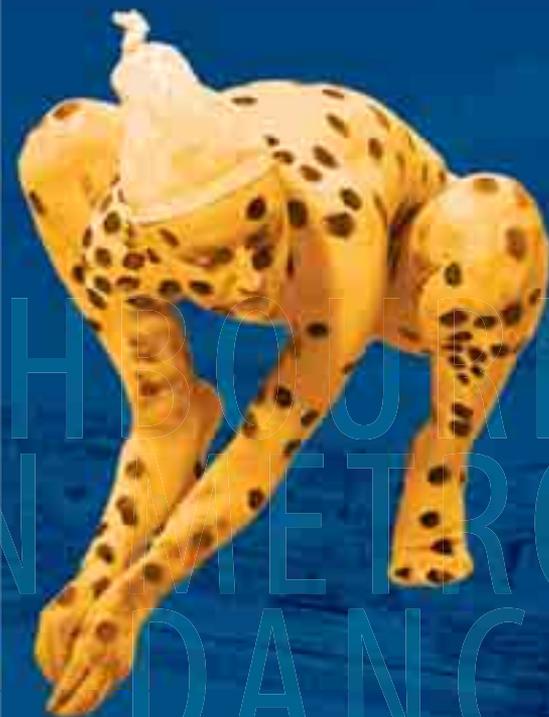


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KUVA OPETUS TALOUS



Arts & Culture in Helsinki



City of Helsinki
Urban Facts

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Cover photographs

Helsinki in winter seen from the sea.

Photo: Helsingin kaupungin kuvapankki/ Suomen Ilmakuva Oy

Dancer-choreographer Sanna Kekäläinen performing *Iho* (Skin), 2001.

Photo: Heli Rekula

The Helsinki Philharmonic Orchestra, Chief Conductor Leif Segerstam

Photo: Maarit Kytöharju

Title page

Sculpture *Rumba* by Martti Aihia in Ruoholahti, Oy Alko Ab's (Ltd)
gift to the City of Helsinki. The sculpture was unveiled in 1992.

Photo: Olli Turunen, with permission of the artist



Arts & Culture in Helsinki

CITY OF HELSINKI URBAN FACTS, WEB PUBLICATIONS 2005:6

To the reader

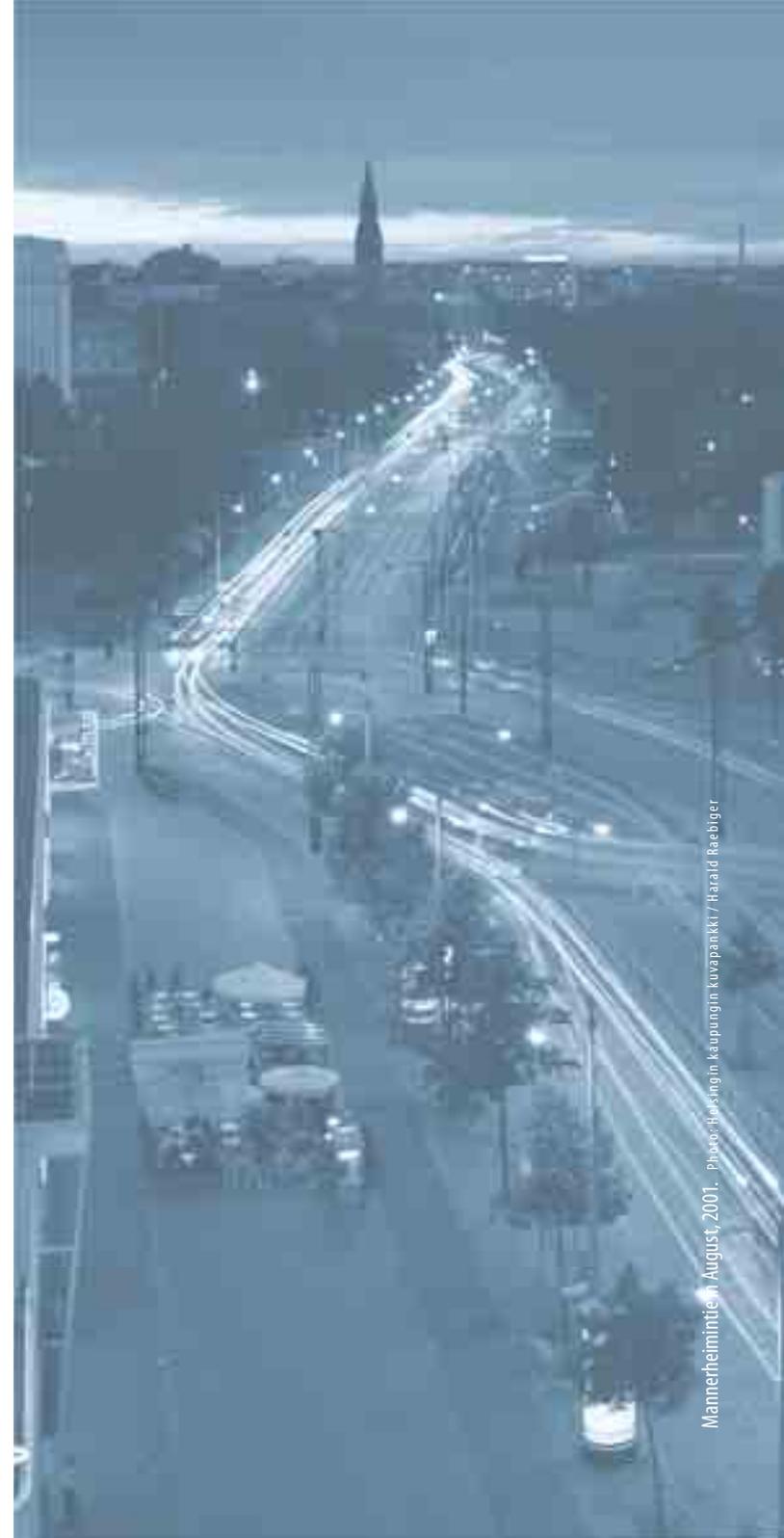
This cultural statistics publication *Arts and Culture in Helsinki* follows two earlier publications (1995 and 1999) and describes the current state and development of culture in the city. The present publication reveals that Helsinki is a major confluence for many streams of culture. The focus of this work is the content, provision and use of the cultural services in various fields and their collective economy. Besides including the traditional sub-divisions of culture, this publication also provides information about urban events and festivals, and the vibrant neighbourhood culture across the city.

Also presented are comparisons of international statistics and thereby a description of how Helsinki as a cultural city ranks among other European cities. Culture is one of the keys to the success of the cities. Along with the field of information and communication, welfare and culture serve to strengthen the competitiveness of the cities.

Arts and Culture in Helsinki is published in Finnish on the home pages of the City of Helsinki Urban Facts: www.hel.fi/tietokeskus.

This publication is the result of the collaborative work of the City of Helsinki Urban Facts, the Cultural Office, the City Library and the City Art Museum of Helsinki, as well as numerous organisations and experts in the various fields of art. My warmest thanks to all who have in different ways contributed to the making of this publication.

October 2004
Leila Lankinen
Acting Information Manager



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SATU SILVANTO AND TUOMAS HELLMAN

Helsinki – the festival city

Helsinki is, indeed, experiencing a festival boom today! The Helsinki Festival, held annually since 1968 is today joined by a variety of smaller festivals. The Helsinki Runo Festival, a poetry festival, and the Festival of New and Experimental Juggling are just two examples. The Tuska Open Air Metal Festival annually brings a growing and more international crowd of heavy-music lovers to town. Since 1998, Tusovkarock has introduced Russian top bands to Helsinki audiences. Within theatre, the Baltic Circle society has established pioneering co-operation between cities on the Baltic rim, and the Helsinki Flamenco Festival annually brings breaths of Mediterranean atmosphere to a wintry Helsinki.

Many new festivals came about around the Millennium, when a new generation of festival makers entered the stage. This new generation moved freely over international networks and was very well acquainted with its field – many were artists themselves. And since they lacked sufficient

ARTS AND CULTURE IN HELSINKI

opportunities to present their work, they created venues of their own. The Cultural Capital year 2000 also contributed to the birth of new festivals by bringing together potential festival creators. In addition, the IT boom had boosted the media business, which encouraged many artists to take up new experimental projects.

In 2003, the City of Helsinki's Cultural and Library Committee granted financial support to 37 festivals in Helsinki, a fact which says something about the extent of the festival boom. And the number of festivals was even bigger: many were funded by the city's normal project allocations or from private contributions. In fact, the various units of the city's Cultural Centre authority produce a number of festivals of their own. The cultural centres of the Helsinki Metropolitan Area and the Finnish branch of the international children's theatre association Assitej together arrange *Hurraa!*, a national children's theatre festival, and *Bravo!*, a similar international event. These are held in turn annually under the direction of the Annantalo Arts Centre.

The festivals create a fertile ground for the birth and spread of new ideas, innovations, and cross-cultural activities. Indeed, the main purpose of the numerous festivals is to provide a meeting forum for actors in their respective fields. And – to quote one of the festival arrangers – festivals tend to create new festivals.

Among the new generation of festival arrangers, a growing number are old amateurs of their respective arts. Festival arrangers receive lots of suggestions, and choose those ideas that match their own ideas and policies best. Festivals are typically arranged for other amateurs in the field, but at the same time, they give the general public the opportunity to get to know the field. In doing so, they contribute

The Huvila Tent on Tokoinranta during the Helsinki Festival.

Photo: Helsingin kaupungin kuvapankki / Sakari Viika





An Art goes Kapakka event, 2003. *Sonnheim a la Vuokko*, performers Vuokko Hovatta and Pessi Levanto.

Photo: Heini Leväslaiho

to the spread of new avant-garde orientations. As an example, the Piirtäjöpäivät festival, which was arranged first in 1979 and eventually turned into the Helsinki Cartoon Festival, has consolidated the position of cartoons as a form of art in Finland.

Festivals influence people's idea of a city. They provide many points of identification and contribute to the birth of non-mainstream urban identities. They consolidate subcultures and create togetherness among amateurs of a common field. At their best festivals culminate in a "festival moment", creating a momentum born of dramaturgical excellence and high quality content, a powerful experience bringing together audience and festival performers and organisers.

A broad and international provision of festivals contributes to a pluralistic climate of values in the city. This is the mission of, above all, the World Village Festivals.

Festivals bring international artists and audience to town, which allows local audiences to see recent trends in other countries and local artists to show off their skills to audiences from other countries. One of the main purposes of the Dance Arena Festival is to promote Finnish dance internationally and get more opportunities for Finnish dancers to perform abroad. The 2003 Dance Arena event was covered by over 50 foreign critics and producers. ■

SOURCES

- Finland Festivals.
- Helsinki City Cultural Office.
- Cultural Statistics 2001. Statistics Finland. SVT. Culture and the Media 2002:1. Helsinki 2002.

Helsinki Festival among other Finnish festivals

The biggest, most famous and oldest among festivals in Helsinki is the Helsinki Festival, the history of which goes back to its predecessor the Sibelius Weeks, which started in 1951. When in 1968, the event received its new name, the repertoire and the scope of the festival were extended. At first, the repertoire contained classical music almost exclusively, but later, other styles and events have been incorporated as well, such as the Night of the Arts since 1989. In 1995, the profile of the Helsinki Festival changed considerably again, when ethnic music and children's culture were included, as well as an art gallery tour, a variety of free events and an increasing provision of dance and theatre.

The aim has been to make the Helsinki Festival a spectacular urban festival with a varied programme. The most visible, almost symbolic, sign of the change of gear was the erection of the Huvila Festival Tent on Tokoinranta seashore for the event.

The Helsinki Festival arranged annually in late August and early

September is a festival for everyone. However, middle-aged people make up a greater proportion than their numbers among the total population would suggest, while over 65 year olds are slightly under-represented. Under 30 year olds are over-represented in the free public events, whilst 40–59 year olds are over-represented among paying guests.

The majority of the festival's audience come from Helsinki or one of the other cities in the Helsinki Metropolitan Area, i.e. Espoo, Vantaa and Kauniainen. In 2002, 66 per cent of visitors came from Helsinki, 13 per cent from Espoo, six per cent from Vantaa and one per cent from Kauniainen. Visitors from other parts of Finland amounted to 10 per cent and visitors from abroad to four per cent.

Timo Cantell

Figure 1.1 Visitors to Helsinki Festival 1989 – 2003

1989	156 531
1990	200 812
1991	211 899
1992	260 407
1993	256 100
1994	158 000
1995	208 670
1996	89 370
1997	212 933
1998	246 244
1999	310 695
2000	321 872
2001	289 247
2002	295 605
2003	308 180

Among all the Finland Festivals events having over 50 000 visitors, the Helsinki Festival has always attracted the greatest number; except in 1996, when Tampere International Theatre Festival, Pori Jazz Festival, Kaustinen Folk Music Festival and the Tango Festival in Seinäjoki each had more visitors.

Source: Statistics Finland, Cultural Statistics 2001 and Finland Festivals

The Helsinki Philharmonic Orchestra, Chief Conductor Leif Segerstam.

Photo: Maarit Kytöharju

Table 1.1 Festivals and visitors in Helsinki in 2003 according to seasons

Name	Field	Visitors
WINTER (December, January, February)		
■ DocPoint – Helsingin Dokumenttielokuvafestivaali	documentary film	12 500
■ Flamenco in Helsinki – Helsingin flamencofestivaali	flamenco	1 620
■ Helsinki Film Festival – Nainen vai Artisokka	film	1 600
■ Musica Nova Helsinki	modern music	8 000
■ Side Step – Sivuaskel	modern dance	778
■ Tusovkarock	Russian rock	530
■ Forces of Light – Valon Voimat	art of light	3 000
SPRING (March, April, May)		
■ Asia in Helsinki – Aasia Helsingissä	Asian art	1 575
■ Flamenco in Helsinki – Helsingin flamencofestivaali	flamenco	1 620
■ Hurraa! Hurraa!	children's theatre	
■ Illumination	film	2 685
■ Kirkko soikoon	music	6 237
■ KynnysKINO	film	531
■ World Village Festival – Maailma kylässä	multiculture	30 000 – 40 000
■ Mariinsky Theatre at the Alexander Theatre	music, dance	3 818
■ Musica Nova Helsinki	modern music	8 000
■ Read me	software art	900
■ Ruutia!	children's dance	654
■ Tusovkarock	Russian rock	530
SUMMER (June, July, August)		
■ Amorph! 03 Performance Festival	performance art	1 457
■ Helsinki Festival	urban festival	295 605
■ Helsinki Runo Festival	poetry	2 000
■ Helsinki Samba Carnaval – Tanssiva Helsinki	dance	40 000
■ Helsinki Tap Festival	tap dance	2 281
■ Helsinki Organ – Helsingin urkukesä	organ music	8 695
■ 7th International Feet Beat Tap Festival	tap dance	544
■ Koneisto	electronic music	34 000
■ Tuska Open Air Metal Festival	heavy music	25 300
■ URB	urban culture	9 183
■ Viapori Jazz	jazz	2 000
AUTUMN (September, October, November)		
■ Avanto Helsinki Media Art Festival	media art	3 500
■ Baltic Circle	theatre	2 796
■ Gruppen Fyras Bästa: Nykytanssifestivaali	modern dance	623
■ Helsinki International Film Festival – Love and Anarchy	film	40 000
■ Helsinki Festival	urban festival	295 605
■ Helsinki Klezmer Festival	music	1 087
■ Helsinki Comics – Helsingin sarjakuvafestivaali	comics	5 500
■ Jumo Jazzfest	jazz	N/A
■ Russian Seasons	theatre	1 770
■ Dance Arena – Tanssiareena	modern dance	1 750
■ Tsunami Festivaali 2003	folk dance	764
■ Festival of New and Experimental Juggling 5-3-1	circus arts	1 400
■ Valon Voimat	art of light	3 000

Note: If the festival covers two seasons, it is mentioned in both seasons.

Source: Helsinki City Cultural Office

■ Film ■ Dance ■ Music

5-3-1 and other circus shows

The show put on by Archaos, a French modern circus troupe, in the Cable Factory at the 1991 Helsinki Festival was an entirely new experience to many circus fans in Helsinki, and it exploded people's minds. What on earth is this all about, wondered people in the city as they tried to hook into this show which featured cars, motor cycles and other circus tricks, rock music and exciting visual effects to create the dramatic unity that is fundamental to New Circus. Archaos introduced a totally new art form to Helsinki residents and furnished Finnish circus with many valuable new stimuli, generating an urge to experiment.

Initially, many of those young Finnish circus artists who had received professional training abroad wanted to perform in Finland, too. Some of them got the chance to show off their skills in the Winter Circus staged by the Hurjaruuth dance theatre, which was arranged for the first time at the Cable Factory in 1993. Hurjaruuth had been looking for new solutions and hit on the idea of inviting some circus artists to join their show. The circus people acquainted the dance enthusiasts with New Circus and brought their international contacts into the project. The artists blended elements from different fields into the innovative mix and the symbiosis born was the first New Circus show for a large audience in Finland. It was not only a success story in its own right but a new Christmas tradition was established in Helsinki.

1999 saw the birth of the 5-3-1 Festival of New and Experimental Juggling, when two circus artists engaged in the Winter Circus wanted to create a forum for projects clearly more addressed to adults. From the very beginning, the programme of the 5-3-1 has consisted of artistically ambitious shows matched with workshops and discussions with the artists. Rather than engaging new artists every year, the arrangers want to give their audience the opportunity to see the juggling of a few prominent circus stars such as Ben Richter and Jay Gillian develop over several years. Co-operation has created fruitful dialogue in the business and brought opportunities for Finnish artists to appear abroad.

The challenging repertoire of the Festival of New and Experimental Juggling has attracted other audiences, too, besides professionals in the field. There would seem to be considerable demand for the shows of experimental circus, and in fact 2004 saw the launching in Helsinki of Huima ("dazzling"), a large public-oriented festival of contemporary circus. The event was a success, and will be arranged again in 2005. New Circus is in Helsinki to stay.

Satu Silvanio



Jérôme Thômas appearing at the 5-3-1 Festivals in 2001.

Photo: 5-3-1-festivals



PixelACHE 2004 – TRYPTICHON audio-visual performance at Kiasma Theatre.

Photo: Anthony Auerbach / Mariko Montpetit

PixelACHE

The first PixelACHE festival was arranged in the New Media Hall of the Lasipalatsi building in 2002. The time was ripe for an event focusing on experimental and cross-disciplinary expressions of arts, design and technology. PixelACHE was created to be a forum for these and many other future projects.

PixelACHE is a small scale non-profit festival produced by volunteers. Its strengths are its large international contact networks created during its two years of existence. With a strong grass root policy, it has received increasing international attention. The strong commitment of everyone involved has extended the festival in a natural way.

As a consequence of contacts with New York media artist Jarryd Lowder, who participated in the first PixelACHE, the show visited New York in May–June 2003. Montreal and Bratislava were also on the schedule that year.

In spring 2004, PixelACHE was arranged in Helsinki and Stockholm. Among the highlights of the Helsinki event were the audio visual Shogun Kunitoki concert in Restaurant Gloria and the interactive combat game *Kick Ass Kung-Fu* in the Kiasma theatre that the audience could play for free. 2004 saw the first artist-in-residence programme in Helsinki, with international artists and an expanding network of contacts. For the first time, the event was covered by foreign media and spectators. The intention of the arrangers is to take the show to Sao Paulo, Brazil, and in 2005 in Paris.

The video jockeys, VJs, of the PixelACHE workshops and projects collaborate with engineers, and graphic designers co-operate with film-makers. People from different fields meet, and often something new and creative comes about. At the same time, PixelACHE is not only a stepping stone for experimental but also a fillip for

projects looking for new energy and direction. PixelACHE blows air under their wings and re-launches these projects.

But above all, PixelACHE is an excellent example of a small but international festival for a new generation motivated by their enthusiasm for their own art.

Tuomas Hellman

IRMELI NIEMI

Neighbourhoods and cultural centres

The idea of building municipal cultural centres in suburban Helsinki is based on a policy of local democracy, according to which cultural services should be close to and accessible to by local residents. Thanks to these local cultural centres, citizens can pursue arts and culture near their homes, instead of having to travel to the central parts of the city.

The Cultural Centre Authority of the City of Helsinki has three main cultural centres: the Stoa in eastern Helsinki, the Kanneltalo in western Helsinki, and Malmitalo in north-eastern Helsinki. Stoa was completed in 1984, Kanneltalo in 1992 and Malmitalo in 1994. In terms of visits recorded, Stoa with its large public library is the biggest, and Kanneltalo the smallest.

The three centres today form a chain near Ring Road I, with each having about 100,000 inhabitants in their catchment area. All three centres are accessible from a metro or a train station and thereby easy to reach from the inner city.

ARTS AND CULTURE IN HELSINKI

Other amenities such as shopping malls and sports facilities in the neighbourhood also help to bring in more visitors to the centres. Consequently, the local community cultural centres have high visitor figures.

All of these cultural centres are built according to the same functional concept. The lobby is a common open space with direct access to halls and libraries and to the auditoriums of the Adult Education Centres. The lobby contains a café-restaurant, an exhibition hall and a ticket sales desk. The concept is very customer-oriented: once inside, you have reached your goal! In Stoa and Kanneltalo also the city's Youth Centre authority has its facilities.

The Helsinki City Cultural Centre authority is in charge of the programme in the auditoriums and art galleries. Malmitalo also has facilities for conferences and arts education. Arts and culture events may be arranged entirely by the tenants or by the Helsinki City Cultural Centre authority itself – or jointly. However, the majority of events are arranged by other organisations, while the Helsinki City Cultural Centre's own productions provide a complement. Its role is more to provide facilities and grant rent subsidies, to collaborate or give professional help. The underlying principle is to respond to local needs and demands.

When the three local cultural centres were planned, each was given a specific profile. Stoa has an auditorium designed specially for theatre, Kanneltalo has an excellent hall for chamber music, while Malmitalo is oriented towards arts and craft. Nevertheless, each centre provides a varied range of artistic and cultural events to its neighbourhood.

Besides all the events, the cultural centres provide a place where people can meet and do things together. Their profiles are influenced by the needs of their clients. The strategic goals of the centres are to promote local democracy, to cross administrative borders and to improve access to cultural pursuits. 



The Cultural Centre in Vuosaari, designed by Architectural office Heikkinen–Komonen, the project architect Niklas Sandås. The building was completed in 2001. Photo: Marjo Haatainen

KontuFestarit (Festival) in the Kelkkapuisto of Kontula, 2004.

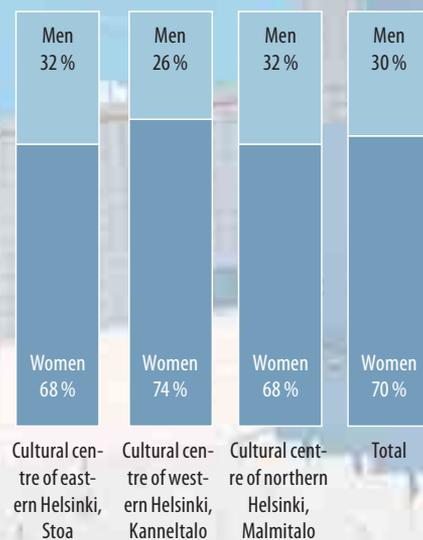
Photo: Martti Kukkonen (Albumit auki, www.kontu.fi)



VESA KESKINEN

Users of the local cultural centres

Figure 2.1 Visitors to the cultural centres by gender



Source: Keskinen, Vesa: Helsingin kulttuurikeskuksen kävijät maaliskuussa 2004. Unpublished manuscript

Relatively little research has been done on the cultural centres and their users, only visitor counts have been carried out. In March 2004 a weeklong survey was made among visitors to discover how often they came to the centres, why they came, and what kind of cultural events they preferred. 814 visitors filled in and returned the questionnaire.

The results of the study will be published in spring 2005 by Helsinki City Urban Facts in a book about the setting up of the centres, their architecture, activities and users. However, a few preliminary results are presented here.

It was already known that Helsinki women are more active consumers of arts and culture than men, and unsurprisingly therefore the majority of visitors during that week were women. The average age of all respondents was 40 years, that of Stoa's only 38. The ages ranged between 10 and 80 years.

Every second respondent visited their "own" centre weekly. Age or gender did not make a big difference to the

frequency of visits. Young people made up the majority of first time visitors, which was probably to be expected.

People usually go to their local cultural centre, which they feel to be their “own”. Kanneltalo, in particular, draws in most of its visitors from its own neighbourhood, whereas Stoa and Malmitalo also attract people from farther away. All centres receive visitors from the neighbouring municipalities, too.

<i>Respondent</i>	<i>Has not visited or does not know of the other cultural centres, %</i>
■ In Stoa	69
■ In Kanneltalo	62
■ In Malmitalo	56

With whom did visitors come?

Over half of respondents came alone, men more often so than women (62% v. 53%). Women came slightly more often with a family member or a friend. A small group (ten respondents) reported they had come to the centre with both a friend and a group or in some other company. That is why percentages do not always total 100.

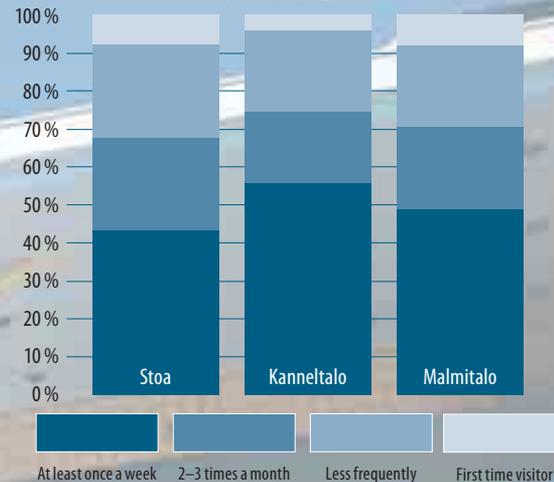
Why did the visitors come?

The question asking why people came to the cultural centres had 12 ‘ready-made’ answers. Respondents could fill in as many options as they wanted. On average, 1.5 reasons were given.

All three cultural centres have a public library, and the main reason for coming was to visit to the library. Every sixth visit was made to see a show or exhibition, and every tenth was a visit to the café or the public toilet.

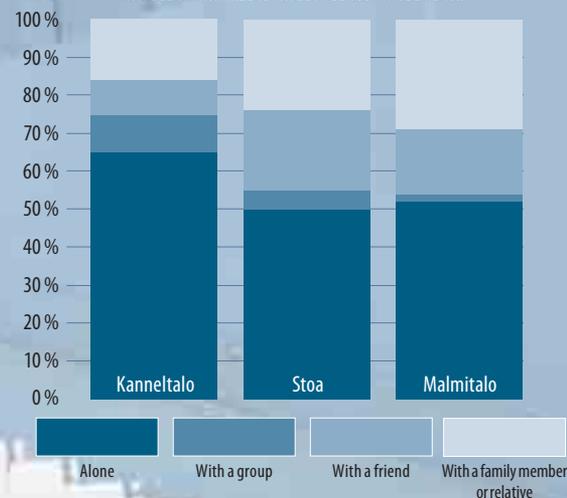
Men and women have surprisingly similar reasons for coming to the cultural centres, with the exception of coming to see exhibitions, where women outnumber men.

Figure 2.2 Visits to the cultural centres in March 2004



Source: Keskinen Vesa: Helsingin kulttuurikeskuksen kävijät maaliskuussa 2004. Unpublished manuscript

Figure 2.3 With whom did respondents come to the cultural centres



Source: Keskinen Vesa: Helsingin kulttuurikeskuksen kävijät maaliskuussa 2004. Unpublished manuscript

The study was made so late in spring that almost all the courses of the adult education centres had ended. In the autumn, winter and early spring, adult students are a very important group of users of the cultural centres.

The fact that 150 freely formulated answers were returned shows the large and varied provision of events and services in the cultural centres. And although 20 of these could be ranged among some of the pre-provided answers,

130 replies (16% of all replies) were genuinely “other reasons”. Here are a few categories:

- sing-along evenings (15, among which 11 in Malmitalo)
- housing company board meetings (17)
- to use the Internet (9) or pay bills at the bank ATMs (6)
- to buy or book tickets (14)
- to do homework, to study etc. (12, among which 9 in Stoa)
- to perform music or a show (4)

The following reasons were also mentioned: pick up some brochures, look at what is on offer in the centre, read newspapers, merely look at the place, come inside to warm up. ■



SOURCES

- Keskinen Vesa: Users of the local cultural centres in March 2004. Unpublished manuscript.
- Archives of the Itä-Helsingin Uutiset -newspaper.
- Urban II, EU's Community Initiative, Cultural Urban project 2003.

Figure 2.4 Cultural and congress centres in Helsinki 2004



Stoa, the Cultural Centre. In the foreground Hannu Siren's sculpture *Stoa*. Photo: Marjo Haatainen

Cultural and congress centres in Helsinki 2004

Centre	Opening year	Seats ¹⁾	Exhibition premises m ²	Events and functions
1 The Alexander Theatre, Helsinki*	1879/1993	473	–	theatre, dance and opera performances, ballet school, cultural office, rehearsal facilities
2 Finlandia Hall, Helsinki*	1971/1975	2 040	1 500	congresses, concerts, exhibitions, restaurant, service centre, shops
3 Stoa, Cultural centre of eastern Helsinki*	1984	850	150	cultural centre, library, adult education institute, youth club, dance, theatre, music, cinema, exhibitions, restaurant
4 Cable Factory, Helsinki*	1991	3 600	4 300	exhibitions, museum activities, artistic performances, parties, fairs, theatre and dance performances, companies, artists, adult education institute, restaurant
5 Kanneltalo, Cultural centre of western Helsinki*	1992	370	140	cultural centre, library, adult education institute, gallery, youth club, concerts, seminars, training events
6 International Cultural Centre Caisa, Helsinki*	1995	150	90	guidance, counselling, information, art exhibitions, concerts, education, dance and sports activities, café
7 House of Culture, Helsinki*	1958	1 400	900	concerts (Finnish Radio Symphony Orchestra), congresses, exhibitions
8 Malmi House, Helsinki*	1994	330	100	cultural centre, library, adult education institute, music institute, youth club, children's events, exhibitions, congresses, restaurant
9 Savoy theatre, Helsinki*	1987	700	180	theatre, concerts
10 The White Hall, Helsinki*	1988	400	410	exhibitions, musical performances, meetings, dance, restaurant
11 The Old Student House, Helsinki	1870	600	165	concerts, exhibitions, meetings, parties, dance, restaurant
12 Vuosaari House, Helsinki*	2001	455	145	library, adult education institute, cultural centre, music institute, educational office, café, theatrical performances, celebrations, dances, exhibitions, concerts

* Member of "Suomen kulttuuritalojen neuvottelukunta" (the advisory board on halls of culture in Finland).

¹⁾ Includes total number of seats in both large and small halls.

Sources: Helsingin Sanomat 25.10.1998 (daily newspaper), Reports of the cultural and congress centres, Cultural and congress centres in Finland (1998). The advisory board on halls of culture in Finland

Awakening of Eastern Helsinki

About ten years ago the advertisements for cultural events on the pages of a local newspaper started to grow significantly and the growth accelerated even more with the Cultural Capital year 2000. Eastern Helsinki became the area of abundant cultural activities and this development rolls on, like a snowball! Indeed, by raising the profile of suburban cultural activities, eastern Helsinki has become a thriving area of the capital's arts and culture scene.

Premises are important

"I cannot underline too much the importance of the new Walt Disney Hall in Los Angeles for the development of the local community", says philharmonics director Esa-Pekka Salonen in an April 2004 interview. According to Salonen, business has started to flourish around the new concert hall, housing prices have rocketed and the public image of the area has changed completely. Whereas earlier many people would avoid the area, it has now become the target of family outings.

The beneficial effects of the cultural centres in eastern Helsinki are not as clear, partly because they were built from the outset as parts of new neighbourhoods. The effects have been strongest in Vuosaari. Although the Vuotalo cultural centre turned out to be too small in view of the size of the neighbourhood, and although some of its premises are used by the local school as well, the centre has strongly activated various actors in the field of arts and culture – and brought publicity to the cause. The concert put on by the Avanti! chamber orchestra in January 2003 was a climax that confirmed the reputation of the centre.

