Creative Working Life

2030

A report on creativity-promoting culture in Finnish organisations

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Summary

According to a number of studies, creativity is seen as one of the most important competitive capacities of the future. In light of the present study, it appears that individuals in organisations are indeed creative, but organisational culture can support or hinder its utilisation. In the majority of organisations, organisational culture stifles creativity, although there are some delightful exceptions.

The purpose of the Creative Working Life 2030 has been to enhance both organisations' and individuals' understanding of creativity, its many forms, and its possibilities. The study also aims to establish a science-based method for measuring creative performance. If creativity cannot be measured, developing and managing creativity becomes challenging.

According to the study conducted in the autumn of 2022 in 16 Finnish organisations, there are enormous differences in organisations' creative cultures. Organisational cultures show a lot of creative potential, but in a subset of organisations numerous distractions hinder creative activities. Self-directed, bottom-up organisations show the strongest creativity, which enables diverse working methods and creative problem-solving, as well as fostering a high level of trust. Together, these two factors empower the personnel to be active actors.

The greatest interference is the lack of time and resources allocated to creativity. Thinking focuses on the present and the execution instead of dedicating time to experimenting with new approaches and testing thinking patterns. This leaves no room for serendipity.

The size of the organisation influences the strength of its creative potential. The organisational structure of large companies, in particular, poses challenges to creative activities – rigid structures and refined processes create barriers to the progress of new breakthrough solutions. Position within the organisation also affects the perception of creativity: in all participating organisations, members of the management team viewed the organisational culture more positively than did other respondents.

The conclusion of the study is clear: there is immense potential in creativity, which too often remains untapped. The rapidly changing operational environment may create pressure to increase the allocation of resources for creativity in the future. By strengthening both the creative culture of organisations and individuals' creative performance, we can together build a better working life, a more sustainable society, and an agile response to future challenges!

Susanna Rahkamo, research director

Pauliina Valpas, managing director

Sanna Laakkio, executive manager

A report on creative performance in Finnish organisations

What did we set to find out?

According to the World Economic Forum, creativity is the second most important and fastest growing core skill in the workplace. Creativity is needed to accelerate the transformation of working practices, to harness the potential in new technologies, to develop the working environment, to commercialise innovations, and to turn Finnish working life the best in the world.

This report presents the results of a survey conducted during the Creative Working Life 2030 project and the conclusions drawn from it, focusing on creativity-promoting culture in Finnish organisations and the creative performance of individuals within them. The report describes the project's findings on the strengths and weaknesses within organisations as enablers of creativity, and it encourages reflection on what factors in the organisational environment influence creativity.

The report is based on a study that assessed the creativity-promoting culture in 16 organisations and the creative capabilities of individuals within those organisations during autumn 2022. A total of 514 employees and members of management teams participated in the survey. When exploring the results, it is important to keep in mind that all participating companies were inherently interested in promoting creativity.

Torchbearers of creativity

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Creative Working Life 2030

Five elements of organisational culture of creativity

In the survey, respondents assessed their organization's creative potential and the factors that interfere with it, divided into five elements that describe an organisation's creativity-promoting culture. The **Organisational culture of creativity** model is based on previous research and built in collaboration with Aalto University.

Elements of creativity-promoting culture

Amosphere – the general ambiance at work. It is built on other people's attitudes and the way they interact with others and their surroundings.

Organisation of work – the way in which activities are arranged, how processes work, how structures guide activities, and how power and responsibility are shared.

Interaction – how practices, skills, and insights that are transferred from one person to another within and across organisational boundaries.

Creative execution – describes the personnel's and the organisation's capacity for renewal and productivity as well as their ability to adopt different methods and approaches.

Leadeship – how creative potential is unleashed and flourishes through leadeship.

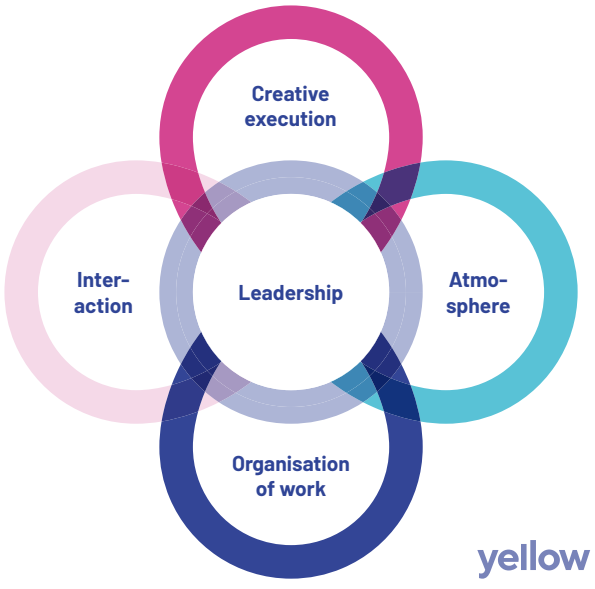
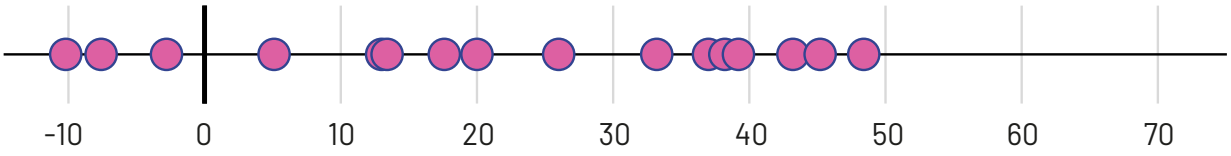


Figure 1. The five elements of an organisation's culture of creativity

Measuring the culture of creativity

An organisation's culture of creativity refers to an environment where individuals, teams, and the entire organisation can effectively utilise their creative potential. The culture of creativity is exemplified by indicators representing potentials and interferences. These indicators were compiled with a survey conducted within the organisation, where respondents assessed their organisation based on 50 statements distributed across five areas, or elements. These indicators, each ranging from -100 to +100, are averaged to get the overall index of the organisation's culture of creativity.

Organisational culture of creativity index, all organisations



Individuals' creative performance index, all organisations

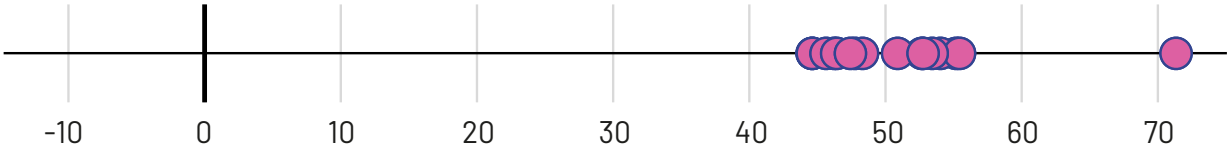


Figure 2. Individuals' creative performance is relatively strong, and the company-level index varies between 40 and 70. On the other hand, not all organisations are able to fully capture their employees' creative potential. In this survey, the organisational culture of creativity index varied wildly, from -10 to 50. An individual's creative performance index and organisational culture of creativity index can theoretically vary between -100 and +100.

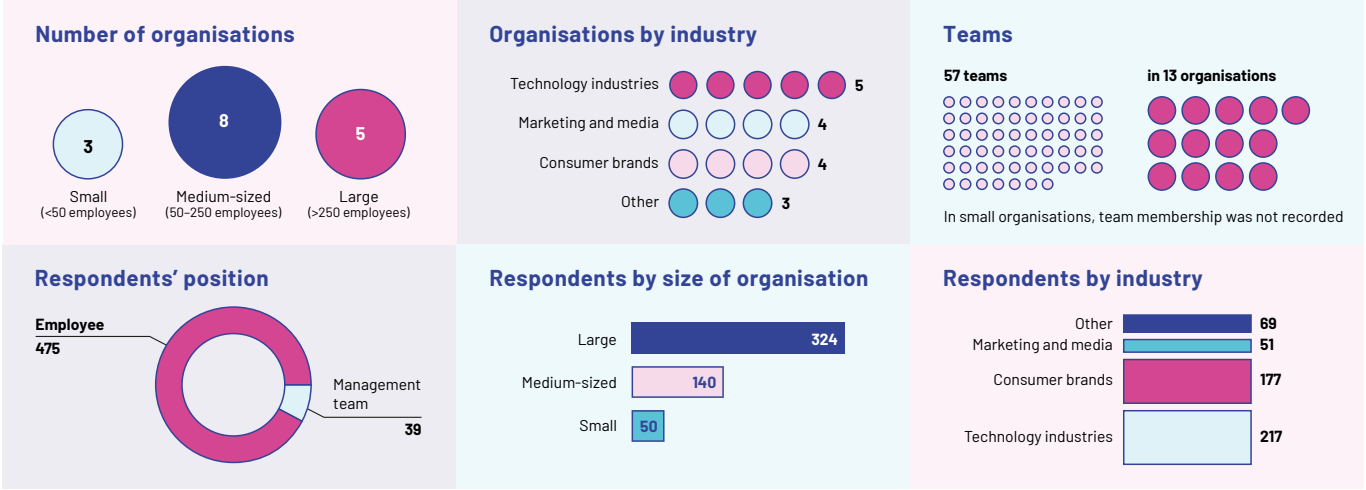


Figure 3. The participating 16 organisations have been categorised in two different ways. By number of employees: small (less than 50), medium-sized (50 to 250), and large (more than 250). By industry: technology industries, marketing and media, consumer brands, and other.

