



a creative
momentum
project

CREATIVE HOTSPOTS:
A MODEL FOR BUILDING TRANSNATIONAL CONNECTIONS
THROUGH ESTABLISHED CREATIVE EVENTS

**FINNISH CREATIVE HOTSPOT: ARCTIC
DESIGN WEEK 2017**

MAY 2018

**CONNECTING CREATIVITY ACROSS
EUROPE'S NORTHERN EDGE**
www.MyCreativeEdge.eu



Northern Periphery and
Arctic Programme
2014-2020



EUROPEAN UNION
Investing in your future
European Regional Development Fund

mycreativeedge



a creative
momentum
project

this is:
a creative
momentum
project

we are:
a creative
momentum
project

part of:
a creative
momentum
project

made by:
a creative
momentum
project

funded by:
a creative
momentum
project

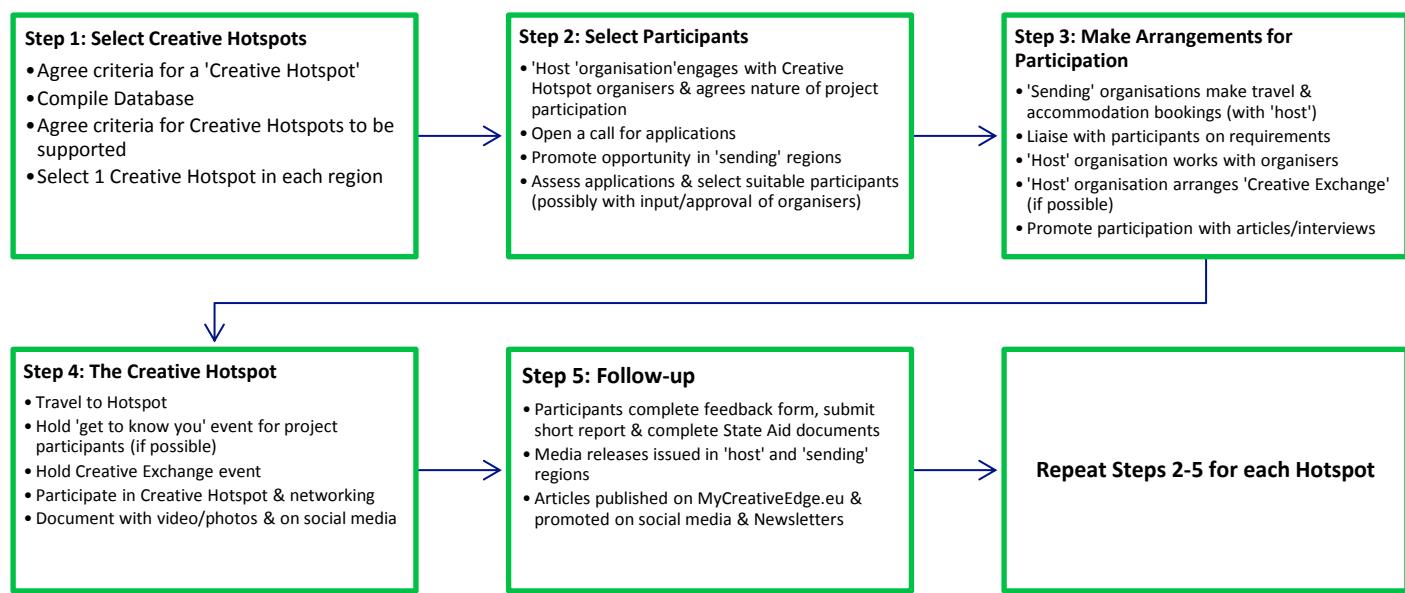
research for:
a creative
momentum
project

SUMMARY: THE CREATIVE HOTSPOTS MODEL

The transnational, EU co-funded 'a creative momentum project' developed and implemented 'The Creative Hotspots Model' during 2015-2017. The aim was to facilitate face-to-face transnational networking and knowledge exchange among creative sector entrepreneurs, while strengthening the creative sector ecosystem across Europe's Northern Edge.

A 'Creative Hotspot' is a general term used by the project to describe an established creative or cultural industry event (conference, festival etc.) which takes place in one of the partner regions. The 'Creative Hotspots Model' selected one 'Creative Hotspot' in each of the five partner regions and then selected and financially supported a number of relevant creative professionals from the other partner regions to travel to, and participate in, each of these Creative Hotspots. The aim was to stimulate transnational networking, create opportunities for possible collaboration and bring an added international dimension to existing creative sector events in the partner regions. The diagram below illustrates the Model.