Twenty years ago, Finland's first multi-purpose cultural centre was built in Itäkeskus, i.e. the eastern city centre of Helsinki. This cultural centre, which later was christened Stoa, today houses various functions of the city's Cultural Centre authority, the Youth Centre authority, the Finnish and Swedish-language Adult Education Centres, and the City Library. With the construction of new neighbourhoods in eastern Helsinki, Stoa has acquired additional premises in the local neighbourhood centres in Kurkimäki and Meri-Rastila, and in the Vuotalo cultural centre. The Aino Achté Villa in Tullisaari was also annexed to the Stoa. The Finnish-language Adult Education Centre acquired more premises in Kivikko, Herttoniemi and the Vuotalo. During the Cultural Capital year, arts and culture premises in eastern Helsinki were used more vigorously than ever.

Varied cultural structure

The roots of inhabitant-initiated cultural work in eastern Helsinki are to be found in the Finnish traditions of folk music, poetry recitals, choir singing, and in the associations for these kinds of activities. The rural element lives on, too: summer and country feasts are held, traditions have been cherished and local chronicles have been written.

Significantly, these cultural activities have been supported by the suburban libraries and the Adult Education Centres. For over 20 years, the Helsinki Art School, and for over 30 years Eastern Helsinki Music Institute has been encouraging artistic activities among children in the area.

Thanks to its favourable housing and closeness to nature, eastern Helsinki has always housed many

professional artists. The Myllypuro atelier village, for example, has been the home of around 30 painters for over 30 years. However, as recently as in the 1990s they were not very visible in the area. Perhaps the most visible professional group of artists have been the Sampo Puppet Theatre, which started in eastern Helsinki as a Permanent Visiting Artist at the Stoa cultural centre. Today, Sampo performs before tens of thousands of children every year in its own theatre in the old premises of the local bank and post offices.

Since the mid 1980s, Itä-Helsingin kulttuuri-viikot (cultural weeks of eastern Helsinki), a longstanding neighbourhood association community event chiefly produced by volunteers, has been arranged every autumn.

Successful cultural rise

In autumn 1994 Professor Emeritus Kai Laitinen, a resident of Tammisalo, prophesied that eastern Helsinki could well be in for a cultural rise. Young writer Tomi Kontio had recently won the J.H. Erkkö Award, and Professor Laitinen felt that the advantage of eastern Helsinki was the very fact that it was open to new ideas.

Ten years later Arno Kontro, a poet from Herttoniemi who had rapidly reached fame with his love poems, declared he also was a suburban poet. Thus, living in Eastern Helsinki and in a suburb has turned out to be a matter of appreciation even for the representatives of orthodox and conservative culture.

When Helsinki prepared its application for the title of Cultural Capital 2000, arts and culture started to be integrated into urban policy. Various means of positive discrimination were discussed, segrega-



tion was fought, and a suburb reform was launched. The neighbourhood architects and neighbourhood sports instructors in the districts of Myllypuro, Kontula and Vuosaari were joined by neighbourhood artists and together they worked to encourage the local people to participate in cultural events.

Quality of life

Many of the events initiated during the Cultural Capital Year – which coincided with Helsinki’s 450th anniversary – eventually became permanent practice in day care centres, homes for the elderly, youth centres and playgrounds. The neighbourhood festivals formed a network called Stadin kansanjuhlat (the people’s festival of the City).

The Valon Voimat (forces of light) event held annually in late November brings light and joy to eastern Helsinki during the dark and gloomy days of late autumn. The book projects of the Cultural Capital Year produced chronicles of many eastern city districts. In the same year, neighbourhoods actively started staking claims on the Internet.

At its 125 anniversary meeting, the City Council decided to invest in arts and culture and establish an artists’ house foundation. Around fifty artists of various fields moved into the Aurinkolaiva artists’ building in Aurinkolahti locality. Some of them have already been heard at the literary soirées in the Adult Education Centre, at the concerts in the local church, or at the Vuotalo cultural centre.

The Cultural Capital Year also gave a glimpse of what urban culture could be like in the future. However, the early years of the 2000s have been economically difficult, and sponsors have been hard to find at least in eastern Helsinki. Fortunately, the EU’s Ur-

ban Project has been increasingly focused on culture during this period, which has resulted in EU funds for the district of Kontula, for example. Helsinki City, too, has been able to provide some funds, and the Kiasma Museum of Contemporary Art and the Lasi-palatsi Film and Media Centre have also participated in some suburban cultural projects.

Cultural centres still needed

Among the concert halls of eastern Helsinki, the largest seats only 400 people, which is far too little when stars such as Maija Vilkkumaa, Jaakko Ryhänen or the Avanti! Chamber Orchestra give concerts. The new library in Vuosaari proved to be too small already during its first year, and the queue for exhibition facilities in the Vuotalo cultural centre is long.

The Stoa and Vuotalo centres have special programme agendas with the common theme of children’s culture. Some of the productions are their own, while others are produced by the city’s central cultural authorities. Some events are arranged by private producers who rent the premises. The overall policy is to keep entrance fees low.

Marketta Karjalainen

Albumit auki (Albums Opened) is a photo database open to everyone. You can put photos of Helsinki in it and fetch from it photos in digital format. Currently, there are over 9000 photos in the Albums. They have been sent both by private individuals and by communities. The creator of the idea is photographer Aapo Rista.

Photos: Eeva Rista, Tapio Mäkiö, Pirjo Anttonen, Tapani Rinne, Sini Askelo, Risto Rautiainen.



www.Kontu.la

Large film screens float in the wind above the shopping mall, people have gathered in front of shop windows to watch a video. What is this?

The goal of the EU's Community Initiative is to regenerate the economies and social structures of declining urban areas and to promote sustainable development. In Kontula in eastern Helsinki, where a Community Initiative was started in 2001 to continue up until 2006, the programme is visible and influential.

The projects are co-ordinated by Kontupiste, an information desk in the Kontula shopping centre, where 11 public computers record almost 4,000 loggings a month. Kontupiste arranges various courses, exhibitions and meetings according to the wishes of the residents, with the aim of encouraging people to learn about and engage in content production and take part to the Information Society.

Under the Sky of Kontula. An open-air exhibition, opened in May 2004, compiled of photos contributed by local residents, is seen here from the main entrance of the metro station. The exhibition celebrates the 40th anniversary of Kontula neighbourhood and was on throughout the summer. Photo: Aapo Rista



The project *Albumit auki* (open your photo albums) collects photographs taken by private individuals into a database of images. The Urban TV project has taught people skills for filming and editing videos, a result of which was the first prize won in the public category of the DocPoint documentary festival. All the programmes of the local Radio Kontula are produced by inhabitants. Other musical events include hip-hop evenings, rap competitions, and the chamber concerts *Kamarimusiikkia Kontulassa*.

The two-day *KontuFestari* music festival in summer 2003 arranged by the city's Cultural Centre authority and the local football club FC Kontu pulled in around 10,000 visitors. The Saturday concert was designed for young people, with Don Johnson Big Band as one of the guest performers. The Sunday concert was designed for families, and the music mostly consisted of somewhat older hits.

A community portal by the name of www.kontu.la has been created for the associations of the area, allowing easy publication and broadcasting of news, images, discussions, videos and music.

Kimmo Lehtonen

In Kontupiste, there are 11 Linux machines, of which 7 are reserved for quick use, e-mail and surfing and 4 are meant for working over longer periods. In the premises there is also a small area suitable for a TV studio and equipment for video-editing. The activities aim at encouraging independent content production and participation in the information society. Photo: Sini Askelo



The Artist House in Vuosaari

On the coldest day in January 2003, 52 artists and their families moved into the Aurinkolaiva (sun boat) artists' house in Vuosaari in eastern Helsinki. The house had been built by the Foundation for Helsinki's 450th anniversary.

The handsome house designed by architect office Brunow & Maunula houses actors, theatre directors, a puppet theatre actor, a clown, dancers, musicians in various fields, writers, an interpreter, painters, sculptors, video artists, performance artists, handicraft artists, a dramaturgist, a photographer, film makers – in short, a representative cross-section of the Finnish field of arts and culture.

The artists' house provides a milieu where people know each other, where common projects are planned and carried out, where you can always find someone to talk to and where the children live in a safe environment. Daily contacts between people of various ages in various phases of life and various branches of art are important. In fact, the effects of such an environment on the work of the artists are immeasurable.

Instead of becoming an introvert elite community, the Aurinkolaiva artists have continuously endeavoured to broaden their contacts and to stay in touch with the rest of the local community in Vuosaari. In particular *Los Apartementos*, the common band formed by the musicians in the house, has persistently reached out to the neighbourhood by giving free concerts at venues where the other artists have also been exhibiting examples of their work. The experimental rock, lounge and jazz music of *Los Apartementos* has attracted younger listeners



to make acquaintances with music of a more classical nature.

The presence and the work of the artists clearly raise the cultural profile of the area. As an example, the concert arranged in Vuotalo cultural centre in April 2004 offered varied music, video art, poetry, contemporary dance, performance arts and marionette theatre. And for 50 cents, visitors could try the wheel of fortune and win works by the artists of the house: new books, graphics, sketches, paintings and photographs.

Saila Susiluoto

An illustration of Aurinkolaiva.

Photo: Architectural Office Brunow & Maunula

LEILA LANKINEN AND SATU SILVANTO

Culture in European metropolises and the challenges of international comparison

The concept of culture is complex and definitions differ depending on the approach. Cooperation between different disciplines and accompanying statistical research has generated interesting results in the field of developing the statistical description of economics, politics, employment and social relations.

In the field of cultural statistics, the lack of cooperation between different disciplines and the simultaneous large increase in the social significance of culture are also seen as problems when compiling statistics. The cultural field generates new forms and forces that come up against the traditional, indeed at times almost archaic, institutional interpretations of the concept of culture.

Equally problematic is that cultural statistics mainly concentrate on what is termed high culture. Thus, it is difficult to use them for describing the diverse nature of the field of culture. The field changes continuously, too: new art forms are born, venues in which to experience art change

and new technology enables artistic experimentation. These are difficult to categorize precisely, which presents a problem because compilation of statistics demands exact definitions. The upshot of this is, according to Eurostat, that years of methodological work will be needed to develop the comparable statistics required to establish internationally standardised cultural statistics.

The development of European Union (EU) cultural statistics is based on drawing a line between culture and communication, and the classification of the content which defines culture is, in turn, based on arts, cultural heritage, mass media, and information and communications technology. By contrast, the UNESCO cultural statistic framework is wider than that of the EU, and comprises not only sports but also socio-cultural activities such as those of associations and similar bodies.

The problems of the comparability of cultural statistics are associated with conceptual definitions, temporal reference periods and data gathering processes. Eurostat began its work of harmonising cultural statistics in 1995. Its purpose was to create a framework for nationally comparable statistics. “Leg on Cultural Statistics”, a task force of Eurostat, continued this work and its final report was published in 2002. One challenge is the diversity of both the concept itself and the actors in the sphere. Several working groups are still working with the methodological and conceptual development.

The Urban Audit database, constructed jointly by the EU, Eurostat, various statistical offices and cities, has been a huge step forward in the development of comparative city statistics, and it will be published on the Internet in November 2004. The database comprises statistics and city indicators covering nine different areas in a total of 258 European

A “living statue” in front of the cathedral in Barcelona in 2003.

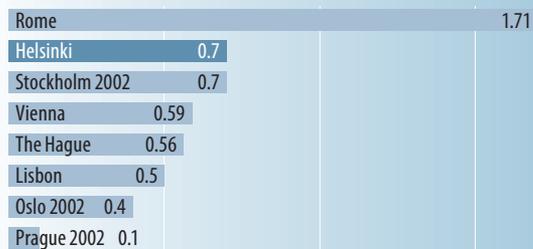
Photo: Olli Turunen



Figure 3.1 Statistical comparison of some selected European cities



Figure 3.2 Concert visits per resident 2001



Source: Eurostat, Urban Audit. Statistical offices of the cities

Figure 3.3 Theatre visits per resident 2001



Source: Eurostat, Urban Audit. Statistical offices of the cities

Figure 3.4 Book and media loans per resident 2001



Source: Eurostat, Urban Audit. Statistical offices of the cities

cities. The description of the culture of the cities also has an important role of its own in this database. The cultural statistics in the Urban Audit comprise information about the provision and use of culture. This information is presented as numbers and key indicators for music, theatres, libraries, museums and cinemas. A large part of the international reference information of the present publication is based specifically on the preliminary statistics of Urban Audit.

The cultural statistics of Helsinki are collected according to the EU definition and in this publication, too, the sub-divisions of culture are studied from the perspectives of production and consumption, together with the agents and channels of distribution lying between. In other words the provision of culture consists not only of products and services but also of money flows and the effects of culture on employment. The demand for and use of different cultural services have economic and beneficial impacts on employment, which are usually taken account of in the statistics. In the cultural statistics of Helsinki, an attempt has been made to approach culture as part of the socio-economic activities of city residents, not just limited to cultural establishments, but also encompassing all places where the arts and citizens come together.

Culture in European cities described by statistics

The regional Urban Audit statistics collected by the European Union describe the culture of big and middle-sized cities in Europe. The database includes variables from theatres, cinemas, concerts, libraries and museums, the supply and use of their services, and information about the opinions of the residents, collected by telephone interviews.

The International Korkeasaari Ice Sculpture Competition in 2004.

Photo: Helsingin kaupungin kuvapankki / Mari Hohtari





New and renovated opera houses in major cities: Paris, Helsinki, Copenhagen and Milan.

Photos: www.paris.org, [Helsingin kaupungin kuvapankki](http://Helsingin_kaupungin_kuvapankki) / [Mika Lappalainen](http://Mika_Lappalainen), Arcspace, www.dolcevita.com

How does Helsinki rate among the capitals of the European Union (EU15) in the light of these statistics? For many of the cultural services, Helsinki citizens stand near the average for the capitals in general. Library services are an exception, however: use of these services in Helsinki is clearly top of the European class.

According to the statistics, the supply of cultural services is below average in Helsinki, particularly when the figures are not proportioned to the number of inhabitants or any other variable which would even out the size differences of the cities. However, in the utilization rate of cultural services the residents of Helsinki are ranked slightly higher than the supply indicators show when compared with other European capitals.

The comparison of European statistics supports the impression that no specific city can be named as being more active or passive than another with regards to the supply and use of culture. If anything, it seems that the cultural provision of the cities and the preferences of their residents have particular features of their own. Neither is there evidence in the statistical data of a favourite area of culture that is common to European cities, nor equally, any area generally unpopular. However, the differences in minimum and maximum values between the capitals as users of cultural services differ considerably from each other.

Theatre-going viewed by areas of culture and art is much more popular in Copenhagen and Stockholm than the average. By contrast, theatres in Rome are visited less frequently. However, the residents of Rome rate as number one if concert-going is compared, while the residents of Lisbon attend concerts least of all. The number one city for museum visits is Stockholm whereas Rome stands at the bottom of the list. The highest number of cinema visits per resident is in Paris and the lowest in Vienna. The residents of Helsinki are the most active users of libraries, while the residents of Lisbon use libraries least of all.

In many categories, according to this study, Rome and Lisbon were the cities where the cultural services were less used than in the other cities. At the same time, it should be noted that the same two cities also ranked among the leaders when it came to the use of a number of specific cultural services. This analysis indicates that the use of cultural services in Lisbon is concentrated on museums and cinemas, rather than libraries and concerts. The favourite cultural attractions for the residents of Rome are concerts and cinemas, whereas museums and theatres are visited less frequently.

Studying the supply of and demand for cultural services simultaneously gives only a vague indication of the way city dwellers respond to increases in the services or whether an



Figure 3.5 Museum visits per resident 2001

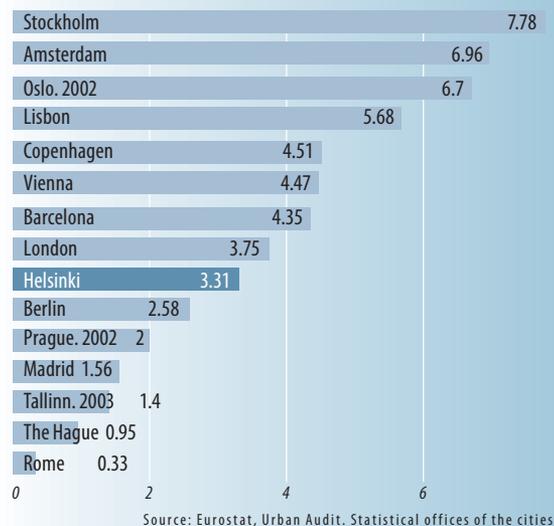


Figure 3.6 Cinema visits per resident 2001

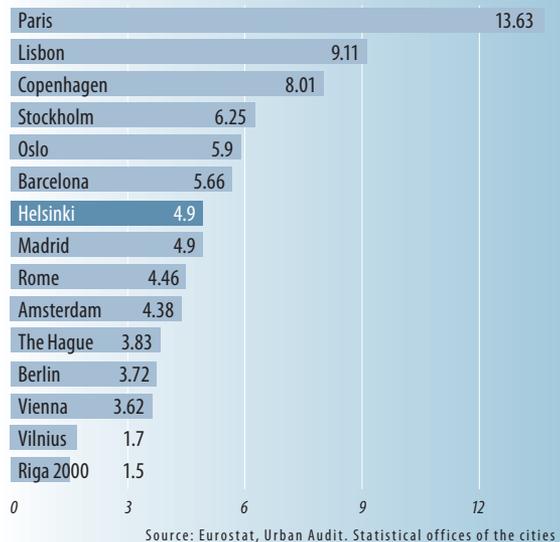


Figure 3.7 Top 10 regions in terms of R&D personnel as % of the labour force in EEA countries in 2001

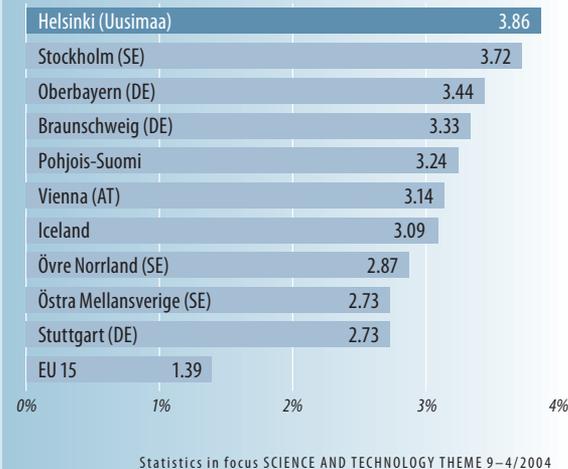


Figure 3.8 Leading innovation regions in EU in 2003

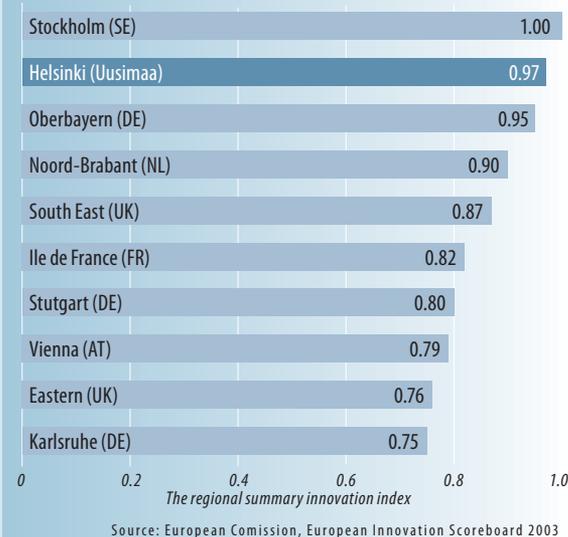


Table 3.1 Population, level of education and tourism in EU cities, 2001

	Population	Guest nights spent in hotels per resident	Completed university level education percentage of population (ISCED 5-6)
Amsterdam	734 594	11.0	24.0
Athens	789 166	..	18.5
Berlin	3 388 434	3.2	21.4
Barcelona	1 505 325	5.5	..
Brussels	978 384	4.8	..
Dublin	495 781	18.4	17.2
Helsinki	559 718	4.7	28.2
Copenhagen	499 148	..	20.3
Lisbon	564 657	8.4	17.1
London	7 172 091	..	23.0
Luxembourg	76 688	9.6	17.6
Madrid	2 957 058	3.6	..
Paris	2 125 246	14.4	36.9
Rome	2 655 970	8.3	..
Stockholm	750 348	5.6	17.7
Vienna	1 550 123	4.9	..
The Hague	442 356	2.5	18.1

Source: Eurostat, Urban Audit

Table 3.3 Urban Audit perception index 2004

Proportion of satisfied, %	Satisfied to live in the city	Satisfied with public transport	Satisfied with green space	Satisfied with cultural facilities	Satisfied with cinemas
All cities	89	69	68	85	90
Amsterdam	91	75	73	94	92
Athens	61	69	35	77	91
Berlin	87	78	63	91	91
Brussels	87	68	80	90	85
Dublin	85	68	67	87	88
Helsinki	94	89	91	96	97
Copenhagen	97	50	86	96	96
Lisbon	83	46	46	71	89
London	81	56	75	89	89
Luxembourg	95	79	87	89	89
Madrid	85	57	58	73	86
Paris	88	72	76	95	91
Rome	92	41	68	83	90
Stockholm	94	72	91	97	97
Vienna	96	86	77	94	88
Barcelona	95	68	54	84	90

Source: Eurostat, Urban Audit 2

Table 3.2 Cultural services in cities of the EU countries 2001

	Number of cinema seats per 1000 residents	Number of public libraries	Number of museums	Number of theatres	Number of concerts per 1000 inhabitants
Amsterdam	14.7	32	55	46	..
Athens	44.1	68	28	148	..
Barcelona	23.7	..	40	46	0.01
Berlin	18.1	146	165	60	..
Brussels	16.6	..	..	..	..
Dublin	..	58	..	..	..
The Hague	12.5	..	24	20	..
Helsinki	17.6	58	40	10	0.65
Copenhagen	23.2	23	27	50	..
Lisbon	23.0	349	34	..	..
London	15.2	397	156	135	0.57
Luxembourg	48.1	10	..	..	..
Madrid	23.7	..	..	62	0.18
Paris	34.7	66	..	..	..
Rome	18.4	..	53	..	12.67
Stockholm	23.5	63	64	44	..
Vienna	23.7	83	91	41	1.13

Source: Eurostat, Urban Audit



ample supply leads to active use. In Paris, both the number of seats in cinemas and their occupancy rank high. However, in Vienna, the number of seats, which was greater than the average, did not prompt great use.

The opinions of the users of culture regarding the quality of the cultural services in their own area were established by Eurostat and the Committee of the Regions of the Council of Europe via telephone interviews with residents. The results of the interviews complement the statistical part of the Urban Audit. According to the results of the phone survey, 85 per cent of all participating residents of the city were content with the cultural premises of their own city. Also, up to 90 per cent were satisfied with the cinemas. In Helsinki, the percentage of satisfied residents was still higher than average. Up to 96 per cent of Helsinki residents were satisfied with the cultural premises and 97 per cent with the cinemas. For the sake of comparison, it should be noted that 91 per cent of Helsinki residents were also happy with their green areas and 89 per cent with the public transport. The corresponding averages of all cities included in the interviews were 69 per cent for public transport and 68 per cent for green areas.

Previous international cultural statistics were compiled by the City of Helsinki Urban Facts for the 'Arts and Culture in Helsinki 1999' publication. It is evident from the timeline comparison of the most recent statistics and those of 1997 that the number of museum visits has risen in almost all the cities included in this and in the previous statistical publication. The trend in theatre visits, on the other hand, has been declining; in most cities there have been fewer theatre-goers than in the previous study. Regarding the volume of library lendings, the top rankings remain unchanged. However, the use of libraries in Dublin, Tallinn and Prague has considerably increased and is catching up with that of Helsinki and Copenhagen. Visits to the cinemas in Vilnius, Vienna and Helsinki have increased, while other areas have remained somewhat static.

Challenges of interpreting cultural statistics

In this publication, comparing international statistics has been a challenge because of the difficulty of obtaining reliable and comparable information. In different cities, the definitions of culture vary from perceptions of culture as almost any human activity to a very restricted arts-centred definition. The latter has been used when comparing cities in this publication.

Thus, in the area of the arts only music, cinema and theatre have been selected for inclusion, and just museums and libraries as representatives of arts institutions. This is because these areas provide the greatest amount of information and in turn this information is also the most easily comparable.

Two other essential criteria for all statistics are temporal and regional comparability. This year's cultural statistics should be comparable to statistics from previous years. However, this is often difficult even within a country, including Finland, because the structure of the cultural administration has changed with time and is different in various municipalities. The situation gets even more complicated when moving over to the European arena. Interpreting cultural statistics demands expertise in that field as well as knowledge of cultural services and how they are organised in the cities being compared.

Despite the challenges of comparability, the statistics show the areas of culture on offer and the numbers of visitors in each city. In order to make comparisons between cities of different sizes possible, the cultural statistics are presented proportioned to the number of inhabitants. However, in all capitals and large regional centres, the suppliers of cultural services serve a user base larger than the administrative borders. Capital cities are also pioneers in providing a broad range of culture and it is desirable that the services they offer attract travellers both from home and abroad. This should be taken into consideration when examining the numbers of visitors.



In addition, the extent of support provided a society impacts on the visitor statistics, for example through low entrance fees, which may increase the popularity of the subsidised area of culture in relation to others. For instance, residents of Tallinn go more frequently to the theatre than to other cultural institutions. This is explained in part by the fact that in Estonia a significant share of the support for culture is directed at theatre. Similarly, in Stockholm theatre art receives much public support, which is again evident from the visitor statistics. By contrast, Helsinki does not rank among the leaders in the comparison presented here, even though both the state and the city subsidise theatre activities relatively generously compared to many other areas of art. The extent of public support is therefore clearly only one of many factors affecting audience numbers. 

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Creativity and culture in cities

Creativity has been a hot topic in recent city discussions. Richard Florida's thesis on the rise of a new, creative class is on the lips of city researchers as well as politicians and civil servants.

According to Florida, the core of this creative class, which embraces researchers and engineers, professors, editors, designers and architects, artists and entertainers and many kinds of opinion leaders, has risen to a prominent position in society. The influences of this quiet revolution are visible especially in the cities. The members of the creative class are urban nomads, who find their way to the interesting cities. Enterprises looking for creative employees follow the crowd and new business centres are born. This brings prosperity to the interesting cities.

The rich and diverse supply of culture is one of the factors attracting these creative individuals. Among the European metropolises, Barcelona is a good example of a city that has recognised this new phenomenon. In the process of developing the city into a world-class centre of innovation, the status of its cultural sector has been elevated to one of the most important focus areas. In fact, as a locomotive of regional economy, Barcelona is currently overtaking many traditional big cities. Helsinki, too, is a city where the economy is firmly based on knowledge, expertise and culture.

To be able to measure the attractiveness of the provision of culture of a city, from a Floridan perspective, more information is needed about various city events, because the creative class is more interested in street culture than in the offerings of traditional art establishments. Creative individuals are hungry for all-round experiences and they want to take part in cultural events, not merely be one of a passive audience. Urban festivals excellently provide such an opportunity. Large numbers of voluntary workers are often recruited for the arrangements, but it is quite possible to be part of this collective cultural experience even without being employed in the arrangements. Among the cities taking part in the Eurocult21 project, so far only Barcelona regularly gathers information about city festivals. However, we are aware of the important role of the festivals for the enrichment of the cultural field of the city, and this book contains information on festivals in Helsinki, too.

Satu Silvanto

Sources: Florida, Richard (2002): The rise of the creative class: and how it's transforming work, leisure, community and everyday life. New York: Basic Books sekä Florida, Richard & Tinagli, Irene (2004): Europe in the Creative Age. http://www.creativeclass.org/acrobat/Europe_in_the_Creative_Age_2004.pdf.



TIMO CANTELL

Helsinki as a music city

Helsinki can justly be called a major music city in terms of music education, concerts and music industry. Classical music has a particularly strong position but a great deal of popular music, too, is produced and consumed in Helsinki.

Music education and music as a hobby

Music education in Finland includes everything between music schools for children and professional training at university level. Helsinki provides the whole range: the city has 14 music schools or institutes for children and adolescents, with a total of 5,114 students, a conservatory for classical music (52 students), a pop-jazz conservatory (120 students), musical section in the Helsinki Polytechnic (517 students) and the Sibelius Academy (1,475 students).

Hand in hand with the large provision of musical education, music is actively practised by large groups of people in

Helsinki. Music schools and institutes and the various adult education centres provide good conditions for developing your skills, particularly in the field of classical music. Popular music, rock music and folk music are studied somewhat differently, but in these fields, too, guidance is available.

One large group of active music lovers are the singers of the hundreds of choirs in Helsinki. Sulasol, the Finnish Amateur Musicians' Association, alone has 50 choirs and over 2,000 members in Helsinki, and there are a number of other similar associations as well.

Among young people, playing in a rock band is quite popular, too. It is impossible to know the exact number of rock bands and musicians in Helsinki, but a rough idea is conveyed by the fact that there are 70 practice rooms for rent, each of which has three or four bands using them. And there are many other premises used for practising, too.

Classical music

For its half a million inhabitants, Helsinki has two full-size symphony orchestras, the Helsinki Philharmonic and the Finnish Radio Symphony Orchestra, one professional chamber orchestra, the Avanti!, the National Opera and a number of other ensembles. The neighbouring city of Espoo, a stone's throw away, has its own symphony orchestra, the Tapiola Sinfonietta, while the other neighbouring city Vantaa has its own Vantaa Pops.

In 2002, these orchestras together attracted a total of 433,166 concert goers. The figure includes outdoor and free concerts, as well. The number of concerts held was 476. Many of these events are broadcast nation-wide.

Besides these large orchestras, Helsinki has several professional chamber music ensembles. In addition, there are the recitals held by various soloists in concert halls, churches and other venues.

Other music

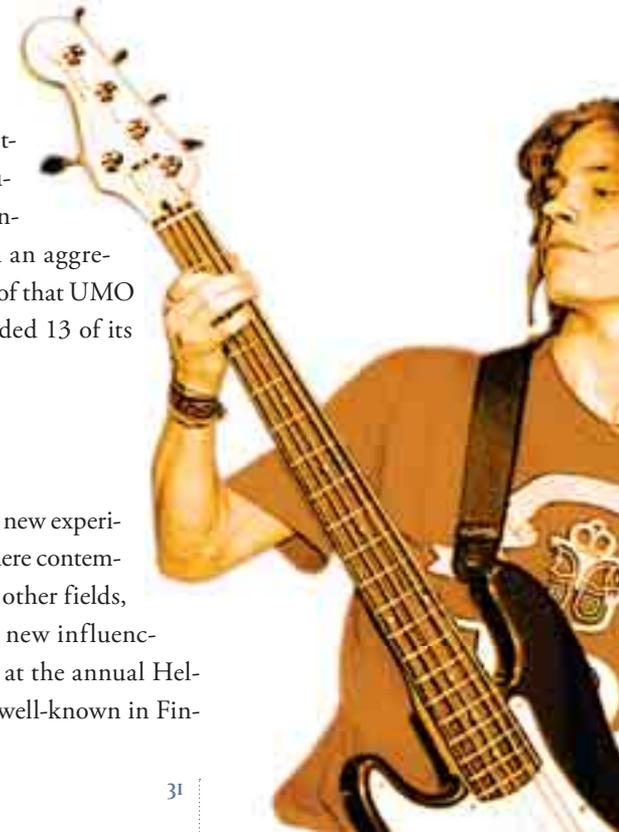
Helsinki is the centre of Finnish pop music and is home to many of the most important artists and bands, production companies, recording companies, arenas, media and trade unions. New trends from abroad often come to Finland via Helsinki; by the same token, Finnish music is usually spread abroad via Helsinki. There are, of course, important actors in the field elsewhere in Finland, too, but the capital dominates the pop music scene as well.