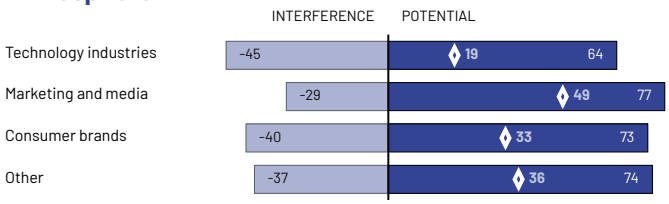
Indices for the main categories



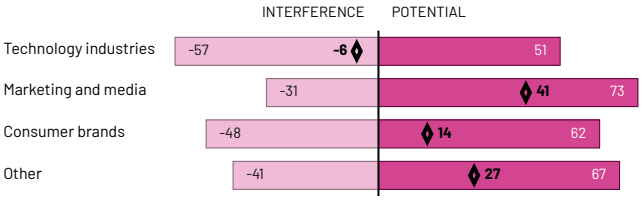
Figure 4. Averages for all respondents when assessing their own organisation. The black lozenge corresponds to the sum of the negative interference value and positive potential value.

Industries

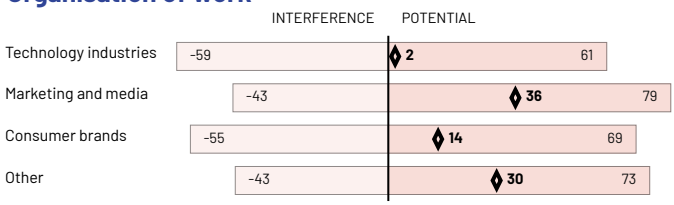
Atmosphere



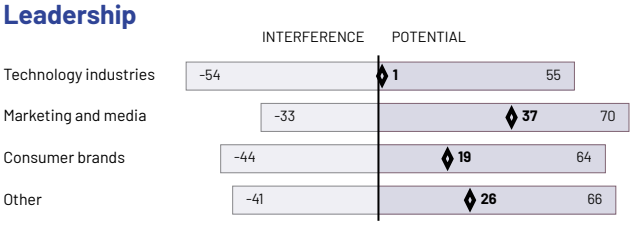
Creative execution



Organisation of work



Leadership



Interaction

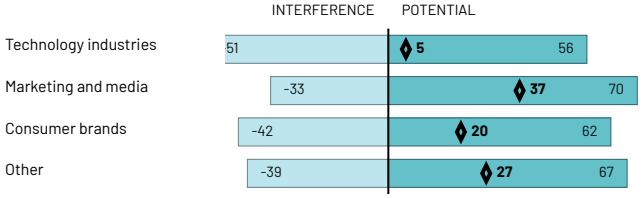


Figure 5. According to our study, marketing and media organisations have been able to build the organisational culture most conducive for promoting creativity. Consumer brands have a supportive atmosphere for creativity in other areas, with an average level of both potential and interference. The organisational culture in the technology industries is not conductive for creativity. Efforts should be made to remove interferences and increase potential. In the category of other organisations, there is a significant amount of potential in every aspect of a creative organisational culture, with some interferences present.

What is creative atmosphere?

Atmosphere is the general ambiance at work. It is built on people's attitudes and the way they interact with others and their surroundings. An organisation's creative atmosphere can be strengthened by investing in psychological safety and overall agreeable conditions, by promoting a culture of sharing, by encouraging discussion about the meaningfulness of work, and by fostering curiosity, experimentation, courage, and risk tolerance.

The creative atmosphere is influenced by the organisational environment and practices, prevailing norms and routines, and economic and cultural factors. Everyone in the organisation contributes to the atmosphere.

Observations on creative atmosphere

All participating organisations in the study have a relatively stong creative atmosphere. There is a lot of potential and only a little interference. People enjoy their work and information is being shared. The management sees the atmosphere more positively than do other respondents. In large organisations, the interference in the atmosphere increases – in addition to risk tolerance, courage, as well as culture of sharing, decrease. Combined with time constraints, this is detrimental to creativity.

Interference and potential in creative atmosphere, management team v. employees

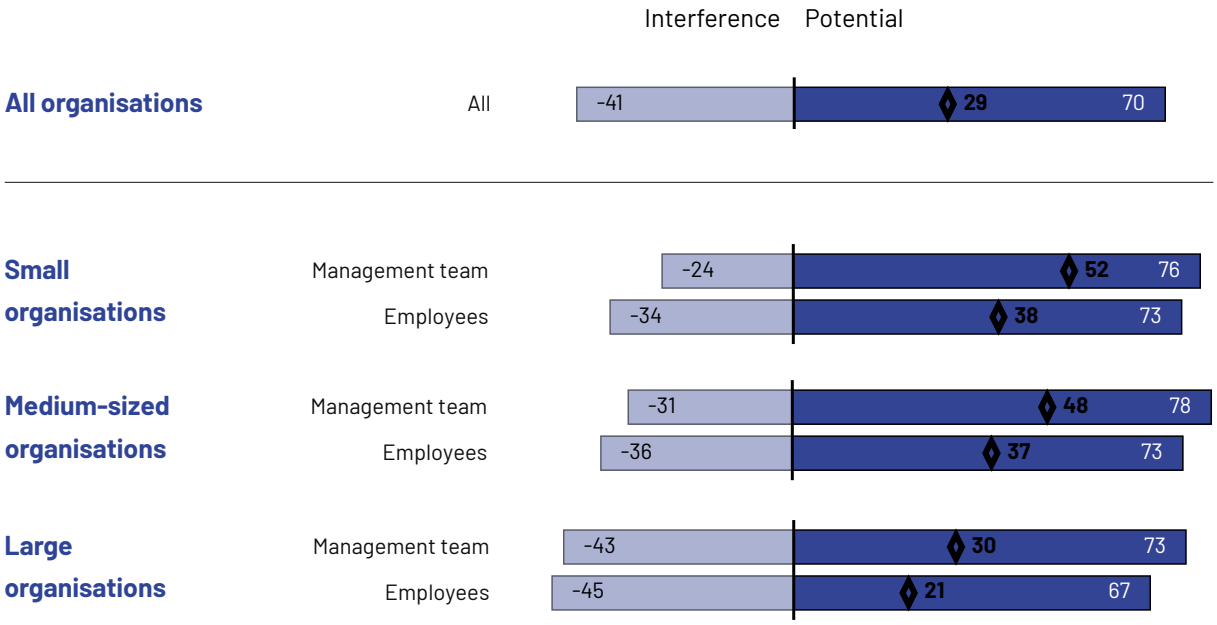
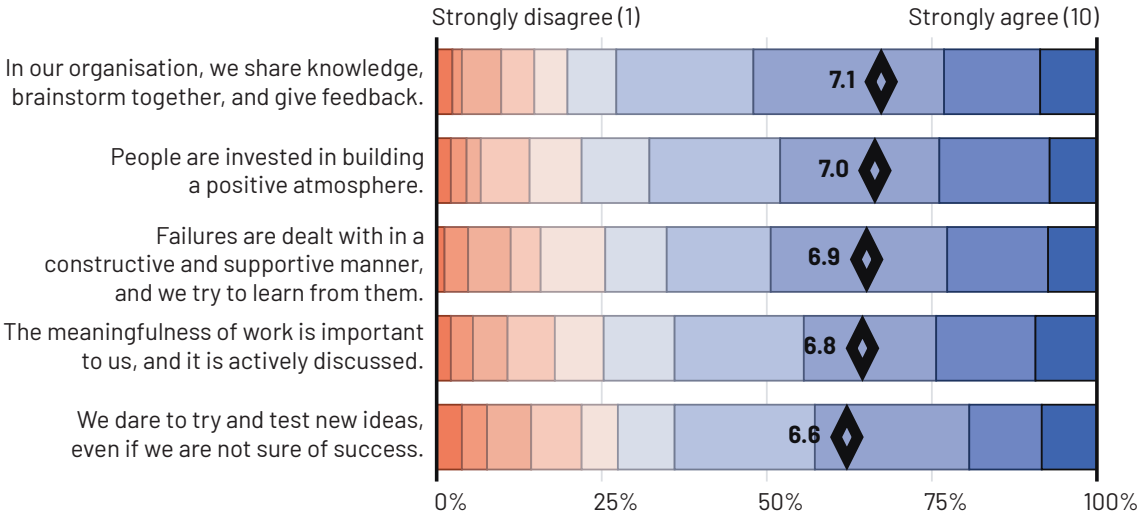


Figure 6. Organisations by number of employees: small (less than 50), medium-sized (50 to 250), large (more than 250). A strong atmosphere is a factor of creativity potential in Finnish organisations. In larger organisations, various interferences affect the atmosphere more than in smaller ones. In all organisations, management team sees the atmosphere more positively than do employees.

