organisations and art spaces. As a closing event for the program, the study trip to the Tikhvin town in the Leningrad region was organised for meeting with colleagues and visit-ing efficient cultural centres.

After finishing the program of seminars, participants (n=12) were asked to fill out a feed-back form where they report their impressions and ideas about the relevance of the topics and assess the usefulness of the series of seminars for their professional activities. The organisers of the events also conducted interviews (n=10) to identify further educational needs and educational methods and design of the future seminars.

3 Results

3.1 Results of the analysis of Finnish datasets

The thematic analysis was used to analyse the results of the DACUM workshop. The re-sponses of the DACUM workshop participants related to future skills were categorised. The panel discussion was transcribed and analysed using thematic analysis. Altogether the analysis resulted in identifying 5 major categories or competence areas for profes-sional development:

- Communication and audience relationship (intercultural communication, under-standing of different work cultures, cross-border networking, communication with target groups, understanding the needs of the audience)
- Digital skills (use of digital sales and marketing channels, digital opportunities, deve-lopment of SoMe channels, online and hybrid events planning and organising)
- 3. Sales and marketing (planning and implementation of cross-border marketing and sales, use of digital sales and marketing channels, storytelling,
- 4. Crisis management (financing in changing situations, crisis preparedness)
- 5. Value creation (designing cultural tourism products, new product funding, service design, business development strategies)

Communication skills, such as intercultural communication, relationships with the audience, and networking, were mentioned by the majority of respondents, followed by sales, marketing and digital. COVID-19 influenced the focus of the panel discussion participants towards crisis management skills and online (communication with the audience online, organising online and hybrid events, and online presence relevant skills).

The identified topics laid out the foundation for the online cross-border training pro-gramme. The feedback collected after the implementation of each module of the programme revealed that participants of the study positively evaluated pragmatic content aimed at developing of concrete worklife skills. Besides, participants of the study were engaged in establishing cross-border collaboration and professional networks. The interactive format of the session was challenging for some of the respondents who preferred the face-to-face format.

3.2 Results of the analysis of Russian datasets

As the survey showed, communication with the audience within the changing circum-stances, keeping the attention of customers, as well as attracting new participants for online projects had become a challenge for the main part of cultural organisations. In addition to the rapid development of technical capabilities and innovations offered by various instant messengers and social networks, cultural managers of St. Petersburg and the Leningrad Region were faced with the importance of building a completely new strategy for interacting with the audience and quickly responding to its needs. Jumping up to a new level of communication has helped many cultural organisations to become closer to their consumers of cultural services, to

understand better their desires and even to share their anxious feelings about the challenging environment.

Moreover, the study reflected that, despite the challenges of the pandemic, this time was a favourable period when cultural projects got a boost to development. It is about the creation and promotion of online projects in culture, as well as creative initiatives that combine online and offline formats.

It's worth mentioning that some organisations that worked in the field of culture and tourism noticed the topics of online projects environmental friendliness, availability of online cultural events for a wider range of participants, integration of culture and education, great opportunities for networking and partnerships making. As a result, some survey respondents emphasised the positive changes due to the pandemic. However, the pro-cess of adaptation to the new situation has to be properly managed.

In general, flexibility in art management in an everyday changing world turned out to be the main skill of cultural workers, which allow overcoming the challenges. During the pandemic, those cultural managers who follow the methods of agile and react immediately to the audience responses as the IT developers do become successful.

Thus after the discussion at the Round table, several topics for a series of seminars for St. Petersburg cultural professionals were chosen:

- 1. Current practices of working with an audience in the field of culture and tourism
- 2. Sustainable development of projects in culture and tourism during the pandemic period
- 3. Agile for projects in culture and tourism
- 4. Harmonisation of online and offline formats for the implementation of cultural projects

The participants highly appreciated the quality of the series of seminars, emphasising the relevance of the topics they studied that proved the study's major outcomes. At the same time, the organisers received requests to include in the project topics related to recruiting managers for making effective project team; development and effective implementation of a marketing strategy; creation and promotion of digital services; content marketing and studying best Russian and foreign cases of sufficient work in changing reality.

