

CITY DEVELOPMENT AND CULTURAL POLICY

RESULTS FROM
ESPOOCULT RESEARCH

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FOREWORD

Culture develops a city

The EspooCult research project carried out in 2017–2020 was a multifaceted expedition into the culture of Finland's second largest city, Espoo. It was also a fruitful opportunity to examine the structures that sustain a city's development and, on the other hand, to observe a diverse group of consumers of cultural services.

Culture has always played an important part in the development of cities. A rich cultural life makes cities unique and interesting. Research on cultural policies can render visible how culture affects the development of a city, how cultural participation is seen in the life of the residents, how accessible the cultural services are and how dynamic different fields of the arts are.

The city of Espoo has in recent years ranked high in cultural policy indicators and statistics in nearly every area – participation, cultural facilities, internationalization and attention to cultural diversity are at a level one would expect from a southern municipality whose residents represent a high degree of wellbeing and education.

In current discussion the goals of cultural policies are linked especially to the arts, the promotion of creativity, cultural heritage, wellbeing, and the economic significance of culture, and more broadly to the development and sustainability of society. The EspooCult research project has been a unique chance to explore one city from all these perspectives.

Culture at the core – and sights on the future

Espoo, Finland's second largest city, is made up of five different town centres, each of which equals a rather big Finnish city in size. In 2022 Espoo will celebrate its 50th anniversary as a city, which means that the city is relatively young as an urban community. The city's culture and arts have developed in 50 years from diverse and innovative association-based activities into a top-quality professional art and a cultural supply that keeps abreast with the times. The mainstays of Espoo's cultural services are the city's top-level institutions producing cultural services and Espoo's own city museum, city orchestra and cultural centres. Moreover, the city has invested in children's culture for years, both through purposeful amateur activities and the general cultural supply.

In 2015 the Espoo City Council approved the CultureEspoo 2030 programme for the future. It is the first city-level cultural policy guideline

to be prepared for Espoo. The purpose of the Espoo 2030 vision is to seek places where the arts and culture can bring additional value in facing the future challenges that concern the city on the whole. It is strongly oriented towards cross-administrative cooperation and the development of cultural services that respond to the prevailing cultural diversity and are inclusive to all.

The population of Espoo grows with around 5000 residents annually. In 2030 around 30 % of the population speak some other language than Finnish or Swedish as their native language. This also means that the cultural services need to take into account the large and heterogeneous group of ageing residents, the residents from other cultures and countries as well as the children and young people, who also number high in Espoo.

With culture and the arts, we can deal with even the most difficult issues, bring joy and experiences into everyday life, and make the living environment safer. Everybody has the right to culture, and culture and art should be a fixed part of the daily lives of the city's residents.

As Finland's second largest city and a part the Helsinki Metropolitan Area, Espoo has the responsibility of contributing to the top-quality art and cultural supply of the greater capital region for its own part. Top-level orchestra, festival and theatre activities and the operations of the arts and cultural institutions boost the competitiveness and vitality of Espoo and the entire metropolitan area.

Tools for developing a city of culture

The aim of this cultural policy research has been to review what kind of a city of culture Espoo is. Is Espoo doing the right things, in the right way? Does Espoo respond effectively enough to the existing challenges and is the city agile and innovative enough?

Research of this kind is needed to support decision making, so that Espoo can steer its operations in a more productive and effective direction. We also hope that this research will demonstrate the role culture and the arts can have from the viewpoint of urban development and as a factor of appeal for a city.

EspooCult has been a cross-disciplinary and multidimensional research project. The Cupore research team has engaged the knowledge and expertise of the many researchers mentioned on the cover page of this report. The project also had a steering group, which, in addition to the signatories below, included Member of the Parliament Jyrki Kasvi, research director at the City of Espoo Teuvo Savikko, expert advisor Annukka Jyrämä

from Aalto University and professor Mari Vaattovaara from the University of Helsinki. Mayor Kimmo Kainulainen also gave us invaluable comments.

The core team with a key role in the implementation of the entire project was made up of senior researcher Minna Ruusuvirta and senior researcher Anna Kanerva and led by senior researcher Maria Hirvi-Ijäs. Specialist Katja Koskela has coordinated the PR and events on the Espoo side. The project has also engaged in pleasant cooperation with the European KEA Europeana Affairs research centre. The visits of Philippe Kern, CEO of KEA, to Espoo have offered many opportunities for interesting dialogue.

Espoo's decision makers and various stakeholders as well as the city's residents have been informed about the research project in various ways. The EspooCult publication has also produced a model for Cupore's future research projects. Special thanks are due to the graphic designer Tiina Paju for her versatile competence in scientific communication. The unique character of Espoo has come across in research reporting, fact sheets and comic strips alike.

The many bypaths and separate information packages connected to the project give us as researchers information and models for the future study of regional and local policies. As an information package on urban studies and development, the EspooCult final report also hopes to serve readers beyond our community of officials and researchers in the cultural field.

Espoo – in Helsinki, on 26 March 2020

Cultural Director **Susanna Tommila**
City of Espoo

Director **Marjo Mäenpää**
Center for Cultural Policy Research Cupore

PART I: INTRODUCTION AND BACKGROUND OF RESEARCH

1. Introduction

This is the final report of the EspooCult research project. In the report we examine cultural activities and cultural policies in Finland's second largest city, Espoo. Our focus is especially on the role of culture in the city's policies and development.

In the first chapter we introduce the research and its themes: urban development and cultural policies. This is followed by an introduction into the EspooCult research project and its purpose and objectives. At the end of the chapter we provide an overview of the structure of the report.

What is the current state of cultural services in Espoo? How could culture be more strongly present in the strategies for the city's future and in the residents' daily lives? The EspooCult research project carried out in 2018 and 2019 reviewed the cultural activities and cultural policies of the city of Espoo. Espoo, located on the coast of the Gulf of Finland, is the country's second largest city and part of the Helsinki Metropolitan Area. The research focuses especially on the role of culture in Espoo's city policies and the city's development.

Urbanization is a prominent global trend. A growing part of the world's population live in cities. In Finland, the process of urbanization started later than in many other countries, but it has advanced rapidly. Since 1990 the total number of people living in regional centres has grown by nearly a million. (Tervo 2018.) The growing urban population and the diversification of the population structures in cities underscore the importance of urban development and urban policies as well as that of urban studies in generating information for them.

Urban development is development work that is broadly directed at a city's physical, economic, social or cultural structures and processes (e.g. Anttiroiko 2010; Hokkanen 2019). In it many different conceptions of what is a good city converge. Urban policies can be seen to mean a goal-oriented and conscious implementation of public measures connected to cities and urbanization. Urban policies can also extend to numerous other policy sectors, such as employment and industrial policies, housing policies, environmental policies, social policies, and innovation policies. (Hokkanen 2011, 15.)

In recent years also the contribution of culture and cultural policies as a fixed part of the holistic development cities has been acknowledged internationally (e.g. Crossick & Kaszynska 2016, 71-85). Cities are not only aggregations of people's social coexistence but also breeding grounds for culture (Haila 2018, 124). Of all the levels of governance, cities have in recent years explicitly emerged as central arenas of cultural policy development (e.g. Bell & Oakley 2014: 76). Underlying the trend is the need to harness the full potential of culture and cultural activities to developing cities holistically and envisioning their future possibilities. Various perspectives to culture as a part of urban development show that culture links in multiple ways with different activities and sectors in a city. Research has confirmed that cultural activities have an impact on actions, experiences, and conditions of good life at individual level, and more broadly, on the vitality and development of wellbeing at the level of cities and regions. (E.g. Mercer 2002; Sacco 2012.)

This research offers a cultural policy perspective to the development of cities and to different ways in which the future can be envisioned. The study focuses on the city of Espoo and its cultural profile. Espoo is characterized by a structure made up of several town centres with their own distinct characters, a location as part of the greater Helsinki Metropolitan Area as well as rapid population growth and diversification. Compared to the Finnish average, the population of Espoo represents a notably high level of wellbeing and education, but many of the social problems common to urbanization and city development are also prevalent, such as loneliness, exclusion and growing social inequalities.

According to the vision presented in the Espoo Story, the city strategy, Espoo, as a network city of five town centres, is a responsible and humane pioneer, which is a good place for everybody to live, learn, work and be an entrepreneur and where the residents can truly have an influence. The principal goal is economically, ecologically, socially, and culturally sustainable urban development. Espoo has profiled itself as a national and international forerunner and sought for and won recognition in urban development with many timely themes.¹

The residents of Espoo also have a notably good cultural supply at their disposal. The residents get to enjoy an abundant supply of traditional arts and cultural services both in Espoo locally and in the neighbouring cities, especially Helsinki, where many of the national arts institutions are

1 Espoo was, for example, named the Most Intelligent City of the World in 2018 and in that same year the UN invited Espoo to become a forerunner in sustainable development. See the chapter *Perspective: Espoo in comparison to other cities*.

located (Ruusuvirta et al. 2019). The city's financial resources for cultural activities have in recent years excelled in national comparison and the city has profiled itself as a developer of new operating models. In Espoo cultural activities and services are produced by both the city's cultural administration and private operators in the field of culture, many with support from the city. The city's programme for culture, CultureEspoo 2030, emphasizes arts and culture as a development factor that cuts across and penetrates through all the sectors of society.

1.1 THE ESPOOCULT RESEARCH PROJECT

In summer 2017 the City of Espoo issued an invitation to tender for the implementation of a cultural policy research project on the city and its cultural services. The objective was to gain information for the development of the cultural services to support the city's overall development and strategic work. The research was expected to assess the realization of the goals of the CultureEspoo2030 programme at present, and to produce, based on the results, recommendations and concrete proposals for measures to be applied in practice.

The Center for Cultural Policy Research Cupore² took part in the tender and was chosen to carry out the two-year EspooCult research project. Over the course of the research the following research questions emerged as central:

- What kind of an operating environment for urban development is Espoo from the viewpoint of cultural policies?
- What are the cultural policy goals of the city organization and how do they relate to the current situation and the city's overall strategy?
- How is culture positioned as a part of the city organization?
- What are the residents of Espoo like as users of culture and cultural participants and what kind of opportunities do different people and groups have to participate in culture?
- How can the emphasis on culture as a part of the overall development of the city be strengthened in the future?

2 Cupore is a cultural policy expert body in Finland. Its purpose is to produce and disseminate cultural policy research information, reports and assessments to support decision making and for the use of civil society. Cupore is maintained by the Foundation for Cultural Policy Research, founded in 2002 by the University of Jyväskylä, and the Finnish Cultural Foundation (For more see www.cupore.fi).

The broad context of the EspooCult cultural policy research are the structures and processes of the Espoo city organization and the city's goal to develop them in a culturally, socially, economically, and ecologically sustainable way. (Espoo Story).

The EspooCult research project was carried out in 2017–2019. The first step in the process was to organize the project administration in October 2017. The research work began with a kick-off event aimed at cultural operators, which was held on 8 January 2018 at EMMA – Espoo Museum of Modern Art. The results of the research were published in spring 2020.

Components and organization of the EspooCult research project

The EspooCult research project was divided into six work packages, the first two of which centred on the project administration and communications. Importance was given to reaching out to Espoo's residents, alongside the traditional research communications. This was realized in collaboration with the Espoo Esbo magazine³. The magazine presented during 2018–2019 the themes of the research project in the form of a comic strip drawn by the graphic artist Tiina Paju (see Appendix 4).

In the third work package an overview of the background and literature on the city of Espoo was prepared. The overview examined the city's development, service structure and operating environment from the perspective of culture and compiled existing research information and data. The gathered information was analysed and a general description of the current state of the city and the bases of cultural activities in Espoo was produced. The package gave birth to the publication (only available in Finnish) *Espoon kaupungin kulttuuripolitiikka – nykytilan analyysi* (City of Espoo cultural policy – analysis of present state of affairs, Jakonen et al. 2018) and the fact sheet *Culture and city development* (see Appendix 5, EspooCult Fact Sheet 1).

The purpose of the fourth work package was to examine the central goals and structures of Espoo's cultural policies and the related funding and guidance. The Espoo Story and the Culture 2030 programme were analysed as strategies that set the course for the city's cultural policies, as well as the goals laid out in them, the key actors involved and their mutual relationships and division of responsibilities. The work package resulted

³ Esbo is the name of Espoo in Swedish. Swedish is the other official language of Espoo alongside Finnish. English is the third language of communication in Espoo, in which the city aims to offer as many services as possible.

in the publication of the fact sheet *Culture and cross-sectoral cooperation* published in 2018 (see Appendix 6, EspooCult Fact Sheet 2).

The fifth work package focused on the usage of arts and cultural services in Espoo. In the work package culture was understood broadly to encompass also people's collective and self-motivated cultural activities. The overarching themes were cultural participation, accessibility, cultural rights and socially and culturally sustainable development. As a result, the fact sheet *Participation in cultural events and creative leisure activities in Espoo* (see Appendix 7, EspooCult Fact Sheet 3) was published in 2019, and the fact sheet *The road to an inclusive city: cultural diversity, participation and accessibility* (see Appendix 8, EspooCult Fact Sheet 4) in 2020.

The sixth work package compiled the results, perspectives and interpretations born in the research process. A thematic international comparison with the city of Gothenburg was carried out. The work package produced recommendations and proposed measures, seeking an answer to the question how the contribution of cultural policies to city development could be enhanced regarding the overall strategic goals.

In addition to the mentioned outcomes, the results summarized in the second and third fact sheets were presented in the Eetvartti quarterly publication (Review of Espoo's operating environment) in 2018 and 2019. Moreover, the Cupore researchers have presented the research and results produced in the research project at several national and international conferences during 2018–2019.

The Cupore researcher team for the project consisted of Marjo Mäenpää (project director), Maria Hirvi-Ijäs (head of research team), Anna Kanerva (project coordinator), Minna Ruusuvirta, Sakarias Sokka, Sari Karttunen, Vappu Renko, Olli Jakonen, Emmi Lahtinen, Ari Kurlin Niini-aho, Sirene Karri as well as Marjatta Kuisma (intern). Satu Silvanto also took part in the finalization of the report.

KEA European Affairs (see www.keanet.eu) was the partner of the City of Espoo in the EspooCult project. KEA is a research and expert centre specialized in the creative industries. The cooperation during 2019 included two seminars held in Espoo: *Cross-sectoral Cooperation with Culture* (3 April 2019) and *Migration in Espoo and Inclusive Cultural Services* (19 September 2019). The participants at the seminars represented a diverse range of actors and stakeholders in the city of Espoo. Moreover, KEA took part in the production of the fourth fact sheet within the project and prepared a section for the final report (see Appendix 1; Appendix 8).

The EspooCult research project was guided and assessed by a steering group chaired by Susanna Tommila, Cultural Director at the City of

Espoo. The other members were expert advisor Annukka Jyrämä from Aalto University, Mayor of Savitaipale Kimmo Kainulainen, chairperson of the Green League group at the Espoo City Council Jyrki Kasvi, director Marjo Mäenpää from Cupore and Teuvo Savikko, research director at the City of Espoo. The steering group convened six times during the project.

Data

The results of the EspooCult research project bring new information into Finnish and European cultural policy research and into urban and regional research. The research leans on a broad set of research literature dealing with cultural policy, municipalities and cities and sustainable development.

The EspooCult research has applied a wide range of data and methods (Figure 1). The Cupore team gathered data for the research through surveys, interviews, and observation. **Interviews** were used to unearth the views of employees and officials from the different sectors of the city with regard to the goals, cooperation and measures concerning the cultural field and the related visions for the future.⁴ Certain key persons from the cultural administration of the city of Gothenburg, as an international case city in the research, were also interviewed. **The surveys** produced information on the views of the cultural operators and residents of Espoo and their wishes regarding the cultural activities in the city. **Observations** were carried out in libraries and at events connected to the Espoo Day. The researchers also went out and talked to people in various residential districts of Espoo (Tapiola, Soukka, Karakallio) and the Iso Omena Service Center.

The strategic and administrative documents of the City of Espoo and the city's own statistical and information bases made up an important part of the data. **The city's strategies and programmes** were central points of departure for the research, as they steer the position of culture in Espoo's city development and illustrate the emphases and choices connected to culture. The analysis especially focused on the Espoo Story and the CultureEspoo 2030 programme. The own statistical data and reviews of the City of Espoo were also an important source of data. The analysis has also made use of several other openly available documents relevant to the research. Strategic documents of the City of Gothenburg and its cultural administration have also been analysed, with Gothenburg serving as a case exemplifying an international city.

The existing statistical and information bases make up the essential body of data. The key data consist of the Leisure Survey 2017 of Statistics

4 The researchers contacted several politicians in local governance to be interviewed but were only able to reach one of them.

Finland⁵ and especially its additional sample concerning Espoo, funded by the city itself. The project has also utilized the results of, for example, the School Health Promotion Study carried out by Finland's National Institute of Health and Welfare⁶ and those of the FinSote national survey of health, wellbeing, and service use⁷. The data furthermore derive from other Cupore studies containing results that are of interest to the project, including the Cupore research project *Avaus. Toimijaksi suomalaisella taide- ja kulttuurikentällä* (Opening. Becoming an agent in the field of arts and culture in Finland) and a gathering of data on the expenditures of Finland's largest cities (Cupore and the Association of Finnish Local and Regional Authorities⁸) (For more details, see Appendix 2. Research data).

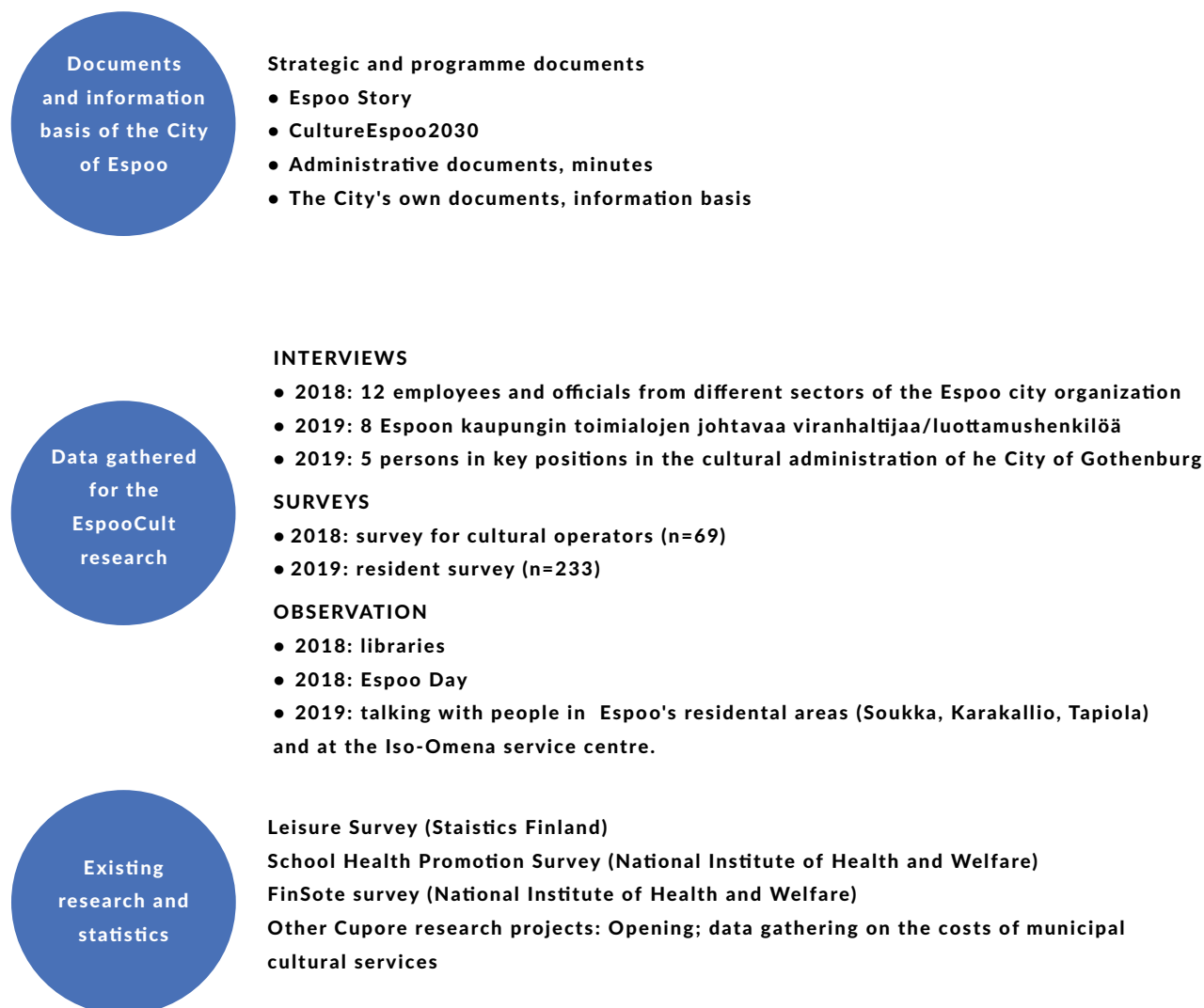
5 Statistics Finland is a Finnish public authority established for statistics in 1865. It produces a majority of Finland's official statistics. The Leisure Survey is an inquiry that examines the population's leisure activities and social participation, as well as development and participation among different population groups. The survey also produces information on the relation between work and leisure, social relations, and the importance of different spheres of life. The survey is conducted every ten years or so. In 2017 the survey was conducted for the first time through mixed-method data gathering: persons aged 15-74 responded through either web or post questionnaires, and persons aged 10-14 or over 75 were interviewed in person.

6 The Finnish Institute for Health and Welfare (THL) studies, monitors, and develops measures to promote the wellbeing and health of the population in Finland. The School Health Promotion (SHP) study monitors the well-being, health and schoolwork of Finnish children and adolescents. The aim of the SHP study is to strengthen the planning and evaluation of health promotion activities at school, municipal and national level. The SHP study is carried out nationwide every second year in March–April.

7 The FinSote national survey of health, wellbeing and service carried out by Finland's National Institute of Health and Welfare monitors changes in the population's wellbeing and health by population group and region. The survey also produces data for monitoring and assessing the extent to which the population's service needs are met and people's views on the social and health service system as well as the availability, quality and use of services.

8 The Association of Finnish Local and Regional Authorities (Kuntaliitto) is an advocate, development partner and provider of expert and information services for the Finnish municipal sector. Its membership consists of Finland's municipalities and cities.

FIGURE 1.
Research data



1.2 STRUCTURE OF THE REPORT

This research report is made up of ten chapters (Figure 2). **The Introduction** presents the central themes of the research as well as the EspooCult research project and its purpose and goals. **Chapter Two** gives a more detailed description of the framework and key concepts for approaching the research questions in the report. One important theme in the research is the relation of cultural policy to broader city policies and urban development. The two starting points for city development and the functioning of a city, the city as an organization and the city as a local community, set a frame also for the cultural activities and cultural policies of cities.

Chapter Three takes a closer look at the general city policy goals of Espoo and the way in which culture and cultural policies relate to these city-level goals. The Perspective section introduces tools for city development and the city of Espoo in international comparison.

Chapter Four examines what kind of a framework Espoo's city organization offers for cultural policies and cultural activities and what kind of an operating environment the city is from the cultural policy point of view. The chapter introduces the City of Espoo as an organization and offers an overview of the city's districts and population. The Perspective section presents the views of the city's cultural operators on Espoo as a place for cultural activities and traces the development of the city's population that speaks some other language than Finland's official languages as their native language. This section also offers a look at the cultural administration of the City of Gothenburg. The key question concerns the effect of how cultural administration is organized on the position of culture in the city organization and city-level development work.

Chapter Five centres on the implementation of cultural policy goals. Special attention is paid to cross-administrative operations and their realization in the Espoo city organization and to cooperation with actors outside the city organization in the production of cultural services. At the end of the chapter we reflect on the concepts of impact and effectiveness from the viewpoint of cultural policies. The Perspective section takes a look at Espoo's principles regarding public art.

Chapter Six explores the concepts of cultural rights, cultural accessibility and cultural participation: from what kind of different perspectives can a city's actions to promote participation and inclusion be viewed? The chapter reflects on the relation of cultural activities to trust and democracy and examines what kind of operating models Espoo's cultural administration has constructed to take different target groups into account and how the city's arts and cultural institutions pay attention to cultural diversity in their operations.

Chapter Seven examines what kind of users of and participators in culture the residents of Espoo are and how different background variables, such as age, gender, language or socioeconomic status, affect how people engage in culture. The chapter reflects on the accessibility of the cultural supply and opportunities of cultural participation in relation to different people, groups and districts. The Perspective sections discuss the reasons for non-participation and libraries as a place of participation for the residents of Espoo.

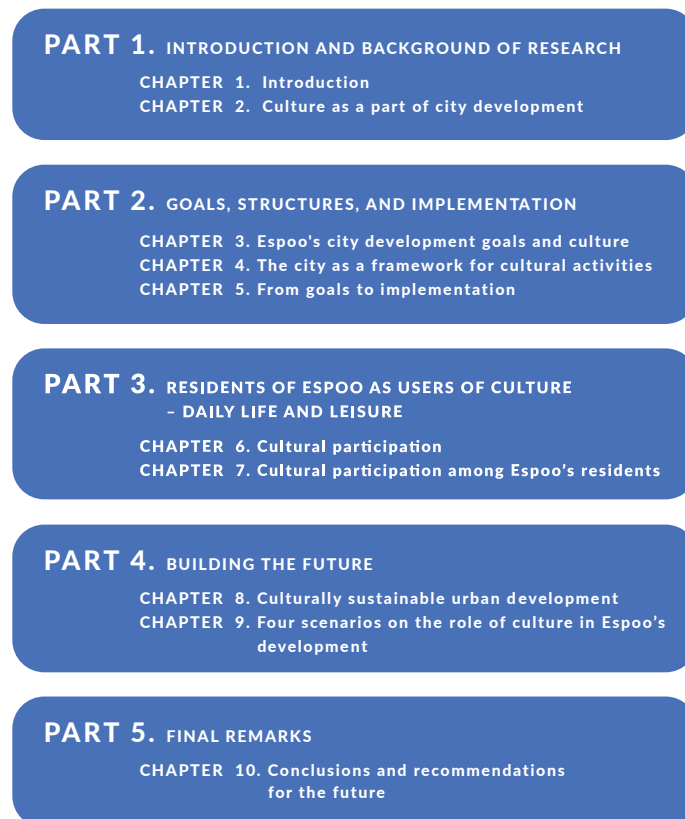
Chapter Eight centres on the concept and prospects of culturally sustainable city development. This is first viewed against the background of international and national guidelines for sustainable policies, based on which tools have also been developed for measuring sustainable development. We single out of the existing research on cultural policy and sustainable development models of thought that can be applied in practical operations at different levels.

Chapter Nine presents four scenarios on what kind of potential futures are envisioned for the role of culture in the development of Espoo in the city organization. The scenarios have been created based on interviews with officials working in different key positions in the organization.

Chapter Ten draws conclusions on the results of the research and answers the research questions. The chapter discusses the findings and reflects, on their basis, on what issues the Cultural Unit of the City of Espoo and the city organization more broadly should pay attention to, if the intention is to involve culture more strongly in the city's future development.

FIGURE 2.