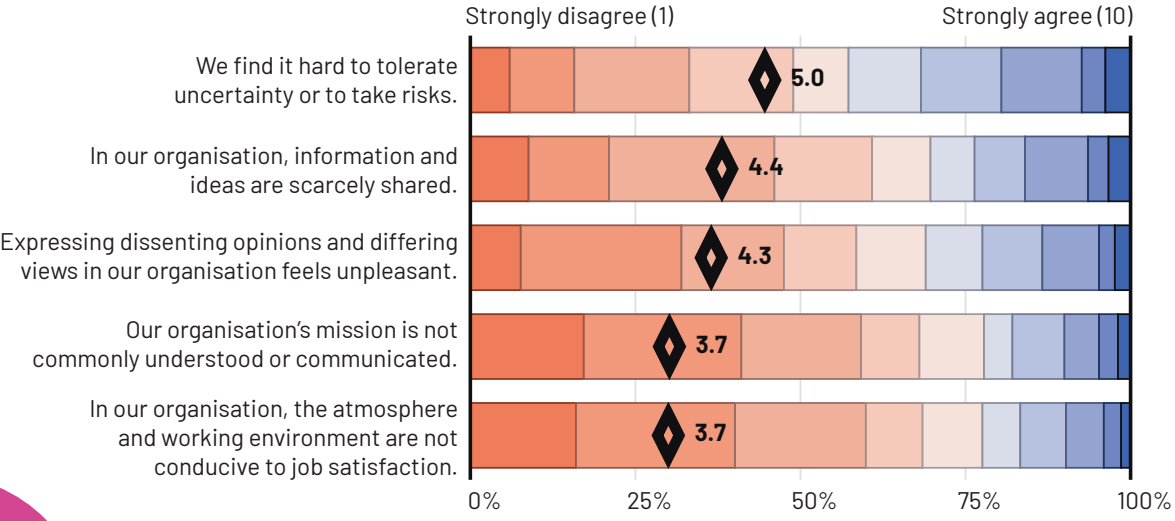
Atmosphere, potential



1	2	3	4	5	6	7	8	9	10
2.4	1.4	6.0	5.0	5.0	7.4	20.8	**28.9**	14.6	8.6 %
2.1	2.4	2.1	7.4	7.9	10.3	19.8	**24.1**	16.7	7.2 %
1.2	3.6	6.4	4.5	9.8	9.3	15.8	**26.7**	15.3	7.4 %
2.1	3.3	5.3	7.2	7.4	10.7	19.6	**20.0**	15.0	9.3 %
3.8	3.8	6.7	7.6	5.5	8.6	21.2	**23.4**	11.0	8.4 %

Figure 7. The bars above depict the respondents' agreement with the given statements on a scale of 1 to 10 where 1 corresponds to "strongly disagree" and 10 to "strongly agree." In the table underneath the distribution of answers are shown as percentages. The lozenge marker shows the average of all answers. When this value is above 6.7 the statement can be seen as strongly supportive of creativity. All of the potential factors in the Atmosphere, potential element are strong.

Atmosphere, interference



1	2	3	4	5	6	7	8	9	10
6.0	9.8	**17.4**	15.8	8.4	11.0	12.2	12.2	3.6	3.8 %
8.8	12.2	**25.1**	14.8	8.8	6.7	7.6	9.5	3.1	3.3 %
7.6	**24.3**	15.5	11.0	10.5	8.6	9.1	8.6	2.4	2.4 %
17.2	**23.9**	18.1	8.8	9.8	4.3	7.9	5.3	2.9	1.9 %
16.0	**24.1**	19.8	8.6	9.1	5.7	6.9	5.7	2.6	1.4 %

"In our company, you are free to come up with ideas – even crazy ones – and they are well received. I feel we have an open atmosphere."

– Respondent in a large organisation

Figure 8. The interference factor can be seen as neglible when the average is less than 3.3. An average of 5.0 corresponds to a moderately impactful factor.

What is creative organisation of work?

The organisation of work describes the way in which activities are arranged, how processes work, how structures guide activities, and how power and responsibility are shared. In an agile organisation, there is plenty of room for creativity and places and channels for innovation, for something new to arise. In many cases, these channels emerge by doing, as structures and processes and ways of working evolve.

Creativity is fuelled by broad networks and ecosystems and the possibility to self-manage one's work. Organisational flexibility creates the right conditions for finding new areas of cooperation between different functions.

Observations on creative organisation of work

The studied organizations exhibit a strong sense of autonomy. Indeed, it was the most significant potential for creativity which emerged in this study. Employees feel that they can influence their own working methods. However, organisation of work also presents the most interferences among the five elements. Organising becomes particularly challenging as the number of personnel increases – agility and flexibility decrease, and the structure restricts or even hinders new and creative activities.

Interference and potential in creative organisation of work, management team v. employees

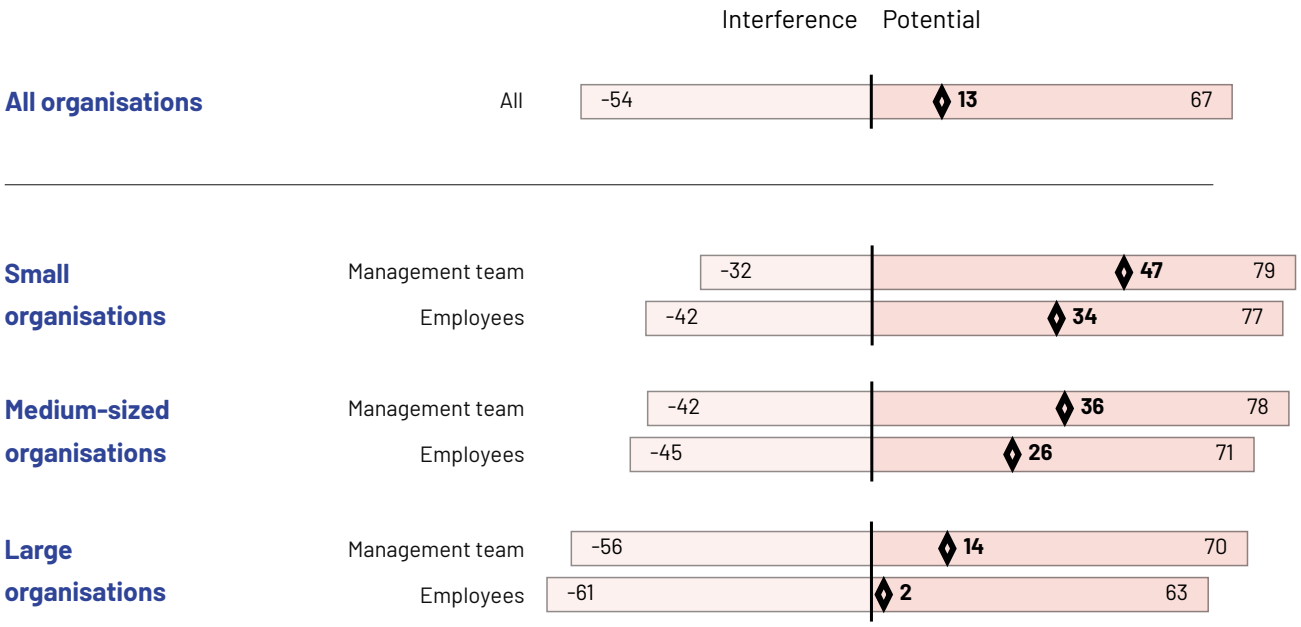
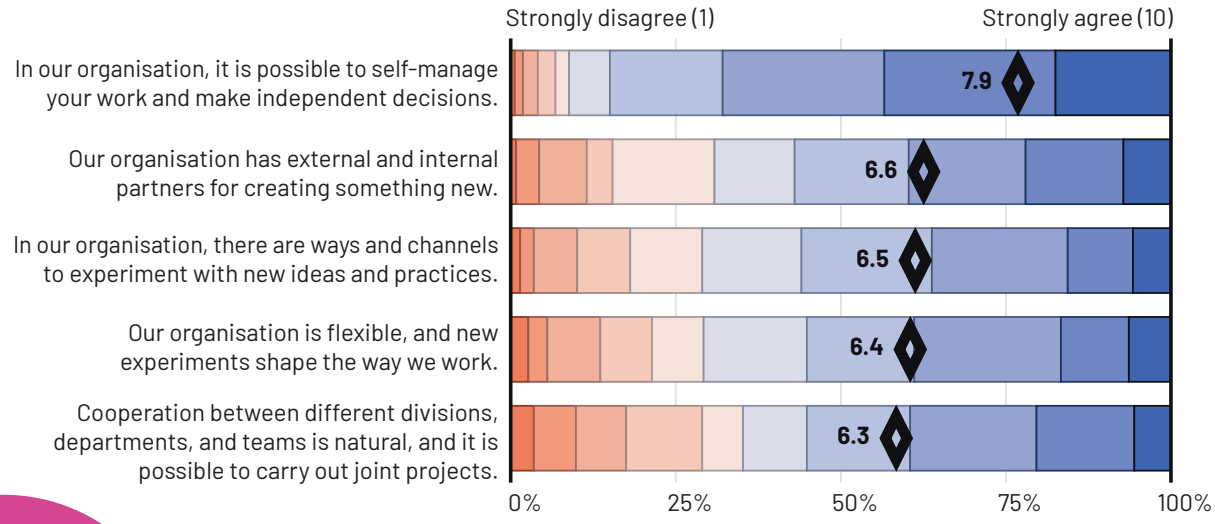


Figure 9. As company size grows, organisation of work causes increasingly more interference to creativity. In particular, structure and flexibility decrease. Small and medium-sized organisations are more agile.