THE CREATIVE HOTSPOTS MODEL



The Model was implemented five times over the course of 'a creative momentum project' for Creative Hotspots in Mid-Sweden, South East of Northern Ireland, Northern Finland, North East of Iceland and the West of Ireland. In total 49 creative professionals from five regions were supported to participate in these five Creative Hotspots (the initial target was 37). Below is a summary of the main lessons learned from the experience of developing and implementing the Model. These may be useful for others considering implementing a similar approach.

LESSONS LEARNED

1. **One Size Does Not Fit All:** A single 'Creative Hotspots Model' does not work for all creative sub-sectors, Events or organisations. The Model needs to be adapted and adjusted for each specific Creative Hotspot.
2. **Does 'Hotspot' have Meaning?** The term 'Creative Hotspot' was coined by the project and a set of criteria developed. However when compiling the database and trying to select the five Hotspots to support, the question arose if any of them truly met all the criteria for a 'Creative Hotspot'. Ultimately there were few options for events taking place in the partner regions that came close to meeting all the criteria for selection; the requirement for the event to mainly take place in English was a limiting factor in Nordic regions. One of the challenges of more remote and sparsely populated regions is the shortage of truly international 'Creative Hotspots'. The objective of the Model to help strengthen the international dimension of existing creative events in the partner regions should perhaps have received greater focus. One good example was Arctic Design Week which previously was held mainly in Finnish, but in 2017 took place mainly in English to attract a more international audience.
3. **Relationship with Creative Hotspot Organisers:** It takes considerable time and effort for the 'host' project organisation to engage with Hotspot organisers. It is important not to underestimate the commitment involved. The timescale required by the project (e.g. to promote opportunity, select enterprises, make bookings) means that event details are needed from organisers earlier than usual. If an event usually targets a local/national audience, the organisers may not be familiar with the needs of international participants. A previous relationship with organisers (e.g. Lapland UAS previously supported Arctic Design Week) can make it somewhat easier.
4. **Awareness of Event/Format:** If a small, unknown Hotspot is selected, this creates the double task of raising awareness of the Festival/Event, as well as promoting the opportunity to participate. Even if the event itself is not well-known internationally, if it has a well-known and established type of format (e.g. a Film Festival), this makes it easier for potential applicants to know what to expect and makes the appropriate target group very clear. Events with a higher international profile are easier to promote, but an aim of the project is to strengthen smaller events.
5. **Nature of Event:** Hotspots which are voluntary/community-driven and not run on a commercial basis can create some challenges in organising cooperation and participation. More input from the project partner organisations may be required. Such Festivals may operate with a limited budget and rely heavily on voluntary input which may lead to quite high expectations of participants. When working with event organisers with very specific ethos and values, it can be challenging to ensure that participation by the project meets these criteria (e.g. eco-friendly, sustainable, bottom-up ethos and values of the Urkult Festival, preservation of folk music ethos of Vaka Festival).
6. **Logistics:** Organising the logistics of participation takes considerable time and effort from both the 'host' and 'sending' project organisations. They need to have the human, organisational and financial capacity to liaise with event organisers, participants, service suppliers (e.g. freight company, hotels) and media. One of the most common problems was sourcing reasonably priced accommodation where all participants could stay in the same location. As many of the Hotspots took place during high tourist seasons this was very challenging and the groups had to be split, which reduced the chances for the transnational project group to connect. It is necessary to begin planning very early (a year in advance) to make provisional bookings before participants are even selected. Only for the Urkult Festival in Sweden could all participants stay together but





this was at a considerable distance from the Festival venue. A number of participants requested to bring family members, at their own cost, however this did create some additional logistical complications and may not always be appropriate.