Structure of report



2. Culture as a part of city development

In this chapter we introduce the framework of the research and the key concepts through which the research topic is approached. We begin by discussing the relation of cultural policies to broader city policies and map out the potentials of culture in the future of city development. Thereafter we present two points of departure in city development and the functioning of a city: the city as an organization and the city as a local community. The points of departure also set the frame for a city's cultural activities and cultural policies.

2.1 CITY DEVELOPMENT AND CULTURAL POLICIES

City development is development work that probes extensively into a city's physical, economic, social or cultural structures and processes (e.g. Antti-roiko 2010; Hokkanen 2019). It is work where many different conceptions of what a good city is come together. Dialogue among the residents, the administration and the other stakeholders is a necessary condition for city development (e.g. Bäcklund et al. 2017, 11). The views of different groups regarding the direction city policies and development should take may diverge. At the same time, many goals, such as those of managing social circumstances caused by population growth or strengthening a city's competitive edge, require broad-based cooperation (Hokkanen 2011, 16).

City policies can be seen to mean the goal-oriented and conscious actions of public authorities in matters connected to cities and urbanization. Among the sectors that clearly fall under city policies are, for example, employment and industries, housing, the environment, social policies, and innovation policies. (Hokkanen 2011, 15.) City policies need to pay attention to and gather the goals of different policy sectors with regard to the city. Successful city policies and city development call for a holistic approach and a deep understanding of the connections between the different goals for the development of a city. (Hokkanen 2011, 19.)

In Finland, the overall frame for the development and functioning of cities and municipalities is set by the Local Government Act (410/2015). According to its Section 1, municipalities have two main obligations: *to advance the wellbeing of their residents and vitality of their respective areas and to arrange services for their residents in a way that is financially, socially and environmentally sustainable*. City development is also steered by other national laws and funding and different regional structures. All in all, Finland's cities and municipalities are relatively free to determine their own course of development. The core function of responsibilities, i.e. to create

conditions for good life, is reflected in four key areas: wellbeing, economic renewal, community and identity, and democracy and self-government. In practice these core areas interlink and are tightly connected to each other. The emphases also vary: there are many ways for a municipality to be a municipality. (Jäntti 2016, 51; 183–188.)

This research examines the relation of cultural policies to overall city development and city policies in Espoo. Cultural policies can be seen as one dimension of city policies. **Cultural policy** means, in a narrow definition, decision making concerning public arts and cultural policies in the public bodies of the state or local governance. In a broader sense, cultural policy refers to choices and various forms of authority regarding the arts and artists or culture at large. (Pirnes 2008.)

From the legal standpoint, the municipalities' actions, rights and responsibilities are governed by the Constitution of Finland at general level (731/1999) and the Local Government Act (410/2015), the former of which provides for, for example, educational rights and people's right to their own language and culture. The Public Libraries Act (1492/2016) defines it as the responsibility of municipalities to provide public library services. The Act on Cultural Activities in Local Government (166/2019) in turn obliges municipalities to provide cultural activities and services. They can however realize the services in any chosen extent and way: as opposed the situation with educational or social and healthcare services, the local residents do not have the subjective right to any specific service in the domain of culture. (Jakonen et al. 2018.)

On the definition of culture

There are many different conceptions about how culture can be defined.⁹ In practice, different meanings of culture evolve in relation to one another and they may even depend on the existence of each other.

In a narrow definition, culture is seen as based on arts and tradition. It covers, for example, creative work and “high culture” as well as processes of transmitting these through cultural service systems. (Heiskanen 2015, 20.) The narrow understanding of culture delimits cultural policy – and the role of culture in city development – primarily into the framework of arts policy

9 For example, Simo Häyrynen (2006: 22) divides culture into three theoretical frames: 1) culture as a highest form of human knowledge and skills, 2) culture as ways of living, 3) culture as intellectual knowledge and value systems. The latter turns our eyes from the meaning of culture as a way of life to that of a background mobilizer for human ways of life. (C.f. Williams 1983.)

targeted at the different fields of art and the creators and producers of art. From this perspective culture is represented by, for example, arts institutions.

In a broad definition, culture is linked to people's way of life. It covers contents relating to, for example, belonging in social groups, identity formation and participation. From this perspective, culture is represented by, for example, local traditions, customs and events. The broad perspective to culture connects it into the overall of municipal and social policies. One could call this a way of perceiving cultural policy that cuts across administrative and policy sectors (e.g. Häyrynen 2015).

Culture is the binding concept in all cultural policies (Pirnes 2008; Häyrynen 2015; see also Williams 1976). All the other policy parts (planning, implementation, assessment, promotion, restriction) depend on what kind of a concept of culture is applied at a given time and who is applying it.

It is not possible, or necessary, to establish one, all-applicable conception of culture, but definitions and delimitations are however needed if we want to examine the contribution of culture to development and avoid excessive openness to interpretation in the implementation of policies (c.f. Gray 2015). This research also proceeds from the premise of paying attention to the many definitions and dimensions of culture and thereby exploring the diverse meanings of culture in city development.

In recent years the role of culture in the functioning of cities has gained emphasis: culture is no longer strictly something that concerns the cultural sector alone, instead, it is linked in one way or another to other areas of responsibility in local governance. The idea of culture as a resource for development has gained ground. In this line of thought the emphasis of cultural policies shifts towards an effort to accumulate cultural resources – whether they are related to art or way of life – to serve the wider development of a society or a city. (C.f. Pirnes 2008, 165.) These efforts in turn steer public cultural policies and how they are targeted at different spheres of activity.

Creativity, art and cultural activities have been proven to have, for example, image-related, economic and social impacts (see e.g. Kainulainen 2004) that link in more broadly with the goals of city development. At the same time, art, creativity and culture are increasingly seen as a central resource for the development of cities; creative and open environments have been noted to favour the birth of innovations, business and jobs and to increase the appeal of a region. (See e.g. European Commission 2017; Kangas 2002; Florida 2002; Landry 2003; Leslie & Brail 2011.) Creativity, art and culture are also closely linked to people's experiences, actions, and inclusion, and all in all, the conditions for good life. Culture has in fact

long and increasingly been utilized as a means of city development (see e.g. Kangas 2002, 332).

The role of culture in city development can be steered in many different ways. All the members of a community do not perceive or relate to culture in the same way. Cultural policy can mean a balancing act between general interests and the interests of different groups. All the spheres of cultural life are not targeted by cultural policies to the same extent (if at all). Consequently, the field of culture, the cultural policy targets, and their relation to other areas of city policies are defined in political processes (Bell & Oakley 2014).

In the end, cultural policies are always constituted on different choices and emphases. A city creates its own profile through the choices it makes (see Appendix 5, EspooCult Fact Sheet 1.) It lays the foundation for how the city exercises cultural policies. Same as any other policy sector, cultural policy always has either articulated or more latent purposes and goals (e.g. Skot-Hansen 2005). Different dimensions and rationales for why cultural policies are practiced in the first place (Skot-Hansen 2005; Cantell 2014) can be distinguished from the cultural policies of cities (general analysis e.g. Bell & Oakley 2014: 76–108).

For example, Dorte Skot-Hansen (2005) from Denmark divides in the final report of the Eurocult21-project¹⁰ the grounds for cultural policies of cities into four rationales: enlightenment, economic impact, empowerment, and entertainment (Figure 3). Enlightenment represents the traditional educational purpose of cultural policy where art policies are in the centre of attention. It refers to the fundamental and traditional core of arts and cultural services. Traditionally safeguarding and developing arts policies have been the key objectives of those responsible for cultural affairs. Cultural policies have, in fact, in the traditional context, been strongly oriented towards the arts and arts policies (e.g. Pirnes 2008).

Currency in turn refers to the economic impacts associated with culture. This shifts the perspective more strongly to the advantages pursued through arts and culture, particularly those that are essentially economic, instrumental, and replicable. For example, promoting the development of cultural clusters and enterprises is linked to the idea of the cultural and creative sector as an instrument for wider economic growth. The operations of businesses in the cultural field and cultural industries produce not only services but also economic and employment impacts. These businesses

10 The Eurocult21 project studied the cultural policies of Espoo's cities in 2003–2005. Skot-Hansen's division is based on a large body of data gathered from the 19 participating cities.

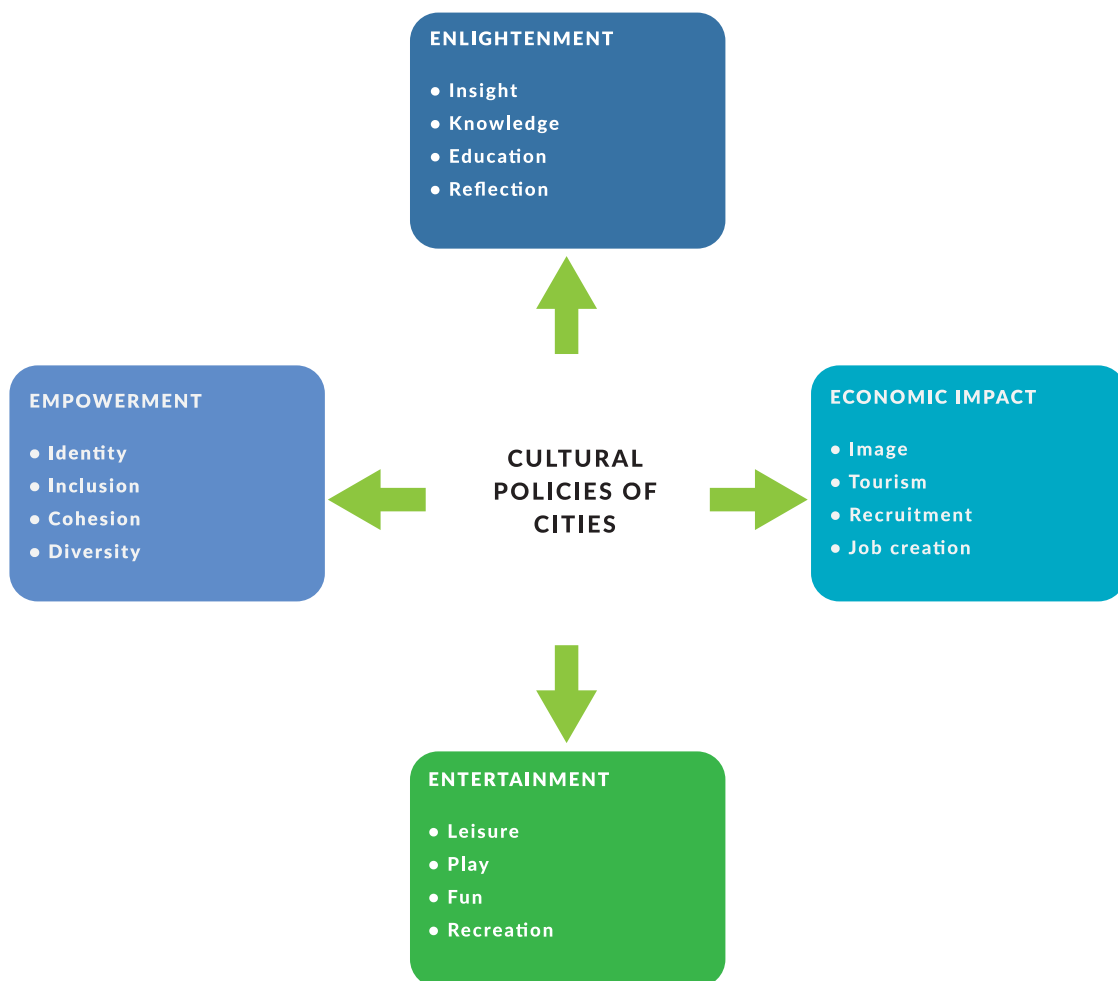
may be focused on operations that in the current situation are not necessarily directly connected to the organization of a municipality/city's cultural services. A city can nevertheless improve the operating conditions for these businesses by, for example, offering them resources, networking with them and developing possibilities of cooperation with them. (Bell & Oakley 2014, 31–34.)

Empowerment refers to the impacts of culture that reinforce the influence of individuals and communities. Entertainment in turn relates to the amusement and recreational meanings of culture. (Skot-Hansen 2005; Cantell 2014.) The promotion of cultural participation is one of the key objectives of Finland's national cultural policies. Participation has been widely seen as a means to enhance wellbeing, social inclusion, social cohesion, integration and sustainable city development for individuals and communities. (Ruusuvirta et al. 2019; EspooCult Fact Sheet 4.)

FIGURE 3.

Rationales in urban cultural policy

Source: Skot-Hansen 2005; figure Cantell 2014.



The ability to respond to the local needs with sensitivity to the prevailing conditions rests at the core of a functioning city. The recent reforms in Finnish local governance legislation have strongly emphasized the inclusion of residents and giving them opportunities to influence the development of services. The Local Government Act (410/2015) obliges municipalities to promote the residents' opportunities to participate and exercise influence. The Public Libraries Act (1492/2016) aims to promote active citizenship, democracy, and freedom of speech. The new Act on Cultural Activities in Local Governance also stresses the residents' opportunities to participate and influence the cultural activities in their municipalities and the related decision making (Government proposal 195/2018).

Emphasis on the significance of residents as the target group of a city's operations (in accordance with the Local Government Act) is, from the perspective of cultural services, reflected as a balanced spread of cultural services throughout the different parts of a city and attention to the availability and accessibility of local services. In this approach cultural services enable for their own part the developing of the city into a good place to live. The service supply can also be targeted at different resident groups and communities such as, for example, children and young people.

The city policy perspective to cultural policies brings into focus the contribution of the cultural sector to a city's development. This may refer to, for example, a city's marketing objectives, major event production or efforts to raise the profile of different neighbourhoods. When culture is used as a factor of appeal, investments may be made in impressive buildings and spaces in order to attract visitors and tourists and to create a more appealing cityscape (e.g. Sternberg 2002; Frey 1998; Jakonen et al. 2018, 33).

One essential trajectory towards a more strategic role for culture in city development starts from acknowledging the importance of culture as a part of sustainable development. Katriina Siivonen, who specializes in futures studies and culturally sustainable development, presents a view of culture as a stream of global traditions out of which those features of culture are singled out, through cultural policy decisions, that people want to emphasize and preserve as cultural heritage for the future at a given point in time. The stream of cultural heritages carries within all the economic, social, cultural, and ecological measures towards the different dimensions of sustainability that live in people's actions and mutual interaction. (Siivonen 2017.)

Culturally sustainable development means, for example, paying attention to the following four dimensions as a part of sustainable development: 1) culture as material and immaterial capital; 2) culture as a process and way

of life and interaction with the surroundings, including broader conceptions of culture as a way of life; 3) culture as a central factor of cohesion that offers values that sustainable (or unsustainable) actions are based on and that unites people; and 4) culture as creative expression that offers insight and ideas regarding the contemporary society, environmental and sustainability issues and future concerns. (Duxbury, Cullen & Pascual 2012.)

Cities are places of people's social co-existence and foundations for their organization as well as breeding grounds for culture (Haila 2018, 124). They are also drivers for international development trends. City development and policies thus have a strong role in the creation of a good future for the society at large. According to the Futures Barometer published by The Finnish Innovation Fund Sitra in spring 2019, strong efforts are required from municipalities towards creating a common future.¹¹ (Sitra, Futures Barometer 2019.)

Futures studies have pointed out that people's interest in the future derives from their wish to find meaning for their lives. In general, Finns are very interested in the future. According to Sitra's Futures Barometer, 88 percent of the respondents were interested in the future and nearly as many (83 %) felt that they had the opportunity to influence their own future. (Sitra, Futures Barometer 2019.)

This report focuses on the potential and future possibilities of culture and cultural activities in the holistic development of a city. Culture is increasingly seen as an integral part of sustainable development and the preservation of creativity and opportunities for future generations (see e.g. Dessein et al. 2015; Duxbury et al. 2012; Kangas et al. 2017).

Paying broader attention to culture in the municipalities and cities of the future calls for a change of practices. (Häyrynen 2017). In this report the focus of analysis is on what kind of roles can be perceived for culture and how the potential of cultural activities could be better utilized in the development of cities. The idea is not to predict the future but to build a vision where the future is something we can influence.

11 Sitra is Finland's fund for the future, established by the Finnish Parliament in 1967. The Futures Barometer explores the citizens' knowledge and attitudes relating to the future and different megatrends, and to having influence over them. The survey was commissioned by Sitra from Kantar TNS Oy and the data were gathered at the TNS Gallup Forum panel. 2 142 respondents took part in the survey and the data represent 15–84-year-old continental Finns comprehensively.

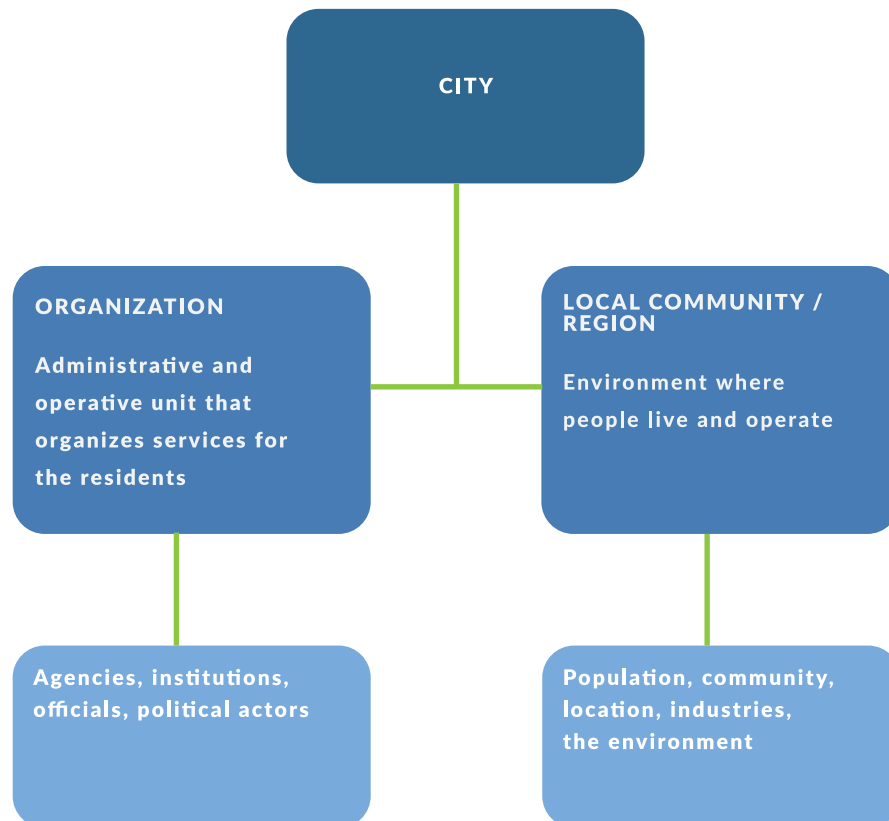
2.2 CITY AS AN ORGANIZATION AND LOCAL COMMUNITY

The city as an organization is made up of the public decision-making bodies, administrative agencies and institutions that produce services. The persons elected to the political bodies represent the residents; the officials and employees represent the agencies and the institutions. (Figure 4.) The way in which a city is organized is an essential factor to consider when the premises of city development are examined.

The city is also a **local community** made up of, for example, geographic location, physical environment, population, urban structure, industries, communities, political actors and power relations, as well as history, values and culture. (Anttiroiko et al. 2007, 15–16.) The distinctive elements of a city, such as location, size and population structure, set the starting points for the city's development (see also Haila 2018). The different starting points of cities call for different measures in city development.

FIGURE 4.

Two conceptions of a city



The conception of a city as a unit of local administration emphasizes the organizational aspect of cities. (Anttiroiko 1991; Jäntti 2016). Traditionally the service operations in the organizations of Finnish cities and municipalities are divided into corporate administration and main administrative sectors through which the service production and different departments are organized. Cultural activities have traditionally fallen into the educational or leisure sector. In recent years municipalities have started to break the old administrative boundaries and group services into new kinds of entities. Cultural services may, for example, fall into the domain of well-being services or urban development. (Renko & Ruusuvirta 2018, 22; see also Anttiroiko 2017.)

The status and position of culture in a city organization matter. For example, Dick et al. (2019) analysed what kind of an effect the positioning of culture within the organizations of Canadian municipalities has on the development of cultural planning and policies, the division of resources, strategic visibility and impact, knowledge management, cooperation and the relationship between the municipality and the communities in the field of culture. The responses to the question should be situated in context, but the way in which culture is organized calls for attention, all the same. It is also important that the position of the cultural personnel in the municipal organization supports the wider strategic role of culture in municipal decision making (Dick et al. 2019, 19).

The idea of a city as a local community refers to the people's living environment and the operating environment of the city's businesses and communities. The city exists for the people who live there. It is not solely a service provider; it has a significant role in generating a sense of community and constructing local identity (Sallinen 2016, 5). Community and identity are not only local-level phenomena. In addition to location-based factors, the residents' sense of community and identity may be built around, for example, some hobby or theme. As an actor close to the residents, it is important for a city or municipality to create conditions and opportunities also for communities and identities built on different elements, as they, too, make for a locally dynamic city. (See Sallinen & Koski 2017, 147.)

Future population trends will affect the functioning of cities and municipalities in various ways. Changes in the numbers of residents and population structures as well as changes in ways of life will reshape the service needs, practices of using public services and expectations concerning the services. All these aspects have an impact on the development of local economies and the need of organizations of local governance to adjust their service production and organizational structure. (E.g. Sinervo & Meklin

2017, 77–78.) The development of a city requires information on the city's residents and their diverse backgrounds, ways of life and wishes.

As societies become increasingly diverse and complex, the principles for organizing the management of common affairs are also changing and, for example, public communities, businesses, and NGOs have started to collaborate with each other in different policy and management networks. From the viewpoint of public administration, it is a question of a shift from traditional bureaucracy and government to governance. (Anttiroiko 2017.) The core of a city's internal network-like and cross-administrative structures is made up of the connections and interaction between the city's different districts and actors, through which a flexible city structure is formed, one that is able to change when need be. In addition to the cooperation within cities, all cities have national and global connections and relations beyond the scope of city. (Alppi & Ylä-Anttila 2007.) All in all, cities as organizations are developing in a more open direction where the voice of the residents is heard, and people feel included.

2.3 SUMMARY

In this chapter we presented the frame and key concepts of the research.

Chapter 1 dealt with the different points of departure of cultural policy and its relation to the wider context of city development.

- City development is development work that is broadly directed at physical, economic, social or cultural structures and processes.
- City policies refer to a purposeful and conscious exercise of public power in connection to cities and urbanization. Cultural policies can be seen as one dimension of city policies.
- A city creates its own cultural profile through the choices it makes. Different dimensions can be distinguished from the cultural policies of cities, as well as different rationales for why cultural policies are implemented in the first place.
- In recent years, the role of culture in the functioning of cities has gained emphasis: culture is not only a matter of the cultural sector but connected in one way or another to the other sectors of local governance.
- The inclusion and role of residents as target groups of a city's activities have gained emphasis in the operation of cities.

- One essential trajectory leading culture into a more strategic role in city development is to recognize the potentials of culture as a part of sustainable development.

Chapter 2.2 reflected on the starting points of city development and the functioning of cities through two perspectives: the city as an organization and the city as a local community.

- As an organization the city is made up of public decision-making bodies, agencies with administrative duties and institutions that produce services. The status and positioning of culture in a city organization matters if the goal is to strengthen the role culture in city development.
- The local community of a city is made up of, for example, geographic location, physical environment, population, industries, and communities as well as history, values, and culture. Future population trends reshape people's service needs, practices of using public services and expectations concerning the services.
- As societies become increasingly diverse also the principles for managing common affairs are undergoing changes. Coordination and collaboration between the different stakeholders are increasingly emphasized in the operation of cities.

PART II: GOALS, STRUCTURES, AND IMPLEMENTATION

3. Espoo's city development goals and culture

In this chapter we look at Espoo's overall city development goals and how culture relates to them. The city's strategies and programmes decisively steer the positioning of culture in city development. They bring forth different cultural policy emphases and choices. We begin the chapter by introducing the framework set for Espoo's city policies by the city strategy, the Espoo Story. Then we proceed to examine the objectives of the strategy and introduce some tools for the development of the city's culture and examine the city of Espoo in national and international comparison.

Services for the residents are of course what matter the most. Serving the residents with the competence and professional skills that we have. And there are different methods to use here, like various methods of promoting accessibility and inclusion. So that, that might be the most important thing. Another important thing is to in some way or another enhance the vitality and competitiveness of the city with culture, in a very broad sense. Not by just having something like EMMA¹², which is one of a kind in Finland, or a top-level orchestra, but also by paying attention to culture in city development and in all construction projects and in the principles of public art and other things that affect the city's competitive edge as a whole. So I would say those are the two key things: the production of cultural services and then the vitality and competitive edge, the generation of additional value. [EspooCult interview.]

Culture is at the heart of everything. It's hard to imagine competitiveness, industry, if we don't have innovative people and if we don't encourage arts education, so children can learn, alongside school subjects, to think, hey, maybe this could be seen differently. There can't be [...] if people stay in their own potholes. And if you think of, for example,

12 Espoo Museum of Modern Art

all the things our wonderful neighbourhood association does, we should think about how to get everybody involved, in a hobby or something, we should all think about it together, how to get them involved. It can't be sustainable development if it's only about recycling junk and stuff, and the social dimension is missing. The way I see it, our theatre, for example, has an important role because we deal with things on stage that have to do with, say, racism or bullying, and people get to kind of see it through a microscope and realize, oh, people experience things like that and in ways like that. [Culture] is the air we breathe, which leads this city forward. It's not about gimmicks, it's not about marketing either, it's not something to underrate. It's the heart of everything. [EspooCult interview.]

Espoo's strategic and programme documents

The Espoo Story (2017) is the strategy of the City of Espoo for the council term 2017–2021. In Espoo the aim has been to organize the strategic guidance in a way that it cuts across all the sectors and the operations are focused based on the common goals supported by one strategy, the Espoo Story. The city's budget and financial plan are derived from the Espoo Story. The different sectors and units, such as the Cultural Unit, in turn base their own stories and goals on the Espoo Story and the common goals for the council term: all the other strategic documents of the city need to be in line with the Espoo Story. All the actors in the city corporation implement it in their respective sectors.

The Story of Educational and Cultural Services (2018) outlines the perspectives of education, early education, sports, youth, culture, and adult education in relation to the Espoo Story.

The CultureEspoo 2030 programme (2015) outlines the objectives of the Espoo Story from the perspective of culture and defines how they can be responded to with a cross-administrative approach at city level. Like the Espoo Story, the CultureEspoo 2030 programme has been approved by the City Council. The minutes of the meeting of the Culture Committee 23 May 2017/§31 state: "The measures of the CultureEspoo 2030 programme are cross-administrative and their realization requires the commitment of all the different sectors to working together towards achieving them. The measures will be taken into account in the planning of the operations of the respective sectors, which will report on their implementation to the Culture Committee and the City Council per council term." The programme was drafted by the City of Espoo Cultural Unit.

3.1 THE ESPOO STORY AS A FRAMEWORK FOR CULTURAL POLICIES

The Espoo Story is the starting point for everything. It's the foundation. And I find it good because it is partly quite loose, and it brings out things, things that can be conceived under the umbrella, or lets us come up with measures of our own. [EspooCult interview.]