Organisation of work, potential



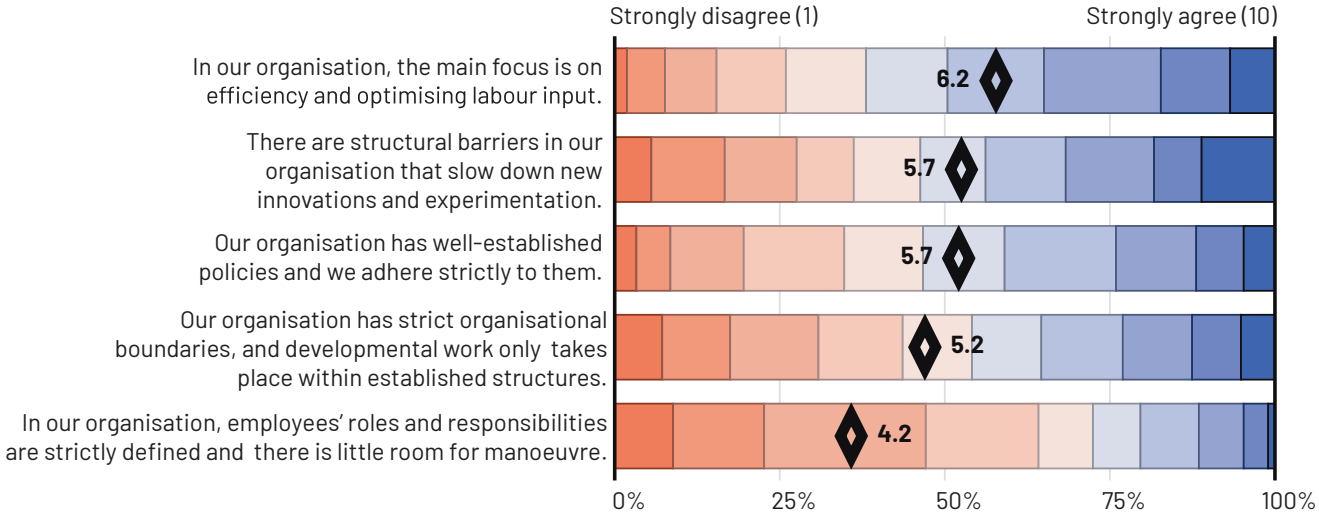
1	2	3	4	5	6	7	8	9	10
0.6	1.2	2.3	2.7	2.1	6.2	17.1	24.5	**25.9**	17.5 %
0.8	3.5	7.2	3.9	15.4	12.1	17.3	**17.7**	14.8	7.2 %
1.4	2.1	6.6	8.0	10.9	15.0	19.8	**20.6**	9.9	5.8 %
2.7	2.9	8.0	7.8	7.8	15.6	16.3	**22.2**	10.3	6.4 %
3.5	6.4	7.6	11.5	6.2	9.7	15.6	**19.1**	14.8	5.6 %

"We have a strong culture of financial control centered on calculation of cost, even though our product is expertise. We see self-censorship starting to develop: we won't even start brainstorming new ideas, because there is no bracket to put in the time spent."

– Respondent in a large organisation

Figure 10. When the average is above 6.7 the statement can be seen as supportive of creativity. Below this value the potential is moderate. Autonomy is strong in the organisations surveyed.

Organisation of work, interference



1	2	3	4	5	6	7	8	9	10
1.9	5.8	7.8	10.5	12.1	12.3	14.6	**17.7**	10.5	6.8 %
5.6	11.1	10.9	8.6	10.1	9.9	12.1	**13.4**	7.2	11.1 %
3.3	5.1	11.1	15.2	11.9	12.3	**16.9**	12.1	7.2	4.7 %
7.2	10.3	**13.4**	12.8	10.5	10.5	12.3	10.5	7.4	5.1 %
8.8	13.8	**24.5**	17.1	8.2	7.2	8.8	6.8	3.7	1.0 %

Figure 11. An average of 5.0 is moderately impactful. Strong tendency for optimisation of labour inputs poses a challenge for experimentation. Rigidity of structures and established modes of work decrease flexibility.

What is creative interaction?

Interaction refers to the practices, skills, and insights that are transferred from one person to another. New stimuli to fuel creativity are generated through interaction and differing perspectives — culturally, in dialogue between people, and around diversity. Interaction takes place within and across the boundaries of the organisation. Together, when interacting with others, we are more — and more creative.

Observations on creative interaction

Interaction is not seen as a source of creative potential. Especially in large organisations, interaction tends to be limited to what is strictly necessary.

The biggest interference in creative interaction is the homogeneity of employees. Conformity can lead to a narrower range of perspectives in internal discourse, resulting in fewer novel stimuli, ideas, and initiatives. The potential for increased diversity is acknowledged within the organisations.

In medium-sized organisations, discourse is predominantly reciprocal, and the generation of new ideas and activities is considered a collective effort. Conversely, in large organisations and the consumer brand sector, inclusivity in development is not inherently prioritized.

Interference and potential in creative interaction, management team v. employees

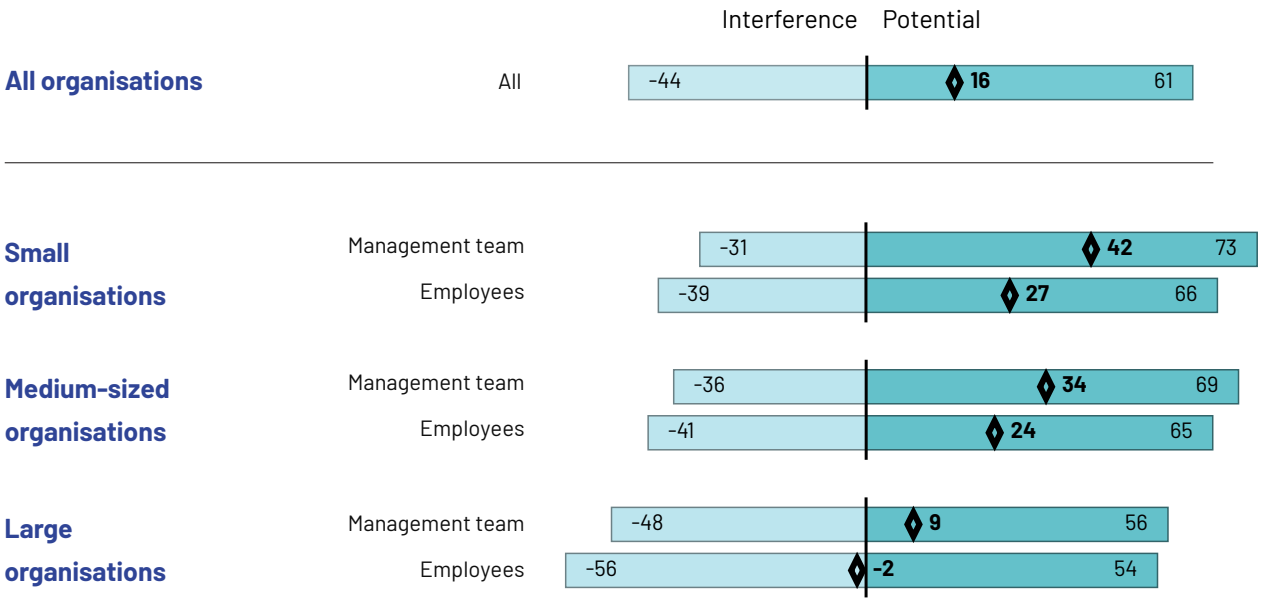
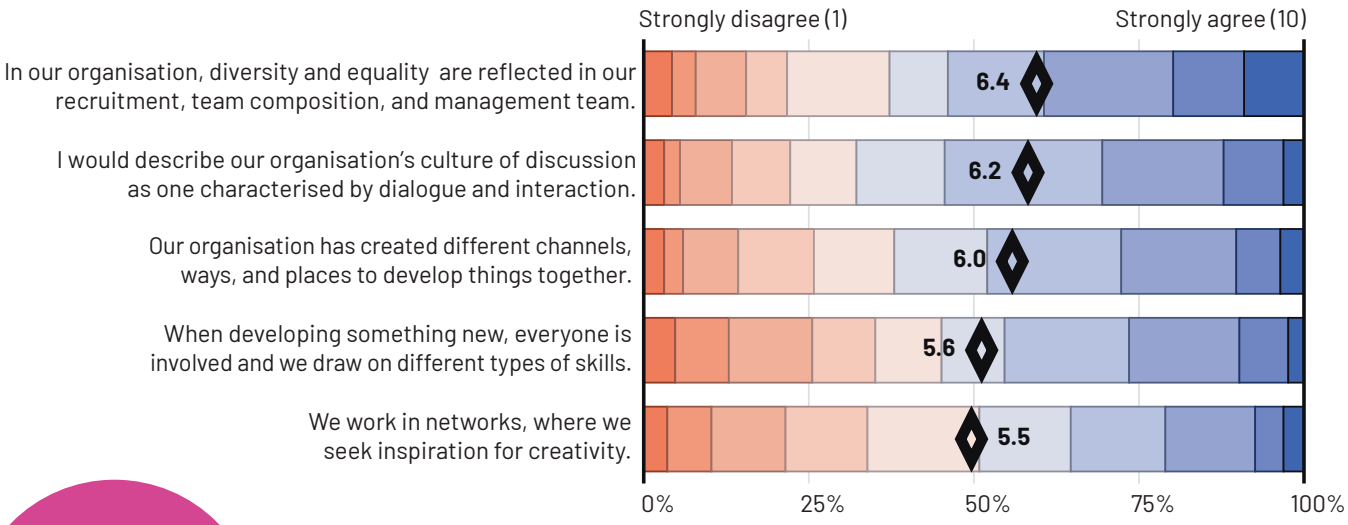