The most important rock arena is the Tavastia club, where Finnish and international stars appear. International mega stars typically perform at the Helsinki Arena or the Olympic Stadium. In 2002, these two venues pulled in 290,643 listeners altogether.

The UMO Jazz Orchestra founded in 1984 also is based in the capital. UMO is regarded as one of the world's leading Big Bands, and performs frequently elsewhere in Finland and abroad. It is sponsored by the City of Helsinki, the YLE Finnish Broadcasting Company and the Ministry of Education. In 2003, the UMO had 63 concerts in Finland and one abroad, with an aggregate audience of 43,358 people. On top of that UMO made three recordings and YLE recorded 13 of its concerts.

Audiences

Helsinki audiences are generally open to new experiences, especially in the classical field, where contemporary music has an important role. In other fields, too, the audiences are ready to accept new influences; witness the success of ethnic music at the annual Helsinki Festival. Artists that are not that well-known in Fin-



land usually get full houses when they perform in the Huvilateltra arena during the festival. The Savoy Theatre, too, has been progressively introducing a large audience to ethnic music.

Artists and ensembles from Helsinki also form an important element in musical events and festivals elsewhere in the country. Often at least some of the producers and performers are from Helsinki, and the same applies to the audience. A good example is the Kuhmo Chamber Music Fes-

tival held each summer. Despite being 600 kilometres from the capital, almost half of its audience usually comes from the Helsinki Region. The Pori Jazz Festival and the Savonlinna Opera Festival, two other summer events, also have many visitors from Helsinki.

Vibrant musical events

The Helsinki Festival in August and September is the largest festival in Helsinki, and a major part of it concentrates on locally produced music. The programme embraces classical music and jazz, rock and ethnic music. Increasing numbers of free events such as the Mayor's Popular Concerts attract tens of thousands of listeners. Usually the Helsinki Festival draws in around 300,000 visitors annually, roughly 250,000 of whom go to the free events. The Helsinki Festival also includes Musica Nova, a series of events in the spring that present new trends in contemporary music.

Since 2002, Scandinavia's largest electronic music festival, the Koneisto, has been held in Helsinki, gathering around 30,000 listeners. The Finnish word *koneisto* means machinery. ■

SOURCES

- Association of Finnish Symphony Orchestras. Annual Report 2003.
- Statistics Finland : www.stat.fi.

Malja Göstalle (A Toast to Gösta), music by Leevi & Leevings. Evenings in the Huvila Tent, 2004, in memory of Gösta Sundqvist (in the picture).

Photo: Petri Artturi Asikainen



Table 4.1 Symphony orchestra concerts in the Helsinki Metropolitan Area 2002

	Helsinki Philharmonic Orchestra	Finnish Radio Symphony Orchestra	National Opera	Sixth Floor Orchestra	Tapiola Sinfonietta / Espoo City Orchestra	Avanti! Chamber Orchestra	Vantaa Orchestra
Concerts total	78	42	235	9	78	19	24
Symphony concerts etc.	48	28	1	3	23	2	-
Chamber music concerts	1	2	11	-	-	3	-
Light music concerts	5	-	1	-	-	3	6
Children's concerts and school concerts	14	-	-	-	29	-	3
Guest concerts / performances	2	11	1	3	18	11	8
Other concerts	8	1	1	3	8	-	7
Opera			137	-			
Ballet			83	-			
Audiences total	107 993	41 684	231 991	4 200	35 382	11 300	14 816
Symphony concerts etc.	58 966	32 180	1 478	650	11 800	1 800	-
Chamber music concerts	800	300	1 883	-	-	1 500	-
Light music concerts	6 683	-	979	-	-	1 200	2 410
Children's concerts and school concerts	3 788	-	-	-	6 610	-	950
Guest concerts / performances	1 592	8 693	683	1 100	8 609	6 800	6 656
Other concerts	36 164	511	1 309	2 450	8 363	-	4 800
Opera			145 785	-			
Ballet			79 874	-			

Source: Association of Finnish Symphony Orchestras

Table 4.2 Concerts given abroad 2002 by the symphony orchestras of the Metropolitan Area

Orchestra	Concerts	Audiences	Visited country
Helsinki PO	3	2 323	Singapore
Finnish Radio SO	16	22 630	Spain, Germany, Austria, England
Tapiola Sinfonietta	5	2 000	Great Britain
Avanti! CO	9	4 200	France, Sweden, Germany, Ireland
Total	33	31 153	

Source: Association of Finnish Symphony Orchestras

Table 4.3 The Finnish National Opera. Number of performances and tickets sold 1988–2003

Season	Performances				Tickets sold / performance			
	Opera	Ballet	Other	Total	Opera	Ballet	Other	Total
1987/88	143	110	10	263	421	729	1 250	581
1988/89	127	89	7	223	442	454	607	452
1989/90	118	108	5	231	451	408	220	426
1990/91	135	95	20	250	441	471	354	445
1991/92	131	93	11	235	484	460	369	469
1992/93	127	99	34	260	423	348	491	403
1993/94	109	77	45	231	1 032	944	456	891
1994/95	125	74	34	233	1 138	1 064	575	1 032
1995/96	154	87	27	268	983	954	554	930
1996/97	125	81	28	234	1 097	974	682	1 005
1997/98	130	76	32	238	1 126	1 041	347	994
1998/99	153	88	91	332	935	885	160	709
1999/00	139	76	109	324	1 011	943	131	699
2000/01	145	97	77	319	938	843	135	715
2001/02	170	97	58	325	756	920	257	716
2002/03	179	82	51	312	731	901	198	689

Source: Statistics Finland



Kaija Saariaho's opera *Kaukainen rakkaus* (L'amour de loin). The Finnish premiere, autumn 2004.

Photo: Sakari Viika

VESA KESKINEN

Musical events in Helsinki during a spring weekend in 2004

Statistics usually do not cover the kind of musical events, mainly commercial, that are on offer in Helsinki every day. Thus, a survey was undertaken to fill this information gap. It covered the musical events advertised in the local media and held in the city on the weekend 16th – 18th April 2004. Those events advertised only by means of posters in public places or at the venue, such as restaurants, were excluded.

Eight local papers were used to pick up the advertisements of musical events in Helsinki and the rest of the Helsinki Metropolitan Area. Obviously, not all events in the surrounding municipalities were published in the papers that appear in Helsinki.

During the weekend studied, 132 musical events were advertised in the Helsinki papers as taking place at various venues in the Metropolitan Area. 104 took place in Helsinki proper. Although the capital dominates as the focus for famous bands, well known rock-pop groups such as Yö and Neljä Ruusua appeared that weekend respectively in Vantaa and Espoo, Helsinki's neighbouring municipalities. Vantaa is clearly the centre of public dancing venues in the Metropolitan Area and popular performers such as Kari Vepsä, Reijo Taipale and Frederik appeared there. In Helsinki, the number of traditional Finnish dance music (e.g. tango)



Table 4.4 Musical events in Helsinki and the Helsinki Metropolitan Area during the weekend 16th–18th April 2004

	<i>Helsinki</i>	<i>Rest of Metropolitan Area</i>
Total	104	28
Rock & pop live	41	6
Clubs, DJs	20	1
Jazz	9	1
Dance, entertainment	6	9
Concert, choir	18	5
Classical	7	5
Sacred	2	1



events was not as great, but public dancing was arranged in the Old Students' House and Hämis.

Of the musical events in Helsinki that weekend, only one in ten was arranged in the suburbs. It is probable that there were actually more local events going on even though they were not advertised in the papers.

Tickets to these events were not very expensive. Classical concerts tended to be most expensive, but even they were relatively cheap for season or discount cardholders. Tickets for Vincenzo Bellini's opera *Norma* cost between €18 and €80 a piece, and for Rossini's *Il viaggio a Reims* between €14 and €64. Tapiola Sinfonietta in Espoo charged between €5.50 and €16 for their concert. On the Saturday afternoon, the National Opera gave a chamber music concert in its main foyer free of charge. As a comparison, cinema tickets during that weekend were priced between €6 and €10.

Pop and jazz groups charged around €10, and the entrance fee to music clubs was between €5 and €7 – if they were not free.

Something for everybody

Musical events during the weekend ranged from one-man appearances in pubs to sold-out rock concerts, and from spring concerts in schools to charity concerts and public balls. There were no international stars in town that weekend.

Live music on Friday, clubs on Saturday, serious music on Sunday

Live rock, pop or other entertainment music could be heard at 40 venues in Helsinki on Friday and Saturday – in many

[Kronos Quartet and the Kimmo Pohjonen Kluster at the Helsinki Festival 2004.](#)

Photo: Milena Strange



Advertisements for cultural events.

Photo: Olga Vishnjakova

Table 4.5 Concerts at Hartwall Arena, Helsinki Ice Stadium and the Olympic Stadium in Helsinki, 1997–2001

Year	Seats	Concerts	Concert visitors
Hartwall Arena			
	12 000		
1997 ¹		22	180 237
1998		27	224 458
1999		24	203 520
2000		32	227 901
2001		23	178 918
Helsinki Ice Stadium			
	8 009		
1997		4	16 974
1998		5	24 475
1999		10	47 627
2000		4	20 480
2001		8	48 725
Helsinki Olympic Stadium			
	23 975²		
1997		4	194 000
1998		3	120 300
1999		2	68 900
2000		3	75 000
2001		2	63 000

¹ Opened April 1997.² Also, standing room on the sports field for 20,000 people; total capacity over 50,000 for concerts.

Sources: Report on concert venues

places more than one artist or band was playing. Helsinki is big enough to provide music fans with very broad variety of concerts and events. During the two days and nights, it was possible to see and hear pop favourites such as Gimmel, Finnish hip-hop groups such as Ritarikunta, and heavier rock music bands such as Suburban Tribe. There were also rockabilly, reggae, blues, or jazz gigs – not to mention mixed musical style events.

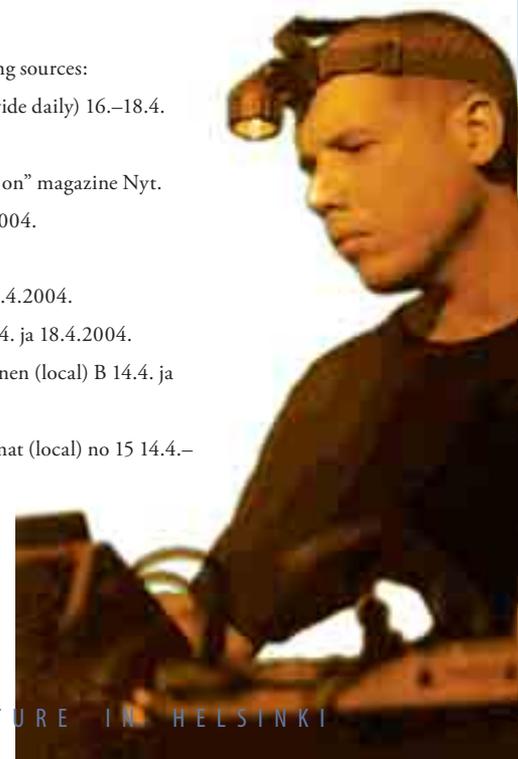
Friday night was the best time to see new and old artists and bands live on stage. On Saturday, the choice of live music was slightly more limited, but club gigs were more common than on Friday. Sunday was the day for more serious music events. ■

Tables of events from the following sources:

- Helsingin Sanomat (nationwide daily) 16.–18.4. 2004.
- Helsingin Sanomat's "what's on" magazine Nyt.
- Uutislehti 100 (local) 16.4.2004.
- Metro (local) 16.4.2004.
- Kaupunkisanomat (local) 16.4.2004.
- Helsingin Uutiset (local) 14.4. ja 18.4.2004.
- Alueuutiset, Helsinki Pohjoinen (local) B 14.4. ja 17.4.2004.
- Koillis-Helsingin LähiSanomat (local) no 15 14.4.–21.4. 2004.

DJ Dolores.

Photo: D. R.



Koneisto – festival for electronic music

In essence, the Koneisto Festival of Electronic Music is a rock festival. What distinguishes it from other rock festivals, however, is that instead of traditional pop and rock music, various kinds of electronic music are performed by artists ranging from techno deejays, electronica-bands and hip hop-groups to experimental visual music and performance artists. The Finnish word 'koneisto' means machinery.

The festival was originally the idea of a group of enthusiastic young people with very little experience of organising such events. Nevertheless, they went ahead with it. The idea was conceived during their visit to Barcelona Sonar, a festival for electronic music and arts; they fell in love with it and decided to set up Koneisto.

The concept of a festival for electronic music was something new and unheard of in northern Europe when, in 2000, the first festival took place in Turku in south-western Finland. Another main difference between Koneisto and standard rock-festivals is that the number of beer stands was kept to a minimum.

In 2002, the third Koneisto was held in Helsinki, and was a great success. The condition set by the City of Helsinki for the festival was that entrance should be free to the day-time open-air concerts. These concerts were also linked with Helsinki Day, which was celebrated at the same time. The free concerts took place on a public beach and turned out to be very popular.

The actual festival, i.e. the evening and night-time events, lasted for two days and took place at the Cable Factory, a large old industrial complex originally used by Nokia but converted, in the early 1990's, into premises for art-



ists and small firms working in the cultural economy sector. The old factory contains a big concert hall and several smaller venues and stages. The Cable Factory is located almost in the centre of Helsinki.

The cultural authorities of the City of Helsinki also contributed to the festival by inviting to Koneisto journalists from selected British, Scandinavian, German and French media to the festival. This resulted in many articles about "Cool New Helsinki" in foreign magazines. The tourist authorities of the city took advantage of this publicity in a campaign targeted at different groups of potential tourists.

Summer 2003 saw the fourth Koneisto festival, again in the Cable Factory. The 2004 Koneisto took place on the 13th to 15th of August, on the days of its fifth anniversary. The festival was held as a co-event to the 12th International Symposium on Electronic Arts.

Jussi Kulonpalo

Meureltaibababi, the winning band in the Ääni ja Vimma – scouting for new bands. Photo: Henna-Leena Kallio

Ääni ja Vimma – scouting for new bands

The Helsinki City Youth Centre annually arranges a competition for young bands, including local heats, semi-finals and finals. The event, called Ääni ja Vimma (sound and fury) has attracted musicians nationwide, and 120 bands annually have qualified from the local heats – with another 20 on the reserve list. The purpose of the competition is to encourage adolescents to play rock music, to give opportunities for them to appear on stage, and to provide feedback from professional musicians. Bands such as Taikiainen, Ripsipiirakka, Negative and Velcra have become famous thanks to Ääni ja Vimma.

Vesa Keskinen

VIRVE SUTINEN

The arenas of dance

The Helsinki Metropolitan Area has Finland's greatest concentration of dance arts. Besides the National Ballet and the Helsinki City Theatre Dance Company, there are three dance theatres that under Finnish law qualify for state subsidies. One of these, the Zodiac Center for New Dance, annually produces between 12 and 17 premières a year mainly for adults, while the two others specialise in children's theatre.

The Zodiac Center also teaches dance and participates in international co-productions. In addition, it arranges artist-in-residence activities for foreign and Finnish choreographers and dancers as part of the Helsinki International Artist-in-Residence Programme.

The majority of so-called 'free' dance groups, i.e. those that do not enjoy regular state subsidies, operate in Helsinki and its Metropolitan Area. The area is also home to the majority of freelance choreographers who, in 2003 for ex-

Dancer-choreographer Sanna Kekäläinen performing, *Iho* (Skin), 2001.

Photo: Heli Rekola

ample, arranged 26 per cent of all dance shows. Among the 17 established free dance groups in Finland in 2002, twelve were from Helsinki and two from the other municipalities of the Metropolitan Area.

Since the turn of the millennium, Finnish contemporary dance has picked up many new influences as Finnish groups have toured abroad. In 2003, a fifth of the audiences of Finnish dance theatres and groups were foreign audiences. The number of premières and shows has increased, too, as has the number of free groups.

In Helsinki, dance has gradually expanded from the classical sector into popular, ethnic and urban dance, and with festivals also moving in the same direction, audiences have increased. The first survey of Finnish dance audiences was made in the year 2000 at the Dance Arena Festival. The audience had come from the Helsinki Metropolitan Area and was dominated by well-educated young or middle-aged women. This trend is similar to those in England and Sweden.

The Dance Arena Association, founded in 2000, promotes Finnish dance in Finland and abroad in many different ways. The association hosts three dance festivals, namely the Dance in November Festival, the Ruutia! (Gunpowder!) dance festival for children and the Side Step Festival. The Dance Arena also makes promotional visits to schools, youth centres and cultural centres.

The Nordisk Dans meeting held in 2003 in Helsinki was an example of recent efforts to promote Scandinavian and other international exchange of dance arts. The Trans Dans Network of the City of Helsinki is part of the Cultural Capital Network 2000. H



SOURCES

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- Dance Arena: www.tanssiareena.fi.
- Finnish Dance Information Centre: www.danceinfo.fi.
- Statistics Finland: www.stat.fi.



URB festival 2004. Photo: Olli Turunen

Samba Carnivals are staged in Helsinki every June about Midsummer time. Students of samba schools put on a parade.

Photo: Helsingin kaupungin kuvapankki / Mika Lappalainen



Five years of urban energy

In 2000, when Helsinki was a Cultural Capital in Europe, its policy was to explore new ways of bringing arts and culture to people's consciousness. The URB Urban Dance Festival, an urban project of the Kiasma Museum of Contemporary Art, was an initiative of this kind. The event has developed into an annual strongly dance-oriented festival celebrating urban culture and its variety and much appreciated by, above all, young artists. In addition to dance shows, the programme has from the onset comprised courses, artist seminars and outdoor concerts.

The SubURB, an arts education project, is a vital part of the URB festival. The aim of the project is to raise awareness of youth culture in the suburbs and to lower the entry threshold to arts and culture. The SubURB works at generating dialogue between arts institutions and young people in outer Helsinki. The link between young people and this international festival are forged through workshops. The international visiting artists of the URB may perform and teach in outer Helsinki, too, and the students present their results from the course and participate in the events of the festival.

Participation in the festival helps these young people develop their skills and in turn raises their chances of becoming professionals. They are involved both as artists and producers, and as members of audience. The community project of the SubURB festival has been co-operating closely with Helsinki City's community initiative programme titled Urban Plan since the year 2002. Local schools, youth centres, kindergartens and cultural centres have been involved, too.

Riitta Aarniokoski

The Dance Action Show

The Dance Action Show is a show and disco dance competition for under 22 year olds arranged annually by the Helsinki City Youth Centre since 1993. Its aim is to inspire young dancers to develop their talents. For this purpose, it provides an opportunity to appear before a connoisseur audience and to receive feed-back from professionals.

The events include disco dance, hip-hop, show couple dance, show group dance and duo dancing. The contest is very popular: in 2003, some 600 young people took part, drawing in an aggregate audience of over 6,000 to the Helsinki Hall of Culture. The contest is held in co-operation with the youth authorities of the cities of Espoo and Vantaa.

Vesa Keskinen

Table 5.1 Helsinki dance statistics 2002,
number of performances and audience figures

	Number of first premieres	Number of performances	Tickets sold	Number of guest performances	Audience figures total
Large theatres	13	128	84 032	-	97 370
The Finnish National Ballet ¹	11	89	79 633	-	92 328
Helsinki City Theatre Dance Company	2	39	4 399	-	5 042
Dance theatres qualifying for subsidies	22	411	51 561	13	55 799
Dance Theatre Hurjaruuth	5	157	33 029	13	35 349
Dance Theatre Rollo	1	104	8 201	-	8 403
Zodiak – Center for New Dance ²	16	150	10 331	-	12 047
Independent dance groups total	24	234	42 625	4	45 274
Performances by individual choreographers³	27	121	14 583	-	14 864

¹ Premieres include workshop performances (8).

² The figures for Zodiak include co-productions and guest performances with independent dance groups.

³ Performances by individual choreographers in the whole country.

Source: Finnish Dance Information Centre

Table 5.2 The Finnish National Ballet, number of
performances and tickets sold 1988–2003

	Number of performances	Tickets sold / performance
1987/88	110	729
1988/89	89	454
1989/90	108	408
1990/91	95	471
1991/92	93	460
1992/93	99	348
1993/94	77	944
1994/95	74	1 064
1995/96	87	954
1996/97	81	974
1997/98	76	1 041
1998/99	88	885
1999/00	76	943
2000/01	97	843
2001/02	97	920
2002/03	82	901

Source: Statistics Finland



RIITTA SEPPÄLÄ

Over a million theatre-goers

The varied repertoire of productions offered weekly by the theatres of Helsinki ensures a very wide selection. During the theatrical season, audiences may choose between around 40 shows of various genres during several evenings each week.

Helsinki nowadays compares very well with other European metropolises, where traditional theatre are complemented with a growing sector of innovative theatre.

The capital undeniably stands centre stage in terms of theatrical activities in Finland. Nevertheless, the network of theatres nationwide is exceptionally dense as well – in a country of 5.2 million inhabitants, 27 cities have a full-time professional theatre.

Helsinki is home to the two national main stages, i.e. The National Theatre of Finland and its Swedish-language counterpart Svenska Teatern, and to eleven other theatres that enjoy a legislative right to state allocations. Together, all these 13 theatres sold 785,000 tickets to 3,800 shows in 2003. The same year, the twenty free professional groups not included in the law on public funding gave 1,400 shows

for 256,000 spectators. Thus, over a million theatre visits were recorded in Helsinki.

According to a poll commissioned by the Association of Finnish Theatres, 47 per cent of Finns had been to the theatre at least once during the previous 12 months, whereas only six per cent had never been to the theatre at all. The average mark given by the audiences for the various theatre performances was 8 on a scale of 4 to 10.

Public funding

The state subsidises the majority of Finnish theatres according to a specific law on theatres and orchestras included in the broader legislation on public funding for arts and culture. Although this fairly recent law has clearly increased the subsidies of the theatres, their finances have not correspondingly improved because the introduction of the law coincided with the economic depression of the early 1990s, just when the municipalities reduced their support for theatres.

The independent theatres and dance groups are acknowledged as innovators and providers of complementary programmes, and have been receiving somewhat raised subsidies, yet they, too, suffer from a lack of funding. In 2003, free groups active in Helsinki received a total of €482,000 in state allocations and €359,800 in municipal support. In addition, both the state and the city support many separate productions of the free groups, professional or amateur, by means of project subsidies.

Helsinki City Theatre – the largest theatre in Finland

The Helsinki City Theatre joined the group of major Finnish theatres when in 1967 new larger premises were built for



Tennessee Williams's *Nuoruuden suloinen lintu* (Sweet Bird of Youth). Premiered in the Helsinki City Theatre, autumn 2003.

Photo: Studio Helander Oy

it by the City of Helsinki on the shore of Eläintarhanlahti bay. Since then, this theatre has become Finland's largest in terms of personnel, repertoire, and number of seats, number of shows, audiences, and annual budgets.

The City Theatre faced a new challenge in autumn 2000 when the City Board decided that the smaller Teatteri Pieni Suomi, which was in financial difficulties, was to be taken

over by the City Theatre. As a result, the City Theatre's provision of children's and family theatre grew considerably. At the same time, the City Theatre received new premises in the district of Pasila, namely Teatteristudio Pasila, which has been developed into a stage for experimental theatre.

In spring 2004, a new merger was announced: Lilla Teatern, on Yrjönkatu street, will become a part of the Helsinki City Theatre from August 2005 on. Lilla Teatern will continue as a Swedish-language stage, turning the City Theatre into a bilingual theatre.

The City Theatre is the only theatre in Finland having a permanent dance group. The dancers have been part of the theatre's performers for three decades now. The basic repertoire of Helsinki City Theatre includes domestic and foreign classics. Yet, the theatre is keen to keep abreast with newest international trends in drama. Equally, it wants to stage works of contemporary Finnish playwrights. In addition, high class music theatre and children's theatre form part of its focus and repertoire. ■

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- Helsinki Polytechnic Stadia: www.stadia.fi.
- Theatre Academy of Finland: www.teak.fi.
- Theatre Statistics 1999–2003. Finnish Theatre Information Centre.



A unique family theatre

Teatteri Jurkka is Finland's only professional arena theatre, and unique even in international terms. It was founded in 1953 by a legendary actress Emmi Jurkka and her daughter Vappu in a former handbag atelier in the Kruunuhaka district of central Helsinki. The theatre still stages productions in the same premises, and it is still run by the same family. During its 51 years of existence, the tiny stage of nine square metres has seen 150 premieres.

Emmi Jurkka, a star of the 1930s, sometimes came into conflict with her directors and was known for her forceful ideas. By starting a theatre of her own she could fulfil her artistic ambitions and visions. During Emmi's reign at Teatteri Jurkka, not only were classics of intimate theatre such as Strindberg's *Miss Julie* were shown but also, for example, the operetta *Countess Maritza* by Emmerich Kalman, in which Emmi herself played most of the parts herself, accompanied by an accordion.

Her daughter Vappu also liked being an independent actress, and devoted most of her career to Teatteri Jurkka. Today, the third generation has taken over: Vappu's son Kalle Sandqvist is the theatre's administrative and financial director, and his brother Ville Sandqvist is a director and actor. Ville Sandqvist, who graduated from the Theatre Academy of Finland in 1986, tried to keep his distance from the family theatre, but in 1999 was nominated to join the board of Teatteri Jurkka. He has also been a teacher at the Theatre Academy since 1988 and currently is the president of the Finnish national association for actors.

Emmi, Vappu and Ville strongly embody the Jurkka theatre, but they are not the only actors in the family. Emmi's brothers and all her three children are actors, as well as four of Emmi's grand children.

By its mere existence, Teatteri Jurkka signals independence, freedom and personal responsibility of the actors. Its statutes require that young actors should be favoured. The theatre has two annual premières of its own, featuring classics and new domestic debut plays alternately. Actors are engaged for one play at a time. The premises are rented for visiting productions, too. In 2003, the theatre had 202 presentations of its own, 39 visiting presentations, audiences totalling 16,550, and a 100 per cent occupancy rate.

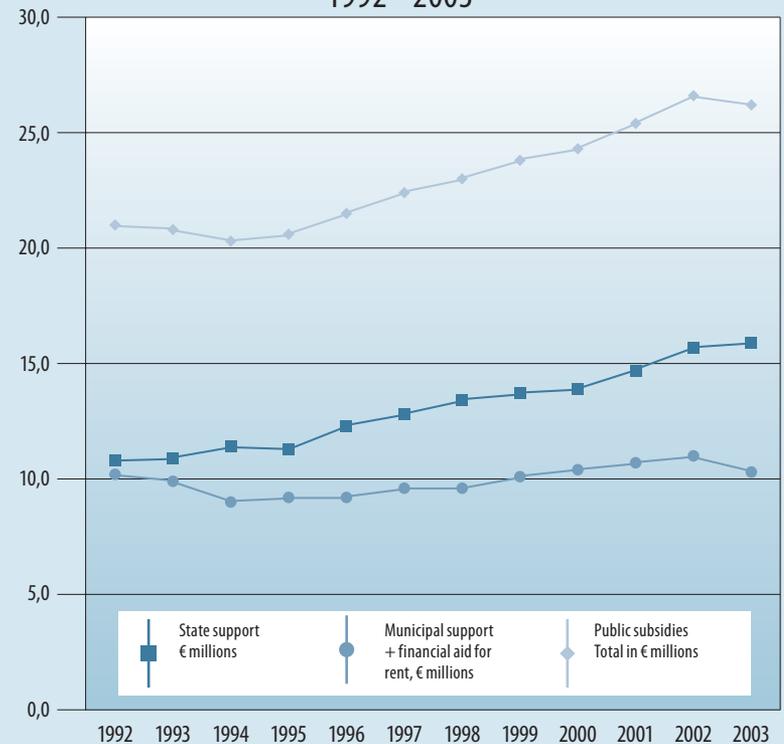
An exceptional success in the theatre has been the comedy *Mobile Horror*, written and directed by Juha Jokela describing bitingly the values of IT and the business sector. Since winter 2003, the show has been on at Jurkka before full houses, and it is sold out up until early 2005.

Another success was the première of *Hamlet* in spring 2004, with Ville Sandqvist in the title role. In this production, Ville Sandqvist plays a double role: Horatio, who is the narrator of the story, and Hamlet himself. Sandqvist's role is part of his doctor's thesis on the paradox of acting: how the actor himself is his own tool – and his work of art.

The arena theatre Teatteri Jurkka is an ideal place for studying the thespian craft: the slightest gesture, moment of uncertainty, nervousness or utterance aside is immediately noticed and distracts the audience. On the other hand, proximity creates real and sensitive presence when the actor engages himself totally into the role and his performance.

Mikko-Olavi Seppälä

Figure 6.1 Public subsidies to the theatres in Helsinki
1992–2003



Source: Finnish Theatre Information Centre

Nigel Charnock performing in the work entitled *Frank*, at the Helsinki City Theatre.

Photo: The City Theatre



Table 6.1 Tickets sold for its own productions 2000–2003

	2000	2001	2002	2003
Theatres subsidised by law and the Finnish National Theatre				
Helsinki City Theatre	233 576	275 346	362 680	320 567
Pieni Suomi*	20 716	14 860	-	-
Komediateatteri Arena	46 865	52 827	60 861	54 771
KOM-teatteri	28 790	41 269	28 531	33 377
Lilla Teatern	23 723	15 758	6 984	18 043
Nukketeatteri Sampo	39 233	30 874	29 998	26 043
Nukketeatteri Vihreä Omena	40 367	28 548	25 289	19 276
Q-teatteri	13 668	24 705	7 972	16 213
Ryhmäteatteri	28 639	26 414	38 480	26 709
Finnish National Theatre	164 666	137 110	137 003	141 957
Svenska Teatern	53 015	57 130	54 615	70 776
Teatteri Jurkka	5 560	4 348	6 262	14 577
Unga Teatern, based in Espoo	38 035	41 055	28 925	27 302
Viirus	26 265	14 110	13 531	15 080
Total	763 118	764 354	801 131	784 691
Theatre groups receiving discretionary subsidies				
Total	184 098	154 795	142 990	256 185
All together	947 216	919 149	944 121	1 040 876

*Theatre Pieni Suomi was taken over by the City Theatre in 2001.

Source: Finnish Theatre Information Centre

Table 6.2 Number of performances of its own productions 2000–2003

	2000	2001	2002	2003
Theatres subsidised by law and the Finnish National Theatre				
Helsinki City Theatre	518	603	1 001	911
Pieni Suomi*	161	71	-	-
Komediateatteri Arena	115	151	131	114
KOM-teatteri	110	142	109	129
Lilla Teatern	163	165	118	154
Nukketeatteri Sampo	276	309	309	263
Nukketeatteri Vihreä Omena	335	324	259	185
Q-teatteri	163	161	76	101
Ryhmäteatteri	135	94	125	116
Finnish National Theatre	683	681	648	642
Svenska Teatern	333	378	332	371
Teatteri Jurkka	108	91	118	202
Unga Teatern, based in Espoo	442	318	232	252
Viirus	202	130	165	132
Total	3 744	3 618	3 623	3 572
Theatre groups receiving discretionary subsidies				
Total	1 185	1 181	1 093	1 418
All together	4 929	4 799	4 716	4 990

*Theatre Pieni Suomi was taken over by the City Theatre in 2001.

Source: Finnish Theatre Information Centre



The oldest theatres in Helsinki

Early theatre in Finland was dominated by travelling foreign theatre companies. The first theatre group known to have visited Helsinki appeared here in the 1730s. Soon after Helsinki had become the capital of the Grand Duchy of Finland in 1812, visiting theatre companies were able to perform in a wooden theatre building constructed in 1827 after the designs of Carl Ludwig Engel, the architect who designed Helsinki's neo-classical centre. The first stone-built theatre was completed in 1860. It was, however, destroyed in a fire, and in 1869, the Nya Teatern (new theatre), today used by Svenska Teatern i Helsingfors, rose from its ruins. The Russian inhabitants of the city acquired a stage of their own when in 1879 the Alexander Theatre was completed. Just as it is today, it was, then, an arena for visiting companies.