The Espoo Story describes from the city's perspective what a good city is like. Under the heading *Where are we going?* the directions of development are sketched out with regard to six themes:

- sustainable and close to nature
- everyone's Espoo
- active Espoo residents
- professional people and companies will put down roots in Espoo
- city management
- open and functional democracy

The Espoo Story emphasizes the activeness and inclusion of the city's residents. According to the Espoo Story, Espoo is a good place to live and a city with international appeal. A good city pays attention to sustainable development and is managed efficiently, it is a place where all kinds of people feel at home, participate, and can influence the city's development. The city also attracts residents and companies from other parts of Finland and abroad. The goals of good city life and the development of a city's appeal are tightly intertwined: a good living environment also attracts international professionals.

The Espoo Story describes the goals, objectives, and measures for the council term 2017–2021. They are listed under four strategic areas:

- I. culture, education, and wellbeing**
- II. vitality, competitiveness, and employment**
- III. environment, construction, and traffic**
- IV. economy, personnel, and management**

Rapid population growth, an ageing population, and the simultaneous growth in the number of children and persons who do not speak Finland's official languages as their native language are mentioned as key issues affecting the service needs. These issues are reflected on in all the sectors of the city administration.

In the framework of the Espoo Story, the arts and culture play an important part as promoters of the city's vitality and competitiveness. The importance of culture is acknowledged in the context of the creative economy and innovation. With respect to the inclusion and activeness of the residents, the Espoo Story stresses, for example, offering all the city's children and young people possibilities to engage in meaningful leisure activities. The strategy points out the significance of arts and cultural institutions and cultural events as meeting places. Development should also be focused on the local library services and the adult education course supply. In the Espoo Story, Espoo is envisioned as an attractive event city enlivened by an active urban culture and a rich and nationally top-notch cultural supply.

Although the role of arts and culture is mentioned in the Espoo Story from the perspectives of economy, appeal and participation, the connection of culture to the overall goals of city development is not fully recognized or addressed in it.

For example, in the strategic objective relating to the development of vitality, competitiveness and employment, the city is referred to as an "internationally interesting and attractive city and an innovation environment for science, art and business". Arts and culture are not however directly mentioned at all in the objectives or measures for the council term listed under the theme. There are very few contents that directly pertain to the cultural sector specifically in the strategy text. Arts and culture are mostly intertwined in the same context as the contents concerning the city's other policy sectors (e.g. education, sustainable development, accessibility of services, business). Suggestions for development that concerns the cultural sector specifically can mainly be found in the chapter "Active Espoo residents", highlighting the importance of the arts and cultural institutions, opportunities for cultural leisure activities and the city's cultural events to the residents. The emphasis is on the social impacts of culture.

The Espoo Story contains multiple perspectives to culture. The references to the cultural landscape, a culturally diverse city, culturally sustainable development and a culture of experimentation and action reflect a broader understanding of culture. But the strategy does not explain or define more specifically what kind of a concept of culture is applied in these contexts. The parts of the strategy where culture or cultural activities are

concretized and elaborated seem to favour the narrow and arts-oriented definition of culture.

Perspectives to culture in the Espoo Story

”Today, Espoo is a safe and comfortable, culturally diverse bilingual city formed by five town centres and two local centres with 280 000 residents offering extensive services to all Espoo residents.”

”Development in Espoo is economically, ecologically, socially and culturally sustainable.”

”Forests, fields and the cultural landscape will be taken into account in the urban development of Espoo–.”

”- Espoo will be an attractive event city enlivened by active urban culture.”

”Espoo residents will have the opportunity to enjoy a rich and top-quality programme of culture.”

”Living in Espoo will be about everyday life and encounters, for example at exhibitions at EMMA, concerts by Sinfonietta and the Tapiola Choir, April Jazz, top sports and cultural events, matches and leisure time activities.”

”We will collaborate actively with youth, culture and sports clubs, associations and scouts.”

”Espoo will have a distinctive and extensive cultural offering.”

3.2 CITY STRATEGY FROM THE PERSPECTIVE OF CULTURE

The Story of Education and Cultural Services (2018) and **the CultureEspoo 2030 programme** (2015) specify the objectives of the Espoo Story from the viewpoint of culture.

The Story of Education and Cultural Services begins with the headline “Espoo is a city of education and culture”. In the strategy Espoo is described as a city of learning, vitality and innovation that belongs to everyone. The rationale in the strategy is associated with social impacts: “The emphasis in our services is on empowerment and increased equality [...] Our education and cultural services support the holistic wellbeing of individuals and communities and set off a positive cycle. They need to be easy to find, with a low threshold for participation.”

Cultural services belong in the broader administrative sector of education and culture (The City of Espoo Education and Cultural Services). The Story of Education and Cultural Services mentions cultural services specifically only under the heading “A vibrant city of education and culture”. Culture is seen, alongside sports and learning, to “boost the vitality of the city and its residents” and to be “a factor of appeal for the entire city”. In other words, in the Story of Education and Cultural Services culture has a strong city policy role in building up the city’s vitality and appeal and enhancing the wellbeing of Espoo’s residents.

The CultureEspoo 2030 programme “views culture and art as an integral part of the future of the city”. The programme describes the role of culture and cultural measures in the realization of the goals of the Espoo Story. The programme aims to have an impact at overall city level and in all the sectors. It states that culture and the arts should have a more visible role in the city’s development.

The main definition of culture in the programme is broad and oriented towards a way of life:

Culture is communication, a way of living and behaving. Culture and art build the identity of a person throughout their life. Everyone has the right to culture. Urban culture promotes diversity and a sustainable way of life in cities. Culture is a key attractive factor for the city. It offers preconditions for a wide range of business activities. (CultureEspoo 2030.)

At the same time, the programme contains several conceptions of culture that diverge both in content and extent. Like in the Espoo Story, the conception of culture in the CultureEspoo 2030 programme also moves flexibly between a broad description based on way of life and a narrower description

based on the arts and cultural heritage. It is difficult to perceive which orientation is in question where.

The key objectives of the CultureEspoo 2030 programme can be divided into two dimensions. First, it strives to have an impact in the limited area of cultural administration. Second, it hopes that the importance of culture for achieving the overall goals of the Espoo Story is recognized in all the administrative sectors. From both standpoints, it is crucial that the definitions and goals are clear so that the actors in the different sectors can implement them in their own work.

The goals limited to the cultural administration link in with the fundamental and traditional core of arts and cultural services. They pertain to, for example, the number, range, and quality of the provided cultural services and responding to the residents' needs from the perspective of the cultural sector. From this point of view, the CultureEspoo 2030 programme emphasizes the traditional welfare state conception of culture as services offered to the residents (cultural services) (see e.g. Dick & Jeannotte & Hill 2019).

The value of culture and art is not measured by the material benefits of art and culture but rather by trying to imagine the kind of a city Espoo would be without culture. (CultureEspoo 2030.)

Accessibility requires availability of cultural services and events. All residents have the opportunity to participate and enjoy art and culture. It is the nature of public cultural services to comprehensively reach all the residents of the city. Information about services is actively distributed to the residents (CultureEspoo 2030.)

In the broader perspective, in the goals that concern all the different administrative sectors, arts and culture are seen as means or instruments for achieving other wider city policy goals (c.f. also Gray 2017). It is a question of the contribution of culture to the achievement of the long-term, cross-sectoral goals of the city strategy: wellbeing, health, social integration, creativity, attractiveness, economic growth, or overall regional and societal development.

Culture and the arts are hoped to have a more visible role in, for example, "city planning, construction, learning, social services and healthcare". In the CultureEspoo 2030 programme culture is seen broadly as a key factor for the city's vitality and image that can increase the appeal of the city. The programme text places a strong emphasis on the economic potential of culture.

Culture is an important part of Espoo's business and attraction services. Culture will extensively utilise the digital operating models of the future: Collaboration between culture and business will strengthen Espoo's reputation and also make Espoo an attractive place to live for international experts and operators. (CultureEspoo 2030.)

For example, the programme views cultural and creative businesses as a target of development and cooperation. Culture is seen to create conditions for a wide range of business activities. Micro companies are mentioned as co-users of facilities and businesses as partners for cultural operators to cooperate with. Cultural and creative businesses are seen to enhance the cultural economy, increase the service supply and offer work opportunities for professionals in the field.

The CultureEspoo 2030 programme also names “the objectives of a sustainable and innovative city”. The chapter bases the importance of culture on its potential impacts in overall city policies. In these objectives culture promotes accessibility and safety, helps regenerate competence, is part of resident-oriented urban development, safeguards peace in society and builds community spirit, and encourages unexpectedness and risk-taking.

The objectives especially highlight the role of culture in the promotion of wellbeing, competence, inclusion, and regional vitality. At the same time, the value of culture is mainly presented in the context of promoting the objectives of other policy sectors.

The Espoo Story and the potential of cultural activities

Both the objectives of the CultureEspoo 2030 programme and the cultural policy rationales proposed by Skot-Hansen (2005) can be seen to link in many ways to the four strategic themes of the Espoo Story: I) education, culture and wellbeing; II) vitality competitiveness and employment; III) environment, construction and traffic; and IV) economy, personnel and management. The variety of potentials offered by cultural activities is not however recognized in the strategic or programme documents. (Table 1.)

Of the objectives of the CultureEspoo 2030 programme, especially those of safeguarding peace in society and building community converge with the first strategic theme of the Espoo Story, education, culture and wellbeing. These strategic objectives in the cultural programme bring the emphasis onto human encounters through arts and culture, learning from one another and the significance of culture in learning. The accessibility and safety objectives in the cultural programme also link in with this strategic theme.

This first strategic theme of the Espoo Story is most strongly affiliated with the traditional educational task of cultural policies (enlightenment)

and impacts that reinforce the influence of individuals (empowerment). Education and culture are a central means to promote equality and prevent marginalization. Through participation in culture and cultural activities people gain new knowledge, skills and experiences that help them to cope in society (e.g. Anheier et al. 2016). For cultural operators, existing competencies and skills accumulated in cultural activities are a resource that is important also from the standpoint of sustainable development. Moreover, the positive impacts of arts and culture in the promotion of wellbeing and health and as a part of the treatment and rehabilitation of patients have been proven in numerous studies (see Fancourt & Finn 2019; Laitinen 2017). Arts and cultural education has been shown to strengthen the cultural capital of children and young people and their capacities to actively participate in society (Anttila et al. 2017). Cooperation between the cultural field and the social services and healthcare sector has been found to be an effective way to look after the basic cultural rights of less advantaged people in particular and enhance their wellbeing (Lehikoinen & Rautiainen 2016).

Of the objectives of the CultureEspoo 2030 programme, unexpectedness and risk-taking are most clearly associated with the second strategic theme of the Espoo Story, which emphasizes vitality, competitiveness and employment. Of the four cultural policy rationales presented by Skot-Hansen (2005), currency and entertainment link most strongly into this theme. The former refers to the economic impacts and advantages pursued through arts and culture.

Cultural activities can have many different kinds of direct or indirect impacts in a region connected to the consumption of or investments in cultural services as well as the effects that radiate from the consumption or investments in the local economy (Kainulainen 2005; Ruokolainen 2017). In addition to these economic impacts which can be measured and defined in various ways, cultural activities can have indirectly perceivable effects on local economies regarding, for example, the image of cities or regions, the development of an atmosphere that is favourable to cultural activities and the formation of clusters of cultural operators (Kainulainen 2005, 98–99, see Ruokolainen et al. 2019). As a cultural policy rationale, entertainment refers to the enjoyment or recreational aspects of culture. It is a central element of an attractive and dynamic city.

There is a clear connection between the themes of environment, construction, and environment in the Espoo Story and the CultureEspoo objectives regarding resident-based urban development or accessibility and safety. Attention is also paid to strengthening the role of the city museum in city planning. These strategic areas of the Espoo Story place emphasis on cultural

environments, places, and facilities. The place, the physical environment of a city, and construction are key factors in how new creative centres, areas that favour cultural activities and consequently new products, activities and jobs are born in an area. (Markusen & Gadwa 2010). The objectives related to an inclusive and distinctive urban culture and town centres mentioned under the strategic theme of education, culture and well-being in the Espoo Story are also strongly connected to the strategic themes of vitality and economy and to the themes of environment and construction in the Espoo Story. One way of making culture a stronger part of city planning and the development of a creative city can be found in the methods of cultural planning. Cultural planning aims to map out local cultural properties and distinctive characteristics by enabling genuine interaction between places, people and communities and their participation in the process (Ghilardi 2018; Häyrynen 2017.)

The CultureEspoo 2030 programme also articulates objectives connected to economy, personnel and management. Cultural activities require the development of new indicators alongside economic key figures, fluent cooperation between the different administrative sectors and cooperation with private actors in the field of culture. The potentials of culture in regenerating knowledge and in the development of an organization's activities and bold solutions are also recognized in the CultureEspoo 2030 programme. Of the cultural policy rationales (Skot-Hansen 2005), the ones that link in most strongly with this strategic theme are empowerment and currency. As a society changes, the nature and roles of work are also transformed. Applying art is one way of supporting organizations and their employees in their efforts to respond to the challenges of an increasingly complex and rapidly changing world (Rantala & Korhonen 2012, 5). Art activities in work communities can be used to, for example, improve wellbeing in the workplace or increase productivity. (Turunen et al. 2018; Ansio et al. 2017).

One should however note that although in the previous sections the strategic themes of the Espoo Story have been related more strongly with only some of the goals of the CultureEspoo 2030 programme and the discussed cultural policy rationales, the objectives overlap, which means that measures towards achieving the objectives can have impacts on a wide range. The residents' relationship to culture and education and the promotion of wellbeing strongly link in with, for example, the city's vitality and economic competitiveness. The promotion of an urban culture can simultaneously enhance the residents' awareness and empowerment as well as the degree to which they feel comfortable in the city, but it can also contribute to economic growth. The connections between the different objectives as measures and between the impacts they produce are, in other words, many and multifaceted. (C.f. Ruokolainen et al. 2019.)

TABLE 1.*Espoo Story and the potential of cultural activities*

Objectives of the Espoo Story	CultureEspoo2030 objectives and measures	Cultural policy rationales (Skot-Hansen 2005)
Culture, education and wellbeing	Regeneration of knowledge Construction of community spirit Production of art Support for artists Cultural heritage and its preservation Cultural institutions Audience work Art education Community art Art projects for special communities and target groups Culture as a means of self-expression for subcultures Promotion of health and wellbeing Culture as a part of social work Promotion of multiculturalism and diversity	ENLIGHTENMENT traditional educational task EMPOWERMENT
The environment, construction and traffic	Promotion of accessibility and safety Resident-based urban development Adoption of the Percent for Art principle Built cultural heritage - development Development of the cultural environment Cultural planning Urban culture Revitalization of the town centres	meanings that strengthen individuals and communities CURRENCY economic gain and multiplier effects
Finances, HR, leadership	Art as a part of an organization (Innovations, bold thinking, regeneration of competences, wellbeing)	
Vitality, competitiveness and employment	Regeneration of competences Major events and flagship projects City marketing Extensive audience events and festivals Entertainment aspects of cultural services Cultural policy boundary zone: supporting people's leisure life Urban culture Culture and art in the streets Pop-up activities	ENTERTAINMENT meanings of cultural activities connected to fun and amusement

Role of cooperation in achieving the objectives

In the CultureEspoo 2030 the emphasis is strongly on seeing the arts and culture as a driver for development (c.f. Saukkonen & Sivonen 2016: 50; Cantell 2014). In this perspective culture cuts across the different sectors of society and governance. The programme tries to involve culture more strongly in all the sectors. Cooperation is seen as a precondition for achieving the goals: “Cross-sectoral cooperation works effectively, and the city thrives with an experimental and curious mindset.” Cooperation among the different sectors and actors is one of the underlying principles of modern, network-based public governance (see Anttiroiko 2017). This is evident also in the birth of the CultureEspoo 2030 programme:

It was never taken to the Culture Committee for approval because, among other things, it's not the strategy of the Culture Committee but a city-level [programme] approved by the City Council [...] it tries to stress that it is meant to cover all the sectors. Meaning that it just gives guidelines for how cooperation can be advanced, and the city can be developed with culture and art. [EspooCult interview.]

The core of the programme rests in **cross-administration**, i.e. cooperation across administrative sectors in the implementation of the goals. Espoo can develop into an innovative and sustainable city by crossing the boundaries between organizations and sectors. In line with current discourse on public administration and governance (see Anttiroiko 2017), cross-administration, networks, strong partnerships and cross-sectoral cooperation in the production of cultural services are seen as the platforms for the implementation of measures in the future.

The Culture2030 programme underscores a way of responding to the goals and policy questions beyond divisions and silos: it states that the city must dispose of “sectorial thinking and silo mentality”. The organizational change needs to be extended all the way to the conventional and institutionalized forms of culture, which “must be analysed boldly in a new light.” The programme brings up the gap between the ideas for organizing and developing the city (e.g. networks, partnerships, openness, innovativeness, cooperation) and the current reality (sectorial thinking and silo mentality). The gap needs to be crossed by means of organizational change and adjustment. The programme directly states that at the time of the writing of its contents sectorial and silo thinking stood in the way of realizing the more ambitious cross-administrative visions (CultureEspoo 2030, 14).

The programme outlines different policies and aspirations regarding cooperation. Under each objective headline the programme contains a brief

list of operators and development areas that are advanced by the realization of the overarching objective. Cross-administration is stressed in the sections that define ways to achieve the strategic goals at the level of the entire city organization.

At the same time, the programme contains very few practical suggestions. There are several objectives and measures for which no responsible party is named. Nor does it describe how the work should be coordinated and led. It does not propose ways to shift away from sectorial or silo thinking or to concretely enhance cross-administrative cooperation to achieve the goals. In other words, actual measures for integrating culture into the different administrative sectors are in many places missing.

The broad expressions would need to be accompanied with specifications of the responsibilities, implementers and schedules and an action plan that clarifies the expected outcomes. The programme states that the values of the cultural activities of Espoo “create a strong partnership for networks and partnerships” (CultureEspoo 2030). The programme however fails to describe what these values and partnerships are.

3.3 CULTURAL POLICY PERSPECTIVE TO ESPOO'S CITY DEVELOPMENT GOALS

The presented overview of Espoo's strategy (Espoo Story) and the programmes under it shows a great variety in the conceptions of culture, cultural policy goals and the division of responsibilities. Culture is conceptualized and included in the strategies in many ways. The type of conception applied has decisive importance to the outcomes and success of culture-based development. (Cruickshank 2018, 345.)

Culture is defined in the Espoo Story and the programmes in multiple ways. The different understandings of culture leave them open to interpretations and policy alternatives of the various actors involved. The Espoo Story and the CultureEspoo 2030 programme contain guidelines based on both the narrow and the broad conception of culture. For example, a major league match featuring Espoo's local football team, FC Honka, can be seen as cultural expression in some of its characteristics. Concurrently, the broader definition of culture as way of life is difficult to take as the starting point of conventionally and narrowly conceived cultural policy. (C.f. Gray 2009; Pirnes 2008.) Despite its cultural dimensions, a football match can be seen to fall into the domain of policies to promote physical exercise or, perhaps foremost, the domain of sports policy.

This leads us to the question of cultural policy “border zones” (Häyrynen 2015). Cultural policies are one means to achieve wider societal

objectives, but their role is not limited to these alone: cultural policies have also special tasks that are valuable to society as such. Broader city policy goals cannot be achieved without high-quality arts and cultural activities and competences.

It is important that cultural policy guidance does not aim to influence the contents of creative activities. At the same time, operators in the field of arts and culture must be able to justify the necessity, and thereby the purposefulness, of their funding to policy makers and persons that are part of the administrative preparatory machinery. (See Saukkonen & Sivonen 2016.)

Understanding culture as a part of city development in every sector calls for common reflection and perceptions on what culture means in the context of the development of Espoo. Clear definitions are a precondition for effectively utilizing the strategies and programmes in the different sectors. In the CultureEspoo 2030 programme culture (in its varying definitions) is seen to broadly advance all the city's goals, but there is the danger that their interface with the concrete goals, development measures and responsibilities will remain thin. Furthermore, artists and artist policies are hardly discussed in the existing strategies and programmes at all, even though they make up the foundation of all creative and cultural activities. The status of arts and artists as a part of the city of Espoo and its strategic development needs to be understood and defined more strongly.

The reviewed strategic and programme documents include both explicit and implicit objectives for cultural activities. As pointed out earlier on, culture (in the broad or narrow definition) can serve towards all the strategic goals of the Espoo Story. The Espoo Story itself however contains few explicit references to culture and its role in city development. The CultureEspoo 2030 programme aims to elaborate on these roles and create city-level goals from the perspective of culture.

In addition to clarifying the key concepts, the strategies need to define which objectives culture is linked to. Culture cannot develop a city alone, but it is an essential part of the entity of city development among other sectors. Presently a considerable number of different goals are connected to culture in the city strategy and programmes. At the same time, the resources are limited. It is pivotal for the allocation of resources and the creation of a cultural profile for the city to define the central goals and emphases, and to make choices with regard to them. The central arts and cultural policy goals thus need to be prioritized and justified, while defining what kind of a concept of culture is linked to each strategic goal. It is moreover

important to clarify which of the goals are concrete objectives and which are visions more so.

One common goal of the whole city organization is, according to the Espoo Story, to develop Espoo as a good place to live and an attractive, international city. The goals clearly link together. Common goals contain common denominators for all the sectors, like that of endeavouring to improve the wellbeing of the residents. The Cultural Unit implements these goals for its own part.

Paying attention to culture as a part of city development more broadly is not and cannot be a matter that concerns the Cultural Unit alone. Culture cannot be fully a part of city development without cooperation between all the sectors. As Dick et al. (2019) write, the organizational structures of municipal governance also need to enable a holistic and strategic role of culture in municipal decision making. There are several alternatives for this kind of an arrangement and positioning of culture in municipal organizations.

A clear specification of responsibilities is a prerequisite for effective implementation: the most achievable goals are the ones that are explicitly articulated, understood on a broad basis and supported throughout the entire city organization. Presently many of the responsibilities mentioned in Espoo's strategies and programmes are partly unclear and, in many places, lacking altogether. For example, in the CultureEspoo 2030 programme many issues appear several times in different places, occasionally more as goals and occasionally more as measures. But the definitions of the goals, measures and responsible parties are often left unspecific.

One approach to development is to separate the goals specific to the cultural sector itself from those that link in with culture from a broader perspective. Many models can be found for defining and delimiting the goals, both in a contextual and an organizational sense.

One problem, as indicated by the interview material, is that the CultureEspoo 2030 programme is poorly known outside the Cultural Unit. At present, ideas concerning the role of culture are almost entirely confined inside the walls of the Cultural Unit and, to some extent, within the overarching sector of Educational and Cultural Services. All in all, culture could be a considerably more firmly fixed part of Espoo's city development and the implementation of the different city development goals. To comprehensively use the potentials of culture as a part of city development, it is important that the potentials are recognized and understood in the city's decision-making processes and different administrative sectors.

In this context it is essential to reflect on how the operations of the other administrative sectors support the cultural sector's own goals and produce, either positive or negative, impacts that concern culture (c.f. Häyrynen 2004: 13). How do, for example, the cultural facilities maintained by the Technical Services of the city organization enable or hinder cultural activities? How does the road and public transportation system enable or hinder physical access to cultural services? How does new construction concur with the goals of preserving cultural landscapes and heritage? In what ways do the social and healthcare services make use of the work of artists and thereby enhance the operating conditions in the cultural field?

All cultural policies cannot be feasibly implemented through cross-administrative cooperation. For this reason, it is important to reflect more comprehensively on what kind of conceptions of culture Espoo leans on and who are responsible for developing which part of the whole.

The role of cooperation between the city corporation and other stakeholders, including the city's residents, is central. The strategy and programmes emphasize the participation, activeness and voice of Espoo's residents and communities of residents. From the perspective of networks, also the market sector and the third sector take part in the governance of society and communities, alongside the political public governance system. These sectors use guidance power obtained from citizens and concurrently serve as channels through which citizens can in different roles influence the directions of development in both the society at large and in the cultural sector specifically (Heiskanen et al. 2015, 16). What kinds of possibilities do professionals and ordinary citizens have in practice to influence a city's cultural policies?



Perspective: Urban culture – tools for development

By urban culture we mean community and entertainment-based ways of being that are perceived as characteristic of city life. Urban culture is a part of people's everyday life but it goes beyond the mere fulfilling of responsibilities. Leisure, especially, is the time for urban culture, and spatially urban culture positions itself outside private spaces like, for example, work, home, and school. (Ruoppila & Cantell 2000, 36.)

Both the Espoo Story and the CultureEspoo 2030 programme mention a distinct urban culture as one of the unique characteristics of Espoo. In the Espoo Story Espoo is seen as “an attractive event city enlivened by an active urban culture”. The CultureEspoo 2030 programme in turn states that “urban culture promotes diversity and a sustainable way of life in cities”

and that the “city encourages the residents to create inclusive urban culture events.”

The Espoo Story regards the multipolar and networked nature of the city as one of Espoo’s key assets. Is urban culture local culture, something that is present in the residents’ daily lives? If so, it links in strongly with Espoo’s different districts and the goals of building unique town centres that draw from the local assets. Urban culture is not however something self-evident in Espoo. Some of the residents want very much to develop it, while others seem to hold on to the close connection to nature and a rural character. In Espoo local culture might serve as a kind of bridge between urban culture and small-town culture (c.f. Cruickshank 2018).

In a survey targeted at residents of Espoo¹³ references could be found to what the urban culture could be like. In the responses there were several references to the new kind of community-based urban culture that has emerged in Helsinki, expressing hopes for something similar (block parties, public saunas, dances in public spaces etc.) in Espoo as well. Espoo was found to lack communal spirit and perceived as somewhat rootless, issues for which cultural activities could offer solutions.

In the CultureEspoo 2030 programme urban culture is pursued through the production of events and activities organized outside the cultural institutions and venues. At the same time, the programme aims for more systematic and deeply penetrating cultural planning as a part of the development of public space. Hopes are articulated for a stronger role of the Espoo City Museum in the city planning processes.

The overall picture of the cityscape will be taken into account in city planning and permit matters so that it supports the identity of the area. Quality matters and the best of Espoo art will be considered in key urban spaces. Actors from different sectors will prepare the plan and objectives together (CultureEspoo 2030.)

The City Museum and Technical Services will prepare a cultural environment programme together that guides the management and conservation of buildings that are important to the cityscape, the cultural landscape and archaeological cultural heritage. The programme will facilitate city construction and growth in which the layers of the city support the cityscape. (CultureEspoo 2030.)

13 The EspooCult research project conducted the survey aimed at Espoo’s residents during 4 June–27 October 2019 and 233 persons responded to it. It investigated what kinds of cultural activities the residents wished to see in Espoo in the future and mapped obstacles to participation.

The Espoo Story in turn strongly emphasizes the inclusion of residents and their self-motivated activities. One of the strategy's four cross-administrative development programmes is called "A Participatory Espoo".