Figure 12. The management sees the creative interaction as more succesful as compared to the employees. Interaction is primarily pursued when deemed necessary, resulting in limited exposure to new stimuli. Furthermore, the homogeneity of the personnel limits the cultivation of diverse perspectives.

Interaction, potential

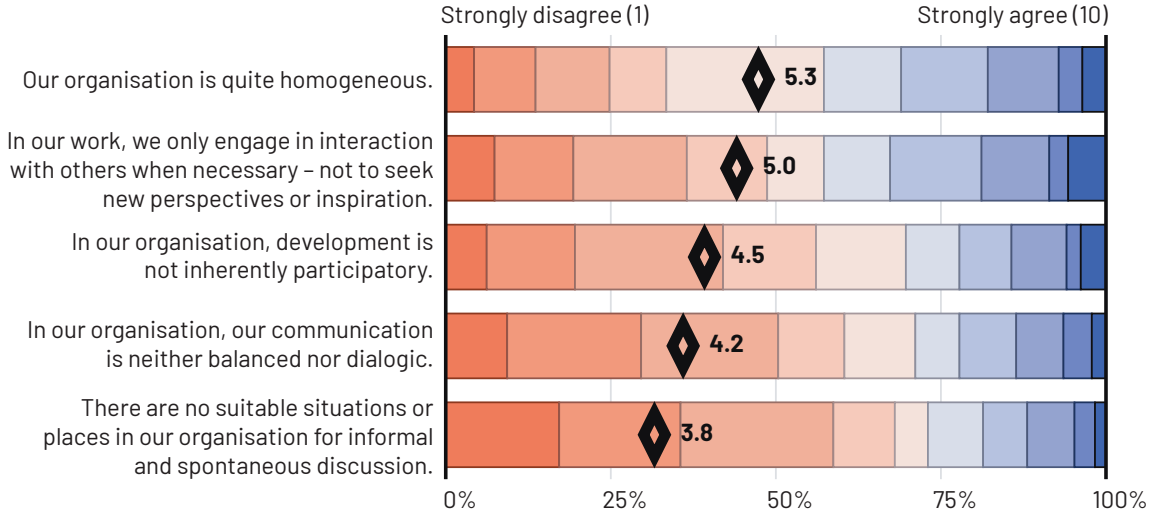


1	2	3	4	5	6	7	8	9	10	
4.3	3.6	7.6	6.2	15.5	8.8	14.6	**19.6**	10.7	9.1	%
3.1	2.4	7.9	8.8	10.0	13.4	**23.9**	18.4	9.1	3.1	%
3.1	2.9	8.4	11.5	12.2	14.1	**20.3**	17.4	6.7	3.6	%
4.8	8.1	12.6	9.5	10.0	9.5	**18.9**	16.7	7.4	2.4	%
3.6	6.7	11.2	12.4	**16.9**	13.8	14.3	13.6	4.3	3.1	%

"The covid era has taken its toll, and for the most part, everyone is working from home. We are no longer together."
– Respondent in a medium-sized organisation

Figure 13. When the average is above 6.7 the statement can be seen as supportive of creativity. Below this value the potential is moderate. In the studied organisations, bringing in new stimuli and generating novel ideas using participatory methods and via external contacts is only at a moderate level.

Interaction, interference



1	2	3	4	5	6	7	8	9	10	
4.3	9.3	11.2	8.6	**23.9**	11.7	13.1	10.7	3.6	3.6	%
7.4	11.9	**17.2**	12.2	8.6	10.0	13.8	10.3	2.9	5.7	%
6.2	13.4	**22.4**	14.1	13.6	8.1	7.9	8.4	2.1	3.8	%
9.3	20.3	**20.8**	10.0	10.7	6.7	8.6	7.2	4.3	2.1	%
17.2	18.4	**23.2**	9.3	5.0	8.4	6.7	7.2	3.1	1.7	%

Figure 14. The interference factor can be seen as neglible when the average is less than 3.3. An average of 5.0 corresponds to a moderately impactful factor. The abundance of communication is interfered by the narrow subject interaction between homogeneous participants.

What is creative execution?

Creative execution describes the personnel's and the organisation's capacity for renewal and productivity as well as their ability to adopt different methods and approaches.

Cultivating sensitivity to chance is an excellent starting point, because the best ideas often come about by chance. There are many ways and methods to stimulate creativity in an organisation. When creativity flows, new ideas bubble to the surface almost as if by themselves, effortlessly. However, it takes determination to turn ideas into reality. Creativity becomes visible through action. Creative execution paves the way for new and extraordinary things.

Observations on creative execution

Creative execution received the lowest scores among the five elements: the potential is fairly modest, and there are the second-highest number of inferences among the categories. However, an exception to the overall pattern is the marketing and media sector, where creative execution is quite strong and systematic, a focus is on seeking out and experimenting with new ideas, as well as enriching one's own thinking with the thoughts and experiences of others. Except for these industries, creative methods are used sparingly, and there is little sensitivity to serendipity. The transfer of new skills to practice is not very effective. Particularly in large organizations, there is little effort to question thinking or actions, and there is little room for experimenting with new methods. However, a positive aspect in all surveyed organizations is an active spirit of collaboration.