With the growing of the national Romantic Movement in the latter half of the 19th century came the desire for a formalised national theatre. The idea was given impetus in 1869 following the performance of *Lea*, a play by Aleksis Kivi, the national author, in Nya Teatern. The performance was played in Finnish, exceptional in those days, and by professional actors. The enthusiasm led to the foundation of Suomalainen Teatteri, the first Finnish-language professional theatre company. The company changed its name into Suomen Kansallisteatteri, i.e. the Finnish National Theatre, in 1902, when it moved to its present premises by the Rautatientori railway station square. This stately Art Nouveau edifice designed by



Onni Tarjanen recently underwent thorough restoration in time for the theatre's 130th anniversary and the 100th of the building in 2002.

Today, the National Theatre holds up its traditions proudly and looks confidently into the future. The basis of its repertoire is a mix of the great home-grown and foreign classics as well as fresh contemporary drama from Finland and abroad. Its four stages offer a challenging selection of productions. The big successes during the 2003–2004 season were the new Finnish works *Kuningatar K* (queen K) by Laura Ruohonen, Reko Lundán's *Ihmisiä hyvinvointivaltiossa* (people in a welfare state) and Pirkko Saisio's *Tunnottomuus* (appr. insensibility).

Nationally inspired theatre first became institutionalised in Finnish despite the fact that for centuries the language of the educated classes was Swedish – the slightly old-fashioned, provincial Swedish spoken by Swedish-speaking people in Finland was not considered fit for a theatre stage. The Swedish-language theatre in Helsinki, namely Svenska teatern i Helsingfors, started out as a Swedish ensemble in the sphere of Stockholm theatre. Only in 1916 did it gain its present position as a Swedish-language national stage counterpart to the Finnish National Theatre. The theatre cherishes this heritage by producing 12 premières annually on its two stages and by visiting schools around Helsinki. The greatest successes in recent years include the domestically produced youth musical *Kick*, Joachim Groth's *Intermezzo på Johannis*, the *Show Boat* and *My Fair Lady*.

Riitta Seppälä

Table 6.3 Average percentage of tickets sold per stage and maximum number of seats in 1999–2003

Theatres subsidised by law and the Finnish National Theatre	Maximum number of seats in 2003	Average percentage of tickets sold tickets per stage				
		1999	2000	2001	2002	2003
Helsinki City Theatre	1858	83.8	75.0	79.6	73.9	77.5
Pieni Suomi		47.2	54.6	74.7	-	-
Komediateatteri Arena	497	80.4	83.3	71.0	93.5	96.7
KOM-teatteri	311	94.1	86.3	94.7	90.3	86.5
Lilla Teatern	267	63.7	56.9	31.4	21.6	44.0
Nukketeatteri Sampo	90	92.4	82.9	100.0	96.8	92.1
Nukketeatteri Vihreä Omena	50	66.6	74.1	63.3	62.9	90.3
Q-teatteri	226	64.9	67.2	51.2	57.2	73.4
Ryhmäteatteri	300	91.6	64.8	93.7	66.9	62.4
Finnish National Theatre	1431	58.4	61.7	77.8	71.8	58.7
Svenska Teatern	597	52.3	48.4	46.7	55.9	65.9
Teatteri Jurkka	50	71.3	90.4	90.3	98.2	100.0
Unga Teatern, based in Espoo	133 (Espoo), 99 (Helsinki)	65.6	74.7	80.1	72.8	74.2
Viirus	195	72.7	81.3	58.3	55.1	78.1

Source: Finnish Theatre Information Centre

My Fair Lady at Svenska Teatern (the Swedish-language theatre).

Photo: Charlotte Estman-Wennström

Table 6.4 Ticket revenues and percentage of total income

Theatres subsidised by law and the Finnish National Theatre	Ticket revenues (euros)			Percentage of total income		
	2001	2002	2003	2001	2002	2003
Helsinki City Theatre	5 535 892	8 199 756	6 136 415	35	42	36
Pieni Suomi	134 619	-	-	13	-	-
Komediateatteri Arena	1 033 589	1 225 590	1 338 220	58	59	61
KOM-teatteri	551 629	513 174	525 164	44	42	42
Lilla Teatern	203 495	136 462	349 645	19	14	30
Nukketeatteri Sampo	134 737	134 300	109 696	34	32	27
Nukketeatteri Vihreä Omena	104 496	85 407	75 960	32	26	32
Q-teatteri	376 746	108 106	257 145	36	14	29
Ryhmäteatteri	387 028	591 563	434 906	35	45	39
Finnish National Theatre	1 641 366	1 756 117	2 008 957	17	16	18
Svenska Teatern	683 695	859 059	1 285 899	18	21	28
Teatteri Jurkka	72 624	108 742	220 174	27	34	52
Unga Teatern, based in Espoo	193 632	174 569	164 049	26	24	21
Viirus	130 250	122 984	206 160	24	22	32

Source: Finnish Theatre Information Centre

KLAS FONTELL

Public art in Helsinki

Around 400 sculptures, environmental art works and historical monuments stand in the city's parks, streets and squares. Most of the public art belongs to the collections of the Helsinki City Art Museum, but some is state or privately owned. The 1960s saw a turning point in public art in the city, and since then it has evolved significantly from the tradition of statues. It was during the 1960s especially that new expressions began to gain ground and nowadays environmental and conceptual works are firmly established in public art. The works themselves have also changed drastically. Many contemporary pieces consist of different elements: some are large entities, while others are very discreet, forms of art that are almost hidden and need to be discovered.

Works of art generally come into the City's possession in three different ways. First, the Helsinki City Art Museum has funds earmarked for purchasing public art. Secondly, in connection of the city's construction projects one per cent of



budget is often reserved for art investments. A third category is made up of art works donated to the city.

The City's art projects

When the City Art Museum commissions works of art, the project is often initiated by other offices and departments of the City. For example, when a new park is laid out or an old one renovated, new public art is often asked for. Every initiation is carefully considered, often because the city centre is the place where most of the donors and the artists would like see their works of art placed. The City Art Museum has been cautious not to grant too many permits for public art in the central area of Helsinki, after all, there should be some space left for the works of future generations.

One of the relatively new works of art in the city centre is a sculpture formed of two elements. It is titled *Kohtauspaikat* (Meeting places) and stands in Kampintori square. The idea

of the sculpture is to unite the square by having one piece on each side of the street that cuts across the square. One part of the sculpture is a house-shaped building decorated with several bronze animal figures. The other part is a chair-shaped structure. The materials of the sculpture are in a harmonious dialogue with the materials of the surrounding buildings and with a tree planted nearby the sculpture.

There are relatively few works of public art in suburban Helsinki, which is why most new pieces of art have been located outside the city centre. The City Art Museum has tried to select a representative cross-section of artists of various generations and of various art styles when placing new public art.

Today, many public works of art are commissioned and planned for a particular place, which allows fruitful cooperation between artists and other planners. In the most successful cases, the work of art becomes an organic part of the environment.

Kohtauspaikat (Meeting Places),
Ernst Billgren 1998. Statue in two
parts in Kampintori square.

Photo: Olli Turunen

Table 7.1 Public art acquired by the City of Helsinki Art Museum 1993–2003

	Projects of the City Art Museum		Per cent projects	
	Finished projects Number	Costs €	Finished projects Number	Costs €
2003	3	198 000	12	325 000
2002	2	142 000	20	498 000
2001	2	79 000	11	370 000
2000	3	120 000	9	168 000
1999	5	409 000	6	282 000
1998	5	294 000	6	205 000
1997	3	129 000	2	78 000
1996	0	0	2	90 000
1995	2	27 000	3	25 000
1994	1	47 000	1	90 000
1993	1	10 000	1	..

Source: The City of Helsinki Art Museum

The City of Helsinki has invested considerably in the improvement of the suburban environment. The City Art Museum has launched new projects in, for example, the vicinity of the eastern centre of Helsinki. Sculptor Riikka Puronen's acoustic sculpture *Sirenan kielet* (The Tongues of the Siren) was set in front of the Myllypuro metro station in 2004, and for Kimmo Schroderus' steel and water creation a site is already reserved in Tallinnanaukio square in Itäkeskus.

The aim of Helsinki City Art Museum is to give space to new expressions and trends in art. In front of the Olympic Stadium, Denise Ziegler's conceptual work *Konsertto laaksolelle* (Concert for a Valley) has been installed. It is a granite conductor's stand which invites you to experience the view of the Töölö valley and to conduct a symphony of Nature's sounds. The Helsinki City Art Museum has purchased from one to four works of art yearly. Some of these art works are commissioned, while others are works that have simply been looking for a suitable setting.

The “per cent” principle

In 1991, the City Board made an in-principle decision to start a practice according to which one per cent of construction budgets is earmarked for public art. Since the decision was just a recommendation and since there was no model for implementing the scheme and because of the severe economic recession in Finland in the early 1990s, the number of “per cent projects” was initially very small. When the economy picked up again, their number increased to between ten and 15 a year.

The public works of art at the new metro stations are examples of these per cent projects. In 1997, a by-invitation art competition was announced for the Vuosaari metro station. Further examples appear in the construction projects of schools, where in some cases two or even three artists have been assigned to design and produce art works for placing in the new building.

Donations

Several schemes for donating art works to the city are ongoing. There are numerous reasons to celebrate distinguished people and notable events by erecting sculptures and monuments. Edifices to the presidents of the republic have, of course, been placed prominently, but many other well known personalities of cultural life or of sports have an outstanding monument in the city. 

SINI ASKELO

Art galleries and exhibition premises in Helsinki

A majority of art exhibitions arranged in Finland take place in Helsinki. Besides art museums and art galleries, various other premises have been used for exhibitions: libraries, cafés, restaurants, and shops. Public spaces such as streets are stages, too, and even walls (e.g. for video arts). Some premises are only occasional settings or temporary showcases.

Taidesalonki, the oldest among Helsinki's art galleries, was founded in 1915. Not until the 1980s did art galleries become more common in Helsinki, and also more familiar to the general public.

Essentially, anyone can open an art gallery, but there are certain differences between art galleries and exhibition premises in general. The association for art galleries Galeristit ry defines art galleries as permanent all-year-round premises that arrange exhibitions which are open to the public free of charge. They are professionally managed businesses, and they display works by professional artists.



Kanneltalo Art Gallery. Photo: Nina Koukkula

The number of art galleries and exhibition premises

Between autumn 2003 and spring 2004, art was exhibited in around 150 places in Helsinki. During the last week of April 2004, you could visit around 90 art exhibitions, the art museums excluded. Among these, 48 exhibitions were held in professionally managed art galleries.

The number of art galleries has remained surprisingly unchanged over the years. In late 1989 there were 51 art gal-



The Cable Factory, the Nokia Ltd industrial building which manufactured electrical and phone cables, now converted into an arts and cultural centre.

Photo: Helsingin kaupungin kuvapankki / Matti Tirri

Table 7.2 Artotheques in the Helsinki Metropolitan Area 2003

Artotheque	Established	Maintained by	Works borrowed	Works sold	Works in collection
Artotheque of the Espoo artists' association	2001	Espoo Artists' Association	ca. 200	ca. 30	ca. 250
Artotheque Gjutars (Vantaa)	1998	Vantaa Artists' Association	..	..	100
The Artotheque of the Helsinki Society of Artists (Rikhardinkatu Library)	1995	The Helsinki Society of Artists	461	452	ca. 2 000

Sources: Reports of artotheques Statistics Finland

leries or similar organisations in Helsinki. By spring 2004 their number was 48. Yet, only 13 of the galleries that existed in 1989 still exist today. Furthermore, a number of the changes have taken place very recently. Thus, Gallery 2003 closed as planned after one year, and the activities of two other galleries seem to be on ice at least temporarily. Meanwhile, six new permanent galleries have been established.

The art galleries can be divided into privately owned galleries and those galleries run by artists' associations. In April 2004, there were 37 private galleries and 11 galleries managed by the artists associations. The size of the galleries is typically less than 100 square metres, and only a handful have more than 150 square metres.

Location

Most of the galleries are located in the heart of Helsinki. Their location has been exploited by the "Enchanted Way" guided tours, arranged by the Helsinki Festivals and the Galleristiry association. The tours, which are arranged during the festival and on the first Sunday of each month, visit a number of closely located art galleries.

The six routes of the Enchanted Way embrace galleries in the Töölö district, Kaartinkaupunki district, Erottaja area, the streets around the Vanha kirkkopuisto park, the Rööperi area and Kalevankatu street.

In addition to the galleries along the routes of the Enchanted Way, two other concentrations of galleries in the central Helsinki should be mentioned.

Uudenmaankatu, with its seven art galleries and two other exhibition premises, has gradually become a gallery street. In addition, this street has art shops, shops selling artists equipment, and antiques shops. The oldest galleries were established in 1988 and 1989, and the most recent arrival started business in 2002.

In the 1990s, the Cable Factory arts and culture centre became a prominent hub for arts and culture. The centre has four galleries, four other smaller exhibition premises and four museums. In addition, it houses the premises of five art schools, some artists' workshops and workshops of the Helsinki University of Arts and Design, a number of shops for artists' equipment and some framing shops. The large halls of the building are used for the annual art sales of the artists' trade unions and the exhibitions of final works of art schools.

Exhibitions

The number of visitors to art galleries varies depending on the location of the gallery, the time of season and separate exhibitions. According to their own estimates, the galleries receive between 400 and 1500 visitors a month.

The art galleries exhibit works of professional artists, approximately 12 to 16 exhibitions annually. Duration of the exhibitions usually varies from a fortnight to a month. Gal-



leries are open from Tuesday to Sunday, and many have exhibitions even in summer.

Galleries usually exhibit new art and thus play an active role in setting trends. Each gallery has a profile of its own based on the choices of the gallerists, on the size of the gallery's premises and the possibilities limited by the business.

The majority of galleries showcase works of one or two foreign artists each year but only a few galleries in Helsinki specialise in foreign art. Galleries also try, where their finances allow, to export their artists abroad by participating in, for instance, art fairs. Exhibiting works of foreign artists has its financial risks and has thus been modest in scale despite the considerable interest among art enthusiasts.

Galleries are a necessary forum for artists, and young artists usually create their profile and develop their career through them. One estimate is that 85 per cent of all fine arts exhibitions are held in galleries.

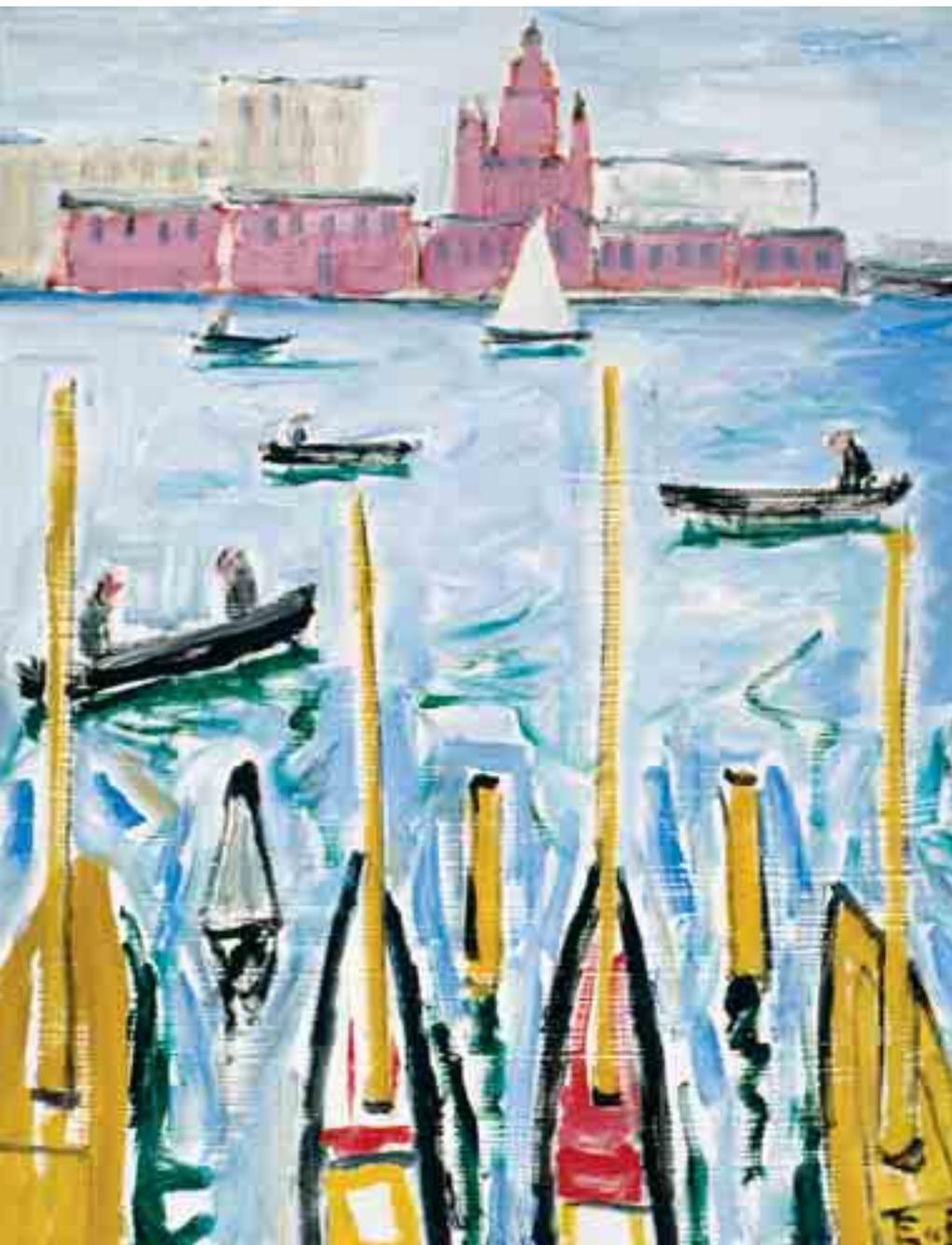
Private business

The majority of art galleries are small limited companies that employ from one to three people. Their finances come largely from rents received from exhibitions and from sales commissions. Some galleries have other activities associated with their business, such as framing and graphic planning.

There are differences in the income structures of galleries. If rent is charged, it seems to vary between €300 and €800 a week, but that also depends on duration of the exhibition. Average sales commissions seem to be somewhere between 20 and 35 per cent but if only a sales commission is charged, it usually is 50 per cent of the sales. Since 2003,

Sales event of the Finnish Painters' Union at the Cable Factory.

Photo: Anna Heiskanen



art dealing has been subject to value added tax (currently 22 per cent). Galleries run by artists' unions are exempted from VAT.

In addition to the art works in temporary exhibitions, galleries often have sales collections comprising the works of many artists, and typically, galleries play a significant role in the field of fine arts as promoters, dealers and consultants. ■

SOURCES

- Helsingin Sanomat's "what's on" magazine Nyt.
- The Websites of Association for art galleries Galleristit ry and separate Art galleries.
- Interview of Kirsti Niemistö, chairman of the association for art galleries.
- Sakari, Marja. Helsinki kuvataidekaupunkina (Helsinki, a city of visual arts), Helsingin kaupungin tietokeskuksen tutkimuksia 1991:4.
- Arts Council of Uusimaa, Helsinki. Guide for exhibition premises 2002.

The exhibition Helsinki in Frames at the Helsinki City Museum. Eero von Boehm (1949–) painted views of Pohjoisranta and Katajanokka in bright colours (1980).

Photo: Helsinki City museum



A piece of artwork is placed at Kallion virastotalo (the government office block in Kallio).

Photo: Helsingin kaupungin kuvapankki / Mari Hohtari

Art museums

Helsinki City Art Museum comprises three branches: Meilahti Art Museum, Tennis Palace Art Museum and Kluuvi Gallery; it also acts as the regional art museum of Uusimaa.

The collections of Helsinki City Art Museum are made up of the art acquired by the city since the 19th century, and comprise approximately 7 500 works. The core of the collections consists of some 430 works of art that were donated by gallerist Leonard Bäcksbäck. Indeed, Meilahti Art Museum was purpose-built to house the Bäcksbäck collection. The collections of Helsinki City Art Museum also include many others received as donations, one of the most remarkable of which was bequeathed by Professor Gösta Becker. A recent acquisition is the collection of Finnish modern art donated by Chief Curator Katriina Salmela-Hasan and David Hasan. This includes works by Finnish masters from the 1980s and 1990s, artists such as Leena Luostarinen, Cris af Enehielm and Outi Heiskanen. Art acquisitions policy today is directed at building up a body of contemporary Finnish domestic works.

Another policy of the art museum to place its works of art in various offices of the City of Helsinki, particularly in new and renovated buildings. The premise is that these artistic objects thus displayed offer the citizens a chance to view them outside of galleries and, at the same time, they create a pleasant working environment. Beyond that, this policy aids researchers; it also assists in the documentation, conservation and scientific research of art.

The main art museums of the State are located in Helsinki. The art collections of the Ateneum Art Museum for Finnish art are the largest in the country: over 18 200 works altogether. Its collections of Finnish art cover the period from the 1750s to the 1960s.

Albert Edelfelt: *The Nyländska Jaktklubben Harbour in Helsinki*, 1899. Ateneum Art Museum, The Antell Collection.

Photo: Kuvataiteen keskusarkisto / Hannu Karjalainen

The collection of international art, by contrast, comprises western art from the latter part of the 19th century to the 1950s. In addition, the Ateneum puts on show graphic works and drawings. Many donations form the basis of its collections, but works of art have been acquired by state money, too. Each year, the Ateneum Art Museum holds major exhibitions on different themes. The latest one is Albert Edelfelt's 150th Anniversary Exhibition.

Central to the *raison d'être* of the Museum of Contemporary Art Kiasma is to lift the profile of contemporary art and strengthen its position by working together with artists and the general public. The museum offers people a place to meet and to experience visual culture. The focus of the work of Kiasma and its exhibitions is on art and culture of the 1960s and onwards. The

core of its art work is based on collections from the Finnish National Gallery, starting from 1960, together with works by artists who began exhibiting in 1960 or later. Among recent exhibitions staged by Kiasma are "Love me or leave me", "Favourites from the collections of Kiasma", "Vision and Mind" and "Wireless Experience – ISEA2004."

The backbone of the Sinebrychoff Art Museum foreign art collection is Paul and Fanny Sinebrychoff's large private art collection, which was donated to the State in 1921. It was the first collection of "old masters" in Finland, and was carefully put together under the guidance of experts. Today, the museum possesses approximately twenty collections of old foreign art acquired by other donors, the most recent of which is part of the



Ester and Jalo Sihtola collection donated to the Finnish National Gallery in 2001.

Old European art from the 14th century to the beginning of the 19th century, Swedish portraits and a charming collection of miniatures are on view in the museum. In addition, there are icons, graphics, glassware, porcelain and silver objects, some sculptures and clocks, and pieces of furniture.

Private art museums in Helsinki that are entitled to state subsidies are Amos Anderson Art Museum, Didrichsen Art Museum and the Finnish Museum of Photography.

Sini Askelo

- Sources:
- www.fng.fi
 - www.hel.fi/taidemuseo

Table 7.3 Visitors to the art museums in Helsinki 1980–2002

	1980	1985	1990	1995	2000	2002
The Helsinki City Art Museum						
■ Meilahti	32 194	16 882	..	52 799	39 457	24 831
■ Tennispalatsi	–	–	–	–	147 236	59046
■ Kluuvi Art Gallery	39 297	32 000	..	13 043	7 367	9 314
The Art Museums of the State						
■ Ateneum Art Museum	247 465	47 209	48 690	313 129	249 967	244 631
■ Museum of Contemporary Art Kiasma	–	–	–	–	263 008	209 198
■ Sinebrychoff Art Museum	22 756	47 524	17 483	31 580	29 037	¹ –
Others						
■ Amos Anderson Art Museum	25 245	10 329	50 710	54 753	52 420	44 353
■ Didrichsen Art Museum	–	2 271	2 924	4 319	13 719	22 847
■ Museum of Photographic Art	43 500	20 000	11 700	11 040	21 137	11 425

¹ Closed.

Source: Statistics Finland



Teetä kahdelle, Tea for Two, Kalle Hamm. In the Helsinki City Art Museum's exhibition Garden of Eden, summer 2004.

Photo: Helsingin kaupungin kuvapankki / Mika Lappalainen

The Kiasma – a meeting place in the heart of Helsinki

The Kiasma Museum of Contemporary Art is an open forum for the exchange of opinions, for a continuous redefinition of art, and for following the processes of art. It is a vibrant centre of visual culture and a meeting place where you can experience a spectrum of sensations.

The art collection comprises over 8,000 works displayed in a range of exhibitions on various themes. Sound, too, is an important artistic expression, and Kiasma Theatre provides the art museum an opportunity to demonstrate the communication between the visual arts and performing arts. The Kiasma stage outside the museum is a summer arena for visual culture.

Four years ago, Kiasma quickly captured the hearts of the people. It immediately became the most popular art museum in Finland, and it has held on to this position ever since. A remarkable achievement indeed, especially when visitor numbers are compared with the population of Finland. The museum's central location and easy accessibility provide one explanation to the huge range of visitors, but the museum also has found its place in the broader cultural world.

Not only does the contemporary art engage the visitors but the museum is an imposing architectural edifice in its own right. The large number of youngsters and young adult visitors stands out: the average age of all visitors is 30 years.

Visits to Kiasma have been made as easy as possible. The entrance fee policy is simple: with the same ticket, you can visit all the exhibitions and also join the guided tours, which are arranged four times a week. Additionally, the street level floor, with Café Kiasma and Kiasma Shop, is a public area where people are encouraged to walk about freely.

Piia Laita



The University of Art and Design, Masters of Arts 2004: Eija Hakkola, a picture from the series *Ystäväni* (My Friends). Photo: Eija Hakkola

Photographic arts

The exhibition "30 by Taik", held in summer 2004 in the Finnish Museum of Photography in Helsinki, proudly declared that the golden age of photography is here and now.

The peculiar name of the exhibition alludes to the nickname Taik of the University of Art and Design, where photographic art has been taught for 30 years now, and where 185 photographers have gained their diploma. For almost ten years now, the University of Art and Design has had a Professional Studies Programme, which annually takes a group of graduate and postgraduate students to international arts fairs.

This programme has shown good results, and young photographers have gained widespread attention. In spring 2004, they held exhibitions in, among others, Loppem-Zeldelgem, London, Reykjavik, Posnau and Newport, Rio de Janeiro, Odense, Rouen, Göttingen, Stuttgart, Tübingen, Mexico, Brussels, Berlin, Sydney, Tallinn, Bournemouth, Vilnius and New York.

Success abroad has started to have effects in Finland, too. In Helsinki, for example, art galleries increasingly display the works of photographers, and the annual sales of the Union of Artist Photographers gather more viewers every year.

Anu Uimonen

From the outer edges to the centre of art – aspects of media art

In just a very few years, media art has shifted from the outer zones of the field of the arts to the take up a central position. This is especially the case of Finnish modern art, where media arts (video, installations, computer processed image and music, sound art and the art of programming and Internet) have emerged at the core of artistic activity. Nowadays, Finland has a reputation in the global arts arena for its media art, for the versatile activities taking place in its area and for good artists of international level. In Helsinki particularly, media art has been prominently showcased at festivals, and in galleries and museums, meeting points for creative young makers and users for media art.

There is no simple explanation for the rapid advance of media art to such a central position in our country. History for its part has not encouraged extensive development because we do not have a long tradition of experimental audio-visual culture, such as experimental cinema. Media art was not even considered part of the sphere of modern art in Finland until the beginning of the 1990s – 20 years behind international trends. There were not many artists in the early days, and only very recently has, for example, Erkki Kurenniemi's internationally acclaimed pioneering work that dates from the 1960s, found the right context in media art. Explanations may lie in our broad-based education system, in which an extensive range of media technology skills are taught.

Equally, Finland's well established internationally recognised support for artists could be the reason, or its traditions of media art production. However, a more probable explanation lies in Finnish people's general interest in technology, and their readiness to adopt it. Finns may remain silent in their two languages, but the communication thresholds of technological media are low – and Finland may be less bound by the established cultural traditions found elsewhere in Europe, thus allowing Finns greater freedom of movement in this sphere.

Media art is constructed on four themes emerging from different angles.

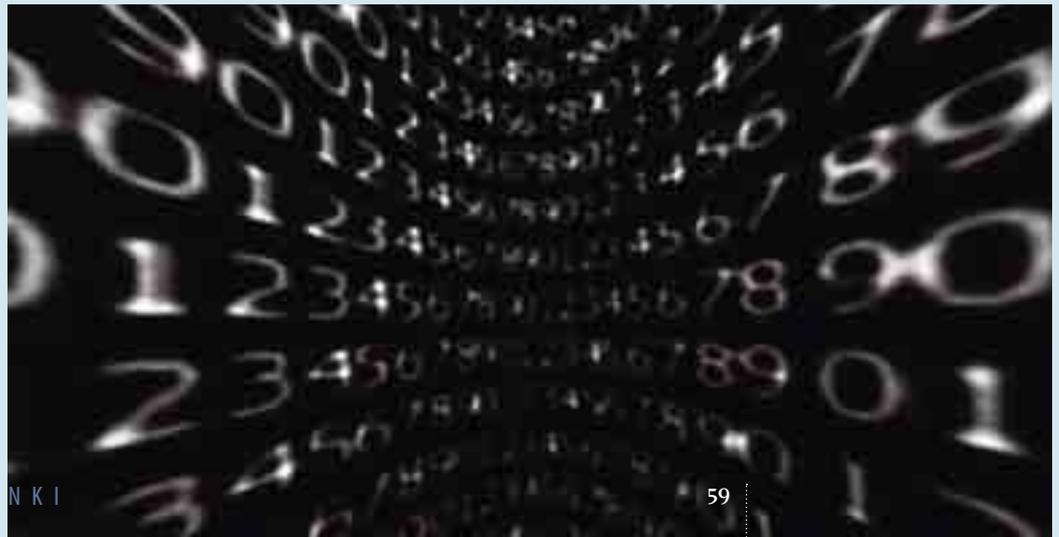
- Of the various fields of art media is the most experimental in its search for new opportunities, new working methods, new forms of spatial presentation and exhibition in terms of artistic “interfaces”. Media art also interacts with its audience, from whom it requires both greater background knowledge than usual and the desire to participate in the performance or presentation.
- Media art cannot function without technology, which is the “meta culture” of our time. In other words, it exploits the same kind of technological systems that are now spreading across the globe. (The Microsoft Windows operating system is found on computers, phones, electrical doors, cars etc.). Media art takes on an investigative dimension through observing the cultural effects of the applications associated with the use of technology. In their work, media artists study, among others, the effects of technological surveillance and control incorporated in society.
- Media arts is about the new and constantly developing technologies and applications at the boundaries of science and art and turning them into the everyday by building “social laboratories” and by studying the so-called “weak signals” of the future and by creating “advance warning systems”. Media artists have already added bio- and gene technology to their work with the purpose of creating civil democracy based on cultural discussion.

- In media art, the ‘misuse’ of technology works as a method and an artistic tool. Indeed, the misuse of technology generates new techno-cultural creativity. A look back at the cultural history of technology reveals that real “inventors” of breakthrough technologies rarely understood the economic or social impact of their innovations.

Now that media art has established an identity of its own, the roles and fields of media art are being examined as part of the structures of the “creative information society” which was launched by the Ministry of Education. Apart from questions of the provision of media art and education, the important issues are the new challenges of how to archive and digitally conserve media art. There are also the classification systems and the key categories to consider. These are necessary to establish points of contact between media arts and cultural research, and in the international context.

More information on domestic media art available in Finnish from: Minna Tarkka & Tapio Mäkelä: Mediataide – kotimaiset toimijat ja kansainväliset mallit http://www.minedu.fi/julkaisut/julkaisusarjat/kupo_os_julkaisusarja.html

Perttu Rastas



PÄIVI SELANDER

The city of Finnish design

In Helsinki, numerous exhibitions and other events showcase the design of yesterday and today to the public. Several organisations for professional designers and for design amateurs, too, are found in the city. They are often linked to larger networks in the field, including local, national and international co-operation partners.

A survey by the New Zealand Institute of Economic Research places Finland first among 25 countries in terms of economic competitiveness and the commercial use of design. Besides engendering new business enterprise and new jobs, innovation in design enhances Helsinki's and Finland's international competitiveness. Design also contributes to the welfare and pleasure of the citizens.