4 Conclusion

This paper presents the findings of cross-cultural curriculum development in Finland and Russia. It should be noted that the COVID pandemic occurred during the course of the study, and this may have affected the results. Rapid digitalisation occurred. The results in Finland highlight the importance of communication skills, including intercultural communication, networking and relationships with the audience. The sales and marketing development and digital skills were the second and the third popular categories. The focus being on online communication with the audience, development of new online and hybrid events and digital and legal skills to enable online presence, crisis preparedness and resilience. Moreover, the study reflected that in Finland, despite the challenges of the pandemic, the time of the study was a favourable period when cultural projects were in-creasingly developed. Combining online and offline formats was also seen as the future path.

In Russia, the topics of online projects also emerged. Furthermore, environmental friendliness, availability of online cultural events for a wider range of participants, integration of culture and education, great opportunities for networking and partnership making. Thus, the main finding in both countries was the need for greater online skills, with cultural events moving to either an entirely online or a combination of online and offline format.

Future research should be undertaken to further highlight inclusion, diversity and ethical issues within the field of cross-border curriculum design.

The results of this study will further be utilised as a basis for compiling an online course. The next steps after this study will be to examine the currently available university courses in Finland to develop a curriculum to address the needs arising from this study. New online course topics for curriculum development were jointly devised, namely sustainable value creation and value in business, digitalisation, ethics & change management and hybrid services, Metaversum as a platform for cultural products.

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Curriculum design through university-industry collaboration project

Abstract

This paper describes the lifelong learning curriculum design process using university industry collaboration and the experiences and feedback received therefrom in an international context, namely Finland and Russia. The development is based on the feedback received from industry participants using a method called DACUM (Developing A Curriculum). The conceptualisation of the online courses began during the autumn of 2021, based on the DACUM results and benchmarking existing courses given by the universities in Finland. The development work was undertaken online, with participants from HUMAK and LAB located in the south and southeastern parts of Finland. The online work was structured as follows: firstly, the goals were determined, the target groups, their needs and the main themes to be covered. Then, the structure and learning outcomes and the materials were also constructed online, producing courses that will be available to Master students at both participating universities and a wide range of participants through the open university, providing lifelong learning courses.

1 Introduction

The level of change in organisations and the environment we operate in has grown rapidly over the past two decades. Change and, in particular, change management has been brought to the forefront by Kotter. Change is constant. Lifelong learning is considered a necessity to address the requirements of the constantly changing environment and the skills and capabilities needed to operate therein. Change is a driver to enhance capabilities and subsequently induces changes due to new obtained skills and capabilities, which open new, often unexpected opportunities [1]. Lifelong learning should be undertaken throughout the entire lifespan in school and later as part of working life practice acquisition. Lifelong learning is defined as the ongoing acquisition and enhancement of skills and knowledge throughout one's lifespan, occurring throughout the experiences encountered [2]. It plays an essential part in facing the challenges brought on by globalisation, digitalisation and longevity [3].

The aspiration to provide lifelong learning to address the needs of the participants and the challenges and requirements of the continuously changing environment we operate in is addressed through curriculum development and, in particular, the needs for sustainability. Economic growth has reduced global poverty; however, unsustainable means of economic production and consumption have increased global warming and other environmental issues [4].

Diversity among student groups is also an increasingly common attribute of participants of lifelong learning. As a result, increased pressure is observed for higher education institutions (HEI) to cater for the specific needs of students from diverse educational and cultural backgrounds. Tools enabling systemic and strategic diversity management and inclusivity in curriculum design, curriculum delivery, learning environments, feedback and assessment, and staff engagement have also been provided [5].

These challenges have been addressed in this study by undertaking curriculum design utilising the experiences and feedback obtained within an international context, namely Finland and Russia. The feedback for the development work undertaken in this study was obtained by using a method called DACUM (Developing a curriculum) [6]. The results were utilised during the latter half of the year 2021. Furthermore, the courses given by Finnish universities were benchmarked. Cross border collaboration between the universities of applied sciences in Finland and Russia with local SMEs has also played an integral part in the curriculum development: three higher educational institutions and several SMEs were involved. The collaboration was undertaken to enhance lifelong learning through collaboration between universities across national borders and SMEs [7].

2 Methodology

The focus of the study is a lifelong learning curriculum development within a cross-border collaboration project, initiated by LAB University of Applied Sciences, Humak University of Applied Sciences in Finland, and the Institute for Cultural Programs in Russia. The project aims to enhance the cross-border interaction and cooperation between the HEI and local SMEs in the culture and tourism sectors, to develop and provide international life-long learning training [8]. To fulfill these goals, the identification of the curriculum needs was undertaken using the DACUM method. Following the findings of Awasthy et al. [9], the stakeholders and the potential relationships with them were identified via interviews and during workshops.