Interference and potential in creative execution, management team v. employees

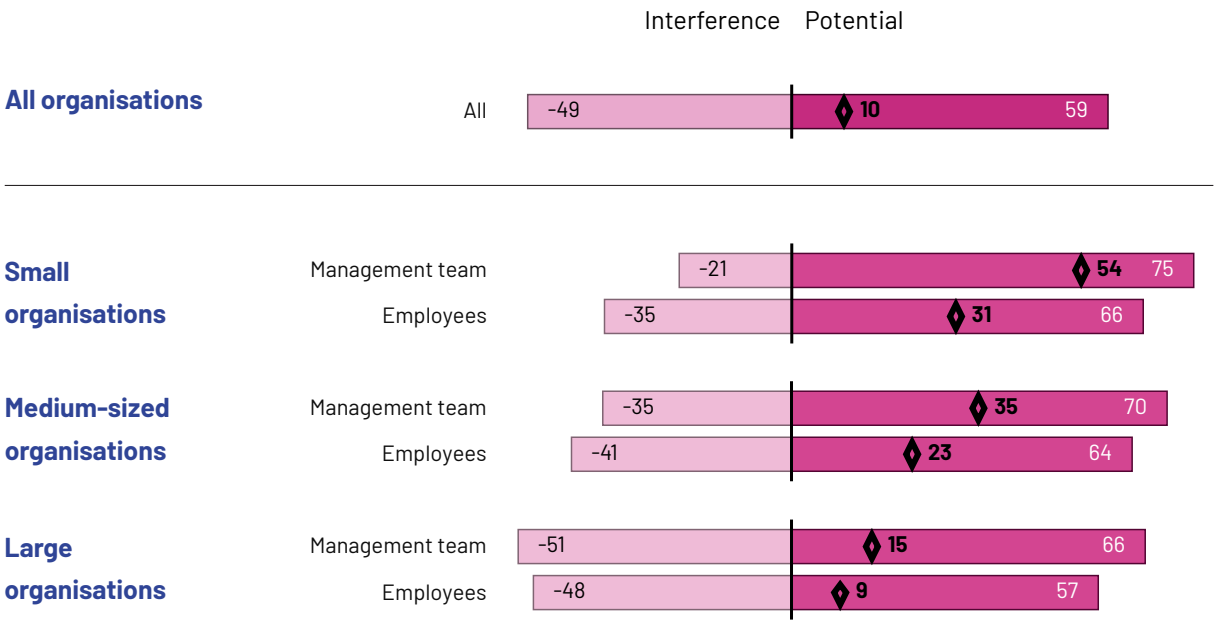
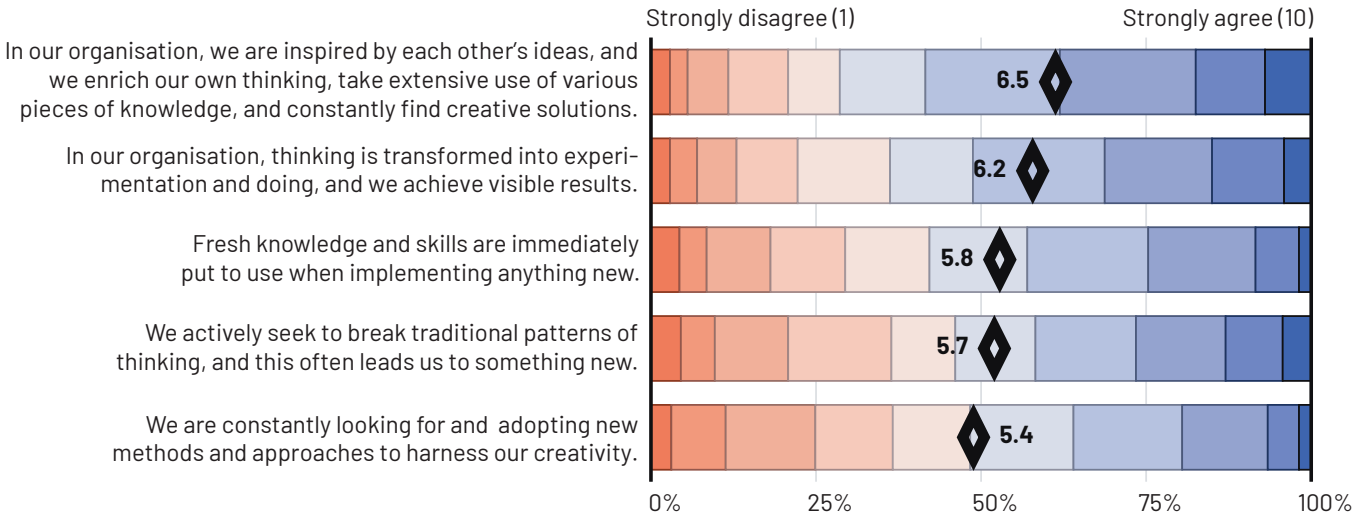


Figure 15. Creative execution decreases significantly as the company size grows. Radical renewal does not occur, new creative methods are not adopted, and there are not the same opportunities for leveraging serendipity as in small and medium-sized organisations.

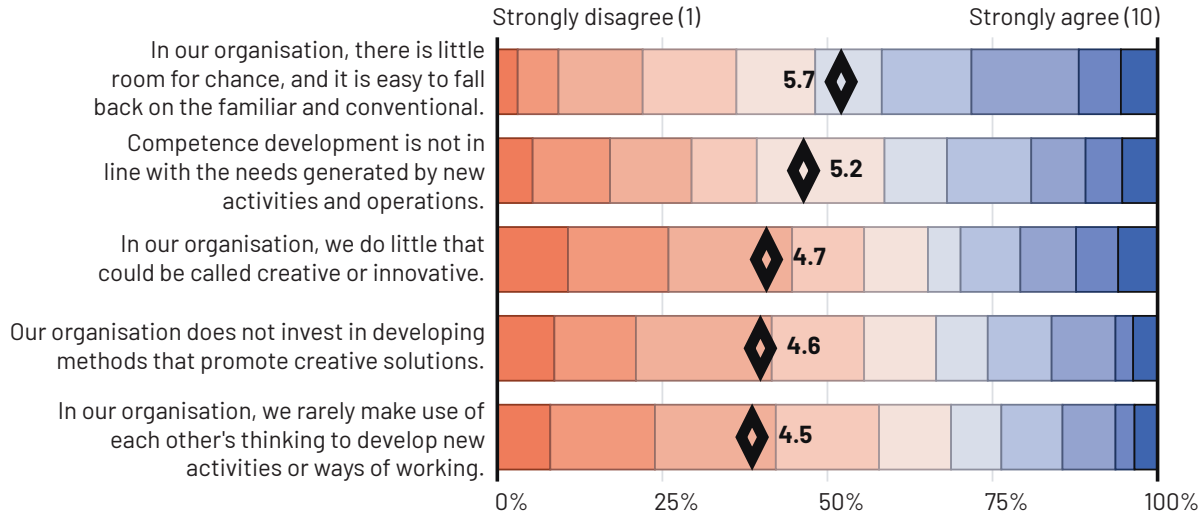
Creative execution, potential



1	2	3	4	5	6	7	8	9	10	
2.9	2.7	6.2	9.1	7.8	13.0	20.4	**20.6**	10.5	7.0	%
2.9	4.1	6.0	9.3	14.0	12.6	**20.0**	16.3	10.9	4.1	%
4.3	4.1	9.7	11.3	12.8	14.8	**18.3**	16.3	6.6	1.9	%
4.5	5.1	11.1	**15.6**	9.7	12.1	15.2	13.6	8.6	4.3	%
3.1	8.2	13.6	11.7	11.7	15.6	**16.5**	13.0	4.7	1.9	%

Figure 16. New solutions are sought moderately actively, but not by significantly diverging from existing ones.

Creative execution, interference



1	2	3	4	5	6	7	8	9	10	
3.1	6.2	12.8	14.2	11.9	10.1	13.6	**16.3**	6.4	5.6	%
5.3	11.7	12.3	9.9	**19.3**	9.5	12.8	8.2	5.6	5.3	%
10.7	15.2	**18.7**	10.9	9.7	4.9	9.1	8.4	6.4	6.0	%
8.6	12.3	**20.6**	14.0	10.9	7.8	9.7	9.7	2.7	3.7	%
8.0	15.8	**18.3**	15.6	10.9	7.6	9.3	8.0	2.9	3.5	%

Figure 17. The interference factor can be seen as neglible when the average is less than 3.3. An average of 5.0 corresponds to a moderately impactful factor. The sensitivity to developing new ideas and methods, and the utilisation of skills for renewal are fairly modest.

What is creative leadership?

The main ingredients for creative leadership are open-mindedness, defining the future direction, inclusion, and building trust. Creative potential can be unleashed and flourish through leadership. Creativity is led by listening, giving space to new ideas and perspectives, and clarifying and charting the future course.

Leadership plays an essential role in enabling creativity and innovation. There is creativity and creative potential everywhere in the organisation and, at its best, creativity can be part of the work of every member of the work community. An organisation's creativity can and should be managed.

Observations on creative leadership

Trust is high in Finnish organisations. From a leadership standpoint, it is encouraging that managers and supervisors foster shared thinking and insights, allowing space for employees' new perspectives. However, the allocation of time and resources to innovation is modest at best. This is identified as the primary interference to creativity and progress. The focus remains predominantly on current activities, with alternative future paths not receiving the attention they would deserve — both the employees and management agree on this point. There is, however, a disparity in perception between the management and other staff regarding the role of strategy in guiding renewal and innovation.