7. **Suitability of Participants & Group Dynamics:** For some Hotspots it was difficult to judge who would be the most suitable participants. Sometimes participants who may not have been the best match for the event (e.g. stage of career, sector) were selected. It proved difficult to select the best matches, partly because of lack of information about the event and also because of low numbers of applications (e.g. for Digital DNA @ The Planetarium). As each partner organisation made their own selection from their region individually they were not aware of who was selected in other regions. Joint selection from across all regions might be useful to maximise the group dynamic and compatibility within the transnational group. It is also useful to select participants, not only for their own sake, but who have wider networks and influence across their sector in their home country/region.
8. **Clear Communication:** It is very important to maintain clear lines of communication between the Hotspot organisers, the 'host' country project organisation, the 'sending' country project organisations and the participants. It is easy for there to be miscommunication and lack of clarity if these lines of communication become confused.
9. **Networking & Creative Exchanges:** At most Creative Hotspots the majority of attendees are local and many already know each other and have existing relationships. It can be difficult for the international 'outsiders' to find opportunities to engage and network. Hotspots which include specific, structured networking opportunities as part of the programme (e.g. the Marketplace at Galway Film Fleadh, the Matchmaking at Arctic Design Week) are desirable. Organising a Creative Exchange event in advance of the Creative Hotspot, so that all the supported project participants can present their work and network with each other and the local industry, can be very beneficial and should be organised if possible. Promotion of the Creative Exchange locally in advance is important to attract attendees from local industry.
10. **Promotion:** Some participants reported a 'reputational bounce' for their business from having been selected to take part in a Creative Hotspot, they felt it gave them added credibility with clients in their home region. Promotion of selected participants in advance, during and after the Creative Hotspot is important to increase the profile of the participants, the Hotspot and the project.



FINNISH CREATIVE HOTSPOT: ARCTIC DESIGN WEEK

2017

ARCTIC DESIGN WEEK

Arctic Design Week (ADW) takes place each year during late February in Rovaniemi, Lapland. Arctic design and especially service design play a key role. The main target group for ADW are not only designers, but all types of companies interested in service design. The producer of the event is Julius Oförsagd Company and the organiser is the City of Rovaniemi local authority.

The background to ADW comes from the University of Lapland and its industrial design (and service design) education (Master's degree) programme. Because of this strength in art and design studies, there is strong expertise in the region. Service design has a lot of potential for companies across a wide range of fields. Arctic design also has its own specifications/criteria such as snow, ice, coldness, darkness and light which makes it unique. This expertise is something we in Lapland want to export.

In 2017, Arctic Design MISH MASH, held on 23-24 February, was the main event of ADW. MISH MASH was a creative platform of arctic stories, business development and matchmaking. MISH MASH Day 1 was organised in Santa Park and the theme of the morning session was customer experience and service design. The afternoon was organised by Nordkalott Symposium, and was about arctic architecture opportunities and challenges. The MISH MASH evening Matchmaking took place at Arktikum in central Rovaniemi during which the Arctic Design Company of the Year was awarded.

MISH MASH Day 2 was a very different and unique experience. It was organised in Sodankylä army base located approximately 120km north of Rovaniemi. The venue was an army base of the Finnish Defence Forces and the event was

mainly held outdoors and was experimental.

HOW DID THE PROJECT ENGAGE WITH ORGANISERS?

The Finnish project partner, Lapland UAS, had previously engaged with organisers during ADW 2016 when 'a creative momentum project' collaborated with ADW to support an international speaker (Leif Rehnström CEO of Hello Future – a company based in Skellefteå, Sweden) to present at the event and also supported a number of students to attend the ADW Business Day.

This existing relationship meant they could start to collaborate with the organisers shortly after ADW was selected as the Finnish Creative Hotspot. Saila Puukko and other members of the Finnish project team had a good understanding of the kind of an event ADW was. They had a good amount of time to discuss and plan beforehand and met with the producer Julius directly after he was officially contracted as the main organiser for ADW 2017. In addition to the face-to-face meetings, they communicated via email and phone.

Julius has organised ADW in every previous year. He is a service designer and is enthusiastic and passionate about exporting Arctic Design. The project wanted to collaborate with ADW to help make it a more international event. The Finnish project partner also wanted to introduce the 'a creative momentum project' creatives from other regions to Arctic Design.

From the project manager's point of view however, some information was received a bit late. It would have been preferable to inform the participants about the practicalities earlier.



HOW WERE THE PARTICIPANTS SELECTED?

A call for applications for '[Support to Participate in Arctic Design Week 2017](#)', opened on 28 November 2016 on the MyCreativeEdge.eu website. Applications were open to members of MyCreativeEdge and were to be submitted through an online application form in the Members' Login Area. It was open to designers from the West of Ireland, Mid-Sweden, South East of Northern Ireland and the North East of Iceland. The deadline for applications was 15 December 2016.