The approach utilised in the curriculum design of this study is action research, a method of systematic enquiry that teachers perform as researchers of their own practice, constantly questioning the practises and methods in use and being an active driver for change. The inquiry involved in Action Research is often visualised as a cyclical process, as shown in Figure 1.

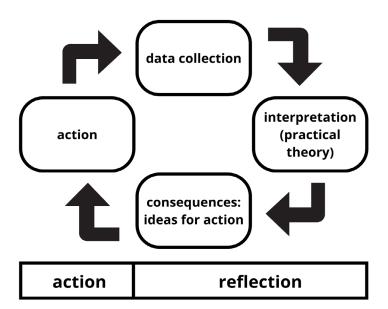


Figure 1: The circle of action and reflection [10]

Action research is essentially based on problems, problem-solving abilities and community. Action research influences the functions and environment of the researched phenomenon in a community by improving and developing the community's problem-solving abilities. In order to do action research, active participation in the practices of the community in the context of the research phenomenon is needed. The starting point of the strategy is practical action, which will provide data through the use of scientifically recorded observations. A variety of methods of analysis can be used.

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2.1 Data

The data analysed for this study consists of 3 datasets describing the stages of the curriculum development process. The first and the second datasets include the results of the interviews with the experts in the field of culture and tourism regarding the future skills needed in the industry collected during the events organised in Spring 2020 (more details about datasets are in sections 3.1.1. and 3.1.2.). The third dataset represents the results of the collaboration workshops implemented and documented by the authors between September - December 2021 (see 3.1.3.). The summary of the datasets is presented in Table 1 below.

Table 1. Details of the data of the study.

	Date	Participants	Data
DACUM workshop	30 April 2020	6 representatives of companies in the culture and tourism industry from Finland	Future competence needs
Panel discussion	29 May 2020	9 experts from Finland, Russia, the UK, Germany	Future competence needs
Meeting notes from	September - December 2021	the authors	Course development process

2.1.1 Description of the interviews with experts during DACUM workshop on 30 April 2020

The DACUM workshop was organised online on 30 April 2020 using Zoom and collaboration online tool Padlet. During the workshop, the representatives of the SMEs and organisations in the field of culture and tourism in South Karelia, Finland, were interviewed (for more details on DACUM workshop and DACUM process, see Vuorela et al. 2021 [11]. The results of the interviews were documented in Padlet and extracted. One of the interview questions was related to the future competencies needed and included 5 competence areas and respective skills and job duties (see 3.1.1).

2.1.2 Description of the interviews with experts during the panel discussion on 29 May 2020

The second dataset contains the interviews with the experts from higher education institutions (HEI) and culture and tourism industry practitioners from Finland, Russia, Germany, and the UK during the panel discussion. The panel discussion 'Culture and Tourism: Life in the New Normal' was organised by one of the authors and held on 20 May 2020 in Zoom. The panel discussion was recorded and further transcribed by the project trainee in June 2020. One of the questions addressed was related to future skills in the culture and tourism industry [12].

2.1.3 Description of the meeting notes from collaboration workshops in September - December 2021

During the EDUCRO project meeting on 26 August 2021, a workgroup aimed at developing the online course was defined by the EDUCRO project partners. The workgroup consisted of the principal lecturers, senior lecturers and RDI experts from Humak University of Applied Sciences and LAB University of Applied Sciences (n=6). During Autumn 2021, a number of collaborative workshops (n=4) were organised on 23 September 2021, 28 October 2021, 22 November 2021, and 08 December 2021. During the sessions, the workgroup revised the needs analysis, analysed the needs based on the gaps in the existing educational programmes, conducted benchmarking, selected the top themes for the course, and defined the course structure and methods. The results of discussions were documented by the workshop leader and shared between participants.

Table 2. Results of the thematic analysis of the first dataset

	Communication and audience relationship	Digital skills	Sales and marketing	Crisis management	Value creation
Occurence of skills for each competence area	6	4	5	3	3

3.1.2 Analysis of the interviews with experts during the panel discussion on 29 May 2020

The thematic analysis of the panel discussion transcription was performed and revealed the following competence areas for professional development (see Table 3 below). COVID-19 and the topic of the panel discussion had an impact on the focus of the respondents toward online communication with the audience, development of the new online and hybrid events and digital and legal skills to enable online presence, crisis preparedness and resilience.