In many places in Helsinki, design from the 1920s and 1930s is not just confined to museums but is visible, for instance, in the streets. An example of the synthesis of architecture, industrial arts, arts and crafts and visual arts is the Parliament House, a composite work of art built as a monument to independence and democracy. Another example of

such design is the interior of the Savoy restaurant designed by Alvar Aalto practically down to the last detail.

Classic and contemporary Finnish design in the Design Museum

The Design Museum presents arts and crafts and industrial design from the late 19th century up until the present day, including the classics of Finnish design. Spring 2004 saw an extensive exhibition on the 1950s and 1960s. These were the great decades of Finnish design in plastic that produced classics such as Eero Saarinen's Tulip Chair, Eero Aarnio's Ball Chair and Yrjö Kukkapuro's Carousel. Spring 2004 also saw a large display of design at the Masters of Arts exhibition. Among the exhibits were 60 final high quality works crafted by the students of the University of Art and Design during the previous two years.

An exhibition in summer 2004 put on show works by Alvar Aalto and his architect wife Aino under the theme Alvar Aalto – Master of Finnish Functionalism. In this exhibition, visitors could take a closer look of pieces of furniture and jewellery designed by Aalto, and see some of his paintings.

Design Forum Finland presents contemporary Finnish design

Design Forum Finland promotes industrial design, industrial arts, arts and crafts, as well as graphic design in Finland and abroad by arranging annual theme and award exhibitions. The exhibition series Nuorten Foorum (forum for young artists), one such example, is held every second

The University of Art and Design, Masters of Arts 2004: Teemu Järvi. Vera- chair.

Photo: Marja Helander



year. The exhibition of summer 2004 showcased almost 100 recent works of jewellery and fashion, graphic design, furniture design and industrial design.

Annually, visitors to the exhibition premises of Design Forum Finland have totalled around 70,000. Compare that with the Helsinki City Museum, whose various departments had a total of 73,000 visitors in 2002.

Design Forum Finland is the co-ordinator of the large project Design Year 2005.

Design Forum Finland. Photo: Vesa Hinkola



Design renews itself in Helsinki

The University of Art and Design in Helsinki is an integral part of the expanding design, media and art complex of the Arabianranta district. During the academic year 2003–2004, its largest department, namely the Design Department, had 50 post graduate students. The first thesis on ceramic arts was submitted in December 2003.

Besides focusing on culture, the University of Art and Design is also strongly involved in the development of economic and industrial competitiveness. Helsinki can still improve its position as a promoter of design and design applications, because it has a strong concentration of expertise in design at university and polytechnic level coupled with a burgeoning environment of design-related manufacturing.

Design skills evolve and deepen with improved education and research, and they become more efficient through co-operation. In 2000, the innovation centre Designium was established as an annexe of the University of Art and Design, in order to co-operate with other schools and companies in the sector both abroad and in Finland. In this way, Designium promotes the spread of new design knowledge among the business community and industry. Close co-operation accelerates the launching of new innovations and the application of new research findings.

Organisations of art and craft are concentrated in Helsinki

The Finnish Association of Designers Ornamo is centrally and visibly located in the heart of Helsinki near the Senaatintori square. One of its missions is to pass on knowledge and skills in Finnish industrial art and design. The associ-

ation is an umbrella to five organisations for arts and crafts and design.

Ornamo's youngest member organisation, the Finnish Association of Artists and Designers TAIKO ry, promotes arts, craft and artisans and spreads relevant information to its own members as well as the public, gallerists, brokers, the media and authorities. It endeavours, moreover, to foster both national and international co-operation. Its members must be graduates from the University of Art and Design or polytechnics in the sector and have at least one year of professional experience in their respective fields.

TAIKO's 137 members in the Helsinki Metropolitan Area are arts and craft professionals, designers and artists, including ceramists, glass artists, blacksmiths, goldsmiths, textile artists, carpenters, paper artists, etc. 113 work in Helsinki. The most common materials used are ceramics, textiles and precious metals.

The aim of Taito Group, a bilingual (Finnish–Swedish) organisation for artisans and other enthusiasts of arts and craft, is to raise the field and to generate new, high-quality arts and craft and industrial arts. The Taito Group is formed by Taito Craftnet from Helsinki and includes 22 regional associations for arts and craft and industrial arts in various parts of Finland. The associations run shops and centres for arts and craft and industrial arts. The local association of the capital, Helsky ry, had 242 members in 2003. Helsky promotes and develops Finnish and Helsinki arts and craft as a profession and as an expression of culture, too.

Design as an employer

In Finland nationally, 3,450 people work in design, 1,500 of whom are in the Helsinki Metropolitan Area. While the ma-



The University of Art and Design, Masters of Arts 2004: Antti Olin. Richter-sofa to Avarte Ltd. Photo: Teemu Töyrylä

ajority are experts, designers or artists in arts or industrial arts, the design business sector also includes several other artistic professions. In 2000 in Finland as a whole, 39 per cent of all people active in industrial arts were private entrepreneurs. In Helsinki in 2001, there were 248 business premises in the field of industrial design, with 1.2 employees per premises, which is a clear indicator of entrepreneurship. ■

Table 8.1 Exhibitions in the Design Museum
2000–2003

Year	Exhibitions	Visitors	Visitors/exhibition
2000	29	59 114	2 038
2001	20	62 748	3 137
2002	14	53 160	3 797
2003	9	69 474	7 719

Source: Design Museum

Table 8.2 Exhibitions of Design Forum Finland
1995–2003¹

Year	Exhibitions ²	Visitors	Visitors/exhibition
1995	28	80 000	2 857
1996	30	71 976	2 399
1997	18	75 994	4 222
1998	19	79 064	4 161
1999	20	81 283	4 064
2000	..	72 674	..
2001	19	64 066	3 372
2002	17	63 308	3 724
2003	17	65 816	3 872

¹ The Finnish Society of Crafts and Design is responsible for the centre. It arranges exhibitions and design services for enterprises and provides publication and information services.

² Includes only exhibitions arranged in its own premises.

Sources: Statistics Finland and Design Forum Finland

Table 8.3 Number of members of Ornamo¹ and its member organizations in Finland and in the Helsinki Metropolitan Area June 2004

Member organization	Year of founded	Total number of members	Members in the Helsinki Metropolitan Area	
			pcs.	Share
Fashion Designers MTO	1965	237	149	63
Inferior Architects SIO	1949	373	260	70
Artists and Designers TAIKO	1983	290	126	43
Textile Artists TEXO	1956	359	181	50
Industrial Designers TKO	1966	334	186	56
Total		1 593	902	56

¹ The Finnish Association of Designers was founded in 1911.

Source: Ornamo, The Finnish Association of Designers

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The island called Harakka is an inspirational setting for artists

The island of Harakka is situated just off Kaivopuisto Park in Helsinki. The main building, designed by architect Oiva Kallio and completed in 1930, used to house the former Chemistry Laboratory of the Finnish Defence Forces. In 1988, the administration of the island was handed over to the City of Helsinki.

The Cultural Office of Helsinki City nowadays rents studios in the main building to 30 artists. The old buildings, the unspoiled nature and the maritime atmosphere of the island provide an inspiring environment for artistic creation. A short trip by boat separates two worlds: an island of tranquillity from the hustle and bustle of the metropolis.

The artists on Harakka change their surroundings twice a day. Reparation of the boat, ice, furious storm or wind, rain, or a gentle summer calm all pace the means to get to work and back home. The day-to-day fight with the elements means a constant challenge to survive for a town resident. It is often tough, yet you do not want to change it.

Nature offers many rewards when spring comes, and the troublesome boat trips of autumn are forgotten, when an endless winter is over, and the ice melts and the ice sheets glide away. In the early spring on the way to work the boat slips silently into a calm morning. On the steep cliffs some seagulls sit and wait. The glittering morning light, the rumble of the ferry beyond Suomenlinna setting off to Sweden, the drone of the traffic and the smell of the city. It is not found elsewhere. I am experiencing all of this.

Hundreds of birds nest on the island in May. The mating sounds of seagulls, the territorial squabbling of geese, the piping of oystercatchers; there are eiders, blackbirds, starlings, chaffinches, swallows, and many others. The voices of the birds are the background music for working – can you hope for anything better. You cannot close the window of your workshop during the whole day. The sea is glittering, the European bird cherries fill the air with a rich scent, and the sea of violets glows blue. And the brightness of the sunlight!

Merja Winqvist



Harakka Island, 4th February 2003 at 10.24 am. -8 Celsius, weak sunshine, calm, misty.

Photo: Sirku Ala-Harja

Table 8.4 Number of people employed in design occupations in the Helsinki Metropolitan Area 2000

	Finland			The Metropolitan Area		
	total	women	men	total	women	men
All cultural occupations	65 760	31 883	33 877	26 807	13 060	13 747
Total	3 450	1 649	1 801	1 474	714	760
Art and craft designers and related artists	1 484	814	670	643	374	269
Associate professionals in arts & crafts and design	1 955	830	1 125	827	337	490
Handicraft workers in wood, textiles, leather and similar materials	11	5	6	4	3	1

Lähde: Tilastokeskus, väestölaskenta 2000

PIA ILONEN

Architecture

The Senaatintori square and adjoining streets form a striking neo-classical focus in central Helsinki. The square is dominated by the cathedral at the top of the expansive granite stairs. The main building of the University of Helsinki and the Council of State building flank the square. They and the University Library up alongside the cathedral, were designed by C.L. Engel between 1822 and 1852. The buildings on the southern edge of the square date from the 18th century, but Engel had them revamped to blend in with the ambient neo-classical architecture.

Central Helsinki also has several buildings in imitative styles. One of the most influential architects in late 19th century Helsinki was Theodor Höijer, whose creations rendered a continental touch to, for example, the Pohjoiseplandi boulevard. However, many of these neo-renaissance buildings were demolished during the 1950s and 1960s.

The districts of Eira and Katajanokka, both, in central Helsinki, constitute the city's most homogeneous Art Nouveau milieus, making it a rewarding target for architecture students from all over the world. Among the most eminent



The exhibition *Helsinki in Frames* images Helsinki in different seasons. Casper Wrede's (1856–1945) painting captures Hesperiankatu (Hesperia Street) and the recently completed Lallukka and Mehiläinen buildings shining bright in the snow (1933).

Photo: Helsinki City Museum

architects that shaped central Helsinki were Herman Geselius, Armas Lindgren, Eliel Saarinen and Lars Sonck.

Scandinavian classicism of the 1920s is grandly expressed in J.S.Sirén's Parliament House, and the residential buildings along the streets of Museokatu, Eteläinen Hesperiankatu, Runeberginkatu and Mechelininkatu, all in the southern part of the Töölö district. The blocks of wooden dwellings for the working class in Puu-Käpylä, too, date from the 1920s. After thorough renovation, they are today regarded as Helsinki's best examples of traditional wooden housing.

Functionalism is most obvious in the district of Taka-Töölö, but can also be seen in the heart of Helsinki: the Lasipalatsi building, finished in 1936, and the Olympic Sta-

dium, completed two years later. The Olympic Village in Käpylä is another example. Built in the 1930s, it was later completed by the building of the Kisakylä (Games Village) in the 1950s, in time for the 1952 Helsinki Olympics.

Alvar Aalto's most famous architectural works in central Helsinki include the Academic Bookstore and Finlandia Hall. The Kiasma Museum of Contemporary Art, by American architect Steven Holl, and, on the other side of the avenue, the extension of the Parliament building, designed by Pekka Helin and completed in 2004, represent contemporary architecture in the downtown area.

The urban development and new building areas in Helsinki reflect the development of the city across several dec-



A public architectural competition was held in 2003 in Myllypuro to find a plan for an area of densely built urban family houses constructed of wood materials, so representing a new way of thinking. The winning entry was “URBIS”, a plan created by architect Aaro Artto / Arkkitehtiyöhuone Artto Palo Rossi Tikka.

ades. Munkkivuori in western Helsinki and Länsi-Herttoniemi in eastern Helsinki derive from 1950s ideas about housing and city planning. New housing areas such as Myllypuro on the east side exemplify 1960s philosophies for continuing the city’s radial expansion. The small Kivihaka estate on the western rim of the Central Park is another 1960s estate. During the 1970s, the city continued to grow outwards, but new housing also appeared near the inner city, such as in Itä-Pasila by the main railway. This inner-city development rolled on into the 1980s – Länsi-Pasila on the western side of the railway was built; likewise, the blocks of dwellings on the tip of the Katajanokka peninsula – and, furthermore, into the following decade, viz. the estates of Ruoholahti and Pikku-Huopalahti, both built in the 1990s.

Spring 2000 saw the beginning of the construction of the new housing area in Arabianranta. This development, laid out to accommodate 7,000 people, lies next to the Arabia arts complex, which is home to the University of Art and Design, the Pop and Jazz Conservatory and Hackman. The area is also called Art and Design City.

Architectural competitions creating prominent buildings

A substantial number of the prominent buildings of our country have come about through architectural competitions. The first such contest was held in Finland in 1876. It sought a proposal for a building to accommodate the Bank of Finland building. These contests have enabled the birth and spread of new ideas and concepts in architecture.

In the 1990s and 2000s, the most important architectural competitions in the public sector were for the extension to the Parliament Building and for the Helsinki Music Centre. The most important public competition in 2001 targeted the planning of the ARMI Information Centre for Architecture, Building and Design in the Katajanokka sub-district. 2003 saw the arranging of six public competitions and 22 invitation competitions, the average number of proposals submitted per competition being 118.

Hottest issues in Helsinki in 2004

The vitality of any architecture depends largely upon how the promoter views culture and upon the skills and motivation of the architects. Many architecturally valuable milieus and prominent buildings have been constructed in the capital, and conserving this heritage is an important task for the city. Finland’s reputation for attractive architecture has typically been based on single prominent buildings the designs of which derive from international mainstream styles, but which have also been fashioned by local influences. This tradition is visible in many of the new buildings erected in Helsinki recently.

The last few years have seen extensive construction of new housing areas in Helsinki. The city requires an environmentally holistic approach to these new developments. Thus, for instance, single buildings have to comply with conditions dictated by not only urban planners but also clients.

The hottest issues concern land use, particularly that in the heart of Helsinki. This year, i.e. 2004, the construction of a major building complex is in progress in the Kamppi district right in the middle of Helsinki, and it has generated lively public debate. A brand new underground bus terminus with a large department store, business premises and dwellings on top is going to replace the old open-air bus station. Two new squares will be laid out, as well.

Another controversial issue is the Helsinki Music Centre, proposed for the Töölönlahti bay quarter in front of the House of Parliament. If it goes ahead, some 19th century railway warehouses will have to be demolished. It is an issue which has exposed considerable differences of local opinion.

Since the turn of the millennium, several housing areas have been built in Helsinki, the most spectacular of which are Herttoniemenranta, on an eastern shoreline zone of the capital, and the ecological village in Viikki. In Arabian-



ranta, a new area is being built adjacent to the Art and Design City.

In some cases, however, prefabricated construction technology and efficiency demands tend to limit the conditions for innovative housing architecture.

Adding to the debate are voices demanding that fewer blocks of flats and more small-houses should be built in the city. The point seems to be that although Finnish architects have for decades been familiar with the kind of dense and low, “village-like”, type of development favoured in many places in central Europe, they have not yet fully picked up on these trends.

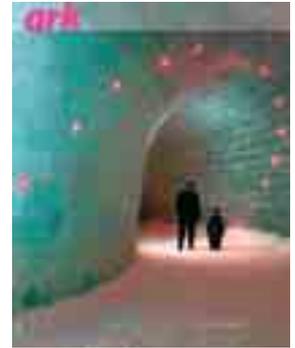
At present, the most important area where new innovative architectural concepts can be applied in Helsinki is Jätkäsaari, an old port area in the Western Harbour. A partial master plan is due in 2005 and at the moment the principles of urban planning for the area are being publicly scrutinised. In the future, this area may enable the implementation of new visions in housing architecture.

Education

There are around 3,000 architects in Finland, 80 per cent of whom are members of the Finnish Association of Architects (SAFA), a professional association founded in 1892. Around 40 per cent of Finnish architects live in Helsinki.

The oldest university offering architectural studies is Helsinki University of Technology. It was founded 130 years ago, which makes it a venerable institution in its field even by international comparison. For 90 years, the Department of Architecture was located in central Helsinki, but with completion of the new Alvar Aalto designed main building

Architectural exhibition for children, *Krisse on the chair*. Arkki, a school of architecture for children and adolescents. Photo: Mikko Mälkki



The cover of Ark magazine 2004. Ark, Arkkitehti-lehti / Finsk Arkitekturtidskrift / The Finnish Architectural Review.

Information Centre ARMI

The idea of creating the ARMI Information Centre for Architecture, Building and Design in the Katajanokka sub-district of Helsinki was to bring under one roof the Finnish national organisations for architecture, construction and design in Finland. The Armi construction project was launched in spring 2001 with a public architectural competition, the aim of which was to find an architecturally, scenically and functionally optimal and feasible design for the building. When ready (probably in 2008), the Armi building will be a major symbol of Finnish architecture, construction technology and artistic design.

The name ARMI, besides being a Finnish girls' name, is an acronym of the four initial letters of the Finnish words for architecture, construction, design and information. The field of architecture comprises the art of building, urban and community planning, the history of the art of building, architectural education and interior decoration. The field of construction covers the history of building techniques and technology, good contemporary planning and construction practices, the quality of construction, life-span thinking and co-operation between various parties involved during construction. Design stands for industrial design, industrial arts, artistic handicraft, graphic communication and furniture design. The field of information stands for the quality of the constructed environment, visual communication, new media, exhibitions, seminars and public lectures, workshops, professionals' and citizens' forums, plus galleries and shops.

The ARMI architectural competition was won by the entry Lukko, submitted by Asmo Jaaksi, Samuli Miettinen and Juha Mäki-Jyllilä of JKMM Architects. The jury gives, among others, the following motivations: "The building has the character of a cultural edifice, standing out independently in its surroundings. The timeless, unaffectedly sculptural language of form is interesting and expresses the Finnish tradition."

Pia Ilonen

of the university in 1964 in the campus area of Otaniemi, Espoo, right west of Helsinki, the Department of Architecture relocated there. Since 1991, the department has also rented premises in the old Cable Factory which, being a cultural centre, provides a varied working environment.

Making architecture known

The Museum of Finnish Architecture is one of the oldest museums in the world devoted to architecture. Founded in 1956 to preserve the cultural heritage of Finnish architecture and to respond to the worldwide interest generated by the enormous success of Finnish architects, it keeps an architectural library and archives, assembles and presents exhibitions, arranges lectures and discussions, and edits and issues publications. Its visitors are mainly researchers, architects and tourists from Finland and abroad. However, the museum is increasingly addressing itself to school children, students and the general public, too.

Exhibitions are the most visible expression of the museum's activities. In recent years, displays of Finnish architecture travelling overseas have been an important new direction. By December 2003, the museum had arranged 1,269 exhibitions, 835 of which were in Finland and 434 abroad.

An important forum for the architectural debate is provided by ark, Arkkitehti-lehti, the oldest architecture magazine in Finland – and, in fact, one of the oldest in the world. Other sources of information and focuses for discussion on architecture are, for example, the Alvar Aalto Academy, the Building Information Foundation RTS and the Architectural Society. The City of Helsinki Building Regulation Department annually grants the Rakentamisen ruusu Architectural Awards.

Opportunities for citizens to discuss and participate in decisions regarding their own environment can be improved



by a citizen training in architecture programme, which was started in Finland in the 1980s. The Arkki school of architecture for children and adolescents in the old Cable Factory has been doing excellent work since 1993. Around 400 youngsters a year have been educated in both the constructed and the natural environments and their interdependence. H



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Table 9.1 The members of the Finnish Association of Architects (SAFA) by municipality 12.3.2004

	<i>Members</i>	<i>Percent</i>
Total	2 696	100.0
The Helsinki Metropolitan Area	1 555	57.7
■ Helsinki	1 119	41.5
■ Espoo	366	13.6
■ Vantaa	49	1.8
■ Kauniainen	21	0.8
Tampere	132	4.9
Turku	115	4.3
Oulu	162	6.0
Other municipalities	607	22.5
Outside Finland	125	4.6

Source: Register of the members of the Finnish Association of Architects SAFA

DOCOMOMO

– International Working Party for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement

Established in 1989, the DOCOMOMO is an international organisation for research and conservation of modern architecture. It has members from over 40 countries including Finland. The Finnish DOCOMOMO working group functions as an expert organisation of modernist architecture. Members include universities, museums and municipalities and private persons, too. The working group arranges excursions to noteworthy examples of modern architecture, gives lectures and supports publishing in its field. The activities of the international DOCOMOMO and the Finnish working group are open to anyone interested.

An important part of the Finnish working group's remit is to maintain a selection of prominent architectural and environmental sites. The selection currently comprises over 60 sites, which are presented in the richly illustrated publication *Modernism in merkkiteoksia Suomen arkkitehtuurissa*, Masterpieces of modern architecture in Finland. The working group continuously specifies and extends the selection of sites.

Pia Ilonen

MAIJA BERNDTSON

The public library – the most frequented cultural public service

Of all the nations of the EU, Finns visit public libraries most often. According to an EU survey on culture consumption, almost 70 per cent of Finns visit a public library at least once a year, with the Swedes and Danes coming close behind this figure. Finns and Swedes share the title of most eager readers.

In fact, public libraries are the most frequently used cultural services in Finland. In 2003, Finnish public libraries recorded almost 66 million visits, seven million of which were in Helsinki. The average Finn, like the average Helsinki citizen, went to the library once a month.

The popularity of book reading in Finland is also linked to the fact that Finland has for decades ranked among the most prolific book-producing countries. The numbers of book titles published per person are highest in Finland, Iceland, Denmark and Switzerland. Moreover, book sales have remained stable recently. It is also interesting to observe that consumers who bought most books were also the most eager library-goers.

The changing mission of the library

Over the years, the role of public libraries has expanded. Today, they are centres of learning and cultural entertainment, a fact which is reflected in current legislation on public libraries.

The law in Finland says the mission of public libraries and information services is to promote equal opportunities for everyone to educate themselves through literature and art, to develop their personal knowledge, skills and awareness of citizenship, and to nurture internationalism and lifelong learning. A further goal is to promote an enlightened use of virtual and interactive web services and to develop their cultural content. The law also states that the use of public libraries should be free of charge.

The evolution of the hybrid library

In the minds of many users, the library still remains primarily a building and the collections it contains. Today, however, the information and information services available on the Internet and other electronic networks provide an important complement to traditional library services. They also make possible remote use of libraries. Thus, a “hybrid library” – both a geographical place and a virtual network – has evolved. In a hybrid library, the user can choose which service and means of use that is most convenient.

One consequence is that library premises have had to be restructured: increasing space is given over to users working at computer screens. Helsinki City Library has over 300 Internet-connected computers in its various branches.

Being the Central Library among the many public libraries nationwide, Helsinki City Library has national duties, too, which are financed by the Ministry of Education. Such responsibilities include, for example, provision of a

common web service for public libraries, with parallel services in Swedish and English.

The City Library’s own web site also offers personal web services such as the iGS – the information Gas Station. In 2003, its virtual services were much used: the number of web visits recorded was 3.5 million, almost twice that of the year before.

Public and scientific libraries co-operate

The nationwide tasks of Helsinki City Library embrace the co-ordination of the co-operation between public and scientific libraries. Helsinki University Library has the additional mission of functioning as Finland’s national library, the duties of which are now being extended to incorporate public and special libraries and those of polytechnics as well. This has launched a debate on whether or not some services should be purchased from the national library.

Libraries have had co-operation networks for very long, and with modern web technology, co-operation has become even more intensive, in turn bringing various types

Korona InfoCentre in Viikki.

Photo: Helsingin kaupungin kuvapankki / Matti Tirri





Villa Kivi on an autumn night. Villa Kivi, a writers' centre, is maintained by Kivi-talo Säätiö – Stiftelsen Villa Kivi. This foundation was set up in 1985 and its purpose is to improve authors' working opportunities.

Photo: Helsingin kaupungin kuvapankki / Matti Tirri

of libraries closer together. In Finland, the libraries of universities are public libraries, and those seeking specialised knowledge can be referred to them. In Helsinki, in particular, the public has direct access to many scientific libraries.

In practice, this closer co-operation has led to the building of two new public library premises in Helsinki, i.e. one in Viikki (1999) and the other in Arabianranta (2004). Both occupy the same building as a scientific library.

In spring 2005, a "living room for citizens" will open in the Main Post Office when the music unit from the Pasila railway station, together with the Kirjakaapeli library, now in the Lasipalatsi building, relocate there. This new library, with an area of about 1000 square metres, will be called Library 10, reflecting the postal address and name of the Main Post Office i.e. Helsinki 10.

Trends in library use

What is going to happen to libraries when an increasing share of information can be obtained from the web without the help of libraries? This question has been asked recently in countries such as Denmark, Sweden, Holland and Great Britain, where library loans have decreased in recent years.

In Helsinki in 2003, library visits decreased by over eight per cent compared with the previous year. But in early 2004, figures were on the rise again.

Also, despite the drop in visits in 2003, loans recorded increased to an all-time record of almost ten million loans. In the early 1990s, when the country was in an economic depression, library services experienced a boom with loans increasing by around fifty per cent and visitors almost doubling over a few years. Subsequently, the trend levelled out, but since 1998, library loans have been increasing steadily.

The proportion of non-fiction publications among book loans remains slightly on the rise, being 40 per cent in 2003. The role of libraries as places for life-long learning where a range of information needs can be fulfilled seems to be increasingly important today.

Multiculturalism is nothing new in Helsinki. Already in 1881, the German Library was founded, and in 1918 the Russian Library, the latter by the local guild of Russian merchants.

The statistical distribution of book loans in various languages shows how Helsinki's population has become more international. In 1995, books in foreign languages were for the first time borrowed more frequently than books in Swedish – the second official language in Finland. In 2003, foreign language books accounted for 8 per cent of book loans.

Since 1995, the Helsinki City Library has been an official Foreigner Library financed by the Ministry of Education. With its collections in 80 languages, it serves all municipalities in the country.

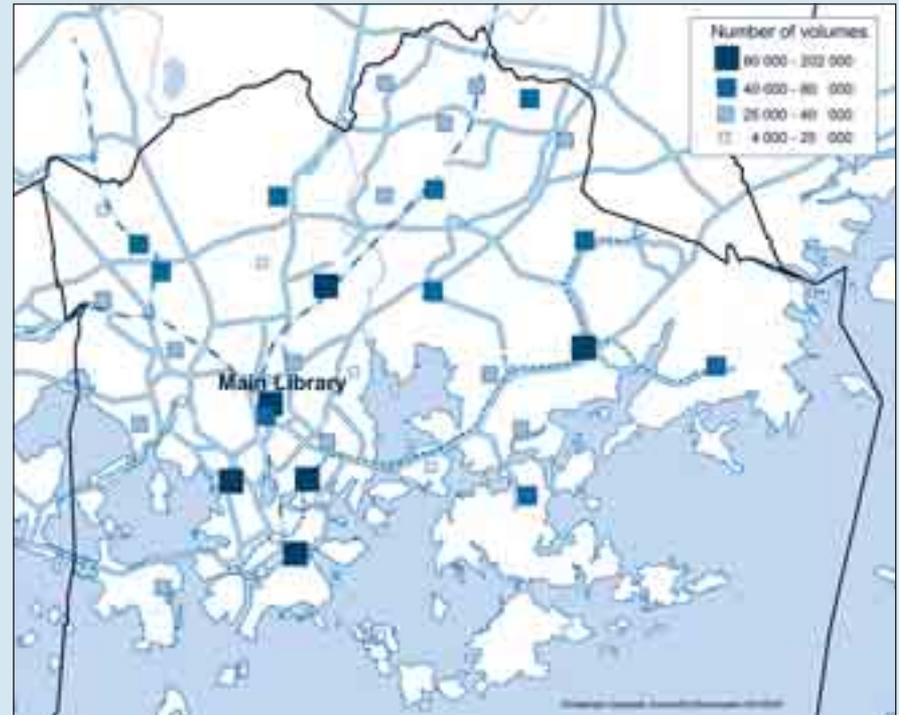
The future of books and reading

Today, there is widespread concern about the future of books and the role of libraries as diffusers of literature. Among the over two million items in the possession of Helsinki City Library, 87 per cent are books. For two years in a row, they have accounted for 72 per cent of library loans.

The future of reading, as well, has been a matter of concern to many. Despite an EU survey showing Finns to be assiduous readers and library-goers, and although an OECD survey (PISA) shows that young people read better in Finland than anywhere else in the world, some worrying signs can be detected.

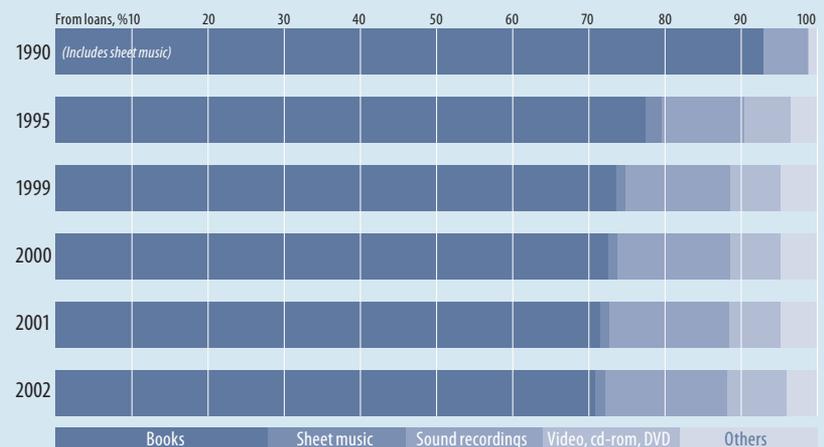
A national survey by Statistics Finland comparing the years 1991 and 1999 showed that book reading has de-

Figure 10.1 Helsinki City libraries: collection totals in 2003 – books, sheet music, recordings, videos, dvds, cds



Source: Helsinki City Urban Facts. Data: Helsinki City Library

Figure 10.2 Helsinki City Library. Loaned material 1990–2002



Source: Helsinki City Library

Public library services cross local boundaries

Local public libraries and the library network that they form bring services near the inhabitants. In addition, close co-operation between the cities of Helsinki, Espoo, Vantaa and Kauniainen, which together form the Helsinki Metropolitan Area, has extended these services beyond local boundaries. This co-operation has long traditions. For over 20 years now, a common library card has been valid in all these cities.

In 2003, these libraries introduced a new library data system, the third common system of its kind. At the same time, web services were introduced enabling clients to make reservations for items and renew their loans. The shared data base of the cities' libraries carries the name HelMet, from Helsinki Metropolitan Area Libraries. The word is also a pun: in Finnish, helmet means "the pearls".

And in fact, the HelMet has indeed proved to be a pearl. The use and reputation of the address has been beyond all expectations. In eight months only, it had become the sixth most known web brand in Finland and the

best-known in the municipal sector, as shown by an independent survey institute.

What all this means in practice is that the public in the Metropolitan Area frequent one and the same library, which has a total of 64 affiliated libraries. It does not matter whether it is the item borrowed or the client that crosses municipal borders. The users themselves choose which library to go to, and after making a reservation, they receive the first copy available. The service is flexible, and the collections of the libraries are efficiently used.

The annual aggregate figures for the loans of the HelMet libraries is 17.5 million, i.e. 18 loans per person per annum in the Metropolitan Area, which has just under a million inhabitants. This is a high figure in a global perspective, too. In the city of New York, for example, the number of loans is 14 million and the number of inhabitants is eight million.

Majja Berndtson

creased somewhat in all age groups. On the other hand, over 90 per cent of 10–24 year olds had visited a library during the previous month and two-thirds had visited a library at least once during the previous four weeks.

The figures of this survey are similar to Helsinki City Library's figures. Yet, the decreasing importance of book reading has not yet been visible in libraries. In Helsinki, too, young people are the most active library-goers, and 10–29 year olds account for the largest share of borrowers. Thus, libraries are especially important for young people, who are learning about the world at large and forming their images of it.