The opportunity was widely promoted through an article on MyCreativeEdge.eu, five Facebook posts (1 in Swedish, 1 in Icelandic and 3 in English), 1 Facebook post was boosted and reached 5,968 people, Twitter and the MyCreativeEdge Newsletter. Project staff also made individual contact with potential applicants.

By the deadline, 18 applications were received in the West of Ireland, 13 in Northern Ireland, two in Mid-Sweden and three in North East Iceland. Applications were assessed using the same criteria as for previous Hotspots. After assessment the following were selected:

CONNECTING CREATIVITY ACROSS EUROPE'S NORTHERN EDGE WWW.MYCREATIVEEDGE.EU



Northern Periphery and
Arctic Programme
2014-2020



EUROPEAN UNION
Investing in your future
European Regional Development Fund



THE SELECTED ENTERPRISES

South East of Northern Ireland:

1. **Laura McFarland** ([Paper Harmonic](#)) runs a graphic design studio in Lisburn offering business design services, wedding stationary, album artwork and anything else you like.
2. **Samantha Moore** ([Samantha Moore Silversmith](#)) is a silversmith. Her work in the medium of silver and precious metal, investigates how objects, inherited, gifted, collected and found, tell the stories of our lives.
3. **Shaun Byrne** ([Design Stics](#)) runs a multimedia company dealing in all types of media from business cards to promotional videos and advertising.
4. **Michael Geddis** ([Michael Geddis](#)) is an artist specialising in detailed graphite drawings and prints which are made intuitively and inspired by microscopic living things.
5. **David Henderson** ([DHD](#)) is based in Kilkeel, Northern Ireland. He runs an award-winning multimedia design company, David Henderson Design Ltd which provides excellent marketing and media services.
6. **Brenda Moffett** ([Nick Moffett Design Ltd](#)) runs a design and marketing agency based in Bangor, County Down offering the full spectrum of design and marketing services from development of strategy through to implementation.

North East Iceland:

7. **Hugrun Ivarsdottir** ([Islensk.is](#)) is a product designer who designs products based on traditional heritage and culture. In her products there are familiar patterns but in a different form than has been seen before.
8. **Herdís Björk Thordardóttir** ([Herdís Björk](#)) is a graphic designer and an artist with certification as a teacher. Her work is diverse but mostly focuses on illustrations, book design, product and app design. She also teaches History of Art and Design at the Akureyri Junior College.
9. **Helga Bjorg Jonasardottir** ([Helga Bjorg](#)) is a designer, artist, art teacher and experimental farmer. In winter, Helga teaches art and design at VMA Comprehensive College in Akureyri but, in summer, she works as a designer and artist.

Mid-Sweden:

10. **Petra Staav** ([The Northern Paper Studio](#)) is an illustrator and paper artist. With a paper scalpel and tons of patience, Petra cuts out patterns in paper. Petra's studio is near her home in Sundsvall.
11. **Helen Blästa** ([The Nordic Centre](#)). During the Swedish Creative Hotspot (Urkult Festival 2016) the group of participants visited Helen Blästa at The Nordic Centre in Näsåker. Helen Blästa is a ceramics artist and runs the Sharing Hands integration project at The Nordic Centre.

West of Ireland:

12. **Jo Anne Butler** ([Superfolk](#)) Superfolk is a design and make studio. Jo Anne runs it with partner Gearoid Muldowney. Craft is at the heart of what they do. Their products reflect the character and behaviour of the raw materials from which they are made.
13. **Davin Larkin** ([Davin Larkin](#)) is a qualified furniture and industrial designer, as well as a design educator with a wealth of experience in the Irish furniture industry. Davin designs his own range of furniture and homewares and lectures at Galway-Mayo Institute of Technology.
14. **Ainslie Peters** ([Nádhúra](#)) Nádhúra is a Galway-based design company specialising in furniture products and design services. Ainslie Peters works in the areas of product design and development, project management, and marketing and sales.
15. **Deirdre Duffy** ([Wild Cocoon](#)) has developed a range of handwoven treasures – for the person or the home. Wild Cocoon products are handwoven on a foot powered floor loom ensuring that no two pieces are ever the same.

HOW WAS PARTICIPATION ORGANISED?