Interference and potential in creative leadership, management team v. employees

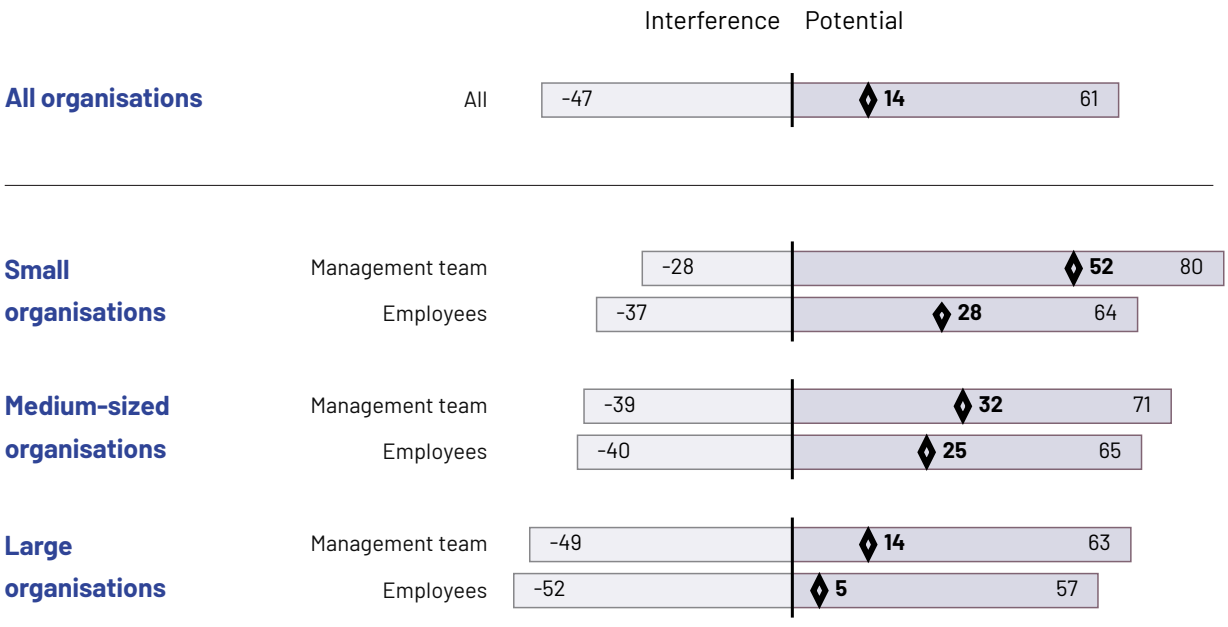
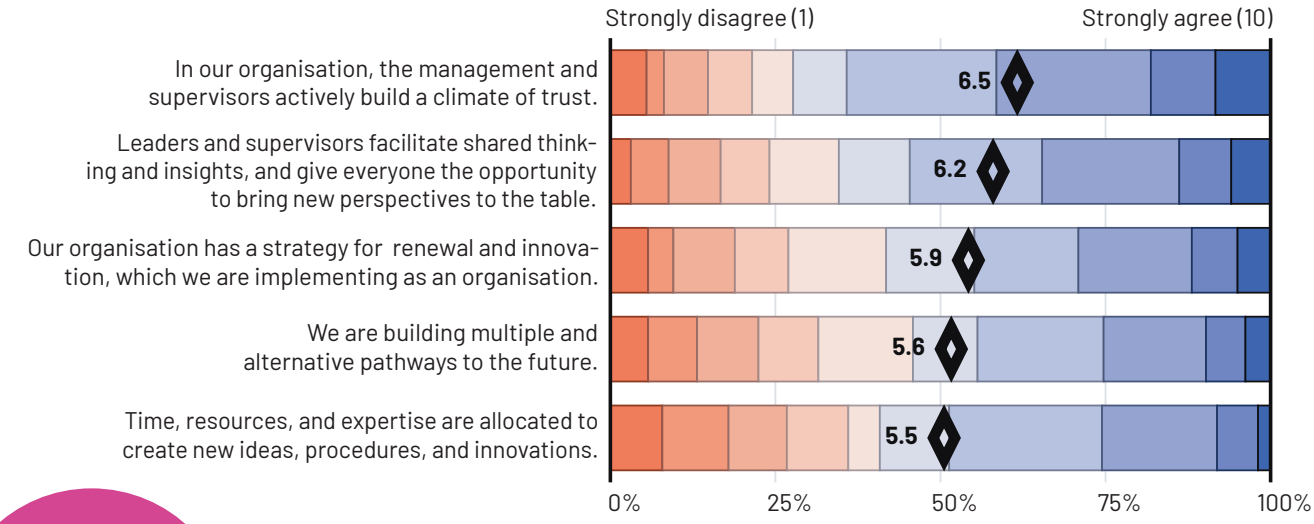


Figure 18. Creativity needs to be led and given sufficient resources. In the examined organisations, both the potential and interference of creative leadership are at a moderate level. Interference increases as the size of the organisation grows.

Leadership, potential

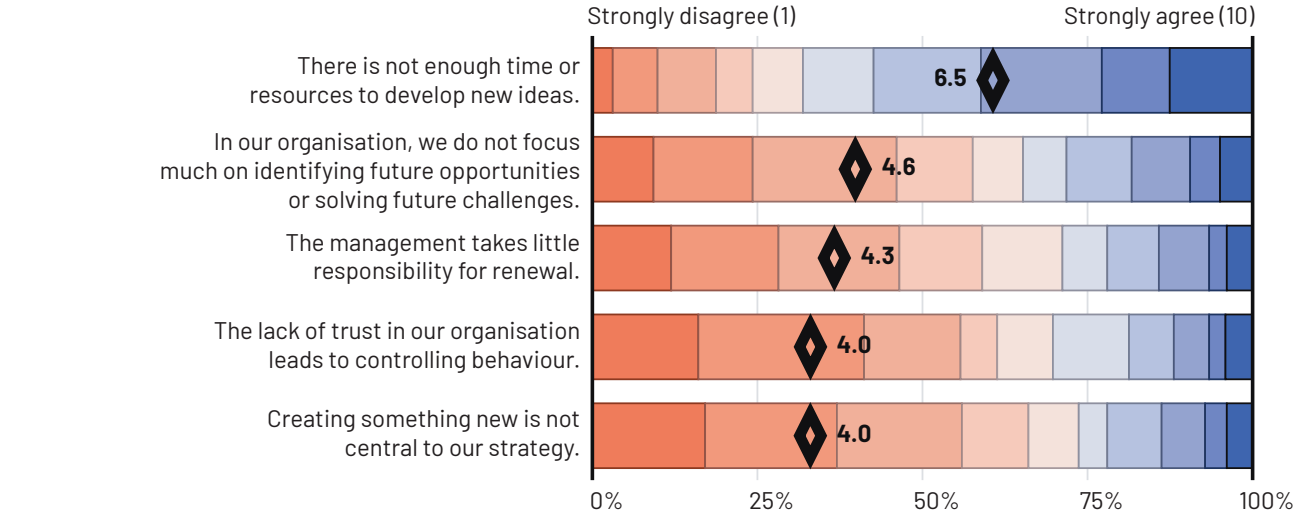


1	2	3	4	5	6	7	8	9	10	
5.5	2.6	6.7	6.7	6.2	8.1	22.7	**23.4**	9.8	8.4	%
3.1	5.7	7.9	7.4	10.5	10.7	20.0	**20.8**	7.9	6.0	%
5.7	3.8	9.3	8.1	14.8	13.4	15.8	**17.2**	6.9	5.0	%
5.7	7.4	9.3	9.1	14.3	9.8	**19.1**	15.5	6.0	3.8	%
7.9	10.0	8.8	9.3	4.8	10.5	**23.2**	17.4	6.2	1.9	%

"Creativity happens alongside work – nobody actually leads it."
– Respondent in a large organisation

Figure 19. When the average is above 6.7 the statement can be seen as supportive of creativity. Below this value the potential is moderate. Building a climate of trust is seen as a relatively strong potential factor, and the same is true of facilitating shared thinking. However, the allocation of time, resources, and expertise for development is not seen as a strong potential factor.

Leadership, interference



1	2	3	4	5	6	7	8	9	10	
3.1	6.8	8.8	5.6	7.6	10.7	16.3	**18.3**	10.3	12.6	%
9.3	15.0	**21.8**	11.5	7.6	6.6	9.9	8.8	4.5	4.9	%
11.9	16.3	**18.3**	12.6	12.1	6.8	7.8	7.6	2.7	3.9	%
16.0	**25.1**	14.6	5.6	8.4	11.5	6.8	5.3	2.5	4.1	%
17.1	**20.0**	18.9	10.1	7.6	4.3	8.2	6.6	3.3	3.9	%

Figure 20. An average of 5.0 corresponds to a moderately limiting factor, whereas 6.7 is strongly unfavorable to creativity. Time and resources are seen as strongly limiting creative potential and renewal, especially as the associated potential is likewise rather modest.

Individuals' contribution to organisational creativity

In the survey, respondents also assessed their own creative potential and the factors that interfere with it, divided into five elements, that, based on previous research, describe individual creativity.

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Elements of individual creativity

Identity – the cornerstone of our creative attitudes and behaviors, driving us to creative problem solving.

Drive – a way of thinking that aims for motivation and growth – the engine which propels us forward.

Curiosity – willingness to seek out the new or unusual – a thirst for knowledge.

Insightfulness – the creative thinking process in our mind, and the ways in which we utilise it.

Confidence – the belief in ourselves – the courage to act and move forward.

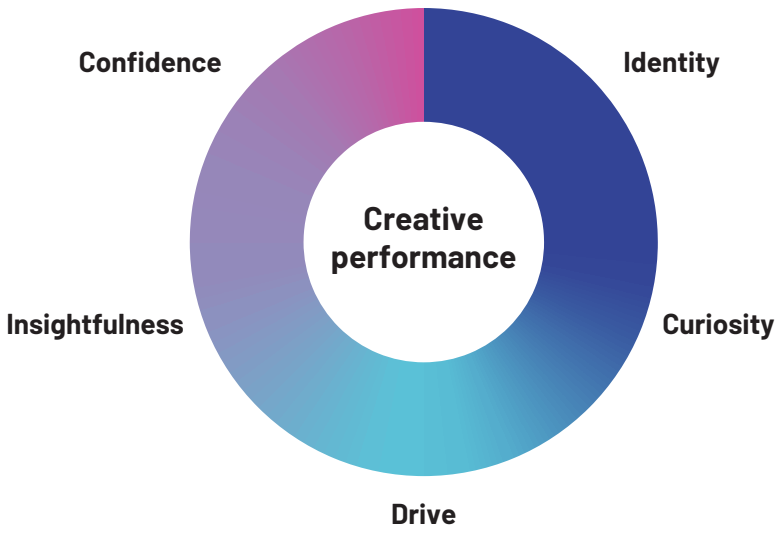


Figure 21. In this report, creative performance is measured and compared using the creative performance index (CPI). It measures an individual's creative potential and interference. The indicators, each ranging from -100 to +100, indicate whether inhibiting factors stand in the way of creativity, and where the largest creative potential lies within each of the five elements.