The future of libraries

Currently at least, reduced resources are a bigger threat to public libraries than falling client figures are. According to 2003 statistics of the Ministry of Education, public libraries had 5.3 per cent less resources and 21.5 per cent more loans than in 1991. The City of Helsinki, too, has had to make savings, and from 2002 to 2004, library service hours were cut by 18.9 per cent and funds for collections by 16.5 per cent.

The challenge is how to maintain the traditional mission, i.e. the acquisition of printed materials, at the same time offering Internet services and creating a virtual library. The hybrid library is one solution: it provides both literature and the Internet. Hybrid libraries offer both personal, custom-made services produced by real people and the opportunity for independent studying and reading.

Libraries use other search methods than computer search engines. Personal services are offered over the web, too, both

Kirjakaapeli. A unit of Helsinki City Library in the Cable Factory.

Photo: Helsingin kaupungin kuvapankki / Matti Tirri



in the form of real time chat services and asynchronous “ask the librarian” services.

While responding to people’s need for social contacts, libraries promote equality and prevent social exclusion. Libraries are meeting places for knowledge, knowledge-seeking people and all those information services professionals who help people seek and find information. 

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Table 10.1 Helsinki City Library 1990–2002

	1990	1995	2000	2002
Total number	57	57	58	58
Books (sheet music included) 31.12.	2 056 314	2 015 577	1 806 255	1 824 969
■ Finnish	¹ 1 554 826	² 1 561 413	1 389 859	1 402 793
■ Swedish	324 333	234 928	191 128	186 646
■ Other languages	177 155	179 464	188 158	197 801
■ Sheet music	..	39 772	37 110	37 729
Sound recordings	81 897	137 719	161 141	176 067
Videos	1 249	19 805	29 404	40 164
Other materials	–	20 402	33 582	13 997
Subscribed magazines (annual volumes)	5 711	5 692	5 949	6 786
Borrowers	191 950	228 391	243 819	251 378
Library visits	3 659 168	6 401 776	7 160 113	7 714 120
Virtual visits	–	–	15 000 000	19 595 700
Total loans	5 959 644	8 794 637	9 150 598	9 877 608
■ per resident	12.1	16.8	16.6	17.6
■ per borrower	31.0	38.5	37.7	39.3
Loans. %				
■ Nonfiction	30.6	36.5	39.3	38.4
■ Fiction	69.4	63.5	60.7	61.6
■ Finnish books	89.3	89.1	87.7	87.8
■ Swedish books	6.4	4.8	4.5	4.3
■ Books in other languages	4.3	6.1	7.8	7.9

¹ Includes sheet music and the uncatalogued material of the central stockroom.

² Includes the uncatalogued material of the central stockroom.

Source: Helsinki City Library

Table 10.2 Libraries in the Helsinki Metropolitan Area 2003

	Helsinki	Espoo	Vantaa	Kauniainen	Nationwide
Number of residents	559 716	221 597	181 890	8 582	5 180 038
Number of libraries	38	14	11	1	887
Borrowers/resident	44.9	43.1	44.5	63.4	46.9
Loans/resident	17.81	18.63	18.15	31.80	20.93
Visits/resident	12.62	11.84	14.74	18.02	12.72

Source: Helsinki City Library

One book at a time

Kirja kerrallaan (one book at a time) is both a publisher, a printer and a bookshop. Printing was taken up as an EU supported pilot project in the Media Centre of Lasipalatsi in 1999. In five years, Kirja kerrallaan has consolidated its position as a publisher of small edition literature. The aim of its work is to help the tradition of book-publishing to survive and to pass on this cultural heritage to future generations. The basic idea is to preserve the ancient with the aid of modern technology. Books included in the publishing programme are, when needed, printed digitally in the backrooms of the bookshop.

The Omakirja (own book) printing service is aimed at self-publishers, who may also leave their book for sale in the Kirja bookshop. This service form, which was launched in 2001, has proved successful: by spring 2004, over 300 self-publishers had had their texts turned into books with the aid of the Omakirja CD-ROM. Memoirs, family chronicles, novels, poems, travel accounts all have become books.

Kirja kerrallaan publishes contemporary drama and the company is, in fact, an important printer of plays in Finland. Translations of plays are published, too; which is a way to promote Finnish drama abroad, because some of the books are published in English, German or French. Poems, librettos and other works relating to arts and culture are also published.

Moreover, Kirja kerrallaan publishes facsimiles of old literature. *Murattiköynnös*, a collection of poems by L. Onerva, and *Levottomia unia*, i.e. Uuno Kailas' translation of Edit Södergran's poems, both re-published in 2004, bring an interesting glimpse of the history of Finnish literature and of book cover artistry of the 1910s and 1920s.

The bookshop Kirja, which opened in November 2003, specialises in books from small high quality publishing companies. Kirja sells both new and old titles, and thus operates in the borderland between an ordinary bookshop and a second-hand bookshop. Cultural magazines are sold, too.

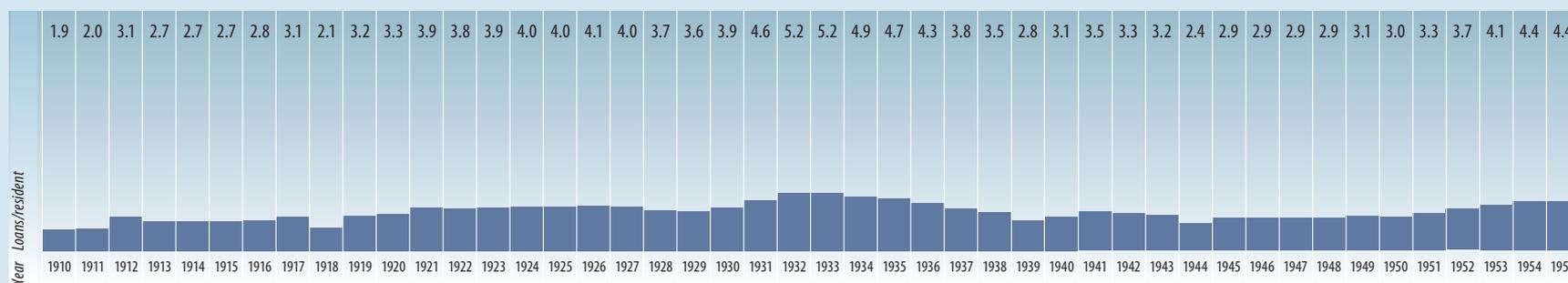
Aini Tolonen

Table 10.3 Reservations made via the Internet and at the libraries in the Helsinki Metropolitan Area March 2004

Total number of reservations via Internet	73 418
■ by adult customers	66 475
■ by child customers	5 031
■ by customers in institutions	185
■ by other libraries	168
■ by library staff	1 559
Total number of reservations made for customers	35 999
■ in Helsinki city libraries	21 665
■ in Espoo city libraries	8 664
■ in Vantaa city libraries	5 253
■ in Kauniainen city library	417
Total	109 417

Source: Helsinki City Library

Figure 10.3 Helsinki City Library. Yearly loans per resident 1910–2002.



Ask whatever you like! The iGS will answer

The iGS, i.e. the information Gas Station is a mobile information services station of the Helsinki City Library. The iGS is a mobile library service. You can visit the station or call it by phone, or send it an e-mail or mobile phone message. The iGS has already visited the main railway station, various shopping malls, senior citizen houses, fairs, tourist sights and swimming halls.

The name information Gas Station alludes to the importance of information in society today: in the same way as cars need petrol (or gas, as Americans say), people need information to be active citizens.

The iGS was inaugurated in 2001. Funds were partly taken from the one million dollars that Helsinki City Library received along with the Access to Learning Award from the Bill and Melinda Gates Foundation in 2000.

“Ask whatever you like!” calls out the slogan of the iGS, a slogan which still embodies the traditional information service of a public library, because people have always asked whatever they have liked! Today, when the Internet often claims to make it much easier to find information, it is in fact not always very easy after all. Not everyone is an expert in the use of computers or search engines, and those who are may be so flooded by hits that they do not have the time or energy to find the exact item they seek. That is when the iGS, the special information assistant of the citizen, may help.

The iGS exists both physically and virtually. There are the information service station and the “information barrel” for personal assisted service, and for self service two petrol tank shaped information tanks. By cross breeding physical and virtual services the iGS is, in fact, an embodiment of the hybrid library.



The service concept of the iGS breaks the traditional set up where the client and the library assistant face each other on the opposite sides of the counter – or computer screen. At the information Gas Station, both are on the same side of the screen and search for information together. Thus the client and assistant produce the service together.

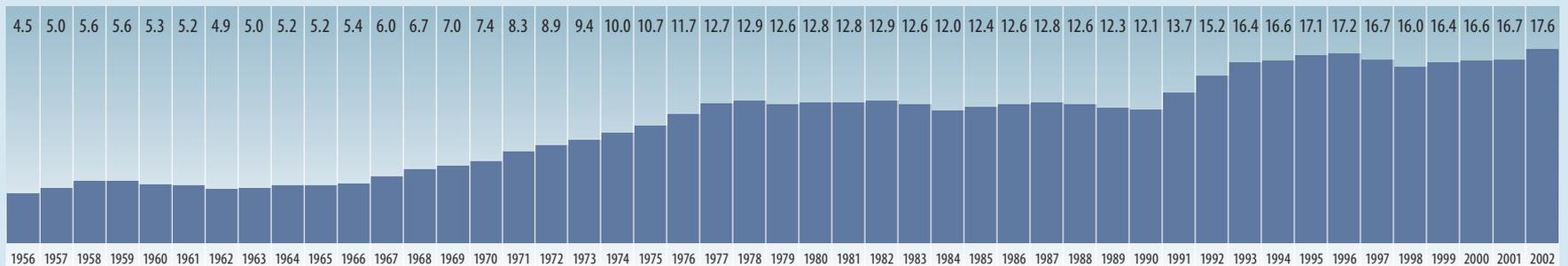
Since autumn 2003, the iGS has answered questions in the YLE Finnish Broadcasting Company's Ylenaikainen radio programme. Listeners have had the opportunity to ring in their questions – or send them by e-mail. The iGS team selects one of the questions and answers it during a live broadcast. Other questions received are answered, too, but directly to the person inquiring. The iGS has received much publicity through this popular broadcast. At its best, the number of listeners has reached 40,000.

iGS is a mobile info service station offering information services and assisting clients in search of information.

Photo: Helsingin kaupungin kuvapankki

/ Oliver Whitehead

Maija Berndtson



Source: Helsinki City Library

MARTTI HELMINEN

Museums and archives

To many, Finland is a land of museums. Indeed, there are 1,200 museums registered by the Finnish Museums Association, of which 73 are in Helsinki. There are museums practically everywhere, even in the smallest rural municipalities.

Yet only 25 per cent of Finnish museums have at least one hired employee with an appropriate educational background for working in the museum sector. Since Finland is also the land of associations and clubs, the majority of museums are run by volunteers. Of the Helsinki museums only around 20 are run by non-professionals. These are typically in small rural museums of local history and culture, and usually run by village associations.

The Suomenlinna island fortress just offshore from Helsinki was Finland's most popular historical site with 680,000 visitors in 2002. The museum of the fortress recorded slightly over 20,000 visits that year.

Medieval fortresses in other parts of Finland have traditionally been popular tourist destinations. The fortress-

es (or castles, as they are officially called) of Turku and Hämeenlinna house historical museums, and Olavinlinna in the town of Savonlinna hosts the annual Savonlinna Opera Festival.

It seems natural that the majority of important museums, i.e. the historical, art and specialist museums, are located in the capital. Museums are run by the city, the state or various foundations.

A new kind of arrangement was seen in Finland in 1999, when three foundation-run museums moved to the same address, namely the old cable factory in the Ruoholahti district. The whole building is now used for various arts and culture related purposes. The three museums are independent museums, but they share the same entrance lobby, ticket sales and security surveillance.

The Helsinki City Museum has nine premises in total; in addition, the City owns an art museum located in two different premises.

Archives

Finland has a well-run archives sector. The Finnish National Archives in Helsinki and its provincial archives cover the whole country. The archives of cities and municipalities complement these state archives. As with museums, a large number of archives are kept by various foundations and associations.

With their 12 kilometres of shelf, the Helsinki City Archives, founded in 1945, is Finland's fourth biggest archives.

Helsinki University Museum Arppeanum was established in November 2003. The exhibitions concentrate on the history of Finnish science and the University of Helsinki. Halfway up the stairway stands a replica of the Bacchus Vase acquired by Helsinki University in 1875. The original vase is in the Louvre in Paris. Photo: Ari Aalto



Table 11.1 Number of visitors to some museums in Helsinki 1990–2002

	1990	1995	2000	2002
Helsinki City Museum (9 branches)	43 266	62 472	79 846	73 260
Natural History Museum	47 193	57 205	83 927	70 335
National Museum of Finland	102 629	104 083	114 199	110 153
Museum of Cultures	–	–	36 197	46 956
Seurasaari Open-Air Museum	41 313	38 898	51 683	56 599
Maritime Museum of Finland	7 782	13 520	16 615	8 993
Mannerheim Museum	9 657	9 090	7 431	9 008
Post Museum	5 400	121 231	169 475	74 457
Museum of Finnish Architecture	..	29 000	16 100	12 800
Sports Museum of Finland	8 728	20 948	20 453	20 270
Museum of Technology	9 077	13 983	14 400	12 384

Sources: National Board of Antiquities and Museums

Table 11.2 The most visited museums in Finland 2002

Museum	Location	Visitors	Type of museum
1. Ateneum Art Museum	Helsinki	244 631	art
2. Kiasma Museum of Contemporary Art	Helsinki	209 198	art
3. Turku Castle	Turku	128 487	cultural history
4. The Linnanmäki Toy and Game Museum	Helsinki	125 713	specialist museum
5. Häme Castle	Hämeenlinna	116 793	cultural history
6. Olavinlinna Castle	Savonlinna	116 384	cultural history
7. National Museum of Finland	Helsinki	110 153	cultural history

Source: National Board of Antiquities and Statistics Finland

Generally, state and municipal archives are properly stored and well maintained. But there is concern in the National Archives and all other official archives regarding the state of private archives.

In spring 2004 Finland, which is usually viewed as a citizens' society, had 122,000 officially registered associations or clubs. One goal of the archives sector is to archive not only significant documents held by these associations, but also personal archives in the possession of private persons. Such private archives account for over ten per cent of the collections in Helsinki City archives. There is today justified concern about the preservation of these private archives – a valuable source of information for future generations. ■

SOURCES

- National Board of Antiquities: www.museovirasto.fi.
- The Governing Body of Suomenlinna: www.suomenlinna.fi.



Restaurant Museum in the Cable Factory first opened in 1999.

Photo: Olga Vishnjakova



Suomenlinna sea fortress

Suomenlinna, a small group of islands, is located a kilometre offshore from the centre of Helsinki. Originally called Sveaborg/ Viapori (building started in 1748), Suomenlinna is a sea fortress and was a base for archipelago navy primarily during the Swedish period. In 1991, the 250-year-old fortress was put onto the UNESCO World Heritage List as a unique monument to European military architecture. The Governing Body of Suomenlinna, which comes under the Ministry of Education, is responsible for maintaining and renovating the walls and buildings.

There are seven museums on Suomenlinna. Their exhibitions present, among other things, the history of the fortress, Finnish coastal defence and military history. The Customs Museum, with its fascinating collections of objects and materials, tells the sto-

ry of smuggling and describes the work of the customs authorities. Wartime toys and games are some of the specialities at the Toy Museum. The spacious rooms of the Jetty Barracks provide unique settings for a gallery, too.

Each summer, Suomenlinna offers a season of popular cultural events. There are guided walking tours, exhibitions, open air theatre, children's tours and theatre, Viapori Jazz, the Finnish fireworks championship, a regatta, and several concerts. Also, the Maa Art School runs courses and exhibitions on Suomenlinna.

There are opportunities for outdoor recreation on the islands, too: beaches for swimming, rocky sea cliffs, and broad green lawns, which are popular for picnics.

Päivi Selander

[Suomenlinna.](#)

Photo: Helsingin kaupungin kuvapankki / Boy Hulden

JUHA SAMOLA

Film and video – in the Helsinki fashion

Almost every film shown in Finnish cinemas is first released in Helsinki, which also earns the bulk of national cinema ticket revenue. Furthermore, the majority of film-producing companies and other bodies and organisations associated with film and cinema are found in the capital. And although education in the film and AV sector is offered in other Finnish cities, too, Helsinki still holds a leading position in this field.

Cinemas and visits to the cinema

Finnkino Ltd's cinema multiplex Tennispalatsi – housed in a converted tennis sports hall – has the country's largest auditorium: 703 seats. It also had the most screens, 14 altogether, in 2003. This was followed by Kinopalatsi, with 10 screens and Forum and Bio City, with seven screens each. Tennispalatsi entertained well over half of cinema-goers in

Pahat pojat (Bad boys), director Aleksis Mäkelä. Photo: Solar Films Inc.



Helsinki – the multiplex premises, with its 2,700 seats altogether, being especially popular among youngsters.

The three largest theatres in Helsinki accounted for 70 per cent of cinema seats and 90 per cent of cinema-goers in the capital. This domination had increased slightly since 1999, when the aggregate share of the three large theatres was still under 80 per cent. In 2002, cinemas in Helsinki had a total of 8,806 seats. This points to a decline of almost 15 per cent since the late 1990s, when the number was still well over 10,000. And since the golden age of cinemas in the 1950s and 60s, cinema seats have decreased by two-thirds.

In the context of cinemas nationally, those in Helsinki occupy the dominant economic position, although this seems to be decreasing. In 2000, cinemas in Helsinki accounted for 40 per cent of Finnish cinema ticket sales (€19 million out of €47 million). By 2003, this proportion had fallen to 36 (€19.4 million out of €53.5 million).

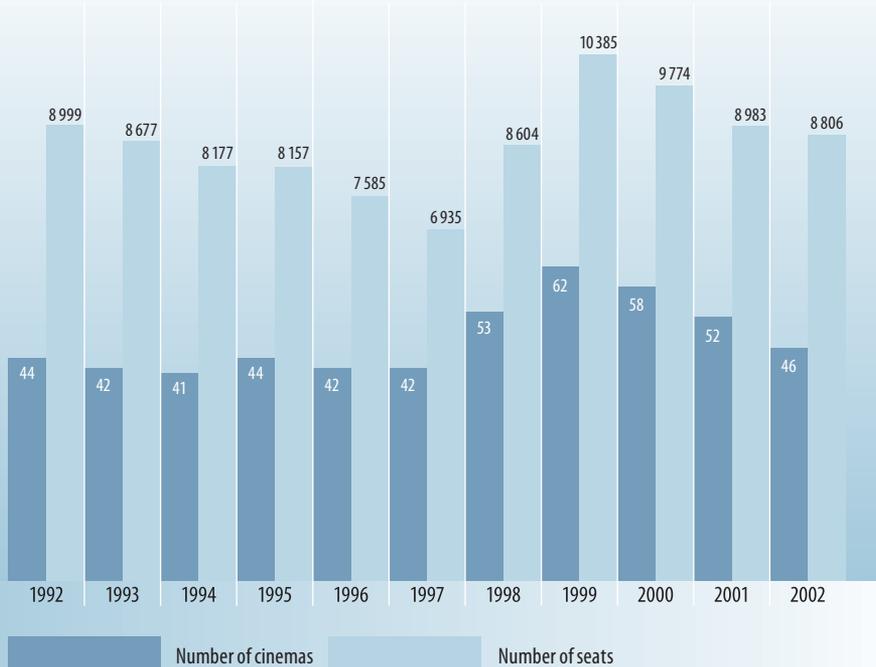
In 2002, Statistics Finland ran a survey on leisure including cinema-going. It turned out that visits to the cinema are divided unevenly among the population, with the majority of people never going to the cinema. One obvious explanation may be that over 60 per cent of Finnish municipalities have no cinemas. The survey revealed that the proportion of people who had gone to the cinema at least once during the previous six months had remained around 40 per cent since the 1980s, the share being 37 per cent in 2002. Typically, the cinema audience is young: among 15–24 year olds 70 per cent had gone to the cinema during the previous six months.

People in the Helsinki Metropolitan Area go to the cinema clearly more often than Finns at large. Of the population over 15 years, 55 per cent had been to the cinema at least once during the previous six months, and those who went to the cinema at least once a month made up 25 per cent of the total.

Tennispalatsi houses a branch of the Helsinki City Art Museum, the Museum of Cultures and 14 cinema screens.

Photo: Helsingin kaupungin kuvapankki / Matti Tirri

Figure 12.1 Number of cinemas and seats in Helsinki 1992–2002



Source: Finnish Film Foundation and Finnish Chamber of Films

Figure 12.2 Cinema seats and cinema visits per resident



Source: Finnish Film Foundation and Finnish Chamber of Films

In 2003, a total of 2.6 million cinema visits were recorded in Helsinki, in other words 35 per cent of all 7.3 million such visits in Finland. In Helsinki, cinema visits totalled nearly five per resident yearly in the late 1990s and early 2000s. The year 2000 was the best, with 4.9 visits to cinema per resident. By 2003, average annual visits to the cinema had declined to 4.6 visits per resident. In comparison, the average Finn goes to the cinema 1.5 times per year.

Films screened

Finnish films regained their popularity in the late 1990s. By 1999, audience statistics had reached the European average for going to see domestically produced films: every fourth person had seen a Finnish film that year. Three films – *Ruokajärven tie* (Ambush), *Häjyt* (The Tough Ones) and *Poi-ka ja ilves* (Tommy and the Wild Cat) – each attracted over 300,000 cinema-goers, and one film, *Pahat pojat* (Bad boys), pulled in over 600,000 spectators in 2003.

A new golden era for Finnish documentaries started in the late 1990s, and documentaries are regularly shown in the cinemas today. Since 2000, there have been at least three domestic documentaries premièred each year.

The resurgence of cinema-going in the late 1990s was fuelled by the national and traditional themes of the earlier Finnish cinema successes. In a sense, this was a return to the Finnish cinema of the 1950s, which strongly contrasted urban existence with rural life. Attention centred on portrayals of modern city life in the 1960s; attitudes switched, and city life was presented as trend-setting and vibrant. Helsinki, being a symbol of cities was often the location. In these films, the countryside was frequently depicted in a gloomy light. Later, in early 1980s, these contrasts faded, and the symbolic significance of city versus countryside lost much of its importance.



Fiction films set in the capital have been made throughout Finnish cinema history. Among the younger contemporary directors Aki Kaurismäki is well-known for his portraits of Helsinki. The recent success of certain Finnish films suggests that urban scenarios are regaining popularity. Young urban audiences seem to like watching films about young people in cities. The suburbs of Helsinki, too, have served as settings for these films.

Almost all films in Finland are first shown in Helsinki – although they may have parallel premières in other cities, too. The number of premières varied considerably in the 1990s, and has decreased clearly since. In the early 1980s, there were still over 200 premières annually, but throughout the 1990s, the number stayed at around 150. In 2003, cinemas showed 177 premières.

With new film importers setting up business, not only has the range of foreign films brought into Finland become

Populäärimusiikkia Vittulanjätkältä, directed by Reza Bagher (2004). The film is based on Mikael Niemi's bestseller novel of the same name.

Photo: Solar Films Inc. / Fredrik Broman

Table 12.1 Top 8 cinema towns by audience size 2001

Town	Auditoria	Visits, 1 000	Proportion of all visits, %	Visits per resident	Share of total ticket revenues, %
Helsinki	52	2 302	36.9	4.1	38.1
Tampere	19	578	9.3	2.9	9.2
Turku	19	453	7.3	2.6	7.1
Oulu	9	249	4	2	4.1
Jyväskylä	8	237	3.8	2.9	4
Pori	6	149	2.4	2	2.5
Lahti	6	144	2.3	1.5	2.3
Kuopio	6	127	2	1.5	2
Finland total	336	6 232	100	1,3	100

Source: Finnish Chamber of Films

Table 12.2 Films shown and cinema admissions by country of origin of films 2001

Country of origin	Films shown		Cinema-goers 1 000 pers.	
	No.	%		%
National	44	11.4	646	10.3
Other EU countries	81	21.0	893	14.2
Other European countries	6	1.6	25	0.4
European co-productions	23	6.0	59	0.9
Europe total	154	40.0	1 622	25.8
Of which other Nordic countries	23	6.0	234	3.7
USA	202	52.5	4 318	68.7
Other countries	21	5.5	316	5.0
Other co-productions*	8	2.1	31	0.5
Total	385	100.0	6 288	100.0

* Includes some partly European co-productions.

Source: Statistics Finland and The Finnish Chamber of Films

Table 12.3 Top ten films at cinemas in Helsinki and nationwide 2003

Helsinki	audience	nationwide	audience
1. Matrix Reloaded	111 500	1. Pahat pojat – Bad Boys	614 757
2. The Lord of the Rings – The Two Towers	108 200	2. The Lord of the Rings – The Two Towers	466 154 ¹
3. Pahat pojat – Bad Boys	100 300	3. Matrix Reloaded	333 929
4. The Lord of the Rings – The Return of the King	94 000	4. Bruce Almighty	279 105
5. Bruce Almighty	84 100	5. Johnny English	260 978
6. Pirates of Caribbean	75 000	6. Sibelius	252 388
7. Nousukausi – Upswing	67 700	7. Pirates of Caribbean	244 251
8. Terminator 3	59 800	8. Piglet's Big Movie	224 968
9. Johnny English	54 700	9. Helmiä ja sikoja – Pearls and Pigs	211 768
10. Helmiä ja sikoja – Pearls and Pigs	43 000	10. Terminator 3	191 859

1) audiences from earlier years are included

Sources: Helsinki: Finnkino Oy and Sandrew-Metronome Finland Oy Ab, Nationwide: Helsingin Sanomat NYT magazine and film distributorst

more varied, but these importers have brought about a continuous supply of European productions. The hegemony of American “movies” remains undisputed in the 21st century: they make up over 50 per cent of premières. But this dominance has decreased since the early 1990s, when the share of American films was around 70 per cent.

The most popular films in Helsinki

Audiences in Helsinki have slightly different preferences from Finnish audiences in general. The ten most popular films in the capital attracted only a quarter of the number of cinema-goers pulled in by the ten most popular films nationwide. It seems that the much greater range of films separates out different audiences.

Film production

Finland has two organisations for film producers. In late 2003, the Central Organisation of Finnish Film Producers had 37 member companies, 28 of which were located in Helsinki, while the Association of Independent Audio-Visual Producers in Finland, SATU ry, had 104 member companies, 73 of which were in Helsinki. Although some companies belonged to both of these central organisations, approximately 70 per cent of film-producing companies were located in Helsinki in 2003. Moreover, according to figures from SATU ry, an estimated 85 per cent of Finnish audio-visual production was turned out in Helsinki in 2003.

The year 2003 saw the production of 11 feature length films in Finland, of which five were shot entirely or partly in Helsinki – naturally, not all stories take place in the capital. The other reason why films are produced elsewhere is economic. New regional film centres have been established in Oulu, Nakkila and Joensuu, which provide

producers with comprehensive services, and even funding when needed.

Documentaries have a strong position, and in 2000, seven documentary film-makers established a film company called Elephant Films. The company headquarters is in the Elefanti block by Senaatintori square in the heart of Helsinki. The company now has eight member directors or producers. By spring 2004, the company had produced around ten films.

The two organisations that grant allocations to Finnish film, i.e. the Finnish Film Foundation and the Promotion Centre for Audiovisual Culture (AVEK), are in Helsinki. Although regional support structures are being created, such as the Northern Film and Media Centre POEM in Oulu, decisions on financial support to films are still made in Helsinki.

Video

In 2003, eight in ten Finnish households had a video recorder. However, the new DVD technology is fast replacing the video cassette, greatly impacting on the market for videos. If the shift happens at the same rate as CDs replaced the vinyl LP, video cassettes will be off the market within a few years. It is, of course, probable that the video cassette will survive much longer in households.

According to Statistics Finland's leisure survey in 2002, renting and buying video cassettes was common in all age groups except the oldest ones. Among all ten year olds or older, 68 per cent had rented and 65 per cent bought a video cassette. The corresponding figures for the Helsinki Metropolitan Area were 77 and 70 per cent. The percentage of people who had borrowed video cassettes from the public library was 43 in the Metropolitan Area and 39 in the rest of Finland.



Isältä pojalle is a film about childhood and fatherliness. Through the life of one family, the film depicts the relationships between fathers and sons and the impact of the generation gap. The main characters in the film represent four generations of men. Photo: Marko Mäkinen

DVD-recorded films had been borrowed by 38 per cent and bought by 43 per cent of 15 year olds or older in the Helsinki Metropolitan Area. And since 85 per cent of the



aggregate turnover of DVD recordings in 2003 originated from sold DVDs, consumers seem to prefer buying to renting a DVD.

Among 15 year olds or older, videos were watched at least once a week by 36 per cent in the Helsinki Metropolitan Area and 31 per cent in the country as a whole. By con-

The Finnish Film Archive's forum is the cinema theatre Orion, the original functional furnishings of which remain intact.

Photo: Olga Vishnjakova

trast, in Finland as a whole 65 per cent and in the Helsinki Metropolitan Area 58 per cent had not yet seen a film on DVD – this is still a relatively new technology. The proportions of once-a-week DVD users were only six and eight per cent correspondingly.

Other cinema offerings

Besides cinema theatres, the shows of the Finnish Film Archive, among others, offer films to the film audience in Helsinki. The Archive promotes film culture by, for example, restoring old films, doing research, publishing information, and showing films. The Archive's main forum is the Orion cinema premises, which it took over in 1984. In 2003, this theatre seating 216 had approximately 50,000 viewers at 900 shows, during which 500 different films were screened.

Various festivals, too, bring cinema culture to the Helsinki public. The Finnish Film Contact annually produces the Kettupäivät (fox days) festival focusing on short films. The 2003 festival was the twentieth of its kind and was, at that particular time, perhaps somewhat more geared to film professionals than to the general public. The festival is also an important national muster point for students of film-making.

The most important feature film festival is Helsinki International Film Festival, in Finland known under the name of Rakkautta&Anarkiaa (love&anarchy). The 2003 events gathered 40,000 enthusiasts. By that year, the number of films screened by the festival had grown from 20 to 90, and 250 film shows were held in eight auditoriums in Helsinki. ■

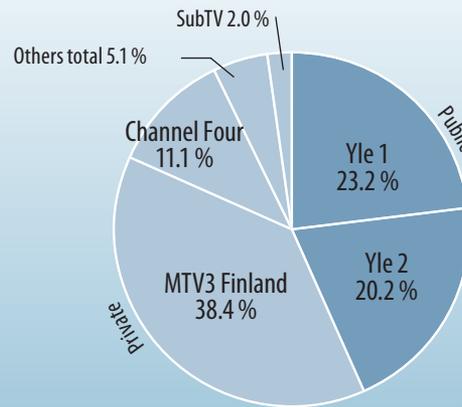
SOURCES

Finnish film organizations etc.:

- Doc Point – Helsinki Documentary Film Festival.
- Elephant Films (Elokuvatuotantoyhteisö Elefantti).
- The Finnish Film Archive.
- Finnish Chamber of Films.
- The Finnish Film Contact.
- The Finnish Film Distributors’ Association.
- The Finnish Film Foundation.
- Finnkinno Oy.
- Helsinki International Film Festival ry.
- Sandrew-Metronome Finland Oy Ab.
- SATU ry Association of Independent Producers in Finland.
- Villilä Studios.