Project staff arranged participation of the enterprises. As the deadline for submissions was 15 December, the selection of

applicants, booking of flights and hotels all had to be done before the Christmas holidays to ensure better prices. This meant that key decisions had to be taken in a very short space of time. Also, unlike the two previous Creative



Hotspots, an Operational Management Team meeting for project staff was organised to take place for two days prior to the Creative Hotspot. This meant that no project staff members would accompany the supported enterprises to the Hotspot, which created some additional logistical complications.

Co-operation between project staff and the selected companies was good. Communication was mainly through email and by phone, with a face-to-face meeting organised for the Northern Ireland participants. Project staff made the following arrangements:

- **Flights:** Flights were booked for Irish, Northern Irish, Icelandic and Swedish participants to Helsinki from Dublin, Reykjavik and Stockholm respectively. An internal flight was also booked from Helsinki to Rovaniemi. For some participants this involved an overnight stay at an airport hotel in Helsinki. One of the Irish participants requested that their partner accompany them to the Festival, at their own personal cost, and this was agreed. A shuttle bus operated from Rovaniemi airport to the city and all participants availed of this.
- **Internal Transport:** As the hotels were based in the city centre, internal transport did not need to be organised in advance. When needed, people either walked or took taxis. Bus transport to the ADW MISH MASH venues was provided by the organisers as part of the ticket price.
- **Accommodation:** As there was quite a large group of project participants and staff attending, and because it was the high tourist season in Rovaniemi, there was a limited number of hotel rooms available. It was not possible to find accommodation for all participants in the same hotel. All Northern Irish participants, as well as Finnish project staff, were booked at the [Aakenus Hotel](#) with all other participants booked at [Hostel Café Koti](#).
- **Event Tickets:** 2-day MISH MASH event tickets for participants and project staff needed to be booked in

advance.

- **Display Area:** It was arranged with organisers that 'a creative momentum project' could have a display area at the venue for MISH MASH Day 1. All project participants were invited to bring a selection of material for display e.g. examples of product lines, brochures, business cards. Also it was agreed to have two display screens. One would have a video playlist of videos about 'a creative momentum project' e.g. official project video, videos of previous OMT meetings, examples of MyCreativeEdge.eu Profiles, enterprise interviews. The second screen would show videos of the work / imagery of the 15 supported designers. Project staff contacted participants requesting material and, as lead partner, the WDC took responsibility for creating the playlists, as well as adding subtitles to some videos. Lapland UAS organised the screen and physical display.
- **Company BIO:** In response to feedback from the previous Hotspots, a 'Company BIO' document was prepared by project staff providing an image, short introduction and links for each of the 15 entrepreneurs supported to attend. This was circulated to all participants in advance.

As a project Operational Management Team meeting was organised to coincide with the Hotspot, a larger number of project staff participated in this Hotspot than the two previous:

- Saila Puukko, Project Manager, Lapland UAS
- Henri Finström, Project Worker, Lapland UAS
- Jorma Mölläri, Marketing Lecturer, Lapland UAS
- Anitra Arkko-Saukkonen, Lecturer, Lapland UAS
- Silvia Guglielmini, Project Administrator, WDC
- Pauline White, Project Co-ordinator, WDC
- Kristina Jeppson, Project Officer, Technichus Mid-Sweden
- Niall Drew, Project Co-ordinator, Armagh City, Banbridge & Craigavon Borough Council
- Ragnheiður Jóna Ingimarsdóttir, Project Manager, North



East Iceland Cultural Council

- Aisling Murtagh, Post-Doctoral Researcher, NUI Galway
(participated in OMT meeting but not at ADW)

To promote the project's participation in the event in advance, a number of articles were published on MyCreativeEdge.eu:

- [Helen Blästa – a Swedish creative looking forward to Arctic Design Week](#) 19 January
- [Helga Björg](#) 27 January
- [Petra Staav looks forward to Arctic Design Week](#) 2 February
- [Davin Larkin will participate in Arctic Design Week](#) 3 February
- [NI Companies meet prior to Arctic Design Week](#) 8 February
- [Herdís Björk](#) 10 February
- [Two creative enterprises from Co. Mayo will travel to Arctic Design Week](#) 17 February

THE CREATIVE HOTSPOT

As mentioned, project staff held a project meeting on 20-22 February so the supported designers travelled to Rovaniemi independently. They arrived on 22 February and that evening a tour of Rovaniemi was organised (see Box). After the walk, there was a casual group dinner and then the official opening event for ADW held at [Korundi](#) Art Museum.