Table 3. Results of the thematic analysis of the second dataset

	Communication and audience relationship	Digital skills	Sales and marketing	Crisis management	Value creation
Occurence of skills for each competence area	4	3	1	1	3

3.1.3 Analysis of the meeting notes from collaboration workshops in September - December 2021

The workshops for developing a new online course started in September 2021 with identifying gaps in the current educational programmes of collaborating higher education institutions. Due to the rapidly changing environment, several topics that would need more attention in the existing educational programmes were identified. As was predicted, a number of possibilities were tremendous, including questions relating to professional ethics, sustainability, digitalisation, crisis and risk management, resilience and using big data as a basis for the project and future development work.

Benchmarking existing courses in HEI in Finland and identifying course topics

In the next phase, the workgroup concentrated on benchmarking already existing related courses in other higher educational institutions in Finland. It was found that there are quite a number of courses in topics related to cultural and tourism management and service design, but less specifically future-oriented courses that would offer skills and tools for understanding new challenges like environmental changes, digitalisation and ethical questions that arise from these matters.

Based on existing offerings, each workgroup member chose possible themes that could be used as a basis for the coming course. The preliminary themes were then chosen for the new online course. Based on the analysis of gaps and benchmarking themes were the following: Sustainable value creation and value in business, digitalisation, ethics & change management, Hybrid services, metaversum as a platform for future cultural products. These were the working titles that formed the basis of the practical course development.

Formulating learning goals

Goals for the course were then formulated based on the project's aims to build up regional and cross-border partnerships in this co-creative education, development and future-oriented innovation-capacity forms a central role. In addition, focus on customer-oriented product development, digital opportunities, new revenue models and developing audience relations were taken into consideration.

Specified goals were formulated for each theme. For example, in "Sustainable value creation and value in business", the main goals for a student to adopt is 1) to understand the concept of sustainable value creation and values in business, 2) understand intangible value creation from an ethical and sustainable point of view, and 3) understands the recent development trends, barriers and opportunities in the sustainability debate.

In "Digitalization, ethics & change management", the specified goal is to evaluate the development of the digitisation process and change management from an ethical point of view. Finally, in the third theme, Hybrid services, metaversum as a platform for future cultural products, students abilities are focused on the meaning of forecasting trends within the cultural sector, ways to apply forecasting results in products, creating new services and mastering from this angle overall process development management.

Planning the course content and resources

As for the resources, themes would cover academic as well as contribution coming from the business references. Additional material would cover guest lectures and visitors that would give the possibility to develop broader perspectives and support "out-of-the-box" thinking. Resources are going to be evaluated after the first piloting together with feedback coming from the participants

Before actually starting to define the details of the implementation of the course, the scope was to be decided. The first option was to build a 3 x 5 ECTS credits course with a 5-credit part on every theme. However, as the workgroup agreed on the necessity to pilot the course during the EDUCRO project, it was decided that the first version of the course would be 5 credits and would cover all three themes. This would be possible considering the time scale and resources of the project. The target group of the piloted course consists of existing students of the collaborating universities.

The working group meeting notes indicate that a larger version of the course is already planned to be implemented later outside the EDUCRO project. In this case, the target group is marketed to professionals of the cultural field, and the course would be offered in the open university.

Conclusions

In this paper, we have described the curriculum design based on the experiences and feedback received from the industry and higher education institution cooperation in an international context, namely Finland and Russia, to enhance the life long learning capabilities and possibilities. The development was based on industry participants' feedback. The benchmarking undertaken of available university-level courses was undertaken to further determine possible lacks or gaps within the market area of lifelong learning. The actual development work was undertaken online and structured; firstly, the goals were determined, the target groups' needs and the main themes to be covered were then identified. The structure, learning outcomes, and materials were also constructed online, producing courses that will be tested using the existing student pool. The outcome of the actions undertaken in this study will enable Master students at both participating universities and also to a wide range of participants through the open university to participate in courses addressing specific needs as well as requirements of the industry in both Finland and Russia not previously addressed at the university level, thus providing an opportunity for lifelong learning courses.

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