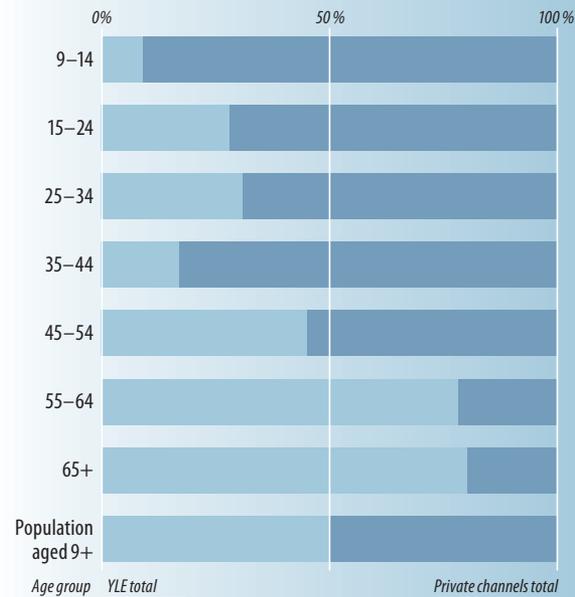
- Helsingin Sanomat’s ”what’s on” magazine NYT.
- Helsinki City College of Technology, Audiovisual Communication.
- Helsinki City Library.
- Helsinki Polytechnic Stadia.
- Rautakirja Group.
- Statistics Finland: Leisure Survey 2002.
- Tani Sirpa: Kaupunki Taikapeilissä. Helsinki-elokuvien mielenmaisemat – maantieteellisiä tulkintoja. City of Helsinki Urban Facts. Research Series 1995:14.
- The University of Arts and Design Helsinki.

Figure 12.3 Television: channel shares 2003



Source: Finnpanel

Figure 12.4 Radio channel shares by age group in the Helsinki Metropolitan Area, Nov–Dec 2003



Source: Finnpanel

Special features of Helsinki's media structure

The structure of the media in Helsinki and throughout the Helsinki Metropolitan Area is different from that of other Finnish regions. For one thing, the Metropolitan Area is a national media hub: it has national television and radio channels, and the majority of magazine publications, not to mention the local daily newspapers, some of which have nationwide circulation. But the area also has a purely local media sector fed by the large local population and strong local demand. That said, there are significant local variations, and the local media still have not quite found their role.

Over the last few years, the number of actors on the local media market in Helsinki has changed, as companies have merged and formed chains. The development of media technology creates new opportunities for new actors, and ever handier and cheaper equipment gives a chance to small-scale actors as well. Expectations today are focused on, for example, the opportunities offered by the new reciprocal digital TV, i.e. a system where the information content can be produced "upwards" and "sideways".

Electronic media

The rapid development of electronic media is based on the new technology and on a more liberal legislation. The technology is developing faster than the content, usually following more the traditional production models but the growth of the supply of programmes is also seen in various experimental formats.

The number of television channels available varies between four and several dozens depending on the network (analogue broadcasts, cable or satellite networks). Looking back to 1980, the broadcasts of the national television channels could score viewer ratings reaching three million for a single programme, i.e. almost the whole working population. By contrast, totals of one million are the maximum today. At the same time, audience has been broken down into smaller target groups, for whom producers try to tailor their broadcasts.

In 2004, no fewer than 29 radio stations can be heard in the Helsinki Metropolitan Area. Tailored broadcasts (primarily music and thematic broadcasts) require a large population to be profitable. As yet, no real district radio stations exist, but some of the smaller stations have been able to survive for years with lis-

tener shares of only a few per cent and short broadcasting hours. Targeting and specialisation are the watchwords of these stations.

With 30 per cent of local listeners in November–December 2003 Radio Suomi, one of the channels of the national broadcasting company YLE, has been the leading radio station in the Helsinki Metropolitan Area for many years. Recent polls show that the YLE channels have half of all listeners on aggregate, while private channels compete for the rest. On the whole, radio broadcasts in the Metropolitan Area are quite varied – although maybe not very locally anchored.

Network media have a special role in the local media. Here, localities and common local interests may replace the need for target group division. Moreover, 21st century media technology may, at least to some extent, turn traditional one-way information flow into reciprocal communication at various levels (local, regional, global etc.) through various kinds of networks.

One model that has already been tested is the local and regional Internet-based media networks. Their production facilities include a panel studio, a media workshop, a local broadband network, a local paper and a web site. Their collective economy and resources consist of public support, revenue from advertisement and fees, and voluntary work.

Printed press

The printed press in Helsinki and the Helsinki Metropolitan Area has become more concentrated, while at the same time covering more fields. Local papers have been merged into financially successful regional papers. Some local free papers try to serve smaller localities within the city.

Free newspapers handed out in the metro and buses etc. are newcomers to the Helsinki Metropolitan Area media. Some of them (*Metro* and *Uutislehti 100*) provide summaries of the daily news, whereas some specialise in current entertainment events in the city.

Reaching the general public in the region

The dynamic variety of the Helsinki Region is reflected in the regional media, which constantly seem to be looking for new forms and structures. Populations and pop-

ulation densities in many Helsinki suburbs and suburban centres are as big as some medium-size Finnish towns. As an example, the Western Major District of Helsinki has about as many residents as Lahti, Finland's seventh city. However, the local media have not yet been able to take advantage of such large population bases: they are still trying to match their content production with local demand.

A balance between local and regional media would benefit the local economy and the local people. An important aspect is that the Helsinki Region is a sort of experimental area or laboratory for new media: the region has over a million inhabitants in a patchwork of localities unparalleled in Finland.

Kimmo Salminen

Documentaries found their audience

The DocPoint festival in 2004 screened almost 100 films in 80 shows. The most popular films were home-grown, and they made up half of the festival repertoire. Six domestic premières were seen. The festival took place in six cinema theatres in central Helsinki, including Bio Rex, Forum 1 and the Kiasma auditorium. The screenings of these domestic premières were repeated the following week in the Malmitalo Cultural Centre.

The festival was arranged only for the third time, nonetheless it attracted audiences totalling 14,000 plus 5,000 other visitors. These figures put DocPoint among the ten largest documentary film festivals in the world. The first DocPoint gathered 6,300 visitors and the second 12,500.

Juha Samola



Handing out free newspapers early in the morning. Photo: Olga Vishnjakova

Table 12.4 Television licences per 1000 inhabitants 1995–2002

	per 1 000 inhabitants		
	1995	2000	2002
Helsinki	387	391	382
Espoo	348	359	349
Vantaa	364	373	366
Tampere	412	408	400
Turku	410	413	402
Oulu	372	381	374
Finland	374	386	386

Source: Finnish Communications Regulatory Authority

Table 12.5 The most popular radio channels in the Helsinki Metropolitan Area, Nov–Dec 2003

	Channel share (%) at all hours of the day ¹
YLE total	51
YLE Radio Suomi	34
YLE Radio 1	9
Private channels total	49
Radio Nova	11
Energy/NRJ	7
Sävelradio	6
Kiss FM	5

¹ Among 9 years old and older

Source: Finnpanel

Table 12.6 The circulation of newspapers in Helsinki 2001–2003, top five (appearing at least 5–7 times a week)

	2001	2002	2003
Helsingin Sanomat, daily ¹	436 009	431 262	429 244
Iltasanomat, tabloid	218 829	204 820	198 693
Iltalehti, tabloid	134 777	126 321	121 267
Kaupparehti, financial newspaper	85 292	83 113	80 894
Hufvudstadsbladet, daily ¹ (Swedish language)	52 175	50 845	49 770

¹ weekday circulation

Source: The Finnish Audit Bureau of Circulations

TIMO ÄIKÄS

Arts and culture education

In Helsinki, arts and culture education is provided in many different forms at many different levels. Some of it falls into the area of general education for children and adolescents, some of it is vocational training in the field of arts and culture, still more aims at meeting the adult demand for arts education as a hobby, and at university education level it is taught to arts students and professionals.

Basic arts and culture education

Since 1999, Finnish law has stated that basic education in arts and culture should above all give children the opportunity to develop their skills in self expression in a structured manner proceeding from level to level and leading, if desired, to vocational or university training in the individual's chosen field. Basic arts and culture education is given to 7–15 year olds at various schools of music, art and dance,



Vocational education NextGate fairs in Wanha Satama every autumn. In the picture, a blacksmith demonstrating his skills.

Photo: Helsingin kaupungin kuvapankki / Mari Hohtari

along with schools of other artistic disciplines. Courses chosen can be either at basic or at advanced level.

In the country as a whole, 102,000 pupils on aggregate had some form of basic arts and culture education in 2002. This number shows a marked increase since, for ex-

ample, 1994, when it was 76,000. In 2002, Helsinki had 10,500 pupils in such education, while the whole Helsinki Metropolitan Area (Helsinki, Espoo, Vantaa and Kauniainen) had 20,500.

In Helsinki and the whole Helsinki Metropolitan Area, too, music was the overwhelmingly most popular form of arts and culture schooling, with 5,114 pupils in Helsinki and 9,955 in the Metropolitan Area. The proportions are similar in terms of the number of teachers and lessons. Compared

Table 13.1 Basic education in arts and culture in the Helsinki Metropolitan Area 2002

	Girls	Boys	Total	<7 years	7–15 years	>15 years
Metropolitan Area total	15 591	4 925	20 516	4 200	12 527	3 789
■ Helsinki	8 022	2 470	10 492	2 311	5 962	2 219
■ Espoo	3 695	1 238	4 933	664	3 455	814
■ Vantaa	3 533	1 095	4 628	1 194	2 777	657
■ Kauniainen	341	122	463	31	333	99
Music						
Metropolitan Area total	6 698	3 257	9 955	1 394	6 295	2 266
■ Helsinki	3 444	1 670	5 114	374	3 438	1 302
■ Espoo	1 591	827	2 418	271	1 608	539
■ Vantaa	1 462	680	2 142	730	1 064	348
■ Kauniainen	201	80	281	19	185	77
Dance						
Metropolitan Area total	5 487	306	5 793	2 403	2 517	873
■ Helsinki	3 632	165	3 797	1 735	1 399	663
■ Espoo	856	14	870	250	508	112
■ Vantaa	999	127	1 126	418	610	98
Visual arts and architecture						
Metropolitan Area total	2 480	1 167	3 647	316	2 866	465
■ Helsinki	739	616	1 355	192	982	181
■ Espoo	859	291	1 150	92	952	106
■ Vantaa	742	218	960	20	784	156
■ Kauniainen	140	42	182	12	148	22
Theatre						
Metropolitan Area total	559	114	673	31	518	124
■ Helsinki	111	11	122	10	68	44
■ Espoo	238	58	296	14	244	38
■ Vantaa	210	45	255	7	206	42
Handicraft						
■ Helsinki	96	8	104	0	75	29
■ Vantaa	40	-	40	-	40	-
Circus						
■ Espoo	151	48	199	37	143	19
■ Vantaa	20	6	26	-	26	-
Literary art						
■ Vantaa	60	19	79	19	47	13

Source: Association of Finnish Local and Regional Authorities

Table 13.2. Teachers and lessons in basic arts and culture education in Helsinki 2002

	Teachers total	full-time	part-time	Lessons	Lessons/pupil
Total	740	332	408	269 971	25.7
■ Music	609	300	309	236 537	46.3
■ Dance	61	20	41	20 794	5.5
■ Visual arts and architecture	45	8	37	10 189	7.5
■ Theatre	17	1	16	1 666	13.7
■ Handicraft	8	3	5	785	7.5

Source: Association of Finnish Local and Regional Authorities

with the rest of the country, Helsinki and its Metropolitan Area have greater proportions of pupils in dance and music. In Helsinki, dance especially stands out, attracting 36 per cent of all arts and culture pupils.

Everywhere in Finland, girls outnumber boys in basic arts and culture schooling. In Helsinki, girls made up 76 per cent and, in Finland as a whole 78.5 per cent. Girls predominate most in dance, with as many as 95.7 per cent in Helsinki, 94.7 per cent in its Metropolitan Area and 94.5 per cent in the country as a whole.

The number of teachers in basic arts and culture education in Helsinki was 740, among whom 332 were full-time and 408 part-time employees. Of all of these teachers, 82.3 per cent were music teachers of some kind. 269,971 lessons in basic arts and culture were held in all, and 87.6 per cent of these were lessons in the field of music.

University level education

There are four specialist arts and culture universities in Finland, namely the Sibelius Academy, the University of Arts and Design Helsinki, the Theatre Academy of Finland, and the Academy of Fine Arts. In 2002, these four universities enrolled a total of 3,850 students, among whom 665 enrolled for lower university degree courses, 2,873 for higher university degree courses, and 312 for postgraduate studies. Entry to arts universities is harder than to Finnish universities on average. In 2002, for example, only six per cent of applicants to the universities for theatre, dance and visual arts courses were accepted.

Besides those universities geared purely towards the arts – all of which are located in the Helsinki Metropolitan Area – university education in arts and culture is also provided by the University of Helsinki and, elsewhere in Finland, for example by the Kuopio section of the Sibelius Academy

and the Pori section of the University of Art and Design, the University of Tampere (drama, music), the University of Lapland in Rovaniemi (arts and culture), Åbo Akademi University in Swedish-speaking western Finland (arts history, music theory and history), the University of Turku (arts history, music theory and history), the University of Jyväskylä (music), and the Helsinki University of Technology (architecture).

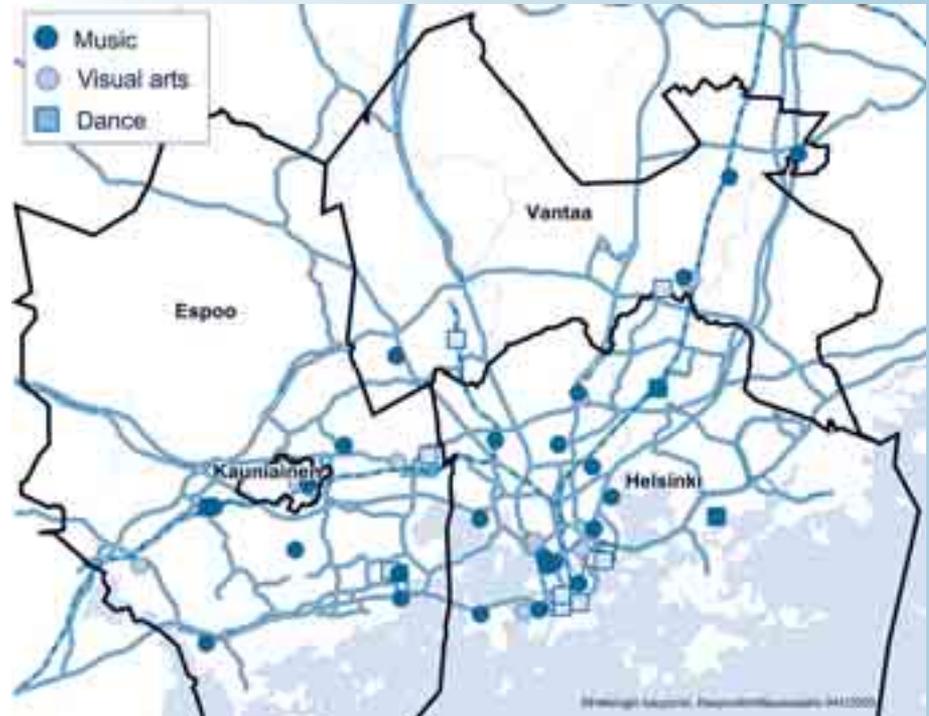
Arts and culture universities

The University of Arts and Design offers degree courses in various arts and design disciplines, with study options comprising more than 20 different programmes. The university degrees are bachelor of arts, master of arts and Ph.D, the latter two being regarded as high-level degrees. The average time required to achieve a master's degree is 6.5 years, which is slightly more than the corresponding time at Finnish universities in general (6 years).

The international contacts of the university include the exchange of students and teachers, co-operation agreements with universities abroad, and international networks and forums. The University of Arts and Design Helsinki is an essential part of the new city development currently under construction in the neighbourhood of the old Arabia china factory, also referred to as the Arts and Design City.

With 1,500 students (in 2002), the Sibelius Academy, Finland's only specialist university of music, is one of Europe's largest schools of music. The average time needed for

Figure 13.1 Basic education in music, visual arts and dance in the Metropolitan Area in 2002



Some schools may run educational programmes in more than one location. This map shows the main premises.
Source: Helsinki City Urban Facts. Data: The Association of Finnish Local and Regional Authorities



The exhibition *Helsinki in Frames*. Tove Jansson (1914–2001) painted the view from the Parliament building towards the Zoological museum and Taidehalli, 1941.

Photo: Helsinki City Museum

Table 13.3 Applicants, applicants accepted and new students at the various arts and culture universities 2002

	Applicants total	Participants in entrance examination	Percentage of applicants accepted	New students total
University of Arts and Design	2 555	2 551	9,2	121
Sibelius Academy	827	773	19,3	155
Theatre Academy of Finland	1 566	1 558	5,6	45
Academy of Fine Arts	580	46	6,4	25

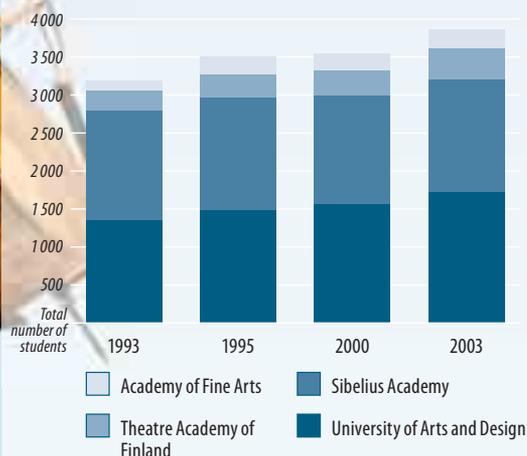
Source: Kota database

Table 13.4 Arts and culture universities in 2002

	Students total	New students	Diplomas Tertiary level	Diplomas Doctorate level	Teaching staff
University of Arts and Design	1 717	121	234	3	144
Sibelius Academy	1 514	155	142	8	248
Theatre Academy of Finland	395	45	49	3	56
Academy of Fine Arts	224	25	28	1	23

Source: Kota database

Figure 13.2 Students in arts and culture universities 1993–2003



a master's degree was 7 years in 2001. The proportion of foreign students is greater than at other Finnish universities.

The Theatre Academy of Finland provides university level training in drama and dance in Finnish and Swedish. The academy is divided into seven ordinary departments and three specialist departments. Extended studies have been possible since 1988. The academy turns out actors, directors, dramaturgists, dancers, choreographers, light and sound designers along with dance and theatre teachers. Degrees include BAs, MAs, Licentiates and Ph.Ds in theatre and dance. The average time required for reaching the master's degree was 4 years in 2001, i.e. clearly shorter than at universities overall. In 2004 the Theatre Academy celebrated its 25th anniversary.

The Academy of Fine Arts was granted university status in 1998. In 2002, it had 224 students. The degrees obtained are Bachelor or Master of Fine Arts. Postgraduate studies are possible, too, aiming at the Ph.D. in fine arts. The average time spent for achieving a master's degree was 7 years in 2001.

Among people having graduated from these universities in 1999 or 2000, one year later around 75 per cent were salary earners, four per cent entrepreneurs, two per cent post graduate students, eight per cent "something else" and seven per cent unemployed. In December 2000, the rate of unemployment among 1997–2000 graduates from these universities was seven per cent. These were clearly better figures than among those who had an arts and culture polytechnic diploma or a vocational school diploma.

The Institute for Art Research of the University of Helsinki deserves a mention, with its professorships for aesthetics, domestic literature, musical sciences, art history, drama sciences, and literature. Studies in television, film sciences and semiotics can also be pursued. The Institute for Art Research is the largest institute of the university's Faculty of Arts.

Polytechnics

In 2002, arts and culture could also be studied at four polytechnics in the Helsinki Metropolitan Area where, just as in Finland as a whole, media and visual arts had the largest number of students in the broader fields of arts and culture, while the largest numbers of diplomas in the field were gained in handicraft and industrial arts. Women accounted for 61 per cent of students and 72 per cent of diplomas gained in arts and culture disciplines.

The Helsinki Metropolitan Area accounted for almost 20 per cent of all polytechnic students in arts and culture and for 16 per cent of all polytechnic diplomas in arts and culture in the country.

The number of polytechnic students in the cultural sector has been growing strongly throughout the whole country and the Helsinki and its Metropolitan Area.

Despite their increasing numbers, arts and culture students account for a relatively small proportion of all polytechnic students in Helsinki and its Metropolitan Area. In 2002, their proportion among all polytechnic students was 6.4 per cent in the whole Metropolitan Area, 5.9 per cent in Helsinki and 7.2 per cent in Finland as a whole.

In Helsinki, arts and culture related polytechnic studies can be taken up at Stadia Polytechnic, a popular member of the regional network of arts universities, polytechnics, universities and institutes – and the business community. Stadia has organised several large and economically significant projects of the European Social Fund within cultural services in the region. Theatre technology, advertising films, children’s cinema and electronic cultural media have turned out to be strong fields that contribute to Stadia’s reputation as an important actor in the cultural sector.

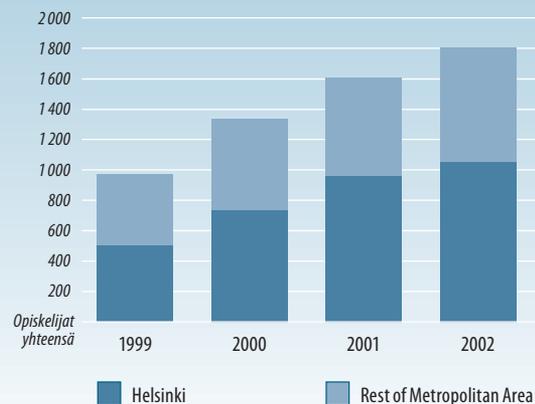
Generally, holders of arts and culture diplomas have found it more difficult to find work than holders of other diplomas. Among all holders of a diploma graduates

Table 13.5 Students and diplomas in arts and culture education in polytechnics 2002

Students	Helsinki	Espoo	Vantaa	Metropolitan Area total	Finland
Arts and culture total	1 052	178	571	1 801	9 088
■ Crafts and design	99	0	289	388	3 301
■ Communication and visual art	306	178	282	766	3 602
■ Music	517	0	0	517	1 764
■ Theatre and dance	130	0	0	130	421
Females % of all arts and culture students	56.7	46.1	72.8	60.8	67.9
Diplomas					
Arts and culture total	113	10	54	177	1 133
■ Crafts and design	35	0	45	80	575
■ Communication and visual art	20	10	9	39	379
■ Music	42	0	0	42	134
■ Theatre and dance	16	0	0	16	45
Females % of all diploma gainers	77.9	60.0	63.0	72.3	74.2

Source: Statistics Finland, education statistics

Figure 13.3 Students in arts and culture studies in the polytechnics of Helsinki and Helsinki Metropolitan Area 1999 –2002



Source: Statistical Yearbook of the City of Helsinki

Table 13.6 Intake and applicants prioritising cultural studies at Helsinki Polytechnic Stadia 2003

Degree programmes	Youth education	Applicants prioritising cultural studies	Attraction ratio	Adult education	Applicants prioritising cultural studies	Attraction ratio
	Intake			Intake		
Total	200	1529	7.6	72	208	2.9
■ Drama and Theatre	28	245	8.8	12	51	4.3
■ Classical Music	54	182	3.4	12	43	3.6
■ Pop/jazz music	46	204	4.4	12	16	1.3
■ Fashion and Clothing	18	127	7.1	16	27	1.7
■ Media	54	771	14.3	20	71	3.6

The "attraction ratio" is the ratio between the two categories Applicants and Intake.

Source: Helsinki Polytechnic Stadia

Table 13.7 Cultural sector diplomas gained at Helsinki Polytechnic Stadia 2003

	Youth education	Adult education
Degree in fashion and clothing	10	13
Media designer	40	13
Drama instructor	13	2
Pop/jazz music teacher	9	-
Pop/jazz musician	1	-
Music teacher, classical music	20	11
Musician, classical music	4	-

Source: Helsinki Polytechnic Stadia

Table 13.8 Main occupation in December 2002 of people having gained a culture-related polytechnic diploma between 1999 and July 2002, %

	Stadia	Finland as a whole
Employed	71.1	58.4
Unemployed	8.8	14.1
Employed students	17.0	11.6
Full-time students	1.3	7.6
Others	1.9	8.3

Source: Statistics Finland

from Stadia have been more successful than average Finnish polytechnic graduates on average, with only 3.2 per cent being unemployed as against 6.5 per cent across the country.

Vocational secondary level and specialist secondary schools

The secondary level is typically for 16–18 year olds who have completed the nine years of compulsory education. There are three basic options: a three year general education leading to a national baccalaureate, two or three year vocational studies leading to a secondary diploma, and a preparatory or apprenticeship education. Specialist secondary schools specialise in music, visual arts, verbal arts, sports or languages.

Secondary level vocational training in arts and culture is provided in handicraft, industrial arts, media and visual arts, music together with drama and dance.

The cultural sector is a relatively small part of secondary vocational training, where the fields of trade and administration as well as technology and communication have the largest numbers of students and diplomas awarded (over 65 per cent altogether). Among secondary level first year students in Helsinki in 2002, 3.2 per cent took up culture related studies.

In 2002, secondary level vocational training throughout the whole country attracted 10,100 students in arts and culture, which is 5.6 per cent more than the previous year. The number of diplomas awarded across the whole country was 2,297, i.e. a 23.6 per cent increase. From 2001 to 2002, secondary students increased from 771 to 951 and secondary diplomas from 138 to 181 in the Helsinki Metropolitan Area, while the corresponding figures for Helsinki were 460 to 606 students and 72 to 119 diplomas.





Nationwide, the most popular discipline in vocational arts and culture training was handicraft and industrial arts. By contrast, Helsinki had most arts and culture vocational students and diplomas in media and visual arts.

Helsinki has three secondary schools specialising in arts and culture, i.e. the Helsingin kuvataidelukio for visual arts, with 624 students in 2002, the Sibelius-lukio for music, with 451 students, and Kallion lukio for expressional skills, with 492 students. Among the students of these schools, almost half come from outside Helsinki. In 2002, this proportion was as great as 55 per cent among first year students.

Apprenticeship education

Compared with other sectors, the cultural sector has a only small proportion of the total apprenticeships nationwide.

Table 13.9 Secondary level vocational training in arts and culture in 2002

Students	Helsinki	Espoo	Vantaa	Metropolitan Area total	Finland
Arts and culture total	606	76	269	951	10 086
■ Crafts and design	0	7	178	185	5 475
■ Communication and visual arts	390	55	91	536	3 665
■ Music	172	14	-	186	813
■ Theatre and dance	44	-	-	44	133
Females % of all arts and culture students	39.3	42.1	68.8	47.8	64.3
Diplomas					
Arts and culture total	119	5	57	181	2 297
■ Crafts and design	4	-	31	35	1 354
■ Communication and visual arts	77	-	26	103	820
■ Music	12	5	-	17	70
■ Theatre and dance	26	-	-	26	53
Females % of all diploma gainers	49.6	-	70.2	54.7	66.5

Source: Statistics Finland, education statistics

Helsinki, however, has more arts and culture apprenticeships proportionally than Finland as a whole. In Helsinki, apprenticeship training is arranged almost exclusively by the Helsinki City Educational Department's Bureau for Apprenticeships. Fewer than 200 young people annually start an apprenticeship education in Helsinki.

Although the cultural sector has not contributed with very many apprenticeships, it has arranged some innovative education. An example is visual animation training, which is arranged in the form of apprenticeships, and where a group of young people can gain a basic diploma in audio-visual media. It is a pilot project carried out in co-operation with *Sininen versta* (the blue workshop, a multi-cultural workshop of Helsinki City Educational Department), the Bureau for Apprenticeships, the *Adulta* Radio and TV Institute, and the animation studios *Nukufilm* and *Joonisfilm* in Tallinn, Estonia. Apprenticeships lend themselves very well to this kind of training, where much practical experience of the art is necessary. The course includes a six month stay in Tallinn, where there are long traditions of animated film.

Other education in the field of arts and culture

Education in arts and culture is provided by other institutions, too, than just official educational institutions. In the field of visual arts, there are a few private art schools, i.e. *Vapaa Taidekoulu*, *Taidekoulu Maa*, and *Alfa-Art School of Arts* in Helsinki.

Founded in 1935, the *Vapaa Taidekoulu* (free art school) focuses on painting. The school provides training for young people who want to become professional painters, and also arranges refresher courses for adults. The school is managed by a support organisation called *Vapaan Taidekoulu* *Kannatusyhdistys* ry, and it is a member of the *ELIA*, a European organisation for art schools.

The *Taidekoulu Maa*, also administered by a supporting body, is located in the *Suomenlinna* island fortress. Founded in 1986, it enjoys financial support from the City of Helsinki and the Ministry of Education. The school is strongly society-oriented and works to find new roles for graduate visual artists.

The *Alfa-Art School of Arts* in Helsinki is a private school engaging professional artists as teachers. Its main subjects are painting and sketching. Its educational programme for visual arts students lasts for three years.

Adult education centres

Adult education centres in Finland and Helsinki annually attract thousands of participants to a great variety of arts and culture courses and lectures.

The following figures give a picture of the activities of Helsinki City's Finnish-language Adult Education Centre and its Swedish-language counterpart:

In 2003, over 6,700 people took part in the Helsinki City Finnish-language Adult Education Centre's 5,550 art courses or lectures. Music education gathered over 4,900 participants to 374 courses. Among all students, visual arts accounted for 11 per cent and music for 8 per cent, which was a slight decrease since the previous year for music and a slight increase for visual arts.

In 2002, The Helsinki City Swedish-language Adult Education Centre arranged 113 courses in arts and handicraft covering 3,497 lessons for 1,362 participants.

Audience education

The concept audience education is in Finland relatively new. During the last decade projects focusing on audience education in Finland became established as an essential part of

the activities of the arts institutions. The National Opera and city orchestras were the first to implement the audience education but gradually also theatres expressed an interest. The Theatre Academy of Finland has been very active and has decided to allocate funds from the Ministry of Education to make audiences familiar with what happens in theatre and dance. The audience education of the Annantalo Arts Centre aims at bringing the performing art nearer to the public and create opportunities for interaction between artists and audiences. ■

SOURCES

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A fresco entitled *Fest i stan* (Feast in the City) in Helsingfors Arbis (Swedish-language Adult Education Centre) made by the artist Tove Jansson.

Photo: Helsingin kaupungin kuvapankki / Mauri Helenius



Courses in arts and culture for teenagers

The cultural courses use the arts to address themes of relevance to adolescents. Often these themes emanate from the current programme of arts institutions, and are not as removed from real life as many young people tend to think. Recent topics have included the pains of love, violence, wars, extreme states of mind, and sex.

The first step of the project was to print the Kulttikortti card and distribute it to 15–16 year olds – 5,000 annually – to grant them cheaper entry to museums, shows etc. The idea was to integrate arts and culture into the everyday life of these young people, and for that purpose courses in arts and culture started to be arranged during the Cultural Capital year 2000 in co-operation with the city's Educational Department, its schools and the arts institutions in the Helsinki Metropolitan Area.

The goal is to use art to provide motivating tools for perceiving the world and to give self-experienced knowledge about the creation of art. The basis of the courses is the local arts and culture provision including shows and meetings with artists, and complemented with lectures by professionals in the relevant field. Besides going to exhibitions, shows and concerts, participants on the courses often have the opportunity to see rehearsals and get an idea of backstage life, which ordinary people seldom have the chance to see. Around 1,000 adolescents a year attend the cultural courses.

Kikka Hahtomaa



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Annantalo Arts Centre

At the Annantalo Arts Centre, many kinds of arts can be practised. The mission of the centre is to create a favourable atmosphere and conditions for children and adolescents in Helsinki to practise, experience and see arts and culture.

The Annantalo Arts Centre was created in a protected old school in central Helsinki in 1987. Helsinki City's Cultural Office authority had recently been created, and planned an arts centre for children, where they could work in workshops under the supervision of artists.

Thus, many of the 50 or so arts teachers of the centre today are themselves working artists. These artist teachers work in couples with the children, thereby passing on their ideas and skills to them.

A key aim of this approach is to provide all Helsinki school children pupils under the age of 13 with an opportunity to see and experience at least once professional artists at work.

Five times two hours

The main form of co-operation with schools and kindergartens is the "5 times 2 hours" concept, according to which pupils from schools and kindergartens and their teachers come from different parts of town five times to participate in the process of artistic creation for two hours.

The Annantalo Arts Centre ateliers for visual arts, music, theatre and dance are used daily when professionals of various artistic fields give individual artistic tuition to small groups of children and, if desired, their teachers, in a professional setting.