The MISH MASH Day 1 seminar on 24 February took place at the unique venue of [Santa Park](#). A number of project staff travelled in advance to set up the display area and the other participants joined the ADW bus. The morning session included a wide range of inspiring international and Finnish speakers (all presentations were in English). The participants

found this very useful.

I found manning the display stand a very useful way of informally chatting to other participants and getting their feedback on my work (examples of which were displayed on the stand). The video loop presentation prepared by Niall Drew was good for getting conversations going as well as showcasing our work when the stand was unmanned. Whilst on the stand, I was interviewed about my work by a journalist from a German radio station. (Michael Geddis)

The talks were mostly relevant to my business – especially Arne's session with 10 rules of storytelling including the telling of stories that share values related to each business and the telling of stories as structured narrative. (Michael Geddis)

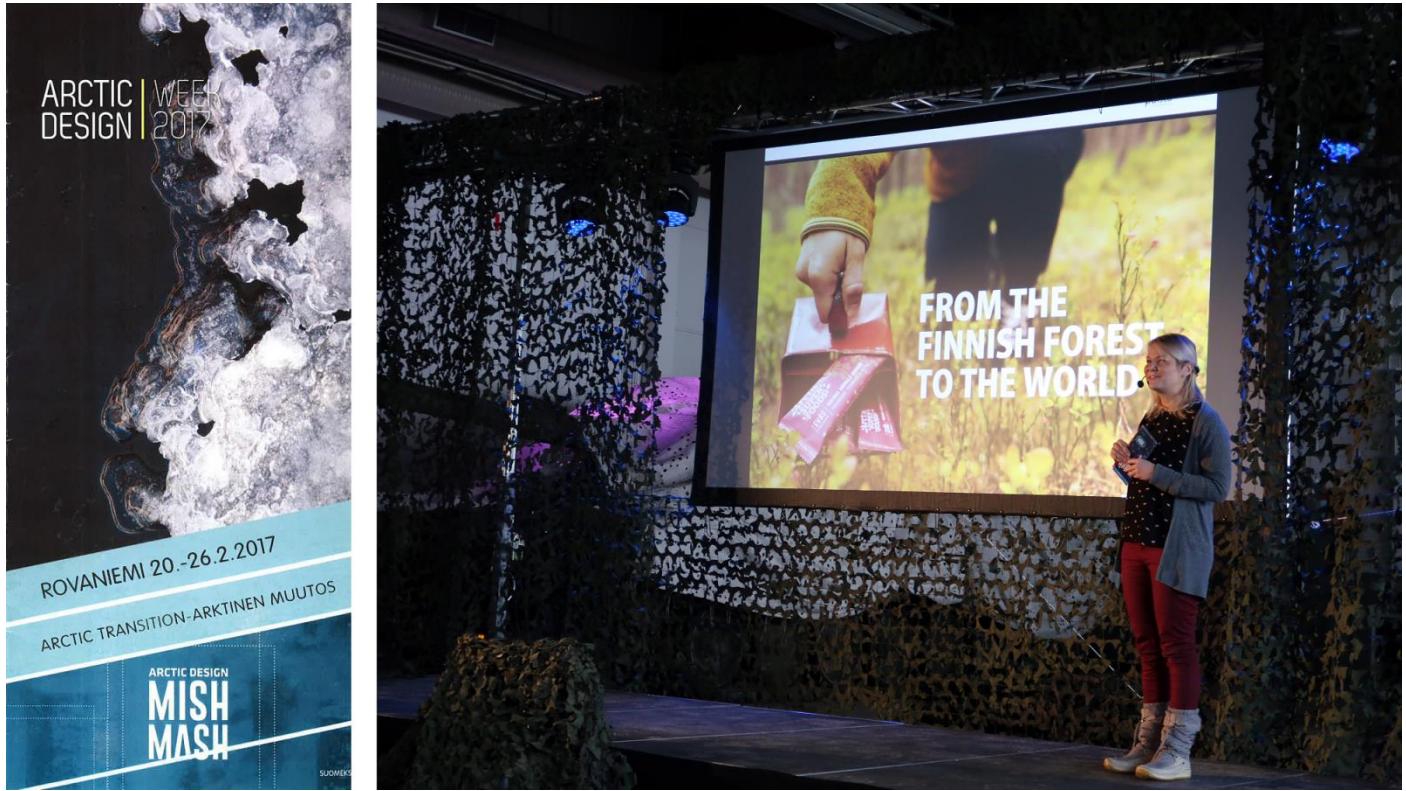
If I could suggest any improvement it would be to have more opportunity to actually exhibit work. Due to the limitations of the conference, there wasn't much scope for this and although we had a table for the Creative Momentum group to showcase a few things, it wasn't really announced or promoted and was a bit overloaded. (Laura McFarland)