As individuals, we are more creative than the organisation we work in. In the individual creative performance index, we see company averages of 30 or more, but in the culture of creativity index for organisations the scale starts at about –25. It seems individuals are fairly creative, but the culture of their organisation may help or hinder its utilisation.

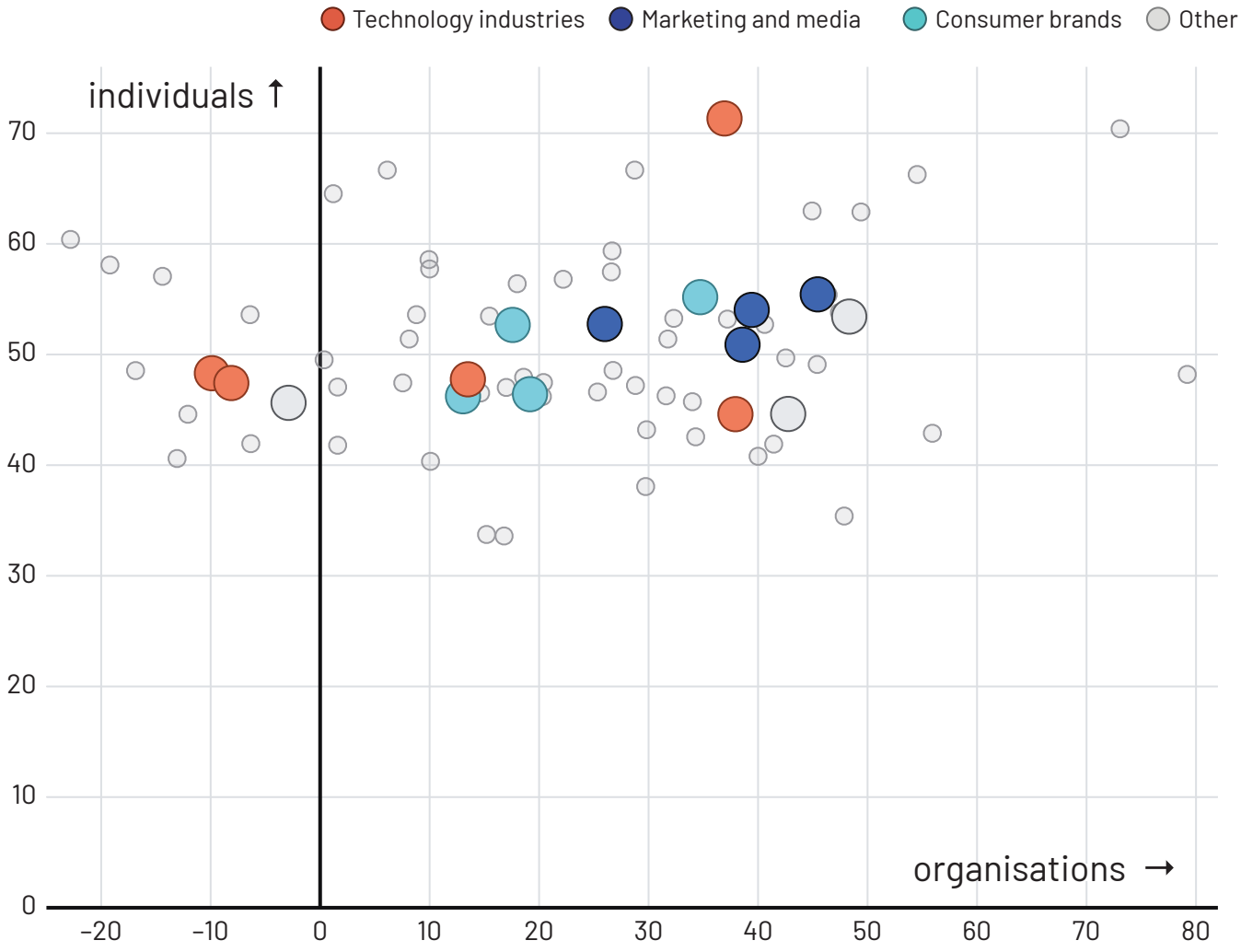


Figure 22. The scatter-plot depicts the culture of creativity index for organisations and the collective creative performance index (the average of individual indices) for all respondents in the organisation. Organisations are shown as larger bubbles, colored by industry. The smaller grey bubbles correspond to individual teams. A maximum of five teams per organisation are shown, with the rest of the respondents aggregated into a single "team." For small organisations, team-level values are not shown.

"On an individual level, there is a lot of creativity. But we still need to figure out how it could be harnessd to benefit the whole organisation."

– Respondent from a large organisation



Figure 23. Strong, creativity promoting organisational culture, which fosters an environment conducive to individuals' drive and insightfulness.



Figure 24.Organisational culture that does not enable individual creative performance.

Conclusions

Based on the information collected during the Creative Working Life 2030 project and presented in this report, there is a tremendous, yet largely untapped asset in the Finnish work life – creativity. When properly understood and harnessed, it has the potential to significantly add to competitiveness and well-being of Finnish businesses, communities, and society at large.

Unleashing the full potential of individual creativity requires a supportive organisational culture that fosters creativity. This calls for concrete actions and measures in areas such as leadership, interaction, execution, atmosphere, and organisation. Certainly, there is work to be done, but the efforts invested are bound to yield fruitful results. Let's embark on this journey of creativity together!

Ways to strengthen creativity within an organisation

Recognise the creative potential and interference within your organisation – foster what works well and reduce practices that impede creativity, eliminating obstacles to innovative thinking and collaboration

Embrace diversity – create an inclusive environment that encourages the amalgamation of different perspectives, talents, cultures, and skills. Make room for diverse voices and perspectives to flourish.

Cultivate an environment and atmosphere that nurtures creativity – actively facilitate opportunities for exchange of ideas, and collaborative endeavours.

Allow ample space and time for creativity to thrive – creativity requires dedicated resources and support, just like any other valuable capability.

Lead by empowering others – embrace novelty and questioning of established norms, and encourage an atmosphere of curiosity and exploration.

Make the value of creativity tangible and visible – measure individual, team, and organisational creativity, as well as the benefits that arise from it.

Strengthen everyone's courage and self-confidence.

How was the research conducted?

The study comprised of two surveys, one examining organisational culture and the immediate team as catalysts for creative endeavours, while the other evaluated the creative performance of individuals. In addition, a total of 18 management team members and 34 team leaders were interviewed across different organisations. Four joint meetings were arranged for participating organisations, delving into topics such as individual creative capacity, the fostering of organisational creativity, comparative analyses, and planning for subsequent actions.

All Torchbearer organisations received individualised reports, called the Map of Culture of Creativity, which includes a team-specific breakdown of the organisation's creative culture and individuals' creative capacity. The report has been reviewed with each participating organisation's management team. Furthermore, every individual respondent has been provided with a personalised report outlining their creative performance, with results and practical suggestions for further enhancing their creativity. The individual-level report was developed previously as part of the Creative Working Life 2030 project.

How will the project continue?

The project will continue in the form of a parallel project, which seeks to expand the availability of tools for assessing and developing creativity to a growing number of organisations and their workforce.The surveys and tools developed in the main project will be integrated into a service platform, which will guide individuals and communities in developing creativity in a guided yet independent manner. The project will offer organisations free access to the survey tool and provide step-by-step guidance for enhancing the conditions for creativity.

Creative Working Life 2030

The true transformational driving force behind the project lies in the close collaboration between individuals, companies, and associations.

Creative Working Life 2030 project was led by The Association of Finnish Marketers MARK and it is part of the WORK2030 programme. The project was carried out in collaboration with Marketing Finland, Technology Industries of Finland, Finnish Information Processing Association Tivia, Henry, Academic Engineers and Architects in Finland TEK and Aalto University. Expertise was provided by Yellow Method, a research and development company specialising in creativity.

WORK2030 programme

WORK2030 is a development programme to reform operating practices in cooperation with workplaces, industries and experts, and create working life innovations to benefit employment, economy, competitiveness, and the international brand of Finnish working life. Starting in 2020, WORK2030 programme is based on the Programme of Prime Minister Sanna Marin's Cabinet, and set to continue in the new parliamentary term.

WORK2030 aims to spur the renewal of operating practices and the effective use of technology in Finnish workplaces, strengthen a working culture based on cooperation and trust, and for Finland to become a leading developer of working life innovations and to have the world's best workplace wellbeing by 2030.

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Interested?
Do you want to strengthen the creative culture within your own organisation? Be in touch!
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