These activities are free of charge, and actively promoted by a network of Cultural Contact Persons in such schools and kindergartens that do not spontaneously look for this kind of services. Furthermore, the Annantalo Arts Centre has developed a system for monitoring how equally children in different parts of the city receive arts education.

In recent years, some of this 5 x 2 hour education has also been given in the city's local cultural centres. The concept has been borrowed by other municipalities, too. In Helsinki, around 5,000 school or kindergarten children annually receive the 5 x 2 training.

In addition to the arts education given to school and kindergarten children, there are almost 80 leisure arts education groups with a total of around 800 students.



A comprehensive arts centre

Among the public events in August, the Children's Night of the Arts has become a popular annual happening bringing between four and five thousand visitors annually to Annantalo during the Helsinki Festival when the nights start drawing in again.

A photograph of the *Tähtitaivaan eläimet* (the Animals Constellations in the Sky) workshop in the courtyard of Annantalo, January 2004.

Photo: Elisa Kinnarinen

In autumn 2001, artist Tiina Aro-maa together with a working group from Annantalo planned an exhibition focusing on drawing.

Photo: Timo Väisänen



One large shared project of the cultural authorities of the Helsinki Metropolitan Area co-ordinated by Annantalo Arts Centre are the biannual international Bravo! children's theatre festivals, which alternate with the national biannual equivalent Hurraa!

The Weekends for Performing Arts and the Anna's Day celebration before Christmas gather into a mini festival the productions set up at Annantalo earlier during the year. The event combines dance, theatre and music unite visual arts.

Exhibitions

The exhibitions of the Annantalo Arts Centre often highlight arts and culture in education. They also dip into the cultures and history of various countries. During these exhibitions, the centre bustles with workshops, seminars, shows and other events for the general public as well as for teachers and other educators.

Special projects and the Arts Education Laboratory

Special projects enable participants to try new forms of arts education or, for instance, to study contemporary arts. An example from 2004 is the projects for fathers and sons on the theme "boys in orbit" produced in co-operation with the City of Pori.

In the field of verbal arts, a workshop demonstrates how the written word can be released from the paper and how poems receive the wings of melody. Annantalo has participated in the European Art Nouveau network by including the style as a theme in its productions. The list of projects is long, and includes co-operation between artists and scientists.

Finnish arts education for children and adolescents is in a phase of optimistic development today. In 2002, the Ministry of Education launched Taikalamppu (the enchanted lamp), a national development network for child culture, and Annantalo is taking part during the period 2003–2005, which has been a major boost for the centre. Following the model of the City of Bergen, Annantalo has used this state support to develop a web service for teachers and educators, the www.kultus.fi, which covers the whole field of professionally produced child and youth culture events in the Helsinki Metropolitan Area. The idea is to develop an "arts and culture tool" to respond to the everyday needs of teachers and other educators. This web service also encourages arts institutions to create productions designed for children and adolescents. The network has made it possible to elaborate cultural courses and verbal arts courses.

Johanna Lindstedt and Leila Heimonen

Historical city tours

“Dear guests, welcome to a different kind of sightseeing. Sit back and relax, because now we are off on a trip back into history. Many interesting places and fascinating tales await us. Have a nice trip!”

For ten years now, the Annantalo Cultural Centre has been arranging free rides back into history for children and adolescents in Helsinki – in Finnish and Swedish. Since 1995, the Helsinki City Museum and the Kallio district secondary school that is oriented towards expressional skills have been working together on this project.

One of the newest history tours focuses on Art Nouveau in Helsinki. 13–18 year old pupils selected by lottery get to know the stories of historical people and of historic buildings of importance to the identity of the Finnish nation and to Helsinki. Those architects in the early 20th century who created, for example, the Finnish National Museum, the Pohjola Building and the Central Railway Station, adopted architectural influences from abroad and refashioned them to create a unique Finnish idiom.

The Design Museum and the National Board of Antiquities have also been engaged in the history tour project.

The “history tourists” are given a copy of the Art Nouveau magazine, a publication of the Réseau Art Nouveau Network. This network supported by the EU and the EU Commission’s Culture 2000 Programme is active in 13 European cities. The City of Helsinki Cultural Office is the Finnish member of the network.

Professional dress and make-up artists play an important part in this history tour: they prepare the actors for the historical roles. For several years, students of the Helsinki University teachers’ education have been the tour guides. The training for this job is integrated into their studies.

To mark the 10th anniversary of the history tour, Annantalo has produced a web guide, www.kulttuuri.hel.fi/annantalo, to inspire cultural institutions, schools, kindergartens, museum staff, artists and the general public to find out more about the history of their home town – and to create history tours of their own!

Liisa Paatsalo

Historical city tours. In the picture, Author Eino Leino and Esplanadi’s park-keeper Pavel Hait “In 1898”.

Photo: Timo Väisänen



TIMO ÄIKÄS

Culture and economy

The most important financiers of arts and culture in Finland are the municipalities and the state. The general rule in Finnish cultural policy is that municipalities carry the responsibility for public cultural services, whereas the state is in charge of supporting professional artists and art.

In Finland, per capita public expenditure on the field of arts and culture as interpreted in its broad definition was €159.20 in 2000. Such expenditure accounted for 0.63 per cent of GNP that year. Public sponsoring and grants are used for part of the funding of cultural pursuits, arts and cultural industries. Direct grants for arts and culture are given by the Ministry of Education, the Arts Council of Finland, the state's art committees and the local art committees.

Municipalities and federations of municipalities also earmark funds for the support of arts and culture. Moreover, various foundations grant scholarships and other awards.

The state

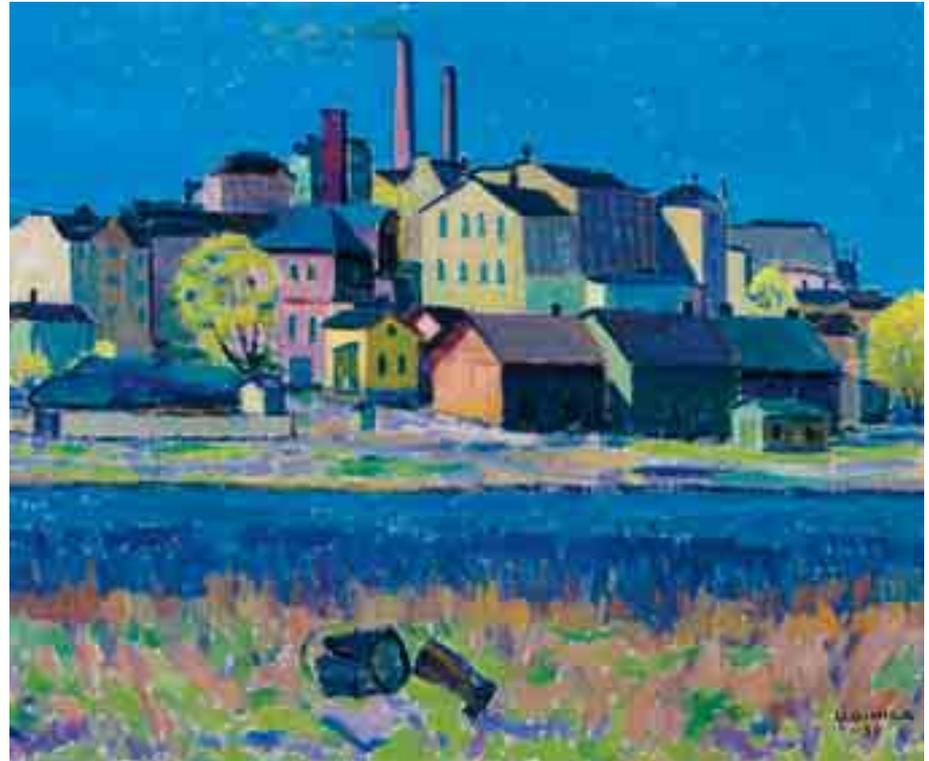
The 2002 state budget earmarked €302 million for arts and culture, i.e. over two per cent more than in the previous budget. Almost 60 per cent of these funds originate from the state's profit from lotteries. State allocations and support to municipalities account for over half of the central government's arts and culture budget, while state and national arts institutions get 34 per cent and individual artists receive five per cent in scholarships.

The Arts Council of Finland is a body of experts for arts and culture subordinate to the Ministry of Education and consisting of the presidents of nine arts committees and six other members. The Arts Council grants allocations and state awards, appoints artist professors and grants artist pensions. Each arts committee functions as the expert of its own field. Among the members of arts committees, 40 per cent come from Helsinki, Espoo or Vantaa.

While in 2002, a combined total of 5,251 private persons or associations applied for scholarships and grants from the Arts Council, 2,117 (40 per cent) actually received one.

Among all those receiving funds, over half were from the Helsinki Metropolitan Area. Among film makers, photographers and critics in the Metropolitan Area, the proportion of recipients was greater than that of applicants, while among architects and the group "others" in the area, the proportion of recipients was slightly smaller than the proportion of applicants.

The Ministry of Education annually grants funds to cultural events of national importance. In 2004, such funds amounted to €3.47 million, a €0.5 million increase since the previous year. 124 events were funded, the majority of which were well-known events. 18 recipients were new. The 16 events arranged in Helsinki received a total of €233,000, i.e. 6.7 per cent of aggregate funds. It is worth remembering that Helsinki's population is over 10 per cent of Finland's. The Helsinki



The exhibition *Helsinki in Frames*. Urho Oinila's (1895–1980) painting in vivid colours of the sugar factory in Töölö (1939). On the site today stands the National Opera House.

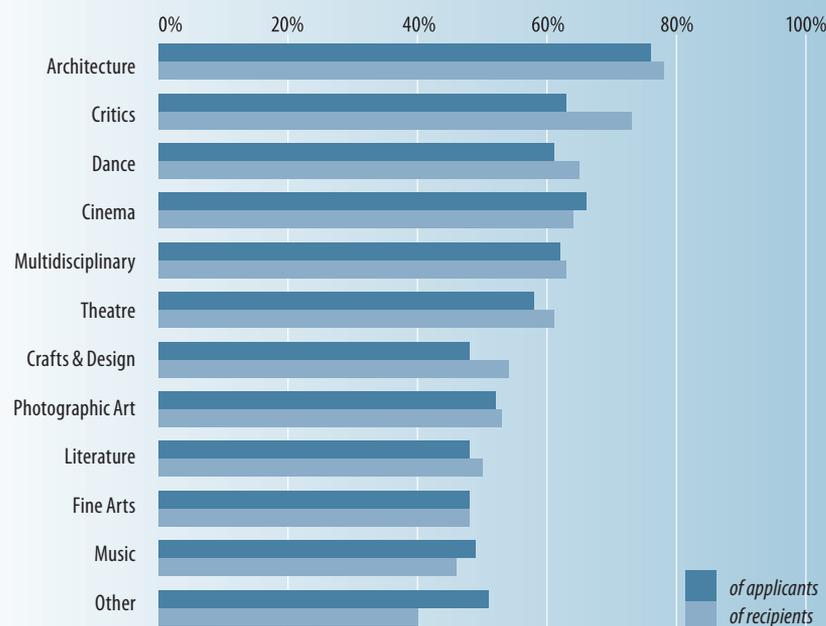
Photo: Helsinki City Museum

Table 14.1 State allocations for arts and culture in 2001–2002

	Balance sheet 2001 1 000 €	%	Balance sheet 2002 1 000 €	%
Total State budget	36 072 000	-	35 511 000	-
Ministry of Education	5 152 308	-	5 437 000	-
Cultural outlays	295 531	100	302 231	100
of which profits from the national lottery and football pools	204 462	69.2	179 780	59.5
State/national institutions	98 702	33	103 979	34
Statutory State subsidies and grants	159 577	54	157 147	52
Grants and subsidies to artists	14 970	5	14 946	5
Other promotion of art and culture	22 282	8	26 159	9

Source: Statistics Finland

Figure 14.1 The proportion of Helsinki Metropolitan Area residents among grant applicants and recipients in 2002 (incl. collective bodies)



Source: Karhunen Paula: State support for artistic activity in 2002. Arts Council of Finland. Facts and Figures 2/2003

Table 14.2 The city's and the state's financial support for arts and culture in Helsinki 2003

	City, €	State, €	Total, €
Professional theatres covered by the Theatres Act	10 886 000	15 608 556	26 494 556
Professional theatres not covered by the Theatres Act	205 000	281 000	486 000
Dance theatres	335 000	778 706	1 113 706
Statutory institutes of musical education	2 594 000	5 718 355	8 312 355
Discretionary institutes of musical education	559 000	34 510	593 510
Other musical activities	600 000	699 793	1 299 793
Museums	1 048 000	4 247 674	5 295 674
Colleges of the visual arts and other visual arts activities	669 600	660 699	1 330 299
Other cultural activities / festivals	1 307 000	257 000	1 564 000
Discretionary grants etc	1 413 400	..	1 413 400
Total	19 617 000	28 286 293	47 903 293

Source: Helsinki City Cultural and Library Committee

Festival received €100,000. First time recipients were, among others, the Avanto Helsinki Media Art Festival and the Festival of New and Experimental Juggling in Helsinki.

Helsinki

The City of Helsinki is a nationally important provider and sponsor of arts and culture. Helsinki is the only Finnish city which can compete with other major European cities in cultural amenities. The city's authorities for arts and culture accounted for 6.4 per cent of the city budget's operational margin in 2000 (the budget excluding public utilities such as electricity works etc).

The economic depression in Finland in the early 1990s did not have as strong repercussions on the city's arts, culture and leisure sector as might have been expected, but it did reduce the momentum of growth in the sector. With growing unemployment, some public services were suddenly very much in demand. Budgets for arts and culture remained almost unchanged in the early 1990s, but the number of clients grew. In long-standing institutions such as the City Library, expenditure has developed very evenly.

The activities of the Cultural Office, the City Art Museum and the City Museum gained new momentum and their expenditure grew towards the end of the decade. Part of this growth was explained by preparations for the millennium, when Helsinki simultaneously celebrated its 450th anniversary and assumed the title of an EU cultural capital. In terms of economy-performance ratio, the arts, culture and leisure sector has become more efficient in the 2000s than ten years earlier. This applies to the Cultural Office, the City Library, the Helsinki Philharmonic, the City Museum and the City Art Museum.

The City of Helsinki provides considerable financial support to arts institutions and artists. The Helsinki City

Cultural and Library Committee is the country's second biggest provider of funds for arts and culture – bigger, in fact, than all the private cultural foundations together. In 2003, the Cultural and Library Committee granted a total of €19.6 million to arts institutions and artists. The majority of allocations were granted to various schools and institutes for arts and culture, professional theatres, museums, and miscellaneous organisations for education.

The biggest cities

While in 2002 the ten biggest cities in Finland accounted for one-third of Finland's population, their share of total municipal expenditure on arts and culture was almost half. Helsinki had the highest outlay, around €90 million, in other words €143 per inhabitant. The City of Helsinki invests clearly more in arts and culture than the average Finnish municipality, where such expenses amounted to €103 per inhabitant. Among the big cities Vantaa, the residents of which have easy access to cultural amenities in neighbouring Helsinki, was well below the national average in this respect.

Business enterprise in the cultural sector

A working group appointed by the Ministry of Education has defined the arts and culture industry as a new umbrella concept for arts and culture and public media, covering everything between traditional arts and cultural pursuits and the distribution of reproductions of artistic creation. By this definition, the arts and culture industry is, obviously, a very large and multi-faceted sector. And it is expanding, too, due to, for example, increasing demand for information content and ever-improving distribution channels.

Figure 14.2 Helsinki City Cultural and Library Committee's allocations for arts and culture in 2003

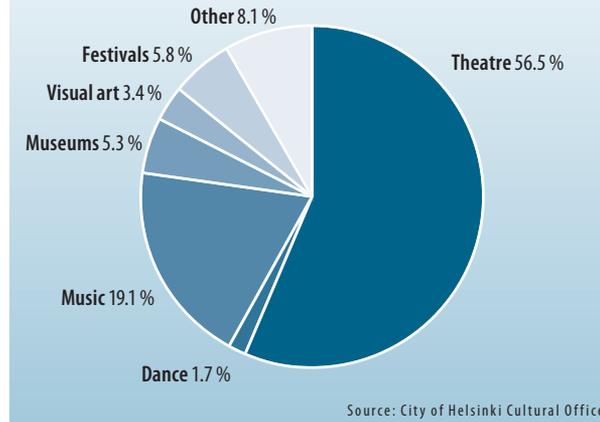


Table 14.3 Current finances of the ten largest municipalities by function in the field of culture 2002, (euro/inhabitant)*

	Libraries	Museums, theatres and orchestras	Basic education in arts ¹	General cultural functions ²	Cultural functions total
Operating costs, net, EUR/inhabitant					
Helsinki	48.7	36.9	–	57.5	143.0
Espoo	44.0	39.4	14.1	29.4	126.8
Tampere	44.4	112.5	1.4	21.0	179.2
Vantaa	35.1	10.6	12.4	26.1	84.2
Turku	36.4	85.3	2.6	13.7	137.9
Oulu	46.0	86.2	2.6	12.4	147.3
Lahti	50.3	114.5	2.2	14.1	181.1
Kuopio	44.0	94.5	–	11.0	149.6
Jyväskylä	49.8	100.0	18.4	16.9	185.2
Pori	42.6	63.4	20.1	10.5	136.6
Whole country	43.2	32.3	9.1	18.4	102.9
the ten largest	44.5	61.2	5.4	31.1	142.9

* Excluding business operations organised on the "commercial public body" model.

¹ Includes independent basic arts education institutes. All non-vocal training at institutes of music included.

² Other cultural activities such as congress and cultural centres, support and supply of cultural hobbies and services.

Source: Statistics Finland, Economic Statistics: Government Finance

Table 14.4 Business premises, turnover and personnel in the main divisions of the cultural sector in Helsinki on 31 Dec. 2001

Industry	Premises	Personnel	Turnover 1 000 EUR	Personnel/ premises	Turnover/ premises 1 000 EUR	Turnover/ employee 1 000 EUR
Culture total	4 592	25 762	4 776 147	5.6	1 048.1	187.4
Architectural and industrial design and art	1 128	2 024	152 882	1.8	135.5	75.5
Art facilities	59	189	3 641	3.3	62.8	19.3
Art and antique shops and second-hand bookshops	159	164	20 487	1.0	128.8	124.9
Libraries, archives, museums, etc.	9	27	172	3.0	19.1	6.4
Production and distribution of books	290	2 218	471 411	7.7	1 636.8	212.5
Production and distribution of newspapers and periodicals	675	8 011	1 415 612	11.8	2 161.2	182.9
Advertising	969	4 122	1 097 859	4.3	1 135.3	266.3
Photography	347	813	125 789	2.3	362.5	154.7
Radio and television	237	5 776	1 075 561	24.7	4 596.4	186.2
Production and distribution of motion pictures and videos	343	1 363	213 693	4.0	626.7	156.8
Production and distribution of music and sound recordings	227	493	97 999	2.2	435.6	198.8
Amusement parks, games and other entertainment and recreation	149	562	101 041	3.8	692.1	179.8

Sources: Statistics Finland, Business Register and City of Helsinki Urban Facts

Table 14.5 Arts and culture sector jobs in Helsinki and the rest of the Helsinki Metropolitan Area on 31 Dec. 2001, by main NACE group

Industry	Helsinki	Rest of Metropolitan Area	Metropolitan Area total
Cultural industries total	31 788	7 180	38 968
Architectural and industrial design and art	2 028	521	2 549
Arts facilities	2 409	225	2 634
Art and antique shops and second-hand bookshops	188	15	203
Libraries, archives, museums, etc.	2 351	634	2 985
Production and distribution of books	2 287	511	2 798
Production and distribution of newspapers and periodicals	7 983	2 328	10 311
Advertising	4 176	464	4 640
Photography	746	484	1 230
Radio and television	6 891	767	7 658
Production and distribution of motion pictures and videos	1 337	206	1 543
Production and distribution of music and sound recordings	559	106	665
Amusement parks, games and other entertainment and recreation	833	919	1 752
All industries	375 763	199 896	575 659

Source: Statistics Finland, employment statistics and Helsinki City Urban Facts

Thus defined, the arts and cultural sector covers the activities of a whole spectrum of artists plus, for example, magazine and book publishing as well as the wholesaling of entertainment electronics. The largest group of business premises in the arts and culture sector in Helsinki were the 1,128 premises for architectural and industrial design and art.

In 2001, the aggregate turnover of cultural sector businesses in Helsinki amounted to €4.8 billion, making up 9.2 per cent of aggregate turnover in all industries in the city. Business premises in the arts and culture sector are typically smaller than the average both in terms of personnel and turnover. They employ 5.6 people on average and have an average turnover of €1.05 million.

In Finland as a whole, the arts and culture sector provides 4.4 per cent of total business turnover. Thus, the sector plays a much more important role in the capital than in the rest of the country. In fact, Helsinki has 40 per cent of aggregate arts and culture turnover and 38 per cent of aggregate arts and culture personnel in Finland. As a comparison, Helsinki's share of aggregate turnover and personnel in all sectors was 19 and 18 per cent respectively. Helsinki's population makes up 11 per cent of Finland's population.

Of the total Finnish arts and culture sector, Helsinki, Espoo, Vantaa and Kauniainen, which together form the Helsinki Metropolitan Area, have 59.7 per cent of turnover, 37.4 per cent of business premises and 47.1 per cent of jobs. And while turnover per employee in the sector was €226,700 in the Metropolitan Area, it was only €179,100 in the whole country.

One of the goals of the national Centre of Expertise Programme is to mobilise local, regional and national resources to develop internationally competitive fields of expertise. Arts and culture oriented centres of expertise are represented by, for example the Culminatium Ltd., whose expertise lies in the area of content production and digit-



Children's Night of the Arts in Hesperia Park.

Photo: Olga Vishnjakova

al media. Its responsibilities include the promotion and development of business enterprise and the fostering of international contacts.

Arts and culture sector employees and jobs

A crucial theme in European arts and culture policy is arts and culture personnel and arts and culture employment. Public interest in the instrumental use of arts and culture in social, employment and even financial policy has grown ever stronger.

Which people should be regarded as arts and culture employees depends on, for example, whether you apply a broad definition based on industrial classifications or a narrow definition based on membership of an artists' trade union.

Overall, the arts and culture sector is a major employer. In December 2001, there were 31,788 people in Helsinki

and 38,968 in the Helsinki Metropolitan Area who earned their living in this sector. Arts and culture provided 8.5 per cent of all jobs in Helsinki. The corresponding figure for the whole Metropolitan Area in late 2001 was 7, which was clearly above the national average of 4 per cent.

With 7,983 jobs, editing, printing and distributing of newspapers and magazines was the biggest industry in the arts and culture sector in Helsinki in late 2001, followed by radio and television with 6,891 jobs.

The Helsinki Metropolitan Area, i.e. Helsinki, Espoo, Vantaa and Kauniainen, had a total of 26,807 people working in arts and culture professions in a stricter sense of the meaning. The figure does not include associated professions in production, logistics etc.. While the Metropolitan Area had around 20 per cent of the country's population, it had 40.8 per cent of the country's arts and culture professionals, with a distribution of 51.3 per cent men and 48.7 women. In the Metropolitan Area, 5.5 per cent of the em-



ployed labour force worked in arts and culture professions, the corresponding figure in the whole country being just under three per cent.

In a survey commissioned by the Arts Council of Finland, two criteria were used to define a professional artist; a) membership of an artists' association or union and b) being in receipt of state allocations. By this definition, there would be around 17,000 professional artists in the whole country.

The survey revealed that 44 per cent of artists were women, 56 per cent men. Women comprised the greatest proportion among dancers, and the smallest among composers and architects and similar professions. Almost half of all artists lived in the Helsinki Metropolitan Area, one-third somewhere else in southern Finland and less than one-fifth elsewhere. Recent studies have confirmed the old conception that artists and creative people are attracted by large cities and that their presence is a stimulus which creates new innovation and industry. The Metropolitan Area had the greatest national proportion of professionals in film, industrial arts and dance, whereas its proportion was most modest in photography, music and visual arts.

Taxable income shows that artists typically have several jobs at a time both within and outside the arts and culture sector, and that they make their living from several sources. 27 per cent of artists received a scholarship of some kind in 2000.

Compared with full-time wage-earners at large, artists have a lower income level than their education background would suggest. And compared with other holders of professional diplomas or academic titles, their level of income seems even lower. As it is, the majority of artists have a pro-

Tuomaan markkinat, the Thomas Fair, in Helsinki before every Christmas. Market stalls sell handicrafts and foods that make excellent gifts.

Photo: Helsingin kaupungin kuvapankki / Mika Lappalainen

fessional qualification, and 40 per cent have the highest available professional training.

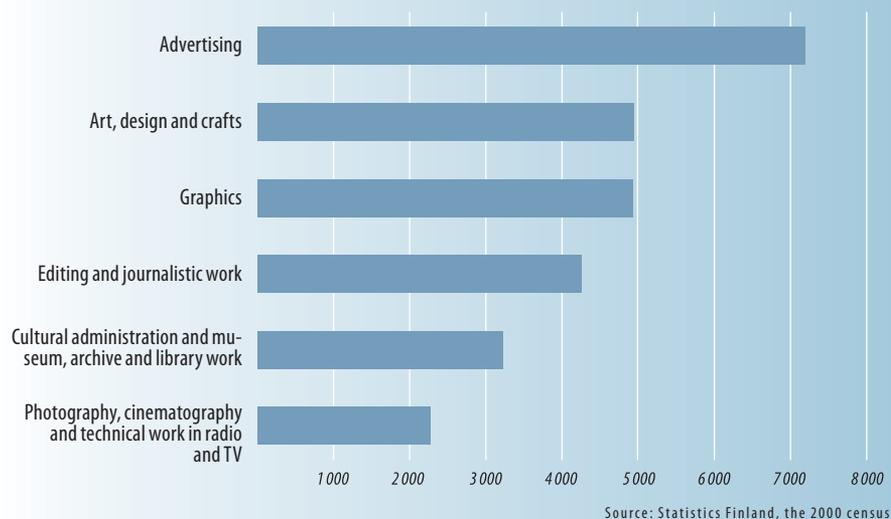
Expenditure on cultural consumption

Although there are many free public arts and culture services, a considerable proportion of household expenditure on arts and culture consists of fees for public services. Furthermore, households buy products from the information contents industry such as books, videos, magazines, CD and DVD records, cinema tickets etc. Household expenditure on arts, culture and leisure is one part of private consumption expenditure, and it is of considerable importance to business, various cultural institutions and, of course, the households themselves.

During the latter half of the 1990s, almost all kinds of consumption expenditure started growing again, and regained pre-depression levels in 1998. In 2001 and 2002, arts, culture and leisure expenditure amounted to €2,543 per Finnish household annually, i.e. 10 per cent of total household spending. In the Helsinki Metropolitan Area, households spent an average €3,074 on arts, culture and leisure, i.e. 11 per cent of their average annual outgoings. Between 1998 and 2002, the arts, culture and leisure outlays of Metropolitan Area households grew by 14 per cent, i.e. somewhat less than their total consumption expenditure, which grew by 18 per cent.

In Helsinki, expenditure on arts, culture and leisure accounted for 12 per cent of total consumption expenditure. In terms of expenditure per consumer unit, Helsinki households spent €1,947, Metropolitan Area households €1,909 and all Finnish households €1,487 for arts, culture and leisure. This means Helsinki households used 31 per cent more money per consumer unit on arts, culture and leisure than Finnish households on average.

Figure 14.3 Employees in main arts and culture professions in the Helsinki Metropolitan Area in 2000



Six main categories. This division adopts the EU standard and is used in international comparisons, namely the ISCO/COM classification.

Table 14.6 Cultural expenditure per consumer unit in the Helsinki Metropolitan Area and in Finland as a whole 2002

	Helsinki Metropolitan Area, €	Finland, €
Total expenditure on consumption of culture and leisure	1909	1487
Equipment for the reception, recording and reproduction of sounds and pictures	129	101
Photographic and cinematographic equipment and optical instruments	25	15
Compact discs, records, CD-ROMs, etc.	25	23
Books	66	51
Newspapers	106	110
Periodicals	81	78
Comic books	8	7
Cultural services, of which	235	189
■ Theatre, opera, concerts	48	23
■ Theatre, etc. season and series tickets	8	4
■ Cinema and film clubs	20	11
■ Museums, art exhibitions, zoos, etc.	4	4

Source: Statistics Finland, Household Budget Surveys and City of Helsinki Urban Facts

The arts, culture and leisure outlays of households in the Helsinki Metropolitan Area are considerably bigger than those of average Finnish households. A household in the Metropolitan Area used 28 per cent more money per consumer unit than average Finnish households on arts, culture and leisure. As a comparison, overall consumption expenditure per consumer unit was 15.4 per cent bigger among Metropolitan Area households than among all Finnish households. Differences were especially marked in the purchase of theatre, opera, concert or cinema tickets. One obvious reason is the overwhelmingly better provision of such amenities in the Metropolitan Area.

On books and various equipment, too, people in the Metropolitan Area spent more than Finns at large. Newspapers, on the other hand, were read more eagerly elsewhere in Finland. The areas were more or less even in terms of the consumption of CDs and other recordings.

In 2002, average households in the Metropolitan Area spent €123 per annum on arts, culture and leisure events. These outlays had grown by 22 per cent since 1998. Spending on theatre, opera and concerts grew by 11 per cent, outlays on film and film clubs by 18.5 per cent and outlays on museums, exhibitions etc. by 40 per cent. Aggregate household consumption expenditure grew by 17.5 per cent during that time.

Corporate support for the arts

According to studies conducted at regular intervals by the Arts Council of Finland and Statistics Finland on the financial support provided by companies to arts and culture corporate funding of the arts and culture sector amounted to between €9.2 and €10.1 million in 1999.

Manufacturing provided 31 per cent of this money, while transport, storage and telecom provided another 19 per cent. Companies in the sectors of real estate, leasing and

research provided 15 per cent and insurance companies 14 per cent. Music received 36 per cent and visual arts 31 per cent of these funds.

Corporate support for arts and culture comes almost entirely from large companies, predominantly located in the region of Uusimaa or the rest of southern Finland.

The most common forms of financial support are art purchases and sponsoring. Companies bought art for a total of €2.3 million, which is one-third of total corporate support to arts and culture. Sponsor contracts amounted to €2.9 million, i.e. 35 per cent. Co-operation projects in marketing received €2.0 million, i.e. one-quarter. Companies laid out €0.5 million in other forms of support for art, and €0.4 million in donations.

Of course, sponsoring not only profits the beneficiary. Sponsors choose targets that are likely to give them a favourable public image in return for money invested.

Nonetheless, corporate finance has enabled many artistic projects that would not otherwise have been realised. And the publicity sought by companies has boosted the renown of the artists, too. This has increased the audiences, in turn raising ticket revenue.

Foundations for arts and culture

In Finland, there are about three hundred foundations that support arts or culture. Many of them are small, focusing on one genre of arts only. In 2001, the aggregate support of the four largest public arts foundations amounted to €14.4 million. In recent years, support from the biggest foundations has grown considerably. Music and visual arts receive the lion's share of foundation money. 

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The market square by the South Harbour in the evening light.

Photo: Helsingin kaupungin kuvapankki / Harald Raebiger

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The Finnish fireworks championships, Suomenlinna, 2004.

Photo: Olga Vishnjakova

Symbols

Magnitude nil	–
Magnitude less than half of unit employed	0
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FESTIVAALIT KAUPUNGIN
OSAT EUROOPAN SUURKA
UPUNGIT MUSIIKKI TANS
SI TEATTERI KUVATAITEET
MUOTOILU RAKENNUSTAI
DE KIRJASTO MUSEOT JA
ARKISTOT MEDIA JA LIIKKUVA
KUVA OPETUS TALOUS

Arts and Culture in Helsinki describes the supply and demand of the cultural offerings of the capital. Articles, statistics and stories portrait the development of different cultural fields. At the same time there is a tendency to topicality.

The publication also includes international comparisons, showing how Helsinki ranks among other European cities.

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