The afternoon of the MISH MASH seminar, with a focus on architecture, was not as relevant to the project participants however, so it was decided to travel back to the city a bit earlier than planned to allow for some free time and rest, as the timetable was very hectic.

Think that there could have been one more day - it was a lot of travel for the length of time that we were there. (Arctic Design Week participant)

That evening the ADW Matchmaking event took place at [Artikum](#) where the Arctic Design Company of the Year was awarded and participants had a chance to network with the local design industry.





Brochure for Arctic Design Week 2017 MISH MASH. Presentation from MISH MASH Day 2

WALKING TOUR OF ROVANIEIMI

Jorma Mölläri, Marketing Lecturer at Lapland UAS organised an 'Arctic Design Mini-Walk' for project participants on the evening of 22 February. The purpose was to introduce the city of Rovaniemi to the project guests, as well as give a chance for the group to meet. During the walk, the group visited:

- [Pilke Science Centre](#)
- [Marttiini knife factory](#)
- [Damastikoru Jewellery](#)

A video of one of the visits was uploaded to Facebook: [Creative Momentum businesses from Iceland, Ireland, Sweden, Finland & N. Ireland were welcomed to TAIGAKORU making and selling Jewellery around the world from Rovaniemi, Lapland](#) (220 views)

This was an opportunity to hear from people operating creative and design businesses in the region and to get to know the city. When organising the walk, the organisers realised that there would be very little time and that people would be hungry and tired after travelling, as most had arrived just before the walk. Originally there had been an idea to have a joint dinner with a local creative enterprise, but as the timetable was so busy a more casual meal was organised.

MISH MASH Day 2 on 25 February was a very different experience with a visit to [Sodankylä](#) army base. This began with a series of talks from entrepreneurs on Arctic Design

case studies. This was followed by outdoor demonstrations of Arctic Design by the Finnish Defence Forces and selected companies. The day was very successful even if it was very

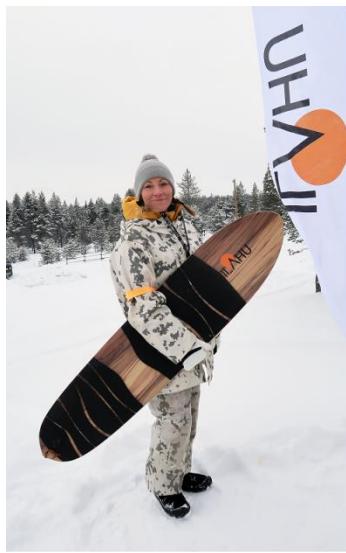


cold, but it was a very memorable and unique insight to the realities of Arctic conditions.

We had some good time to network at various points both during the conference and at social events scheduled around it. The more informal times I found were the most useful. Just getting to know people in a casual setting was really beneficial in learning how other people do business and what matters to them. The events organised by the conference were fantastic for facilitating this,

most notably the day at the army barracks where everyone had a bit of fun and discussion around the camp fires! An unforgettable day! (Laura McFarland)

A video of the snow experience was uploaded to Facebook: [Samantha Moore Silversmith arriving at Finland's #ArcticDesignWeek for some #MishMash2017 creative networking](#) (364 views)



Top Left: Brenda Moffett with an Ilahu Board at MISH MASH Day 2. Bottom Left: Santa Park during MISH MASH Day 1 seminar. Right: Making Finnish coffee in the snow at Sodankylä army base.

FOLLOW UP TO THE CREATIVE HOTSPOT

Following the event all participants were requested to complete an online feedback survey, the results of which are given in Section 9. They were also asked to submit a short report on their experience and to sign official forms relating to State Aid requirements.