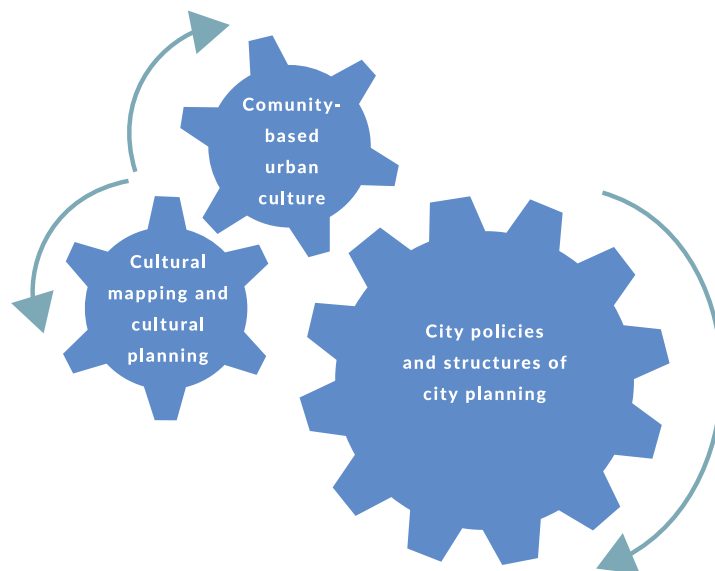
A participatory Espoo is a programme that promotes the participation of residents, companies and organisations in accordance with the Espoo story. The goal is everyone's Espoo, the ease of participation of residents, local activities and independence of residents and the development of influence, democracy and decision-making. Civic activity will define the city of the future and make Espoo internationally appealing (Espoo Story for the council term 2017–2021.)

A community-based urban culture and self-motivated event production driven by the residents and civic activism are integral elements in the social and cultural sustainability of a city. Community, and the self-organization it gives rise to, is not born by force (Wallin 2015, 27). A city can however try to facilitate the residents' self-motivated activities. This requires information that can be obtained through participatory cultural mapping and cultural planning. In cultural planning the emphasis is on the long-term nature and sustainability of city development. Everything must start from administrative policy structures that support the participatory method in cultural planning. Cultural planning means mapping the cultural properties and distinctive characteristics of a region and place in an interactive process with the local people and communities. (Ghilardi 2018; Häyrynen 2017.)

In the following section we will introduce, through three separate examples, these three approaches to the development of urban culture at different levels (Figure 5). They represent different understandings, practices and ingredients for further discussion and the development of operations.

FIGURE 5.

Three different approaches to the development of urban culture



Community-based urban culture

Riia Oikari, who studied community-based urban culture in her final thesis (2014) for the Aalto University (which is located in Espoo) has remarked that especially the development of social media has given citizens new opportunities to act and have influence in society. The urban way of life increasingly involves value-based activities through which people can affect their own living environments.

Community-based cultural events and communities can be born in almost any imaginable way, anywhere, on an impulse or as a result of long-term planning. It is not enough to just form a group with a bunch of friends in a social medium. The residents of a city should be inspired to participate in an interesting, timely and appealing concept.

Eight elements can be perceived as common denominators in the variety of urban events (Oikari 2014, 48): inspiring idea, reasons to participate, organization and voluntary work, role of social media, scalability, business activities, support materials, and laws and bureaucracy. Another essential dimension is the use of space, in both physical and virtual form. (Figure 6.)

Oikari also includes in the perspectives of future development (op. cit. 60–61) pressures of organizing the activities of groups, active resources of a community, diversity, and alteration in the composition of the groups, and administrative restrictions and bureaucracy.

A city can, if it so wishes, promote community-based urban culture by focusing on enabling the necessary operations and elements, and activities connected to them.

FIGURE 6.

Different operative areas and elements identified in urban culture, and forms of action and activities connected to them

Source: Oikari 2014, 65.



Cultural mapping and cultural planning

Researcher of urban culture and forerunner in practical urban planning Lia Ghilardi (2018) highlights an active local community and the distinctive character of a region as cornerstones of urban planning and the formation of good living environments. In her conception, a good living environment is a place that respects cultural diversity and local character and where the active presence of local communities supports an optimal use of resources for the benefit of all and where disagreements can be overcome.

What follows then is a need to re-interpret the tasks of city making and cultural planning for 21st century cities by focusing on putting people – and their relations with space and place – first. My argument is that we need to see cities as ‘systems of relations’, each with their own unique texture of interconnected social, cultural, spatial, and economic dynamics in a constant state of change (Ghilardi 2018.)

In the past, policymakers and civic leaders, in an effort to make Culture (with a capital C) more relevant to local economies and community values, may have overlooked the unique culture of a place as understood in an anthropological way, that is in a way which includes the local texture of habits, memories, histories, routines, skills, ingenuity, and governance frameworks. Today, it may well be that it is by strategically mobilizing such unique living ecosystems (which each city has in abundance) that sustainable, cohesive, and creative cities are made. (Ghilardi, 2018.)

Cultural planning has in recent decades developed into both a research method and a practical tool as part of community-based urban planning. It consists both practical research and mapping for identifying the distinctiveness of local identities, activities, and interpretations with participatory methods.

This involves, first and foremost, the use of participatory tools such as urban and cultural DNA mapping to get to know a place by grasping its many cultural facets before regeneration plans are drawn up. Mapping exercises of this type can provide ways of publicly articulating diverse perspectives and meanings in a non-hierarchical way. The result is likely to be a shared understanding of what should change in a place, and why – ultimately giving power and legitimacy back to all the different constituencies of a city. In my experience – by enabling the distinctive voices of local cultural identities to emerge, and by connecting them to strategic decision-making – cultural mapping exercises can act as real-scale laboratories for piloting new

and adaptable planning frameworks applicable at either city or neighbourhood level. (Ghilardi 2018.)

The tools of cultural planning can be described as a broad framework that, by drawing on the mutual dependencies between the different elements, produces in-depth and diverse data (Figure 7). The method is based on cultural mapping, where the distinctiveness, development potentials and the community's own thoughts and ideas of a desirable future are mapped.

FIGURE 7.

The tools of cultural planning

Source: Ghilardi 2018.



Desk research involves existing policies, plans, strategies and initiatives (e.g. in planning, regeneration, heritage, creative industries, culture, city marketing, branding, cluster creation etc.) and basic data on the economy, the people and the governance of a place.

Distinctiveness mapping concerns internal and external perceptions, media coverage and reporting, the tourism profile and visitors' perceptions, local people's mental maps, spirit of place maps, urban feel maps, and narratives of place maps.

Mind mapping centres on the development of fresh policy options, targeted CCI measures, application of learning from case studies, and support from the implementation of bespoke creative governance mechanisms.

Community identity mapping produces information about the current industrial and economic dynamics, the type of skills present in the community, patterns of sociability, connectivity between communities, levels of cultural diversity and lifestyles, and the knowledge and learning infrastructure.

Qualitative cultural and creative resources mapping offers information relevant to creative industries value chain diagnostics, clusters and creative epicentres mapping, and for the assessment of the culture and leisure infrastructure, cultural vitality and diversity, and cultural consumption and participation. .

City policies and structures of urban planning

The questions remain: how are the processes and maintenance of cultural planning processes organized? Who are responsible for them and how are they integrated into overall city planning?

A more formal and strategic model of profound and participatory cultural mapping has been applied in the cultural planning documents of the City Development Department at the City Museum of Gothenburg.

Here the goal has been to include cultural planning in the strategic documents that guide the city's development. The principle is that the inclusion of culture in city planning is justifiable not only due to the additional value it brings into the cultural programme but also considering the city's other objectives and programmes. In Gothenburg these include, e.g. a programme for local industries, local development programmes for the different city districts as well as the already applied social impact analyses and impact analyses centred on the perspective of children (Social konsekvensanalys and Barnkonsekvensanalys).

A framework of five cultural values is applied as a central tool through which each development area should be assessed as a part of agendas for

change. The idea is to gain a deeper understanding of the current cultural characteristics of the city's different districts and neighbourhoods and their development needs. Commonly defined cultural values also serve as an integrative core in cross-administrative processes that bring together many public and private actors.

In the City Development Department at the City Museum of Gothenburg cultural values function as practical tools in analyses of the city's districts and neighbourhoods. Compiled into a whole, they constitute a cultural impact analysis (Kulturkonsekvensanalys, KKA), which is used alongside the analyses of social impacts and the children's perspective. (goteborgsstadsmuseum.se/stadsutveckling)

Cultural values as tools in Gothenburg's cultural planning

1. Cultural environment

Cultural environments refer to constructed or converted interior and exterior spaces as well as the tangible or intangible cultural heritage. The cultural environment can be focused on or limited to a certain institution or relic, a broader or narrower landscape, locality, or region. It can also mean a part of the cityscape, or the closeness of parks and waterways to people's daily routes and other places where people spend time. The cultural environment is not limited to the physical landscape solely, but it also encompasses immaterial phenomena, such as place names or stories connected to places.

2. Cultural meeting places

Public spaces, closeness of people and possibilities for encounters are among the key assets of the city, and constitute one of its main principles. Publicly accessible places and streets, when effectively realized and integrated into the built environment, support a diverse range of encounters. The objective of this cultural value is to create permanent structures and resources for places where people can meet, such as libraries, cultural centres and other institutions, but also for structures that enable spontaneous activities, such as festivals, events and exhibitions in public spaces. Not only does this mean physical places for encounters and cultural activities but also people's opportunities to produce, experience, participate in or receive culture in its broader sense. The aim is that as many people as possible would get to experience an increased presence of culture in their local surroundings.

3. Aesthetics

Here the concept refers to aesthetics in people's sensory experience, especially artistic design and art produced into public space. Public art can touch, inspire or stir people and awaken thoughts. Its primary task is to be art. In the planning of city environments, aesthetics is of special importance to the functionality and respect of space. The concept covers the design of buildings, interiors, waiting areas, surface treatment and lighting alike. Aesthetic values also concern the direction of the gaze and views in the urban space. A well-designed space shows the value of a place and can affect how comfortable people feel there or how they use the space. The form of public space and extent to which it has been invested in speaks of the meaning of the place.

4. Creative industries

Cultural values are also manifested in industry, the job market, tourism, the city profile, and the appeal of a city. The cultural programme for Gothenburg states that funding for arts and culture should be seen as a strategic investment that can significantly contribute to the entire national economy. This value of culture centres on the conditions and resources for creativity, participation, and creative practice, such as facilities, bottom-up activities and private artists and actors in the creative industries. These are things that enable people to act as producers and recipients of art. A tolerant and encouraging environment paired with a flexible use of space create conditions for creative industries.

5. Identity

This refers to the symbols, landmarks or wider physical constellations in a city that create identities. It can mean, for example, buildings that give the city or a certain district a distinct identity, structure, or direction. In many cases the local daily meeting places in peoples near surroundings can be just as important to the residents' identities as monuments or architectural sites. These places may sometimes look modest, but their social importance can be strong. Identifying these places makes it possible to maintain the social identities of a city. Identity as a cultural value holds within different local stories and emphasizes social cohesion. Meeting places are usually strong identity shapers, and local identities can be fostered with high-quality and systematic development of everyday life.

Ten measures for integrating cultural planning into city planning

Gothenburg sees opportunities for developing cultural planning within the existing organizational structures. Listed below are some concrete measures based on the five defined cultural values. They enable the city to apply cultural planning with a concerted and long-term approach.

1. Developing the concept of cultural value and extending it to the new general land-use plan.
2. Prioritizing future plans, and programmes from the perspective of cultural values.
3. Giving cultural values a clearer role in local development plans (LUP).
4. Including cultural values in the planning of municipal services.
5. Developing and using extended cultural impact analysis (KKA).
6. Including cultural values in the analyses of social impact and the children's perspective (SKA and BKA).
7. Gathering cultural data through mapping: a common databank for the city's cultural values.
8. Strengthening ways to use the arts as a strategic tool in city planning.
9. Strengthening and developing the city's work in the areas of architecture and design education.
10. Developing criteria through experiments for enhancing cultural values in creative industries.

Perspective: Espoo in comparison to other cities

Espoo has in recent years actively sought and gained recognition as a pioneer in urban development. At national level Espoo has profiled itself especially by developing new operating models for cultural services. Espoo was, for example, one of the first cities in Finland to adopt the Kaikukortti card system. The aim of the Kaikukortti system is to improve the opportunities of people who are financially hard pressed to take part in cultural life and engage in arts. The Kaikukortti model received the Hyvä Käytäntö (“Good Practice”) Award of Talentia (Finnish Union of Professional Social Workers) in 2018. In the same year EMMA – Espoo Museum of Modern Art was also awarded the title of Museum of the Year, and Kauklahti in Espoo received the City District of the Year Award. Espoo was also elected Library Municipality of the Year.

In 2018 Espoo was elected chair of the EURO CITIES culture forum.¹⁴ In 2019 the Espoo City Library¹⁵ won the Library of the Year Award at the London Book Fair. The judges commended the library as an open and innovative space with a successful reading challenge open to all ages.

As an international pioneer, Espoo has however placed emphasis more broadly on the timely themes of urban development. In 2016 and 2017 Espoo was ranked the most sustainable city in Europe, measured by economic, sociocultural, and ecological scores, in the benchmark study by the Telos research institute. The survey brought especially competence, safety, and nature up as Espoo’s special assets, whereas the most room for development in comparison to the other benchmark cities was seen in the sustainable growth indicators pertaining to arts and culture.¹⁶

Espoo was the first city in Finland to enter the national Society’s Commitment to Sustainable Development framework. In 2018 Espoo was invited to become a forerunner in the UN sustainable development goals. Altogether 25 cities were invited to become sustainable development pioneers. As a forerunner city in the connected leadership programme Espoo

¹⁴ Eurocities is platform for members to network and exchange information and ideas.

¹⁵ The Espoo City Library is part of the Helmet network of libraries in the Helsinki Metropolitan Area. The Helmet libraries share a common library system, including an online library, loaning rights and library cards, user regulations and payment policy, material acquisitions and acquisition partners, material deliveries between the municipalities, loanable book and music stocks, coordinating groups, training and information provision, campaigns and customer surveys.

¹⁶ Telos project team 2017. Benchmarking the sustainability performance of Espoo with selected EU cities.

is committed to achieving the UN goals by 2025. Espoo's actions in the programme are centred on learning, education, and innovations.¹⁷ In 2018 Espoo was Intelligent City of the World in the international Intelligent Community Awards 2018 competition organized by the Intelligent Community Forum (ICF). The competition theme was "Humanizing data", i.e. using data for people-oriented service development. Espoo was the only city from Europe among the seven finalists.¹⁸

In 2019 Espoo was selected to join the EU Cultural and Creative Cities Monitor, which examines and compares cities especially from the perspectives of culture and the creative industries. The monitor also offers tools for developing a city by the means of culture. A key question for the future is how the cultural dimensions of city development could be integrated into Espoo's role as a pioneer.

The Cultural and Creative Cities Monitor

The role of culture in the development of cities has been gaining momentum in European city policies. A special monitor has been developed within the European Commission over the past years to follow up on cultural and creative development in European cities. The purpose of *The Cultural and Creative Cities Monitor* is to produce data that support cultural policy work in showing the impacts and significance of culture in the development of people and cities. The work around the development of the monitor concurrently testifies to the commitment of the European Union to keeping cultural questions among the priorities of European cooperation. (Figure 8.)

The second edition of *The Cultural and Creative Cities Monitor* report was published in autumn 2019. The report covers 190 cities from 30 different countries. The cities selected for the report have been identified as actors committed to culture and creativity, so being included in the monitor is in itself an acknowledgment of a city's endeavour to develop into a cultural and creative city: 98 of the involved cities have been or will be European Capitals of Culture (ECoC), 33 have been selected into the UNESCO Creative Cities Network and 59 are included as organizers of at least two major international cultural festivals.

17 See [https://www.espoo.fi/en-US/Espoo_to_become_a_forerunner_in_the_UN_s\(144094\)](https://www.espoo.fi/en-US/Espoo_to_become_a_forerunner_in_the_UN_s(144094))

18 In the competition Espoo showcased as concrete examples e.g. the Iso Omena service center and the Sustainable Espoo development programme. See [https://www.espoo.fi/en-US/City_of_Espoo/Innovative_Espoo/Espoo_Innovation_Garden__the_most_intell\(142929\)](https://www.espoo.fi/en-US/City_of_Espoo/Innovative_Espoo/Espoo_Innovation_Garden__the_most_intell(142929))

Four cities from Finland have been included in the monitor, Helsinki (the capital), Espoo (Finland's second largest city), Turku (European City of Culture 2011), and Tampere (Finland's third largest city). Of these Espoo was the newcomer in the 2019 report.

The monitor examines the cities' culture and creativity with 29 different indicators. These are divided into nine policy dimensions which reflect three major facets. The three major facets, which make up the core, are cultural vibrancy, creative economy and enabling environment. Their value is calculated in the overall assessment as weighted averages (40 + 40 + 20 percent respectively).

Cultural vibrancy (40 %) measures a city's pulse through two indicators: cultural infrastructure and participation in culture.

Creative economy (40 %) describes the extent to which the cultural sector contributes to a city's economy in terms of employment, job creation and innovation.

Enabling environment (20 %) identifies the tangible and intangible assets that help cities attract creative talent and stimulate cultural participation.

The scores are produced according to indicators, with a maximum score of 100. No single European city will gain 100 points, as the ideal city in the monitor is made up of a combination of seven cities of different sizes¹⁹. This means that all the participating cities always have room for improvement.

It should be borne in mind that the monitor is based on the existing information basis. Like many other tools for monitoring cities (e.g. Telos), it offers only one perspective to the pertinent themes and does not give a holistic picture of the phenomenon under study.

19 In 2019 the monitor's ideal Cultural and Creative City in Europe is a mix of seven cities: Weimar, Florence, Paris, Eindhoven, Budapest, Glasgow, and Aarhus.

FIGURE 8.
Dimensions of the Cultural and Creative Cities Monitor 2019
 Source: *The Cultural and Creative Cities Monitor, 2019.*



Comparison among Europe's creative and culturally dynamic cities is not flattering to the Finnish cities in general. Their current assets rest especially in the third facet, enabling environment. The Finnish cities rank high in the dimensions of openness, tolerance and trust and quality of governance.

The cities have been categorized in three ways: based on population, employment rate and GDP. The Finnish cities fall into different groups in the categorization; Helsinki ranks 10th in a group of 40 cities, Turku ranks 14th in another group. Both Espoo and Tampere rank only 21st, although in different size groups.

Espoo's total score is 22.4, which puts it in the last place among the four Finnish cities (Table 2). A comparison like this can be useful to specifying the objectives of Espoo's cultural administration. The data and methods applied in the comparison could facilitate the development of feasible tools for data gathering and monitoring the role of culture in Espoo's city development.

TABLE 2.

Scores for the four Finnish cities in the Cultural and Creative Cities Monitor
Cultural and creative city

Source: The Cultural and Creative Cities Monitor, 2019. See also: <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/performance-map>.

Cultural and creative city	Helsinki	Espoo	Turku	Tampere
Total (max. 100)	34,6	22,4	25,8	28,1
Cultural Vibrancy	31,6	15,6	33,2	20,6
Cultural venues and facilities	24,9	9,9	27,9	20,3
Sights and landmarks	14,1	0,7	6,3	5,4
Museums	38,9	10,7	26,5	36,4
Cinema seats	23,0	15,3	10,1	13,4
Concerts and shows	17,5	4,5	26,4	21,7
Theatres	32,7	14,1	58,7	25,1
Cultural Participation and Attractiveness	38,3	21,2	38,5	20,9
Tourist overnight stays	22,9	5,2	16,5	18,5
Museum visitors	33,2	10,6	50,9	24,0
Cinema attendance	25,1	6,8	28,5	31,4
Satisfaction with cultural facilities	64,3	54,3	47,1	8,6*

Creative Economy	38,0	23,0	19,1	26,8
Creative and Knowledge-based Jobs	50,0	28,6	24,9	30,2
Jobs in arts, culture and entertainment	62,9	26,4	36,1	34,1
Jobs in media and communication	58,8	40,0	19,3	36,5
Jobs in other creative sectors	28,3	19,5	19,2	19,9
Intellectual Property and Innovation	57,7	25,4	26,6	57,4
ICT patent applications	66,2	1,4	29,4	84,1
Community design applications	49,3	49,3	23,8	30,7
New Jobs in Creative Sectors	16,1	16,1	9,5	8,1
Jobs in new arts, culture and entertainment enterprises	15,0	15,0	10,0	9,9
Jobs in new media and communication enterprises	19,3	19,3	9,1	9,1
Job in new enterprises in other creative sectors	14,0	14,0	9,3	5,3
Enabling Environment	34,0	35,1	36,1	34,4
Human Capital and Education	23,9	25,9	34,4	35,6
Graduates in arts and humanities	17,3	8,3	27,7	15,1
Graduates in ICT	26,9	46,9	51,4	64,4
Average appearances in university rankings	27,4	22,6	24,2	27,4
Openness, Tolerance and Trust	39,5	41,8	37,7	36,4
Foreign graduates	13,7	25,6	11,3	9,6
Foreign-born population	21,0	21,0	14,6	9,6
Tolerance of foreigners	59,3*	59,3*	59,3*	59,3*
Integration of foreigners	6,7*	6,7*	6,7*	6,7*
People Trust	96,7*	96,7*	96,7*	96,7*
Local and International Connections	31,1	27,1	20,9	10,9
Passenger flights	15,8	16,3	3,5	4,5
Potential road accessibility	37,4	40,2	52,3	25,5
Direct trains to other cities	40,7	24,8	6,8	2,7
Quality of Governance	78,5	78,5	81,9	80,0
Quality of Governance	78,5	78,5	81,9	80,0

*Estimate

3.4 SUMMARY

In this chapter we examined Espoo's city development goals and the relation of culture and cultural policies to these broader goals.

In Chapter 3.1 we introduced the framework set for city policies by Espoo's city strategy (the Espoo Story).

- The Espoo Story for the council term 2017-2021 is the city's main strategy, which all the actors in the city organization implement in their own sectors.
- According to the Espoo Story, Espoo is both a good place to live and an attractive international city.
- Rapid population growth and an ageing population, accompanied with a growing population of children and foreign-language speakers, are listed in the Espoo Story as major challenges in city development.
- Although the role of arts and culture is mentioned in the Espoo Story from the viewpoints of economy, appeal and participation, it does not fully recognize or address the connection between culture and the overall goals of city development.
- The development strategies regarding contents specific to the cultural administration emphasize the importance of the arts and cultural institutions, cultural events and opportunities among the residents to engage in culture.

In Chapter 3.2 we reflected on the Espoo Story and its objectives from the perspective of the City of Espoo Educational and Cultural Services.

- Espoo's Story of Educational and Cultural Services (2018) and the CultureEspoo 2030 programme (2015) specify the objectives of the Espoo Story from the point of view of the city's educational and cultural services and cultural activities.
- The Story of Educational and Cultural Services emphasizes a rationale favouring services that empower individuals and communities and give them momentum. Wellbeing is a central and broad-based element in the story.
- In the CultureEspoo 2030 programme culture is seen broadly as a key factor for the city's vitality and image with notable potential to increase the city's appeal.

- The CultureEspoo 2030 programme strongly stresses the perception of culture as a development factor for the city. The core of the programme rests on a cross-administrative approach, cross-sectoral cooperation in the achievement of goals.

Chapter 3.3 compiled a cultural policy perspective to the objectives of Espoo's city development.

- A review of Espoo's city strategy and programmes reveals highly divergent conceptions of culture, the cultural policy goals, and the responsible parties. The Espoo Story and the CultureEspoo 2030 programme contain policies based on both a narrow and a broad understanding of culture.
- Arts and culture are values in themselves. At the same time, they play a key part in the achievement of broader societal goals. Perceiving culture as a part of city development in all the sectors calls for shared discussion and understandings of what culture means in the context of Espoo's city development.
- Presently a considerable number of different goals are linked to culture in Espoo's strategies and programmes. Meanwhile, the resources are limited. It would be essential to define the key objectives and emphases and make choices regarding them to facilitate the allocation of resources and the construction of the city's cultural profile.
- The most achievable goals are ones that are clearly expressed and understood on a broad basis and supported across the entire city organization. One problem is that the CultureEspoo 2030 is poorly known outside the Cultural Unit.
- Artists or art policies are hardly addressed at all in the existing strategies and programmes, even though artists and artistic practice are the foundation of arts and cultural activities.
- One approach to development is to separate the goals specific to the cultural sector from the broader goals relating to culture to be implemented in cooperation with the other sectors.
- A clear definition of responsibilities is a precondition for effective implementation. Cooperation between the city organization and outside actors, as well as the role of residents, are also of key importance.

The Perspective section reflected on the concept of urban culture and viewed Espoo in international comparison.

- The Perspective section presented three approaches to the development of urban culture at different levels: community-based urban culture, cultural mapping and cultural planning, and city policies and city planning structures.
- Both the Espoo Story and the CultureEspoo 2030 programme mention a distinctive urban culture as something that characterizes the culture of Espoo. In the Espoo Story the city is seen as “an attractive event city enlivened by an active urban culture”. It is not however clearly expressed what urban culture means in the context of Espoo.
- In community-based urban culture and the self-motivated production of events the residents and urban activism play a lead part.
- In cultural mapping and cultural planning, the emphasis is on a long-term, sustainable approach to development at city district level.
- Community-based cultural planning as an administrative process is an example of efforts to integrate city planning at district level and a resident-oriented approach into a city’s administrative-political structures and the support systems therein.
- The city of Espoo has in recent years actively endeavoured to profile itself as a national and international forerunner and sought and gained recognition with timely themes for urban development.
- The development of different tools and indicators plays a central part in contemporary city policies. One of them is the Cultural and Creative Cities Monitor of the European Commission. According to the monitor, Espoo’s current assets as a city of culture and creativity are an enabling environment, openness, tolerance, and trust and quality of governance.

4. The city as a framework for cultural activities

What kind of a framework does the city of Espoo offer for cultural activities? In this chapter we discuss Espoo from the viewpoints of cultural policies and cultural activities. The chapter reflects on the city of Espoo as an organization and the changes predicted in the city's population and structure. In the three Perspective sections we look at Espoo as a site of cultural activities and at developments with regard to Espoo's residents who do not speak an official language of Finland as their native language. The third perspective presents the cultural administration of the city of Gothenburg as a point of comparison.

4.1 CULTURE IN THE ESPOO CITY ORGANIZATION

Culture in the city organization

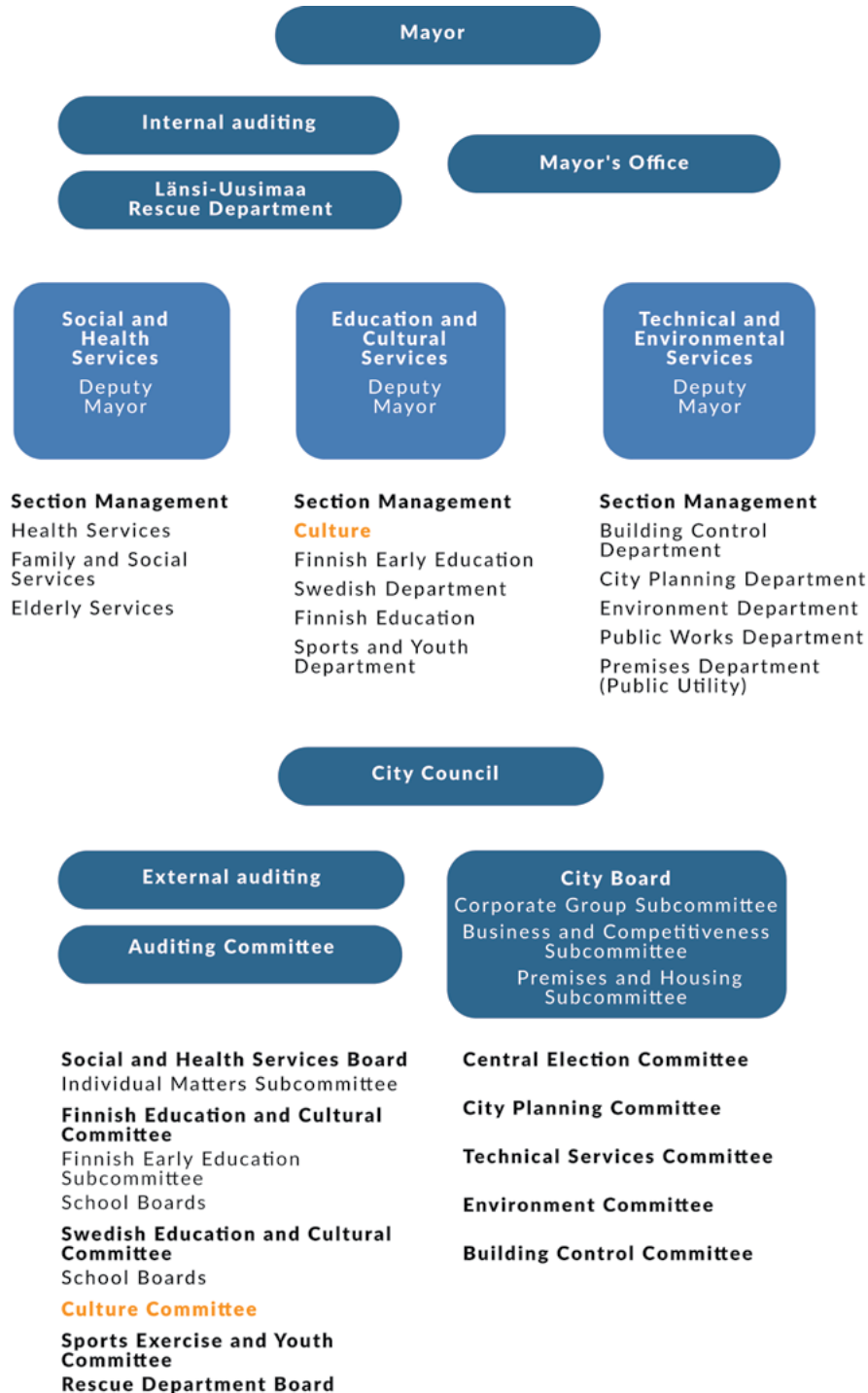
The Espoo city organization is divided into political bodies and an administrative organization. The political bodies include the City Council, the highest decision-making authority elected by the residents, the the City Board which oversees the city administration, as well as 11 committees responsible for the organization and development of the city's services in their respective domains, as well as two committees responsible for public utilities (the Premises Department and the Länsi-Uusimaa Rescue Department). The administrative organization is made up of the administration of the city as a corporate group and three sectors: Social and Health Services, Education and Cultural Services and Environment and Technical Services. The City of Espoo refers to the entity made up of the city proper, the public utilities and the separate balance units. (Figure 9.)



Espoo Day. Photo: Robert Sjöblom.

FIGURE 9.

The decision-making (political) and administrative (civil servant) organizations of the city of Espoo Source: https://www.espoo.fi/en-US/City_of_Espoo/Organization_and_contact_information.



Culture and the sub-sectors of the city organization are guided by the city's political organization: the City Council of 75 members, the highest decision-making authority; the City Board appointed by the City Council, the Mayor appointed by the City Council, and the 11 committees and 2 boards that make policy suggestions. Only a small part of the actors in the political organization operate strictly in the field of cultural policy. Questions handled by the other policy sectors often however pertain to culture as well, in contexts like land use and strategic emphases. In general, political decision makers hold a central role in decision making concerning the culture of cities. (Bell & Oakley 2014, 97.)

The city's affiliated companies include, for example, The Espoo City Theatre Foundation, the Helinä Rautavaara ethnographic Museum Foundation, the Espoo Art Museum Foundation and WeeGee Oy, which rents out space in the WeeGee Exhibition Centre. The centre houses, for example, the EMMA – Espoo Museum of Modern Art, the Espoo City Museum, the Finnish Museum of Horology, and the Finnish Toy Museum Hevosenkä. Basic education in the arts is coordinated by the city's Education and Cultural Services. All the providers of basic education in the arts are private actors. Many of the other cultural services are also produced by private actors with support from the city.

The city of Espoo has a separate Culture Committee that decides about issues that centrally fall into the domain of cultural policies, such as libraries, arts and cultural institutions, cultural centres, and general cultural services. The Education and Early Education Committee is responsible for basic education in the arts and institutions that provide arts education²⁰. The Svenska rum Committee centred on the city's Swedish-language operations decides about matters concerning education, early education, adult education, culture and youth, as far as they are relevant to the organization of Swedish-language services as a part of the administrative sector of Education and Cultural Services²¹. Each committee has 13 members.

The administrative regulations of the city of Espoo determine how many members of the City Council must be included in each committee. According to the guideline, for example, the chair and the deputy chair of the Culture Committee must be council members or deputy council members. Of the members of the Education and Early Education Committee, in

20 The Education and Early Education Committee has been responsible for basic education in the arts since 1 January 2014. Before that it used to be overseen by the Culture Committee.

21 The former Libraries Committee and Adult Education Board were terminated in 1989, the Museums and Local History Committee in 1992.

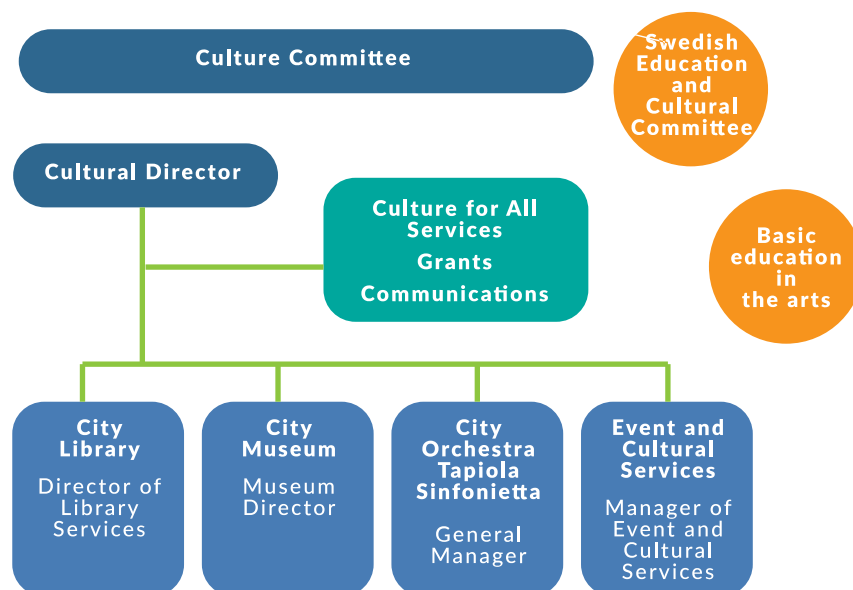
turn, at least five must be council members or deputy council members, and the chair and the deputy chair must be council members or deputy council members. The meeting fees and the fees for the chairs and members also vary.²² The number of City Council members in the committee and the size of the meeting fees reflect for their own part the prestige of the committee, and thereby its status and power in the city's political bodies.

In the city organization the Cultural Unit acts under the administration of the Education and Cultural Services. The service scope of the Cultural Unit covers the city's event and cultural services, the Espoo City Museum, the Espoo city orchestra Tapiola Sinfonietta, the Espoo City Library and the Cultural Unit's administration. The service domain of events and cultural services includes, for example, the city's cultural centres and regional cultural activities and events. The Cultural Unit administration also contain the communications office where matters concerning cultural grants and the Culture for All Service are handled. (Figure 10.)

FIGURE 10.

Organization of cultural administration in the City of Espoo in 2019

Source: https://www.espoo.fi/en-US/Culture_and_sport/Culture/About_us



22 For more details (in Finnish) on the administrative regulations of the city of Espoo, see: https://www.espoo.fi/fi-FI/Espoon_kaupunki/Paatoksenteke/Saantokoelma/Hallintosaanto

Espoo's cultural services

While Espoo has relatively good resources for cultural activities in national comparison, the funding of arts and culture constitute only a small part of the city's total economy. According to a study centred on Finland's largest cities (Renko & Ruusuvirta 2018), the net operational expenses of cultural activities accounted for 3.8 percent of the city's economy in 2016.²³ The percentage in Finland's largest cities varied in 2016 between 1.7 and 4.4. Much of the costs are connected to the established structures and institutions. Most of the expenses in the city's financial statement are connected to the operations of the libraries and professional arts and cultural institutions, either as the city's own operations or in the form of subsidies.

The investments in premises and facilities for culture made in recent years speak of a positive attitude towards cultural activities. One big investment has been the WeeGee exhibition centre established in an old printing house, which was completed as a space for culture at the end of 2005. Basic renovations and upgrades have been made at, for example, the Children's Cultural Centre Aurora, the Hevosenkenttä Theatre (professional theatre specialized in puppetry) and at the premises of the Pentacle Archipelago Museum, which opened in spring 2019 on an old fisherman's estate in the Espoo archipelago. Espoo's cultural activities also reflect a strong spirit of initiative and willingness to develop. Espoo was, for example, one of the first cities in Finland to adopt the Kaikukortti system. In 2018 Espoo was appointed chair of the cultural forum of the Eurocities cooperation platform for European cities.

There is a large supply of cultural activities and services available for the residents of Espoo – both in the city itself and in the neighbouring cities, especially Helsinki. Espoo's location in Finland's highly populated capital region makes it possible to attract audiences and participants from the neighbouring areas more broadly, but it also means a stronger competition for audiences and challenges in standing out.

The city of Espoo organizes and enables cultural activities by both producing them itself and by subsidizing or otherwise supporting private cultural operators. The overall of cultural services includes libraries, arts and cultural institutions, basic education in the arts and general cultural services.

23 Net operating costs are calculated by deducting the operating revenues from the operating expenses. The operating expenses consist of operating costs and depreciations, impairments, and imputed costs. The operating revenues consist of operating incomes and imputed incomes.

The library services are public municipal services. The libraries in Espoo include altogether 16 local libraries, one institutional library and two library cars.

The arts and cultural institutions maintained by the City of Espoo are the Espoo City Museum and the City Orchestra Tapiola Sinfonietta. The affiliate companies of the city corporation include the Espoo City Theatre Foundation which maintains the Espoo City Theatre, the Espoo Art Museum Foundation which maintains EMMA, and the Helinä Rautavaara Ethnographic Museum Foundation which maintains the Helinä Rautavaara Museum. EMMA is also responsible for the artworks owned by the city of Espoo and the related placement of public art in public spaces. Numerous sculptures from the collections of the City of Espoo can be seen in the city's public spaces. A set of principles for public art was published in Espoo in 2019. (See Perspective: Public art in Espoo)

There are several **municipally maintained cultural centres** in Espoo. The Espoo Cultural Centre located in the centre of the Tapiola district is the main stage for the city's performing arts²⁴. The other centres include Sellokali in the Leppävaara district²⁵ in conjunction with the Sello shopping centre, Karatalo in Karakallio, Kannusali in Espoon keskus (Espoo Centre) specialized in theatre and film performances and concerts²⁶ and the Vindängen Hall connected to the (Swedish-speaking) Espoo Folkhälsan centre in the Tapiola district. There is also the WeeGee exhibition centre located in the former Weilin&Göös printing house. The City of Espoo bought the property in 2001 and its conversion to a space for culture was completed at the end of 2005. WeeGee is an affiliate company of the city corporation. One special characteristic of Espoo is the model of bringing public services (including cultural services) to shopping centres. Many of the libraries, for example, operate in connection to shopping centres.

24 Tapiola is one of Espoo's largest urban centres and Espoo's hub of culture, science, and business. Tapiola is known for its unique architecture, and in 2018 the Finnish Heritage Agency named it one of Finland's nationally most important built cultural environments.

25 Leppävaara is a district in eastern Espoo located near the border of Helsinki. The Suur-Leppävaara district is the biggest major area of Espoo in terms of population.

26 A district located in the approximate centre of Espoo and the administrative centre where the City Hall, Council Hall and administrative centre are located.

Basic education in the arts²⁷ is provided in Espoo by private educational institutions, many of which are subsidized by the city. The subsidies are allocated by the Education and Early Education Committee. The Espoo Adult Education Centre, which is part of Omnia, the joint authority of education in the Espoo region, offers basic education in the arts in the fields of crafts, visual arts, and music.

The main emphasis of the **general cultural services** in Espoo is on cultural services for children and young people. The general municipal cultural services include, for example, the KULPS! culture, library and sports path for schoolchildren and the culture clinic activities organized at maternity clinics. Work connected to the accessibility of cultural services is also targeted at special groups through, for example, the Kulttuuriketju²⁸ activities and by organizing cultural activities in medical and care institutions and providing Kaikukortti cards²⁹ for persons with low income. The general municipal cultural services also include major events, such as the Independence Day gala concert and the EspooLive youth concert held at Espoo Metro Arena, the events of the Espoo Day throughout the city and local cultural activities in different parts of Espoo.

Elsewhere in the city organization cultural activities are realized more broadly under the umbrella of the city's Education and Cultural Services in the domains of Finnish-language Education and Early Education, Swedish-language Services (Svenska bildningstjänster) and Sports and Youth Services. The work carried out in the other domains includes, for example, cultural youth work services and the culture, library, and sports path.

In 2019 the city subsidized altogether 16 professional arts and cultural operators, 32 local history associations and 55 cultural associations. The professional operators are theatres and museums and actors in music, visual arts, and film, mostly focused on events.

27 Basic education in the arts is target-oriented education primarily for children and young people that proceeds through different levels. It prepares students to express themselves through art and continue studies in professional arts education. Basic education in the arts is given based on both a general and an advanced syllabus.

28 Kulttuuriketju (Culture Chain) delivers arts and cultural experiences to Espoo's senior citizens and care personnel in nursing homes and service homes and centres.

29 The Kaikukortti card is meant for people whose financial situation does not allow them possibilities to experience arts and culture. The card can be used to, for example, obtain free tickets to Espoo's theatres or attend courses of the Espoo Adult Education Centre. For more, see [https://www.espoo.fi/en-US/Culture_and_sport/Culture/Culture_for_everyone/Kaikukortti/Kaikukortti\(85107\)](https://www.espoo.fi/en-US/Culture_and_sport/Culture/Culture_for_everyone/Kaikukortti/Kaikukortti(85107))

4.2 THE MANY FACES OF ESPOO

Espoo has since the early 1900s grown from a rural parish on the fringes of Helsinki into Finland's second largest city by population. Location as a part of the greater Helsinki Metropolitan Area has set a framework for Espoo and the city's development. Numerous important traffic routes run through Espoo and have for their own part speeded up and steered the development of the different districts. Alongside the urban centres, Espoo is characterized by its vast natural areas and archipelago.³⁰

Espoo as an area

Area: 528 km²

Land: 312 km²

Water: 216 km²

Islands: 165

Lakes: 95

Sea coast: 58 km

Neighbouring municipalities: Helsinki, Kauniainen, Kirkkonummi, Nurmi-järvi, Vantaa, Vihti

At the turn of 2018/2019 there were 283 632 people living in Espoo. The population has been growing rapidly. Since 2008 Espoo's population has grown by 17.4 percent (approx. 42 000 persons). The total population of Finland grew during the same period by 3.6 percent. According to the forecast, the population of the city will exceed 300 000 in 2022 (Helsinki Regional Time Series Data). The concentration of population in major cities is, in other words, apparent also in Espoo's development.

At the same time, the population is becoming increasingly diverse. Especially the part of the population who are over 65 years keeps growing. The share of foreign-language speakers³¹ has however been growing and will continue to grow even faster. While in 1990 the share of the

³⁰ See https://www.espoo.fi/en-US/City_of_Espoo/Information_about_Espoo/History

³¹ "Foreign language speaker" refers to persons who speak some other language than Finnish, Swedish or Sámi as their native language.

foreign-language speakers was 1.3 (2 271 persons), by the beginning of 2019 it had risen to 17.0 percent, and it is predicted to grow to 29.9 percent by 2035, amounting to around 105 000. (Figure 11; Figure 12.)

The residents of Espoo are notably well educated, and wealthy compared to Finland's other cities. They feel healthier and rate their quality of life higher on the average. On the other hand, the number of people who have felt happy most of the time in the past four weeks is much lower compared to the country average (Table 3). There are also clear socioeconomic and health differences between the different population groups (see *Espoon kaupunki 2019*). The experienced quality of life moreover varies between the different groups (Figure 13).

Nearly a half of Espoo's residents regard their everyday life as somewhat or very hard. There are not basically any notable differences based on gender, but the foreign-language speaker men see their life generally as harder (67 %) compared to the foreign-language speaker women (54 %) and the general population. Concurrently, more than 80 percent of the residents however feel that their life is very or somewhat interesting. The foreign-language speaker men most commonly (90 %) see their everyday life as meaningful, whereas the foreign-language speaker women feel considerably more commonly that their life is boring, compared to the other groups (Source: Official Statistics of Finland (OSF): Participation in leisure activities).

According to the School Health Promotion Study, Espoo's students in comprehensive or upper secondary schools are for the most part very or somewhat happy with their lives (Table 4). The results are compatible with the country average. The level of experienced happiness however decreases notably when students move from primary school to secondary school and is slightly lower among foreign-language speaker children and adolescents than among children and adolescents of Finnish background.

The region of Espoo is divided into seven major areas with five town centres (Espoon keskus, Espoonlahti, Leppävaara, Matinkylä-Olari and Tapiola) and two local centres (Kauklahti and Kalajärvi), each with a distinct character of its own. The intention is to develop these areas "according to their own strengths" (Espoo Story for the council term 2017–2021, 2). (Map 1.)

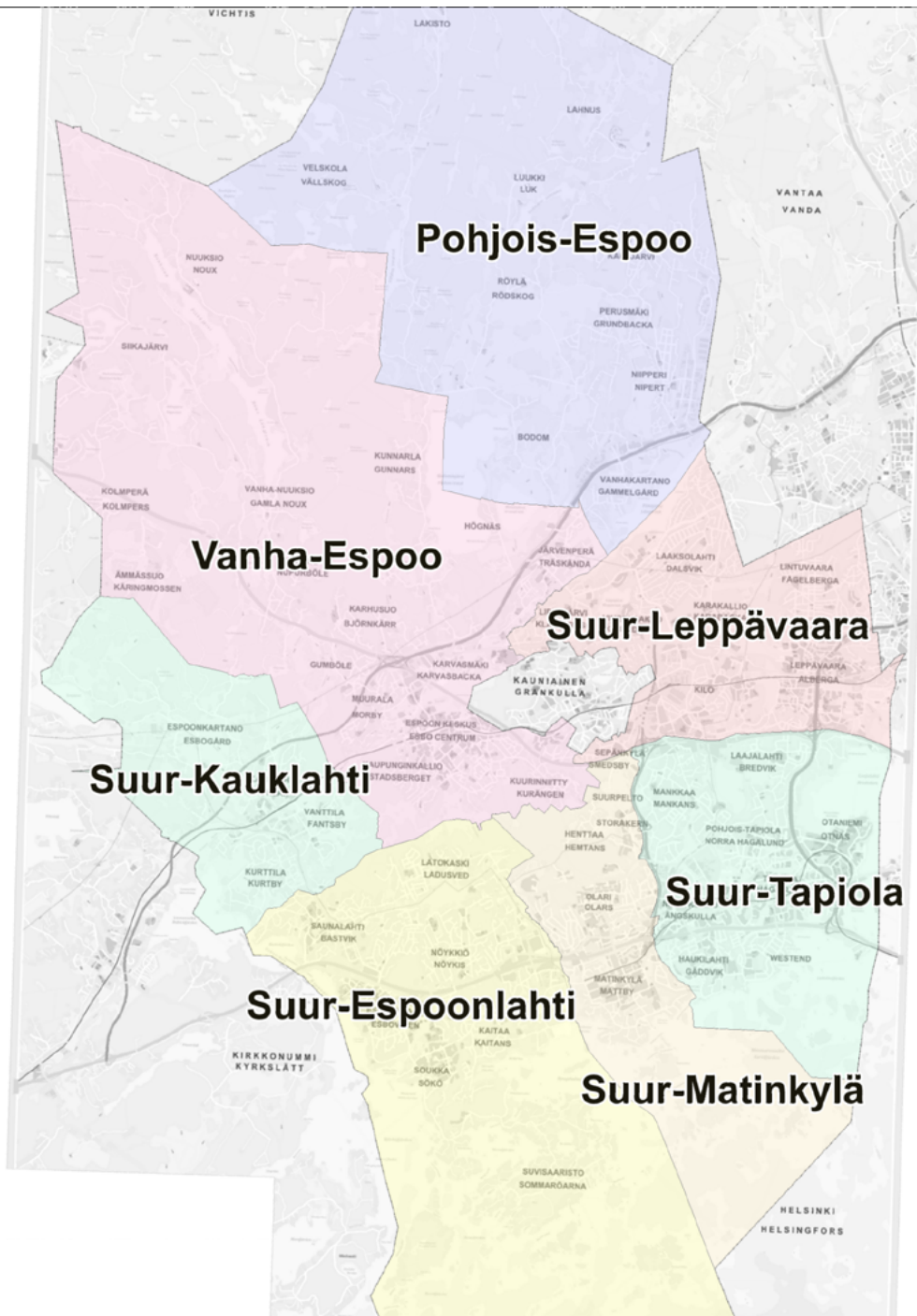
In Espoo there has up until recently been relatively very little residential segregation. According to Kiuru (2014), "at city level – the socioeconomic resources are well mixed and there is a comparably low level of inequality between the different districts". Kortteinen and Vaattovaara (2015) however noted the general trend of residential segregation has to some extent advanced in Espoo as well in the early 2000s.

The regional differences in population growth and in the development of the age distribution are considerable. In a forecast extending to 2028, the major areas that are expected to experience the highest population growth are Suur-Leppävaara, Suur-Espoonlahti and Suur-Tapiola³². In these districts the population is predicted to grow between 2019 and 2028 with 8 000–10 250 residents. The relative population growth will in turn be the highest in the western districts, Suur-Kauklahti (30.1 %) and Suur-Tapiola (17.1 %). That smaller districts with the highest predicted population growth are the southern districts of Suurpelto, Perkkää, Otaniemi, Niittykumpu and Iivisniemi³³. (Helsinki Regional Time Series Data; Espoo's population forecast.) (Figure 14; Figure 15.)

The experienced quality of life varies to a rather high degree between the different major areas (Figure 16). The experienced quality of life is rated the highest in Tapiola, where 70 percent of the residents regard their quality of life as good on the average and 71 percent as better than average. In the Leppävaara, Espoonlahti, Kauklahti and Vanha-Espoo major areas 60–65 percent of the residents experience their quality of life as good. The lowest shares of residents who experience their quality of life as good can be found in the areas of Matinkylä and Pohjois-Espoo. (Parikka et al. 2019.)

32 These three major areas were at the turn of 2019–2020 also the three largest in terms of population.

33 The West Metro (Länsimetro), which extends the Helsinki metro line to the southern parts of Espoo, was opened in November 2017, and it will still be expanded further.

MAP 1.*Espoo's seven major areas³⁴**City of Espoo, geospatial information, open source data.*

34 Names of the Espoo major areas in English are: Suur-Tapiola = Greater Tapiola, Suur-Leppävaara = Greater Leppävaara, Suur-Matinkylä = Greater Matinkylä, Suur-Kauklahti = Greater Kauklahti, Suur-Espoonlahti = Greater Espoonlahti, Pohjois-Espoo = Northern Espoo. Vanha-Espoo means Old Espoo, but this expression is not generally used.

TABLE 3.**Population data, Espoo, and Finland total****Population 31.12.2018 ESPOO: 283 632, FINLAND: 5 517 919**

Sources: Official Statistics of Finland (OSF): Population structure [web publication]; Official Statistics of Finland (OSF): Educational structure of population [web publication]; Official Statistics of Finland (OSF): Income distribution statistics [web publication]. Official Statistics of Finland (OSF): Employment [web publication] *; Parikka et al. 2019.

	Espoo, No	Espoo, %	Finland total, No	Finland total, %
Change in population from previous year	4 588	1,6	4789	0,1
Under 15 years old	54 646	19,3	882 234	16,0
15-64 years old	187 355	66,1	3 430 848	62,2
Over 64 years old	41 631	14,7	1 204 837	21,8
Finnish speakers	215 533	76,0	4 835 778	87,6
Swedish speakers	19 999	7,1	288 400	5,2
Sámi speakers	15	0	1 995	0
Speakers of other languages	48 085	17,0	391 746	7,1
At least upper secondary education degree (population aged 15 or older)	176 253	77,0	3 399 532	73,3
Higher education degree (population aged 15 or older)	108 105	47,2	1 473 008	31,8
Population in the top three income percentiles	132 767	48,8	1 615 791	30,0
Unemployed* (share of workforce)	11 272	8,5	256 454	11,3
Residents who experience their health as average or worse		24,8		33,2
Residents who experience their quality of life as good	-	63,8	-	60,1
Residents who experience their quality of life as better than average	-	61,1	-	58,6
Residents who have felt happy during the past four weeks	-	51,5	-	52,9

*The statistics on active employment for 2018 are advance data.

FIGURE 11.

Espoo's population by age group 1 January 2019 and forecast for 2035

Source: Greater Helsinki area time series data, Statistics Finland, and Espoo Statistical Service.

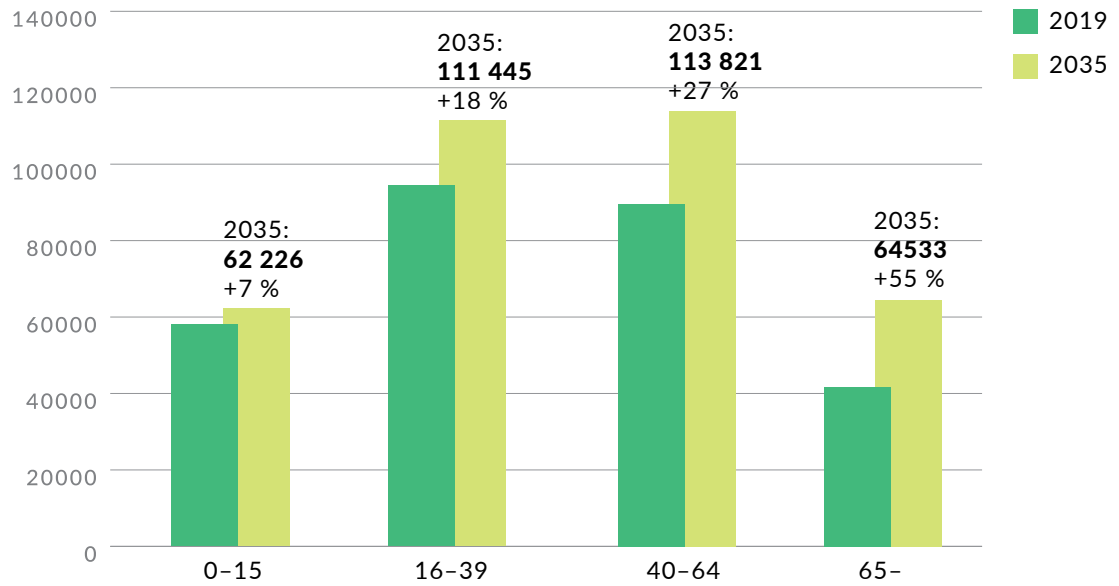


FIGURE 12.