If I was to give any advice to others attending a similar event, it

would be to put yourself forward, initiate conversation with people about their work and be upfront about trying to find ways to collaborate. I wish I had been a little braver, but lesson learned for next time! (Laura McFarland)

A video chronicling the project's ADW experience was created by WDC, published on the project's YouTube Channel [Arctic Design Week 17 - One Inspiring Experience](#) (86 views). A shorter version was uploaded directly to

Facebook [ADW - One Inspiring Experience](#) (757 views)



North East Iceland Cultural Council organised a 'Cultural Soup' Creative Exchange on 22 June in Akureyri on 'Design and Local Material'. The three Icelandic designers who participated in ADW shared their experience at this event which was attended by 15 people.

A Creative Exchange '[Taking a Creative Business Abroad](#)' was organised in Northern Ireland on 24 August where the six designers from Northern Ireland who participated in ADW shared their experiences. It took place during August, Northern Ireland's 'Craft Month' and featured in Craft NI's brochure for 'Craft Month'. Les Black, a member of MyCreativeEdge.eu posted a short blog post about the event afterwards [Taking a Creative Business Abroad event](#).

Videos of the designers describing their experience at the

Hotspot were created and a summary video of the speakers was uploaded to Facebook and boosted [6 NI companies discuss their experience on the Creative Momentum project activity in Finland](#) (2,399 views)



Videos of the individual designers were uploaded to YouTube:

- [David Henderson "Taking A Creative Business Abroad"](#) [August 17](#)
- [Shaun Byrne of Design Stics "Taking A Creative Business Abroad"](#) [August 17](#)
- [Michael Geddis Taking A Creative Business Abroad](#) [August 17](#)
- [Laura McFarland of Paper Harmonic "Taking A Creative Business Abroad"](#) [August 17](#)
- [Samantha Moore Taking A Creative Business Abroad](#) [August 17](#)



NORTHERN FINLAND CREATIVE HOTSPOT – LESSONS LEARNED

Host Organisation	Sending Organisations
<p>Accommodation: As this was the high tourist season and Rovaniemi has experienced huge tourism growth recently, and given the large number of people needing accommodation in the group (23 people) it was extremely difficult to find accommodation and it proved quite expensive.</p>	<p>Reputational bounce: Some participants reported a 'reputational bounce' for their business from having been selected to participate in the event, they felt it gave them added credibility with clients.</p>
<p>Co-operation with organisers: The previous relationship with organisers made it easier to work with them. Also the main organiser Julius had previous experience of the project, having been a participant at the Northern Ireland Creative Hotspot in 2016, and was an enthusiastic supporter of the project and its objectives.</p>	<p>Articles/Advance promotion: Promotion of who was selected to participate in advance of the event was seen as positive to increase profile.</p>
<p>Timing of information: Information was not received early enough on some specific details of the ADW activities and programme. This made it more difficult to make arrangements and inform the participants.</p>	<p>Meeting in advance: The Northern Ireland participants found that meeting each other and the project co-ordinator in person in advance helped to answer questions, increase confidence and start the process of networking.</p>
<p>International needs: As the event previously mainly targeted a local/national audience, the organisers were not used to addressing the needs of international participants who would need to book and make arrangements much earlier. As well as the specific needs of a publicly funded project.</p>	<p>Company BIO: The circulation of the Company BIO document on all participants was seen as positive.</p>
	<p>Confusion over programme: There was some lack of clarity between Arctic Design Week (which includes many events/activities over a full week) and the 2-Day MISH MASH. It may have worked better to have been involved in some of the other ADW events as well as just the MISH MASH seminar.</p>
	<p>Presentation: The lack of an opportunity for each participant to 'present' themselves and their work to the rest of the group was seen as a weakness. Some form of presentation at the start may have helped the transnational group to network better.</p>
	<p>Finnish experience: The group felt they did get a truly 'Finnish' experience.</p>
	<p>Separate travel: The fact that participants travelled to Rovaniemi without being accompanied by a project staff member caused some difficulties with payments. Also if project staff had travelled with them, the separate groups from different countries may have connected earlier in the journey. It is better to travel together if possible.</p>
	<p>Army base: The practical hands-on experience of Sodankylä really helped the group to bond over such a unique experience.</p>





a creative
momentum
project

CONNECTING CREATIVITY ACROSS
EUROPE'S NORTHERN EDGE
www.MyCreativeEdge.eu



Northern Periphery and
Arctic Programme
2014-2020



EUROPEAN UNION
Investing in your future
European Regional Development Fund

mycreativeedge