Espoo's population and foreign-language speaker population (share of total population) 1 January 2019 and forecast for 2035.

Source: Greater Helsinki area time series data, Statistics Finland, and Espoo Statistical Service.

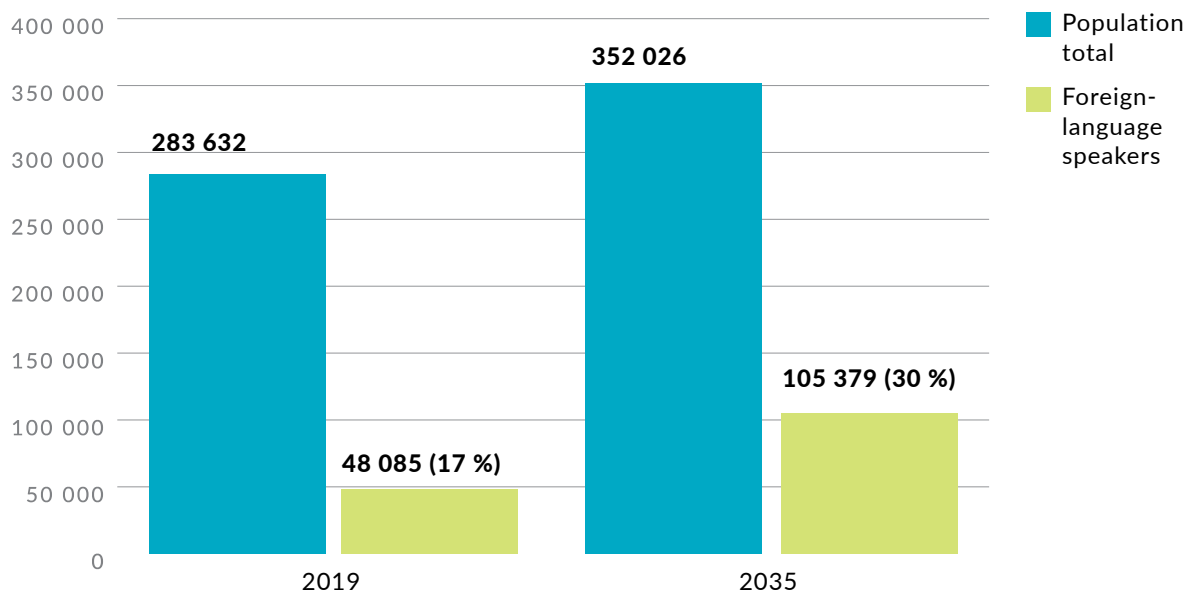
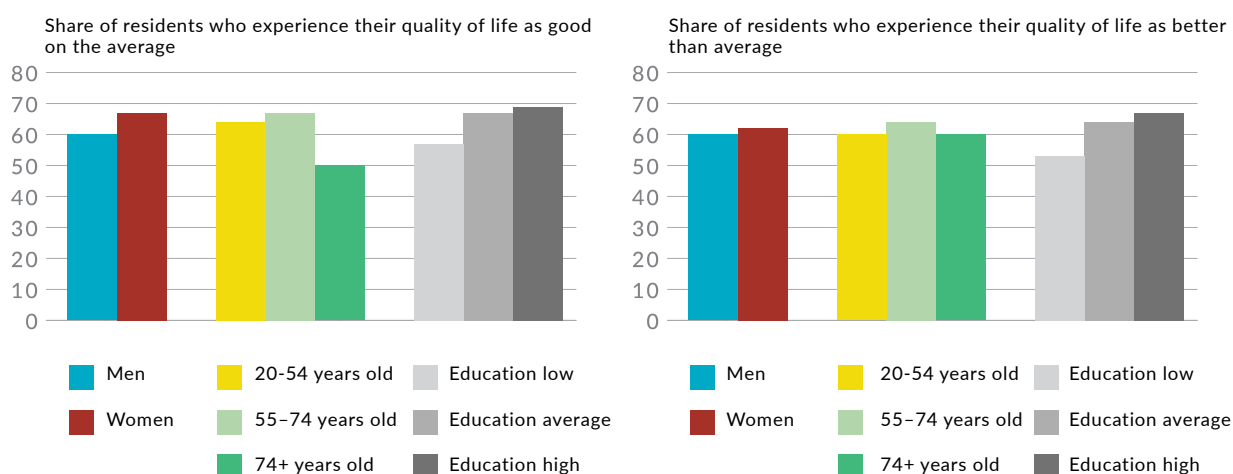


FIGURE 13.**Quality of life as experienced by Espoo's residents (%)**

Source: Parikka et al. 2019.

**TABLE 4.****Happy with their life at the moment, Espoo's students in primary and secondary education (%)** Source: School Health Promotion study 2017.

	Espoo total	Girls	Boys	Students with a Finnish background ^a	Students with a foreign background ^a
Primary school (4th and 5th grade)	90 (n=5142)	89 (n=2579)	92 (n=2555)	91 (n=4545)	88 (n=508)
Secondary school (8th and 9th grade)	75 (n=3988)	68 (n=2025)	83 (n=1903)	75 (n=3558)	70 (n=369)
Upper secondary school (1st and 2nd grade)	76 (n=1274)	70 (n=691)	84 (n=576)	77 (n=1199)	62 (n=71)

The data are limited to the respondents who stated that they were very or somewhat happy with their life at the moment. Due to the low number of respondents, the responses where the gender or background is unknown have been excluded from the table.

^a The data in the School Health Promotion Study are divided based on the country of birth of the students or their parents (primary school) into four categories: Finnish-born, one parent with foreign background, Finnish-born with foreign background, and with foreign background and born abroad. In this report we use the categories of "person with a Finnish background" and "person with a foreign background". The category of "person with a Finnish background" includes persons born in Finland; the category "person with a foreign background" covers the three mentioned categories of persons with a foreign background. For more on the categorization of data, see e.g. Halme et al. 2017.

FIGURE 14.

Espoo's population by major area on 1 January 2019 and forecast for 2028.

Source: Greater Helsinki area time series data, Statistics Finland and Espoo Statistical Service.

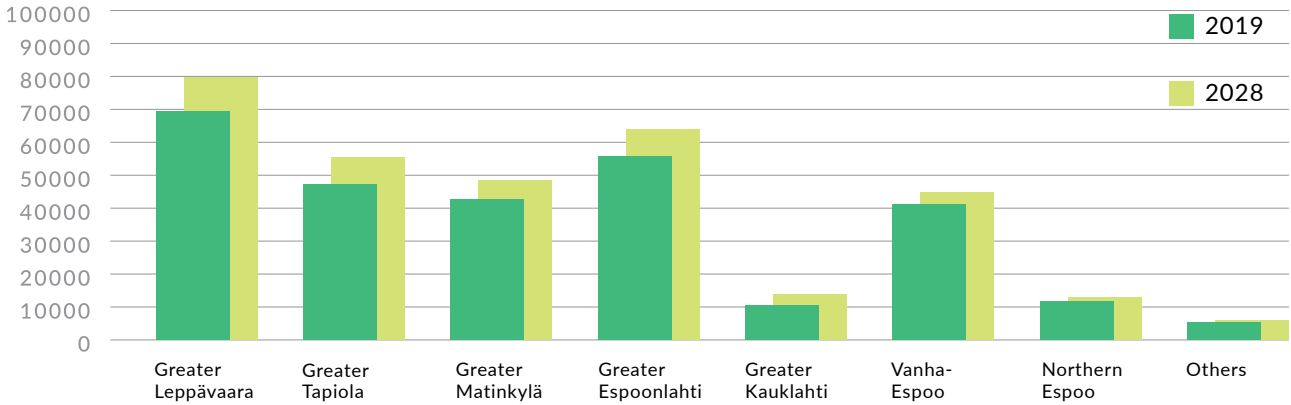


FIGURE 15.

Espoo's population by major area and age group on 1 January 2019 and forecast for 2028.

Source: Greater helsinki area time series data, Statistics Finland and Espoo Statistical Service.

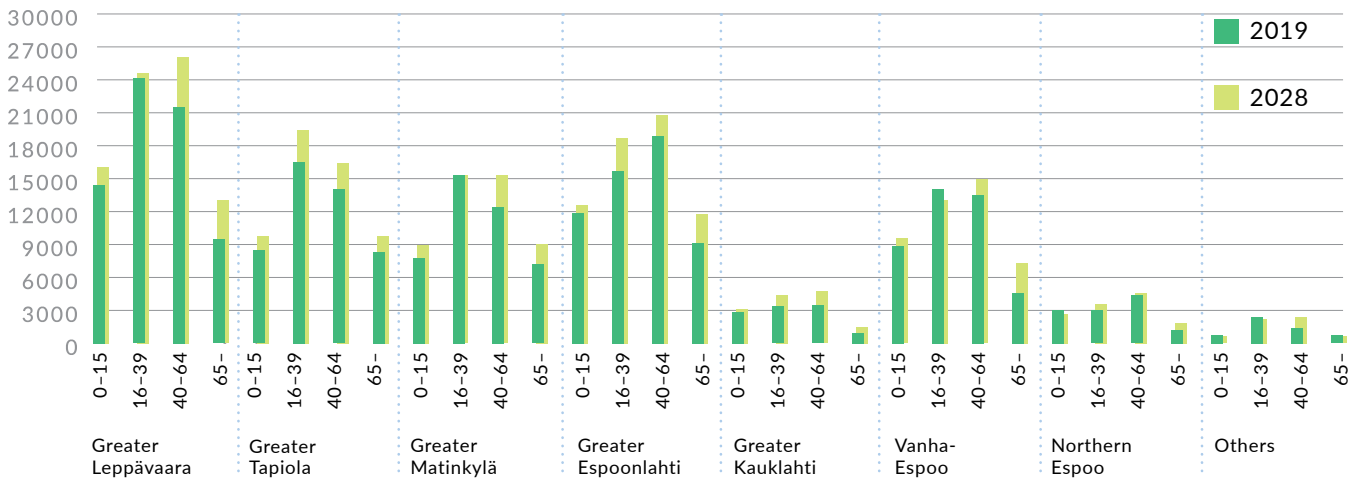
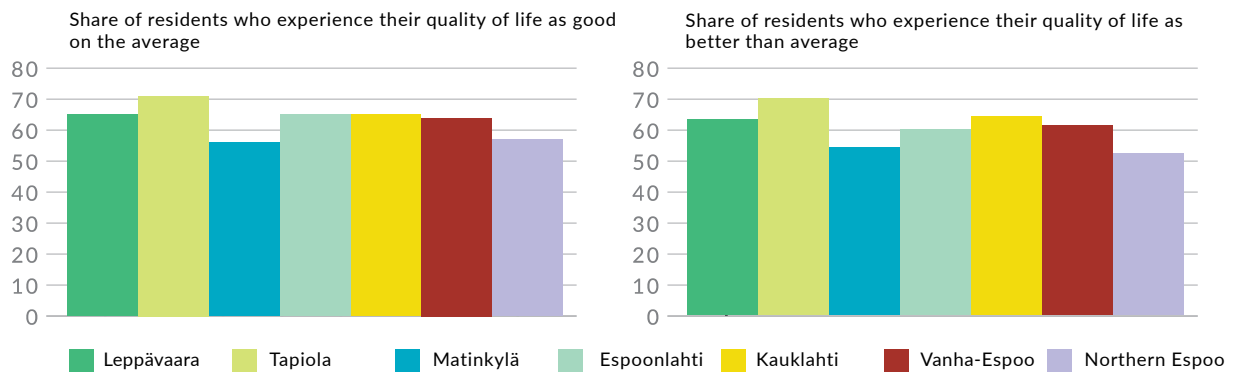


FIGURE 16.

Quality of life as experienced by Espoo's residents in the city's different major areas (%) Source: Parikka et al. 2019.





Perspective: Espoo from the viewpoint of cultural operators

The views of cultural operators in Espoo regarding the current state and future of cooperation with the city of Espoo were investigated through a survey. The survey was aimed at Espoo-based cultural operators who had applied for operating grants from the city in 2018 and/or 2019 and persons working with arts and culture within the city organization. The web survey was carried out between 10 October and 9 September 2018. Altogether 69 cultural operators from Espoo answered the survey. Most of them were third-sector communities.

A survey aimed at Espoo's cultural operators mapped out their views of Espoo as a place to operate. In the answers Espoo is for the most part seen as a culturally friendly place with a lot of potential. (Figure 17.)

Espoo is an excellent place for a cultural operator like us because the cooperation between the various organizations in the field works well, there's a good spirit between the different operators and the city looks after the cultural operators by, for example, organizing regular meetings. [Answer to cultural operator survey.]

The assets identified by the respondents included, for example, the city's general positive attitude towards cultural activities, openness towards new things, activeness, innovativeness and a clear endeavour to promote cultural activities. The relatively good state of the municipal economy and wish to diversely invest in culture by, for example, giving out grants, were among the plusses mentioned by the respondents. The city's active role in the development of cooperation between the cultural operators also received positive feedback. The KULPS culture and sports path, for instance, was seen as a good model of enabling cooperation between different actors. Although the city administration was mostly seen as culturally friendly and interaction with the city officials was assessed in positive terms, some of the cultural operators did see the bureaucracy of the administration as challenging.

Espoo is in many senses a good operating environment. On the other hand, the city's management and structures undermine the service production. The sectoral level and the city corporation level oversee the administrative organization, which in turn does not hold service production in high esteem. The structures support the administration, not the content work. [Answer to operator survey.]

Many things happen in a rigid framework and the officials don't even themselves seem to know how to act across sectoral boundaries in a way that would allow things to happen more smoothly. The Cultural Unit has recently increased its unnecessary bureaucracy: too many statistics examining the same old things. It's a waste of time. [Answer to cultural operator survey.]

Espoo's location in the highly populated Helsinki Metropolitan Area offers a good basis for maintaining cultural activities and services and attracting audiences and participants from the wider region. Closeness to Helsinki as a neighbouring city does however also increase competition and make it more difficult to stand out. Traditionally people have travelled from Espoo to Helsinki because of the cultural supply rather than vice versa. Traffic connections play a key part in the improvement of accessibility. For example, when the Metro network was extended to Espoo it was seen as an opportunity to gain new audiences from Helsinki. Espoo's conflicted relationship to its capital city neighbour was also addressed in the answers to the survey: "Espoo is a former rural municipality on the fringes of the capital city; and it still is that, although struggling hard to break away from that image."

Both positive aspects and room for development were seen in the city's physical structure. The different town centres with their distinctive characteristics and closeness to nature endow Espoo with both big city and small-town elements. The dispersed city structure, long distances and in places poor traffic connections hinder participation in cultural activities and communications about them. The answers also brought up the lack of a consistent Espoo identity and character and reflected on how these aspects could be improved.

In Espoo there are several urban clusters with long distances between them and traffic connections varying from moderately good to poor. An art exhibition in the exhibition space at the Espoo Cultural Centre does not necessarily easily reach people who might be interested in visual arts but live in Central or Northern Espoo [Answer to cultural operator survey.]

Many of the answers mentioned the lack of proper premises as a problem, when it comes to, for example, concert and exhibition activities. More spaces were especially seen to be needed for small-scale and self-motivated activities. The need for bigger spaces was also pointed out: "We need "party places", meaning performance venues with around 400–600 audience seats and a license to serve alcohol."

Many of the aspects that need development in the view of the cultural operators call for concerted actions and cooperation between the different

administrative and policy sectors – narrowly limited cultural policies cannot alone solve, for example, problems connected to traffic or premises (c.f. Häyrynen 2015 on cultural policy border zones and cultural responsibilities in other sectors.)

FIGURE 17.

Espoo as a place of cultural activities

Source: EspooCult survey for cultural operators (n=69).



Espoo is a culturally friendly place.

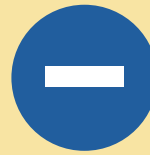
The city's relatively good economic situation and readiness and willingness to invest in culture in versatile ways, e.g. grants.

Interaction with the city's decision makers and politicians.

The city has actively developed cultural activities and e.g. advanced cooperation between the cultural operators.

The city has a large enough population basis for maintaining the cultural supply. The possibility of attracting audiences and participants also from other parts of the greater capital area. The West Metro extension creates new possibilities.

Advantages of the city structure and environment, such as closeness to nature, the different local centres and versatility: "small town with a big city twist".



Bureaucracy of administration.

Cooperation between officials within and between the different administrative sectors doesn't always work.

The unique identity and distinctiveness of Espoo isn't always recognized.

Lack of premises.

Competing cultural supply in the greater capital area.

Highly dispersed city structure, long distances and partly poor traffic public transport connections hinder participation in cultural activities and communications about them.



Perspective: Growing diversity among the population

[...] like, do they [cultural operators] want to be a relevant actor to the residents of Espoo or not? If they don't, they should just stick to what they always do and become more and more irrelevant along with growing migration. – But if they are a least bit interested in whether they serve the residents, whether they serve the city and the people who live there now, they really should think about, like... opening the whole thing a little bit.

[EspooCult interview.]

And especially since we have so many immigrants or foreign language speakers in Espoo, 16 percent, the question of cultural sensitivity becomes all the more important, to not just be like, hey, we have this Finnish culture here, do like we do, but to give birth to dialogue. This is a very interesting

question. And also, we shouldn't try to push middle-class values and ideas on people about how they should live. It's always all about dialogue.

[EspooCult interview.]

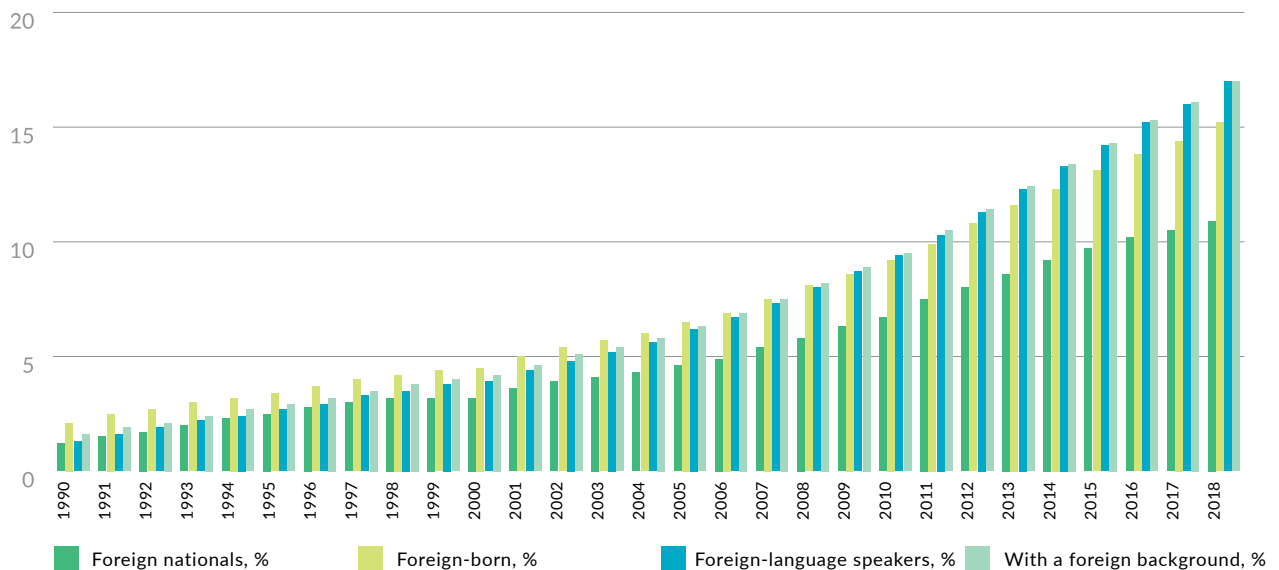
The population of Espoo is predicted to grow and become more and more culturally diverse. The population growth and diversification also bring new perspectives to the supply of cultural services and their role among the city services. The change has been exceptionally rapid on Finnish scale. Therefore, the reflections in the following sections are focused on developments in Espoo's population with a foreign background.

In Finnish population statistics there is no single, undisputed definition for persons with a foreign background. Figure 18 illustrates the change in Espoo's population structure during 1990–2018 from this perspective applying four different criteria: foreign nationals, foreign-born persons, foreign language languages speakers (native language other than Finnish, Swedish or Sámi) and persons with a foreign background. The last one of these has been defined in statistics as persons whose both parents or one known parent were born abroad. The figure shows that by all these measures the development has been rapid in Espoo over the past 20 years. In 2018 the shares of foreign-language speakers and foreign-born persons were very much the same (17.0 %), while the share of foreign nationals (10.9 %) was clearly lower.

FIGURE 18.

Development of Espoo's foreign-born population 1990–2018 by different

measures (%) Source: Official Statistics of Finland (OSF): Population structure



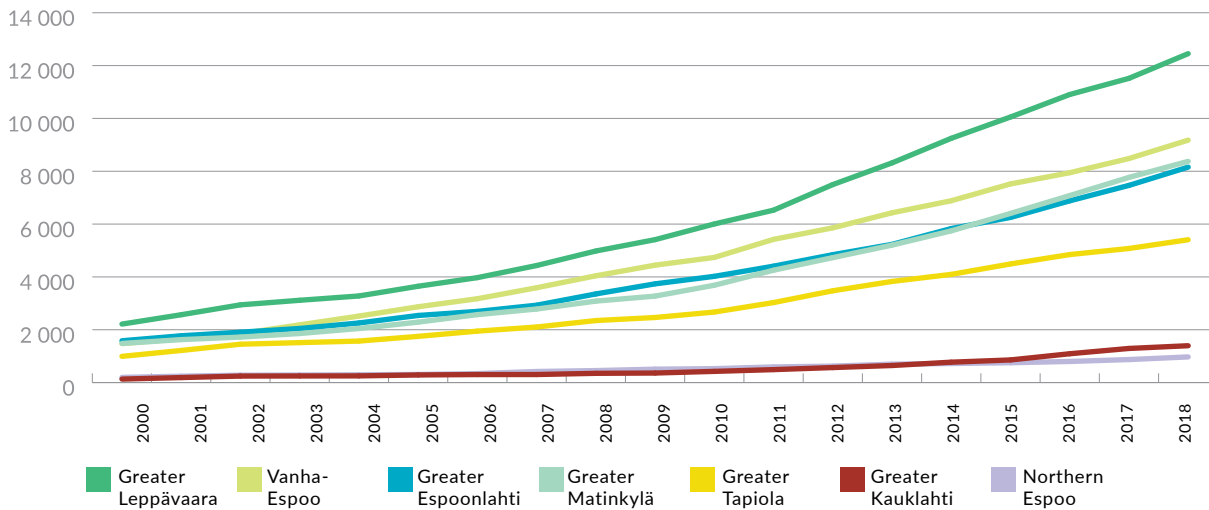
According to a population forecast extending to 2028, Espoo's population will grow with an average of 4 600 residents a year. Most of the growth is net immigration, either from other municipalities or other countries. (Espoo city population projection 2019–2028.) At the same time, the population is ageing. The number of over 65-year-old residents is expected to grow during the forecast period with 14 500 residents, and that of persons over 75 years old and persons over 85 years old with 12 000 and 2 800 residents respectively (op.cit.). The number of children and the share of foreign-language speakers among them are also growing rapidly. Of the 3 083 babies born in Espoo in 2018, 29.0 percent (895) had mothers who spoke some language other than Finnish, Swedish or Sámi as their native language (Jaatinen 2019b, 4).

The number of foreign-language speakers is predicted to grow in Espoo from the current 44 700 to 105 400, i.e. 2.4-fold, by 2035. Growth is expected in all the foreign-language speaker groups. The most strongly growing of these groups are “other Asia” (e.g. Chinese, Vietnamese, Thai, Nepalese, and Bengali) and “Middle East, North Africa” (e.g. Arabic, Kurdish, Persian and Turkish). The least growth is expected among the Baltic-language speakers (Estonian, Latvian, and Lithuanian). (Greater Helsinki region foreign language speaking population projection 2018-2035, Espoo). At the turn of 2018–2019 the most spoken foreign languages were Russian (6 937), Estonian (5 974), Arabic (3 905), English (3 068), Somali (2 733) and Chinese (2 672). The annual growth was the highest among the Arabic speakers (+19.0 %). Altogether 118 different foreign languages were spoken in Espoo at that time. (Jaatinen 2019c, 6.)

The number, percentage and background of the foreign-language speakers vary strongly between the different districts of Espoo. In 2019 the number was the highest in the major area of Suur-Leppävaara, nearly 12 500 (Figure 19). The highest percentage in turn was found in Vanha-Espoo (22.3 %; nearly 9 200 persons). The second highest percentage was found in Suur-Matinkylä (19.6 %) and Suur-Leppävaara took only third place (17.9 %). In Pohjois-Espoo both the percentage (8.4 %) and the number (around 970) of foreign-language speakers remained low. (Greater Helsinki area time series data.) At the beginning of 2019, 98 different languages were spoken in Suur-Leppävaara, the most common of which were Russian, Estonian, and Arabic; in Suur-Matinkylä the languages numbered 95, with the same three languages as the most common there, too. In Vanha-Espoo the number was 96, and the three most common languages were Estonian, Russian and Albanian. (Jaatinen 2019a.)

FIGURE 19.**Number of foreign-language speakers in Espoo's different major areas**

2000–2019 Source: Greater Helsinki area time series data, Statistics Finland and Espoo Statistical Service.



There is no information available on the reasons behind the immigration among the foreign-language speakers, but the single most significant reason for immigration to Finland in general is family relations. The second most common reason is employment, especially in the greater capital region, and around one tenth of the migrants have come to Finland as refugees or asylum seekers. (Pitkänen et al. 2019; Nieminen et al. 2015.) The reason for moving to Finland varies between the different foreign-language speaker groups. According to a study conducted in 2019, around a half of the Russian speakers and two-thirds of the English speakers in the greater capital region (Helsinki, Espoo and Vantaa) had moved to Finland for family reasons. Most of the Estonians in turn had come to Finland for employment. Among the Somali and Arabic speakers' reasons connected to dislocation, asylum seeking, and international protection stood out as common reasons for immigration. (Pitkänen et al. 2019, 19–20.)

The foreign-language speakers who live Espoo make up a heterogeneous group of people who have moved to Finland and Espoo for different reason, from different parts of the world. The age structure strongly shows a much larger share of children, young people and young middle-aged people compared to the Finnish, Swedish and Sámi speakers: only 20.7 percent of the foreign-language speakers were over 45 years old, while the equivalent share among speakers of Finland's official languages was 42.5 %. According to data from the end of 2017, there were 44 935 persons with a

foreign background³⁵ living in Espoo, of whom 49.2 percent were in the workforce (for the persons with a Finnish background the share was 51.8 %). The employment percentage was notably higher among persons with a foreign background (18.2 %) than among persons with a Finnish background (6.8 %), but there were considerable differences based on language. (Jaatinen 2019a.) The employment situation among Espoo's population with a foreign background shows a degree of polarization. According to a survey conducted in the greater capital region in 2014, one third (33 %) of Espoo's employed foreign-language speakers work in managerial or senior positions, while the equivalent shares in Helsinki (23 %) and Vantaa (12 %) are much lower (Saukkonen & Peltonen 2018, 35–36).

The information basis regarding the educational level of persons with a foreign background, especially those born abroad, is still very limited, even though the Register of Completed Education and Degrees of Statistics Finland has recently been supplemented with data on degrees gained outside Finland. At the beginning of 2019 nearly a half (45.5 %) of the foreign-born residents over 15 years old belonged, based on the register data, in the category of “basic level or unknown” (the equivalent share for Finnish-born persons was 18.5 %).³⁶ (Jaatinen 2020.) The mentioned survey from 2014 however showed that nearly a half (47 %) of the foreign-born residents of Espoo had a higher education degree (Saukkonen & Peltonen 2018, 19–21).

When the diversification of the population is examined from a cultural policy perspective, it needs to be stressed that the population with foreign background is anything but homogeneous. Their educational background and socioeconomic status, for example, varies to a high degree. These factors have been proven by cultural sociological research to affect cultural participation. The language question often also plays a major part when it comes to participation in cultural activities. Religious and cultural reasons may furthermore affect what cultural activities people want to and can participate in, where and how. In some cases, gender may affect people's possibilities to participate. Persons from certain backgrounds may be unaccustomed to western classical music, while others may hold it in higher regard than the general population on the average (see e.g. Lammi & Protassova 2012). Some groups might wish for opportunities to engage in culture within their own community, while others see them as a channel

35 This statistical source defines persons with a foreign background as persons whose both parents or only known parent were born abroad, as well as those persons whose parents are unknown to the Finnish Population Information System.

36 It should be noted that in many cases the educational level of persons who have moved to Finland does not show in the register.

to get to know others and be included as an active member of the Finnish society. The different groups, such as groups based on native language, are however always made up of individuals and therefore using the term ‘group’ may lead to over-generalizations and failures to recognize individual needs.

It should also be borne in mind that some of the persons with a foreign background have come here to stay, while others see Espoo and Finland as a stopover. According to the study focused on the greater capital area, most of the foreign-language speakers found their current city of residence just as or almost as important for their identity as their country of origin. The reasons for coming to Finland play a part in the experience. Based on the study, the current city of residence (Helsinki, Espoo or Vantaa) was found the most important to the identity among the Somali speakers (67 %) and the least important among the Estonian speakers (27 %). Of the Russian speakers and Arabic speakers, nearly a half see their current city of residence as important to their identity. (Pitkänen et al. 2019, 34–38; 51–53.)

The immigrant population is so incredibly heterogeneous, and in a way the extremes are farer away from each other than in the mainstream population and the polarization is stronger. [...] It's like there are less people there in the middle, and more at the extreme ends. [...] So when I speak about people of foreign background and foreign-language speaking immigrants it's of course not like some monolithic entity but something extremely heterogeneous, with all the things people... like the different conceptions of culture, different ways of consuming culture or making culture, that people bring along if they themselves... if they act as a subject and make music or whatever, there's a huge amount of variation in all this. [EspooCult interview.]



Perspective: Gothenburg

The city of Gothenburg has a clear principle that we will function as a “whole city”. We want to shift away from all those pipelines and work more together in common matters. I sometimes feel that one challenge for us is the extremely high demand that leaves us little time for anything else. [EspooCult interview.]

Our role and tasks have been made clearer. Culture is specifically addressed in the city's strategic programme. The industries programme speaks of the importance of culture to the establishment of businesses. The equality programme speaks of the social importance of culture. The city's tourism programme speaks of the importance of culture in attracting tourists, and so on. This means that there is a high demand for us, but we are unable to

really meet it because we don't have the resources. But our explicit message to the board is that it needs to make decisions. Now we are forced to operate according to the financial conditions. [EspooCult interview.]

Our main task used to be to run the operations, to give out support, but now we are also a cultural administration that offers a cultural perspective to different questions that concern the whole city. And we are expected to do so. But it is challenging to find the time to meet this need the city has. [EspooCult interview.]

The cultural administration of the City of Gothenburg was selected to serve as a case city in the EspooCult research. The perspective is on the role of cultural administration in a city's development work and as a part of the wider city organization as well as in the planning of its own organization and strategies. The decisive question is: what kind of an effect does the way in which the cultural administration is organized have on the role culture in a city organization and in city development?

The main focus is on the current state of the cultural administration of the City of Gothenburg, as an outcome of the development work carried out over the past five years. The case study data consist of strategic documents of the City of Gothenburg and its cultural administration and interviews with certain key persons.

Espoo and Gothenburg are very different from each other as cities, but there are also some similarities. The greatest difference is the size; Gothenburg is twice the size of Espoo. Espoo is characterized by its location as a closely knit part of the Helsinki Metropolitan Area, while Gothenburg is the by far biggest city of western Sweden. Both Espoo and Gothenburg are the second-largest cities in their countries, and they are both characterized by a very strong population growth and an innovative approach. The main objectives of the cities' cultural administrations appear to be quite similar: they are both based on the Nordic cultural policy model and democratic decision-making processes. The future development trends are also seen similarly in both cities. The cultural administrations in both Espoo and Gothenburg are adjusting to rapid population growth and demographic changes, and they are both committed to ensuring a certain level of operations and resources in investment and development work. Both cities are active members of the European Eurocities network.

Both Gothenburg and Espoo are included in the Cultural and Creative Cities Monitor report of the European Commission.³⁷ The summaries

³⁷ The Cultural and Creative Cities Monitor report is discussed in more detail in Chapter 3, Perspective: Espoo in comparison to other cities.

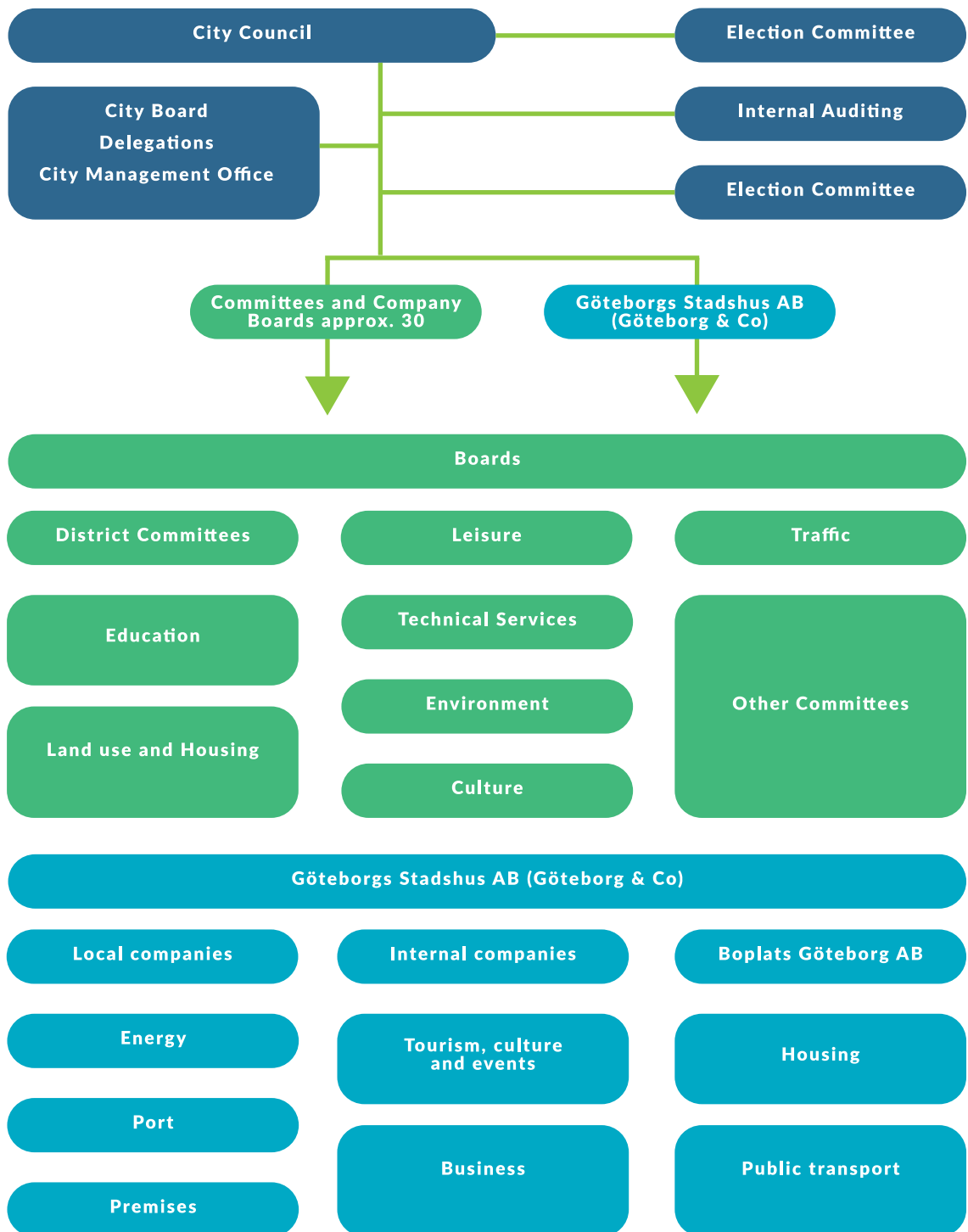
of the report show that even though the differences between the cities are not notable, by this measure Espoo ranks lower than Gothenburg as a cultural and creative city, especially in the categories of creative economy and cultural vitality.

”Sustainable city – open to the world”

Gothenburg is the second largest city in Sweden, with a population of 567 337 in 2018. The city is, together with 48 other municipalities, a part of the Västra Götaland County, with a total population of 1.7 million.

The City of Gothenburg is governed by a City Council. The practical decision making, monitoring and evaluations are carried out by an Executive Board. The administrative executor is the City Management Office. The different operations of the city are divided among 30 committees and company boards. (Figure 20.)

FIGURE 20.
The City of Gothenburg organization



The shared vision of the City of Gothenburg is crystallized in the slogan “Sustainable city – open to the world” (Hållbar stad – öppen för världen), emphasizing a strong commitment to sustainable development. The common goals of the city are described as a breeding ground consisting of the following fundamental values and attitudes: a) we know what we are doing, for whom, b) we care c) we do it together, d) we are open to reform.

The implementation of the up-to-date development of the city is divided into two extensive programme entities which have been worked on and developed over the past ten years, the *Vision 2021* and the *Vision Älvstaden* (RiverCity Gothenburg) strategies.

Vision 2021 sets its sights on the year 2021, when Gothenburg will celebrate its 400th anniversary. The work plans for the centenary have over the past ten years especially highlighted the themes of sustainability, democracy, employment, and participation as part of the residents’ lives. Each year the development work has been focused on different themes. In 2016 the focus was on culture, and in 2019 on knowledge and information. (www.goteborg2021.com)

Vision Älvstaden is an extensive city development plan in which the Gothenburg city centre will spread to seven city districts on both sides of the river Göta Älv. The key objectives are to reinforce the regional centre (stärka kärnan), embrace the water (möta vattnet) and connect the whole city (hela staden).

The City Planning Administration is preparing a new city plan for Gothenburg (*Översiktsplan för Göteborg*) on a timeline extending to 2050. The population of the city is expected to grow by 150 000 residents already by 2035 and the housing stock with 80 000 new homes.

The urban development and land use based on the city plan have been specified with parallel traffic, expansion, and green city strategies (*Trafikstrategi, Utbyggnadsstrategi, Grönstrategi*). A key goal of all these is to keep the city’s growth under control in a human scale. Each district committee has also prepared its own local development plan (*Lokalt utvecklingsprogram*)³⁸ describing the local living conditions, distinctive characteristics, and special needs.

In 2017 the City of Gothenburg carried out an extensive and cross-cutting socioeconomic report (*Jämlikhetsrapporten*), based on which an equality agenda covering all the city operations was developed (Göteborg stad 2017). It defines certain focal points for development: a good start in life;

38 There are ten District Boards.

good conditions for working life; sustainable and equal living environments; and inclusion, empowerment, and trust.

These core values, common visions and development projects serve as the foundation for the *Story of Gothenburg*, resting on seven platforms, one of which is culture (Figure 21). Each platform develops the central goals and plans for its respective domain. (Mehner 2014.)

FIGURE 21.

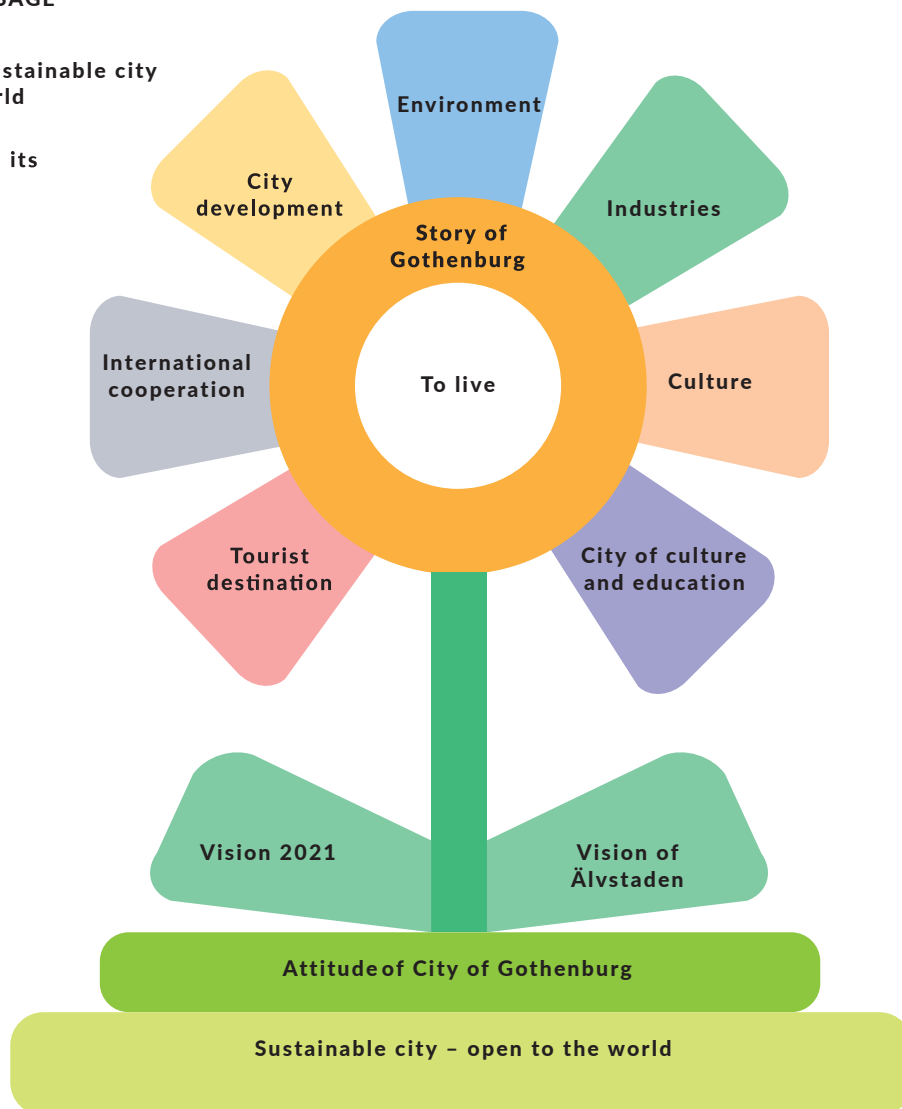
"Story of Gothenburg".

Source: Mehner 2014.

CONTENT - MESSAGE

**Main message: Sustainable city
- open to the world**

**Each platform has its
"own" message**



Cultural policy administration in the city structures

In Sweden cultural policies are guided by national cultural policy objectives approved in parliamentary process. They primarily govern the cultural administration within the state structures, but also serve as guidelines for regionally and locally implemented cultural policies. (Göteborgs stad 2014a, 15) They state that:

Culture is to be a dynamic, challenging, and independent force based on freedom of expression. Everyone should have the opportunity to participate in cultural life. Creativity, diversity, and artistic quality are to be integral parts of society's development. To achieve the objectives, cultural policy is to:

- *promote opportunities for everyone to experience culture, participate in educational programmes and develop their creative abilities*
- *promote quality and artistic renewal*
- *promote a dynamic cultural heritage that is preserved, used and developed*
- *promote accessibility*
- *promote international and intercultural exchange and cooperation in the cultural sphere*
- *pay particular attention to the rights of children and young people to culture.*

In Gothenburg the responsibility for cultural policies and services is divided between three levels: the regional, the city and the district level. Cooperation at regional level is guided in the Västra Götaland regional administration by a cultural plan covering, for example, the Göteborg Opera and the Gothenburg Symphony Orchestra.³⁹

The city's cultural policy affairs and decisions are looked after by the Cultural Affairs Committee, which in 2018 had 17 members from eight different political parties. The Cultural Affairs Committee operates under the City Council and handles questions dealing with city development as a part of its stated assignment. The committee is convened 10 times a year in meetings open to the public.⁴⁰

39 The latest cultural programme for 2020-2023 was decided on 23 October 2019. That version was still being commented on at the time of the writing of this report.

40 The meetings are held at the Gothenburg City Library and are open to the public for their entire duration. The public gets to present questions during the first half an hour of the meeting.

The office of the Cultural Committee engages in close cooperation with the director of the Cultural Administration in cross-administrative dialogue with the city's other committees and parties involved. The key actors in the cooperation include, for example, the city's district committees and the commercial and industry company boards as well as the city's property management services. There are ten district committees in Gothenburg, which are responsible for the social services and the general local cultural services in their respective districts.⁴¹

Organizations and domains of the Cultural Administration

The work of the Cultural Administration is guided by the Cultural Programme confirmed by the City Council. The current programme is valid until 2021. Its main areas are arts policies, cultural policies and cultural planning, which intersect and support one another. Each area has its own definitions, objectives, and strategic plans for the future. (Figure 22.)

The arts policies fundamentally rest on the inherent value of art and the operating conditions of artists. The responsibilities are focused on professionally produced, high-quality art in all its different forms.

In the cultural policies the goal is to expand the cultural basis by offering meeting places for different population groups and community-based activities. The responsibilities focus on actions that enhance inclusion and cross-administrative cooperation.

Cultural planning concretely incorporates cultural perspectives into urban planning. The aim is to create cultural dimensions into public space through art, architecture, and social activities.

The responsibilities, assignments and objectives of the Cultural Administration are defined in the city's culture budget. The budget of the Culture Committee is expected to pay attention to certain groups and principles to be particularly considered all across the city's operations, which are children and young people, equality, diversity, the environment, and urban development. In the context of urban development, the Cultural

41 Up until 2019 the responsibilities also included library services, which were concentrated in the Cultural Affairs Committee starting from 1 April 2019. The bigger city districts have their own major cultural centers, e.g. Blå Stället in Angered and Kulturhus in Frölunda. In the seven districts basic arts education is offered to children and young people within the Kulturskolan (Culture School) network. The question of the future of the district committees either as independent or integrated actors is currently in preparatory political process.

Administration pays special attention to the city's equality agenda, the industrial strategic programme, and the tourism development programme.⁴²

In the City Council's budget for 2020, the council defines three goals for the Cultural Committee (Göteborgs Stad 2019a, 90):

- *The city of Gothenburg will create good conditions for the city's institutions and free cultural life in order to offer cultural experiences of high quality across a broad scope.*
- *The city of Gothenburg will strive to make culture accessible to more people, not least the groups that rarely participate in the city's cultural life.*
- *The city of Gothenburg will work to ensure that the cultural perspective is an integral part of the city's development.*

The Cultural Administration operates based on the decisions of the Cultural Affairs Committee, adhering to a budget confirmed by the City Council and the committee annually based on its objectives and directional programme (Göteborgs Stad 2019c). The Cultural Affairs Committee's budget for 2020 is approximately 55 million euros. (Göteborgs Stad 2019a).

There are around 600 persons working within the Cultural Administration. The unit is organized into three sectors determined by the culture budget and cultural programme, in addition to an administrative office. The executive management of the Cultural Administration includes, besides the director of the Cultural Administration, the directors of the three sectors, the head of the Department of Cultural Strategy and the communications director.

Office of the Cultural Administration and the Department of Cultural Strategy. The office coordinates the operations connected to finances, human resources, ICT, and communications and supports the executive management and different departments and units. The four employees at the Department of Cultural Strategy develop common plans, working methods and models for cooperation that supports long-term cultural strategic planning in the city.

The Library Sector consists nearly 30 libraries, two of which are located in the city centre and the rest in different parts of the city. The

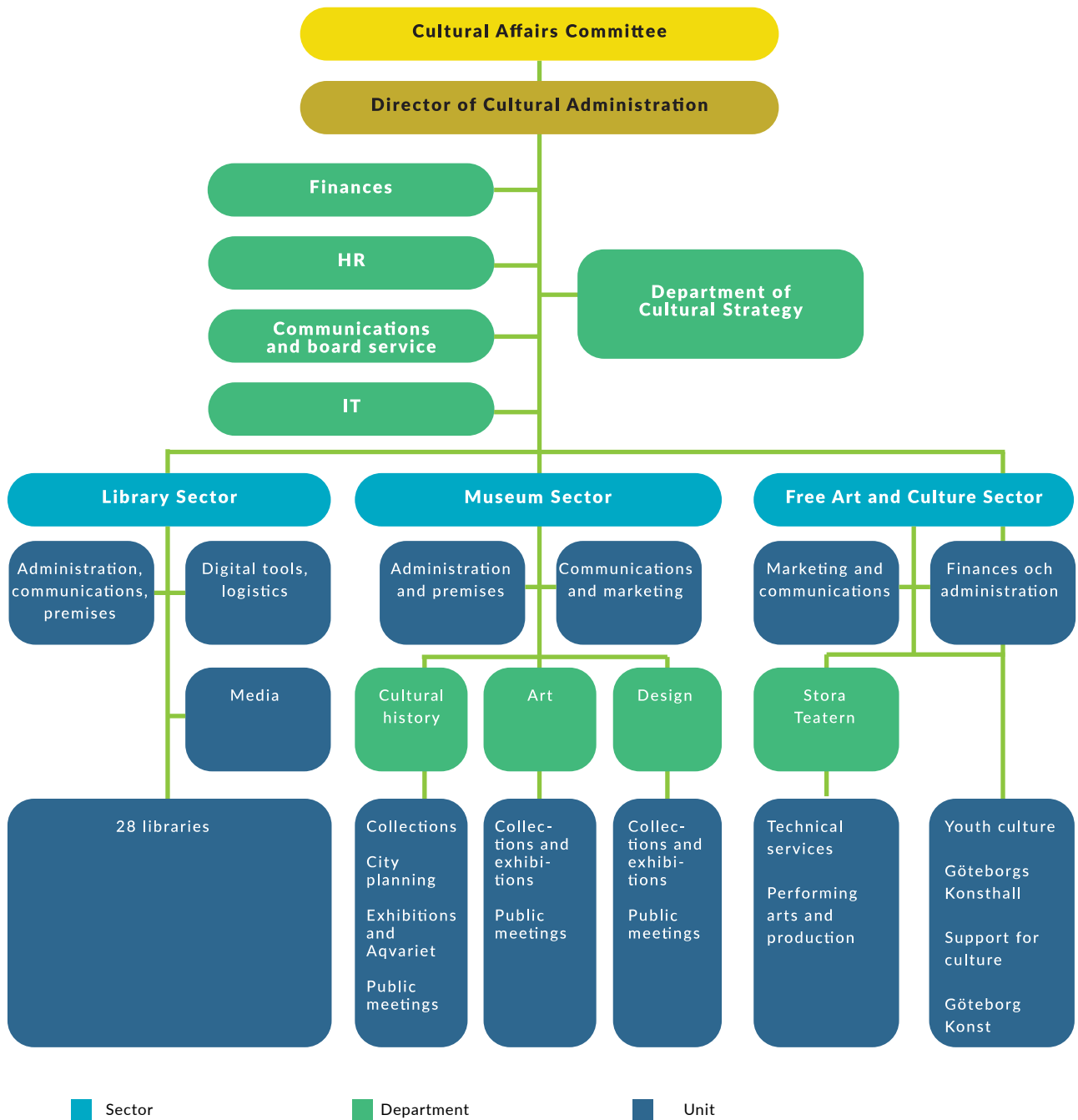
⁴² In addition to these, the Cultural Administration has to take into account the existing special action plans: Action plan for the Finnish administrative area, action plan for national minority issues, action plan for the city's environmental programme 2018–2020, the city's programme for improving the living conditions of LGBTQ people, the city's plan for the full participation of people with disabilities, and the city's safety promotion and crime prevention plan.

district committees were responsible for the library services up until spring 2019, when they were transferred under the management of the Cultural Committee. Digital services and media services also operate within the sector.

The Museum Sector is made up of the four city-owned museums, the Gothenburg Museum of Art, the Gothenburg City Museum, the Röhsska Museum of Design and Craft and the Sjöfartsmuseet Akvariet maritime museum and aquarium. The City Museum is also home of the Department of Cultural Planning, whose tasks pertain to cultural planning and the development of cultural values as a part of city development.

The Free Arts and Culture sector includes three cultural institutions: Göteborgs Konsthall, the Stora Teatern theatre venue and the Frilagret cultural centre. The sector moreover coordinates the support for independent cultural professionals and the production of public art based on the Percent for Art principle (Göteborg Konst). It is also responsible for the event production, such as festivals and summer events. Its other tasks include supporting and offering consultation for the actors responsible for cultural activities at district level and in the school system.

FIGURE 22.
Organization of the Cultural Administration of the City of Gothenburg



Core assignments of the Cultural Administration

Besides examining documents pertaining to the organization of the Cultural Administration of the City of Gothenburg, we interviewed several persons responsible for the development of the city's cultural policies to gain further insight. They unanimously agreed that culture is without doubt an integral part of city development. The cultural administration feel that they are expected to participate in cross-administrative projects more than the allocated resources allow. Therefore, they have had to prioritize things within the unit itself and between the different thematic objectives of the cultural programme.

Four core assignments have been identified for the Cultural Administration. Their purpose is to produce cultural products and services for residents, visitors, and the users.⁴³

1. Supporting and promoting the arts, cultural activities, and independent cultural operators

The aim is to create good and sustainable conditions for the arts and artists. The purpose of the arts policies is to ensure the possibility for the arts and artists to operate freely, independently, and unattached to institutions. The central principle is to support the aesthetic dimension, autonomy, and inherent value of the arts. The responsibilities are centred on professionally produced high-quality art.

Here art is conceived as the depiction of experiences, ideas, and knowledge in the form of art through literature, visual arts, music, performing arts, film and design, as well as hybrid forms of art and cross-artistic work. (Göteborgs stad 2014a, 17.)

The Cultural Administration is also expected to build up knowledge of the conditions of the arts and artists within the administration and among the political leadership and external actors.

The administration works towards making the entire arts and cultural supply more visible and better known, in cooperation with the Göteborg & Co company.⁴⁴

2. Maintaining and developing public cultural institutions, meeting places and activities

The objective of the cultural policies is to promote inclusion, intercultural dialogue and people's will and motivation to participate and engage in

43 The assignments as defined objectives in the 2019 culture budget.

44 Göteborg & co is the parent company in the Tourism, Culture & Events cluster.

arts and culture. Priority is given to children and young people as well as senior citizens. The exhibitions and different programmes aim to showcase a diverse range of stories about the city, the world and life.

The libraries are the channel through which the Cultural Administration provides meeting places that are open for all and enhance people's will and motivation to get to know literature and media, as well as their knowledge of society, cultural experiences and creative activity.

3. Actively managing and opening up the collections overseen by the Cultural Committee

The Cultural Administration is expected to promote and enable the construction of cultural knowledge, contextualization, and participation. To improve the accessibility of the museums' collections and the availability and accessibility of information, the internal cooperation within the museum sector needs to be enhanced. The process of collections management needs to be developed with a focus on sustainability and quality. The Cultural Administration needs to ensure for its own part that more and more people will get to experience art in public places and the urban environment.

4. Supporting sustainable urban development by strengthening cultural values and the status of public art

The Cultural Administration is expected to see to it for its own part that the city is an attractive and appealing place to live. The Cultural Administration has produced a set of guidelines for cultural planning. (Göteborgs Stad/Kultur 2019b) It includes five cultural values that serve as the starting point for the city's growth and development: the values of cultural environment, cultural meeting places, aesthetics, creative activities, and identity. (More detailed description on page 56-57 of the report).

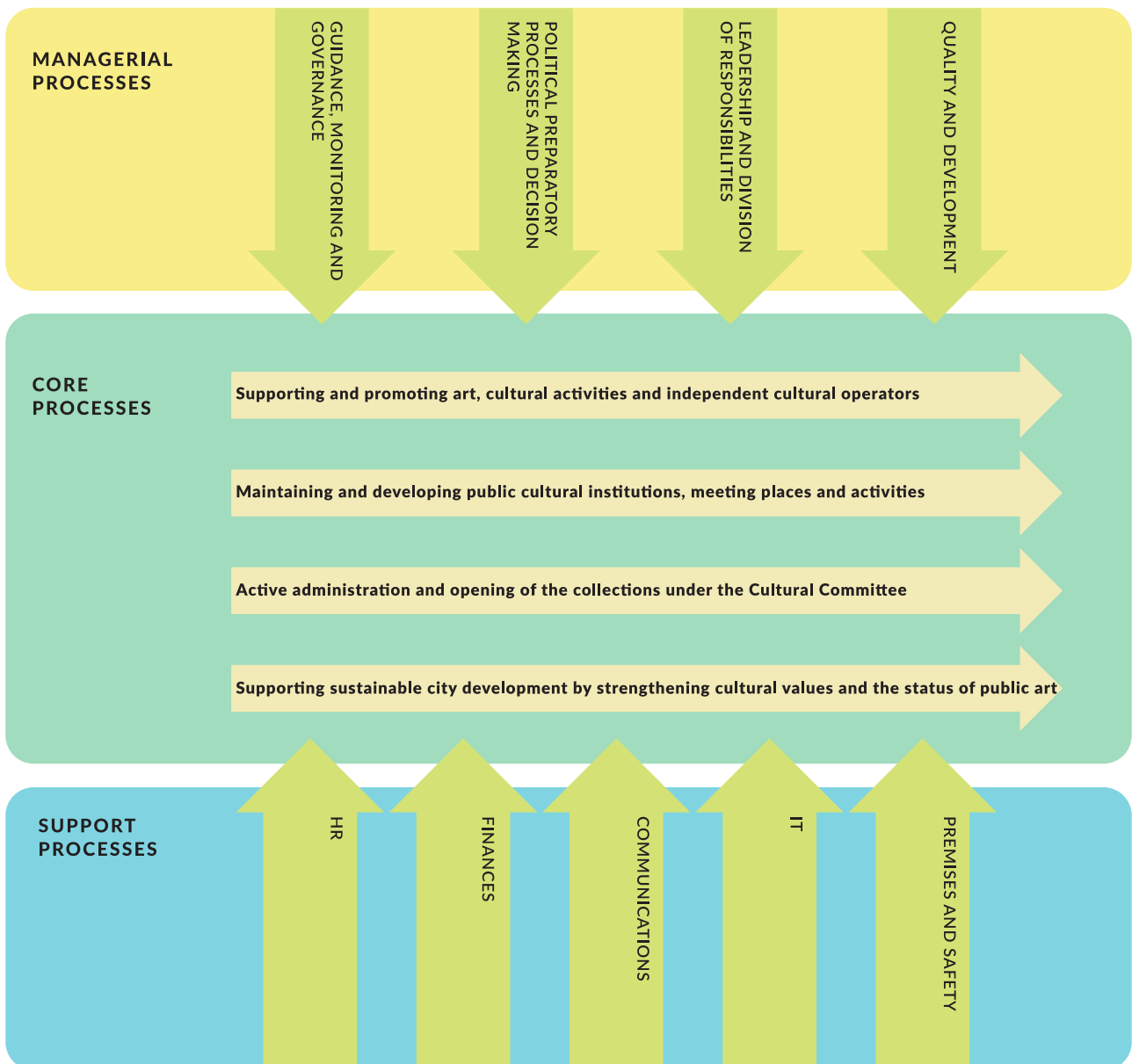
Attention needs to be given to cultural values in the new city plan and awareness of the role of cultural planning in city development needs to be raised. Perspectives into the history and present day of societal and urban planning should be addressed in the audience activities.

The Cultural Administration needs to develop cooperation within the administration itself and build up cross-administrative practices in culture and city development. The Department of City Development at the City Museum needs to apply a cross-administrative approach and new working methods in cooperation with the Göteborg Konst unit responsible for the production of art based on the Percent for Art principle.

The Cultural Administration should promote artistic integrity and independence in a way that gives room for a wide range of artistic expressions and perspectives in the city's living environments.

FIGURE 23.

Summarized graphic illustration of the operations of the Cultural Administration of the City of Gothenburg



Organized cultural policies

The role of culture and cultural administration in Gothenburg's city development is a multifaceted and organizational issue. In the EspooCult research Gothenburg serves as a case city that brings out new perspectives to how the organization of cultural administration can be connected to the role of culture in a city. These perspectives enable us to examine the influence of the different parts of a city organization on the practical implementation of cultural policies.

Visions of the city and project-based development work

The Cultural Affairs Committee and the Cultural Administration under its governance build their own operations on the common visions and programmes expressed for the city at large. The operations are supported by the principles, values and objectives that cut across the whole city organization and set a framework for cross-administrative projects. The cooperation within the city has been projectized in two broader entities, which delineates and directs the schedule and positioning of the development work. The new city plan has undergone an extensive consultation process, where the perspective of Cultural Affairs Committee has been clearly addressed and taken into consideration. (Göteborgs Stad/Kultur 2019b.)

Cultural policies are guided by objectives at three levels

The Swedish cultural policies are guided by objectives confirmed in parliamentary process. They also steer cultural policies at the level of regional administration, which partly hold within the local policies at municipal/city level. In the City of Gothenburg, cultural policies follow the objectives and programmes which are laid out at higher administrative levels and brought to specific practical levels in the cultural programme prepared by the Cultural Administration and the Cultural Affairs Committee and finally confirmed by the City Council.

Status of the Cultural Affairs Committee

The Cultural Affairs Committee of the City of Gothenburg is one of the eight major sectoral committees. The City Council decides about the assignments of the committees and they are laid out in a separate set of regulations. The annual budget specifies the timely objectives and measures. The Cultural Affairs Committee is responsible for the objectives, monitoring and strategic development of cultural policies. The committee is also expected to ensure that cultural values are integrated into city development. The Cultural Administration and the Cultural Affairs Committee

are convened in the context of development days several times a year. A separate introductory day is organized for new members of the committee.

Support for the director of the Cultural Administration

The director of the Cultural Administration is responsible for preparing the annual budget and an action plan based on the cultural programme and other guiding documents. The director works in close cooperation with the executive board of the Cultural Affairs Committee and the different cross-administrative working groups. The director oversees the cultural administration and is responsible for its organization, development and prioritizing of strategic goals. In this work the director is supported by an executive group made up of the sector directors and the Department of Cultural Strategy at the Office of the Cultural Administration.

Role of the Department of Cultural Strategy

The task of the Department of Cultural Strategy is to support the work of the director of the Cultural Administration and the sector directors, deliver opinions, demonstrate the significance of the Cultural Administration in the city's development processes, project changes in the operating environment, prepare necessary proposals, development plans and policies together with the sector directors statements, and to develop cross-administrative collaborative networks.

Clear divisions of responsibilities in the Cultural Administration

To ensure a broad-based, multi-directional and multi-level administration of the city's cultural activities, the City of Gothenburg has developed a clear organizational structure where the responsibilities and mandate are clearly outlined. Through continuous development, the division of responsibilities and the ownership of processes remain clear. This makes the task of developing cross-administrative work also clear.

Utilizing the city's network of companies

The different parts of the operations of the Cultural Administration are clearly networked at strategic and practical level with the (at least partially) city-owned companies especially connected to the cultural sector. In addition to the companies responsible for premises and properties, the key partners include Business Region Göteborg, which supports the city's industries, including the creative industries, and Göteborg & co, which promotes tourism and marketing.

Importance of the free arts and culture sector

The Free Arts and Culture Sector of the Cultural Administration is responsible for the distribution of grants for independent professional cultural operators. The ten district committees administer the general cultural grants allocated to, for example, the work of associations. There is a separate unit operating within the Free Arts and Culture Sector, Göteborg konst, for administering the production of public art in connection with the city's construction projects based on the Percent for Art principle.

City Development as cultural planning

A separate Department of City Development operates in conjunction to the City Museum, responsible for the cultural planning programme confirmed by the City Council. The programme defines five cultural values that should be considered in the city planning and development at district levels. The department cooperates cross-administratively with all the city sectors. One of its objectives is to carry out an inventory of cultural values in each district of the city from the perspectives of cultural preservation and cultural development.

Cultural diversity as an asset

Cultural diversity, non-discrimination and equality are overarching themes in the city's common policies. In 2019, 26.9 percent of the population were born in some country other than Sweden. Multiculturalism has become an integrated part of society and culture is seen to unite people and increase knowledge and understanding of otherness. The Cultural Administration is dedicated to continuous development towards full equality. The socio-economic report (Jämlikhetsrapporten) published every fourth year serves as a tool for monitoring changes and forecasting future trends.

Questions for the future

The tightening economic situation pushes all actors in the cultural field towards different forms of cooperation and a broadening of the funding base. The Cultural Administration aims for enhanced cooperation with both public and private sector actors both regionally, nationally, and internationally.

The significance of culture as an investment, and not just as a cost item, needs to be brought into light. Culture needs to be linked to the city's investment plans structurally. Demonstrating the impacts of cultural activities requires versatile data gathering, carried out together with the city's Statistical Office. Systematic impact studies, especially regarding the

economic and social impact of culture, are a part of the work of the Department of Cultural Strategy.

The active contribution of culture to city development requires more resources than are currently allocated to the Cultural Administration in the city's budget. In order to ensure continuity, the responsibilities and commitments of the different actors in the cross-administrative work need to be articulated more clearly in the strategic documents and plans. Special attention will be paid to this issue in the process of amending the cultural programme, starting in 2020.

4.3 SUMMARY

This chapter has provided an overview of the City of Espoo as an organization and the city's population and cultural activities.

In Chapter 4.1 we reviewed the role of culture in the city organization.

- In the City of Espoo administrative organization, the Cultural Committee decides about issues centrally connected to culture.
- The status and powers of the Cultural Committee are not especially strong in the city's decision-making processes.
- Decision making pertaining to culture is also dispersed under other committees: The Education and Early Education Committee is responsible for basic education in the arts and institutions that provide arts education, the Svenska rum Committee decides about matters relating to Swedish-language services.
- In the city organization the sector of Education and Cultural Services is responsible for general cultural affairs.
- Within the sector of Education and Cultural Services the Cultural Unit is responsible for the city's cultural services.
- Research and comparisons have shown that the status, position and esteem of culture and the cultural staff in municipal organizations play an important part in how effectively the broader strategic role of culture is realized as a part of municipal decision making and development.
- The residents of Espoo are in an advantaged position when it comes the cultural supply. There are several services on offer both in Espoo and the neighbouring cities.

- While the financial resources of the city of Espoo are relatively good in national comparison, the funding for arts and culture make up only a small part of the city's overall budget. The costs and expenses connected to cultural services are strongly weighted towards established structures and institutions.
- The City of Espoo organizes and enables cultural activities by both producing them itself and by subsidizing or otherwise supporting private cultural operators.

Chapter 4.2 looked at Espoo's population and different areas in the city structure

- Espoo's location as a part of the Helsinki Metropolitan Area sets a framework for the city and its development.
- Espoo's population is growing rapidly and becoming more diverse. The most rapidly growing age group is that of persons over 65 years old. The share of foreign-language speakers has however grown and will continue to grow even faster.
- As a region Espoo is divided into five city centres and two local centres. The city strategy states that the centres are developed "according to their own strengths".
- There are major differences between the different city districts when it comes to population growth, developments in language and age distribution and the experienced wellbeing.

The Perspective sections centred on the city of Espoo as an operating environment for culture, developments in the foreign language speaking population in Espoo and the cultural administration of the City of Gothenburg in Sweden.

- Cultural operators in Espoo largely see the city as a culturally friendly place with a lot of potential for culture.
- The number of foreign-language speakers is growing rapidly in Espoo and is predicted to grow from the current 44 700 to 105 400, i.e. 2.4-fold, by 2035.
- The number, share and background of the foreign-language speakers vary greatly between the different city districts.

- The foreign-language speaker residents of Espoo constitute a very heterogeneous group in terms of e.g. educational background and financial status.
- The EspooCult research examined the organization of the cultural administration of the City of Gothenburg as a case city. The following good practices that promote the status of culture in the city organization and city development can be singled out, among many others:
 - The cultural administration has a separate Department of Cultural Strategy, which enables long-term strategic development work.
 - The city's arts and cultural policies support a stronger role of independent arts and culture in the centre of cultural services and as a part of the construction of the city.
 - The preservation of cultural environments is city development in view of the future.
 - Clarity in the organization of cultural administration and clearly defined responsibilities facilitate internal cooperation among the different operative units, the coordination of processes and fluent communications.
 - The cooperation with the city's affiliate companies is effectively coordinated.

5. From goals to implementation

In this chapter we focus on the implementation of cultural policy goals in Espoo. We particularly pay attention to the practice of cross-administration within the city organization and among the different administrative sectors and cooperation in the production of cultural services with actors from outside the city organization. We conclude the chapter by examining the concepts of cultural policy impacts and effectiveness and reflecting on the monitoring of the CultureEspoo 2030 programme. The Perspective section centres on the principles of public art in Espoo.

5.1 COOPERATION AT THE CORE OF IMPLEMENTATION

Cross-administration is cooperation between different administrative sectors.

Cross-administrative development programmes are how Espoo realizes the Espoo Story in practice. The development cuts across all the sectors of the city organization. The development programmes in the council term 2017–2021 were 1) Healthy Espoo, 2) Sustainable Espoo, 3) Inspiring, dynamic Espoo, and 4) Participatory Espoo.

As western societies have become increasingly complex and reflective of a diversity of values, emphasis has been placed on the dismantling of hierarchies in the conduct of public affairs, i.e. in the interaction between policy and administration. The public sector has traditionally been made up of different “silos” which are each responsible for specific domains, such as education, healthcare and infrastructure, or some other entity of tasks. This constellation is characterized by professionalism and a sectoral structure. Especially in recent years public communities, companies and associations have started to collaborate in different management and policy networks in the production of services or implementation of development programmes. The change has given rise to questions about cross-sectoral cooperation and the coordination and democracy of cross-sectoral operations. (Anttiroiko 2017, 77–80.) The themes of cross-administration and cross-sectoral cooperation have also become an important part of Finnish cultural policies and their development objectives (see Kangas 2017).

Cross-administrative cooperation strongly involves partnerships, networks, and collaborative projects, which today are common platforms for producing cultural services and activities. In cultural policies the network is made up of a wide range of actors: operators, officials and politicians

representing different sectors (Bell & Oakley 2014, 97). In municipalities it is generally common to implement through cross-administrative cooperation or cooperation with the third sector particularly projects where culture serves to develop the activeness, independence, and self-motivation of the residents. (See Karttunen 2011, 19–20.) In the cooperation and partnership, it is also a question of legitimizing of one's own actions to make them meaningful also in the eyes of others (see Kann-Rasmussen 2019).

Cross-administration connected to cultural policies requires initiative from the cultural sector expressly. This refers to the ability of the cultural sector to raise culture into the centre of municipal actions (see Kangas 2002, 337).

If you think about how culture is perceived, we have those public officials, and mostly the officials in Education and Cultural Services, and the Mayor in some matters, maybe smaller questions, but still. And then there's of course the Culture Committee, the City Board and the City Council that establishes these policies. But if we talk about culture in a way [...] where culture cuts across the entire society, it'll extend almost anywhere, to areas like the work of construction and permit authorities, for example. And to zoning planners and project managers who do the planning in these areas and property managers and all, which means that [...] you have decision makers everywhere making small, everyday decisions where culture either is or is not included. [EspooCult interview.]

All the city's administrative sectors affect for their own part the dynamism of the cultural basis. The section of Technical and Environment Services, for example, provides premises for cultural activities and has an impact on their accessibility through public transportation. The section of Social and Health Services supports the practical operators and promotes health and wellbeing for its own part. The corporate management directs and develops the entire city corporation. The political decision-making bodies direct actions concerning the cultural basis in all the sections. A dynamic cultural basis enables the potential impact of culture on a wide range by, for example, increasing the wellbeing of the residents and the attractiveness of the region. The related issues also call for cross-administrative cooperation (for more, see Häyrynen 2015).

The implementation of strategic goals requires cross-administrative structures that support their advancement; no sector or unit can achieve the goals alone. This in turn presupposes the establishment of contacts between people working in the different sectors (e.g. Kangas 2017, 77). The contacts need to also be embedded in permanent structures, so that the cooperation

doesn't rest solely on the activeness of certain individuals. The crucial questions are how the roles of politicians and officials in the different administrative sectors are shaped and how the political leadership and officials take part in the regional development networks (Anttiroiko 2017, 85–86).

Cross-administration in Espoo

Information on cross-administration and how it is realized in Espoo was gained by examining the city's strategic and administrative documents and interviewing employees and officials in the different administrative sectors. Altogether 12 interviews were conducted, with persons representing both the cultural sector (3) and other administrative sectors (9). The idea was that the interviewees should represent the different sectors of the city organization as diversely as possible.

The Espoo Story sets city-level objectives. CultureEspoo 2030 specifies methods to meet those objectives cross-administratively. (CultureEspoo 2030.)

Espoo's city-level strategy and programmes emphasize a cross-administrative approach, i.e. cooperation between the different administrative sectors (see Chapter 3). One central means to promote this kind of cooperation are the cross-administrative development programmes. They all (Healthy Espoo, Sustainable Espoo, Inspiring, dynamic Espoo, and Participatory Espoo) have their own specific objectives (pursued benefits) and plans (programme plans).

The problem with the cross-administrative development programmes is that they are isolated from the specific objectives for the different administrative sectors. For example, culture is seen only scarcely in the plans and measures of the cross-administrative programmes. Based on our analysis (see e.g. EspooCult Fact Sheet 2) and looking at the specific plans of the development programmes, the programmes have rather limited resources and they are somewhat detached from the daily work in the various administrative sectors and units, while the benefits achieved by the programmes are not easy to verify.

The cross-administrative programmes are like this forum where the civil servants and the politicians come together. But if we're talking about cooperation between the different sectors or administrations, that happens somewhere else altogether [...] there's also the risk that they [the programmes] remains at a level of information, in a kind of floating state, talking about things but not actually achieving anything concrete. Or creating a parallel concreteness to the everyday reality. [EspooCult interview.]

Another central tool in the implementation of strategic objectives is scorecards. All the sectors and units in the city organization derive their own stories and objectives from the Espoo Story and the common goals for the City Council term. The measurable objectives are entered in scorecards (City of Espoo, 23rd May 2013). The problem with the scorecards is that they confine the measures into a given sector or unit alone. Instead of enhancing cross-administrative cooperation they tend to, rather, maintain siloed practices.

In practice the cross-administrative cooperation in Espoo is realized both as one-off experiments and projects and as more permanent collaboration. At practical level the cultural sector cooperates with, for example, the Social and Health Services (e.g. Kaikukortti activities, cultural maternity clinics, Culture Chain)⁴⁵, where the rationale and objectives primarily centre on the residents' wellbeing and empowerment and the social dimension (see Skot-Hansen 2005). The sector of Education and Cultural Services actively engages in cooperation in the field of culture (e.g. Kulps culture and sports path, Kulttuurikurkkaus early education project)⁴⁶. This takes place closer to the educational and empowering dimension of cultural policies.

Cross-administrative work and networks of cooperation can also promote other themes with cultural importance concerning, for example, cultural premises environmental, construction and zone planning issues (also combined with culturally sustainable development), and efforts to improve the operating conditions of small businesses in the creative industries and the related cooperation, with artists as well. For example, a good living environment creates a foundation for the wellbeing and daily life of the residents and the endeavour to meet their basic needs. It offers better opportunities for housing, service use, working, spending time outdoors and hobbies. In this sense the responsibilities of the technical services of a municipality/city (e.g. community planning, zone planning and land policies, building supervision, environmental protection, parks and commons, traffic routes, water management and waste management, energy management, premises management and public transportation) also constitute an important area from the viewpoint of cultural life. In Espoo, for example, a cross-administrative working group with experts from both the city organization and the Espoo Museum of Modern Art – EMMA was established

45 For more details see https://www.espoo.fi/en-US/Culture_and_sport/Culture/Culture_for_everyone

46 For more details see https://www.espoo.fi/en-US/Culture_and_sport/Culture/For_teachers_and_educators

to take part in the preparation of an arts programme for the city's district of Kera (see Perspective: Public art in Espoo).

There are however still many obstacles to the effective realization of cross-administrative cooperation in terms of the needed structures and guidance, practices, resources, and attitudes (see EspooCult Fact Sheet 2).

In promoting cross-administrative cooperation it is important to pay attention to who are responsible for culture in the different policy and administrative sectors and how. (See Häyrynen 2006, 78). In practice the implementation of cross-administrative work relies mainly on individual initiatives and people. Cross-administrative cooperation is a vital precondition for comprehensively including culture in the holistic development a city. Cross-administration needs to be supported in the goal setting and at the level of practice (with the help of e.g. resources, scorecards, leadership, and coordination). All this requires places and tools for regular communications and networking between the different actors.

Espoo's cross-administrative practices reflect the previously described shift towards a network-based management of society. The wish is to move away from siloed operations towards network cooperation. The new models and ideas on administration and guidance have not however replaced the older administrative structures and practices. The result is a complex and "hybridized" administrative system that contains different elements from different administrative models (Anttiroiko 2017, 82). The current guidance mechanisms which emphasize strategy and performance have, despite opposite intentions, in some cases further strengthened siloed practices (Hertting & Vedung 2012; also Anttiroiko 2017). This situation is also evident in Espoo. It was stressed in many of the interviews that Espoo's strategic goals towards a flexible public administration based on networks and cooperation still do not quite concur with the organizational reality. Issues of performance and measurement, coupled with the existing administrative division into silos, were brought up as structural factors that hinder cooperation both in the cultural sector and in the other sectors:

[...] the biggest challenges definitely have to do with the traditional operating culture, which apparently is not a problem only in Espoo but in municipal administration at large, in having distinct units and defining to a considerable degree what tasks belong to which unit, and sticking to it, and perhaps inadvertently ending up building boundaries instead of trying to dissolve them [EspooCult interview]

[...] all this translating things into scorecard language and measurable form gives us grey hairs. [EspooCult interview.]

[...] we are evaluated based on certain measures and results and Excel tables, so that really is the biggest obstacle [...] frigidly keeping an eye on productivity [...] on how our service sector [works], I haven't so far come across a single set of indicators for the measuring of 'hey, what things do we do together [...] but I think the biggest obstacle at the moment is that we keep staring at our own performance and productivity [...] since qualitative measuring apparently isn't seen to be enough these days, and there's like this attitude that you're just basing this on your own gut feeling, you have to prove with much harder figures that it is productive to do things together [...] and even effective as well. [EspooCult interview.]

Sustainable cross-administrative cooperation calls for permanent practices and procedures. Presently, for example, the processes of the different actors proceed at different paces and the allocation of resources does not support cross-administrative practices in Espoo. Enhancing cross-administration would require shared, transparent, and clear roles. Cross-administration cannot succeed in conditions of strict control and authoritarian bureaucracy. Instead, it necessitates flexibility, creativity and competence. (See EspooCult Fact Sheet 2).

But it's a question of how the resources are divided [...] what things are prioritized. We have all those silos. And one thing is how the resources are distributed, that they are given to silos. There are models for it, you know, leaning more towards cross-administrative funding and things like that. [EspooCult interview.]

[...] it's probably people that have that certain know-how who can do cool stuff in spite of all these silos. [EspooCult interview.]

Based on the interviews, the Espoo city organization is generally seen to have a positive attitude towards development. But disagreements about the ownership and leadership of matters and differences in the operating cultures hamper cooperation, and only some of the leaders support cross-administration in their respective sectors. A "my silo" mentality prevails, which fails to acknowledge problems or phenomena that would call for cross-administrative cooperation. People try to hold on to the advantages obtained by their own sectors of administration and are unable to see common denominators for the operations. A certain degree of belittling could also be detected in attitudes towards culture outside the cultural sector. (EspooCult Fact Sheet 2.)

People really need to think things through and not just presume that things will work themselves out somehow [...] somebody has to lead that work. It

seems that at the moment there may not be real leadership there, it is just assumed that when people gather together they will start acting cross-administratively [...] What you have is a group of people sitting around a table, acting from the premises of their own silos, there's like this same mentality as when you're elected to a board of a company and once you get there you no longer represent the issues for which you were elected in the first place but the standpoint of the board. And this may be a failure of thinking when people cooperate in cross-administrative projects. [EspooCult interview.]

Cooperation with Espoo's cultural operators

The views of cultural operators in Espoo regarding the current state and future of cooperation with the City of Espoo were investigated through a survey. The survey was aimed at Espoo-based cultural operators who had applied for operating grants from the city in 2018 and/or 2019 and operators in the arts and cultural administration of the city organization. The web survey was carried out between 10 October and 9 September 2018. Altogether 69 cultural operators from Espoo answered the survey. A majority of them were third-sector communities.

Alongside a cross-administrative approach within the city organization, Espoo's city strategy and the CultureEspoo 2030 programme emphasize the role of private cultural operators and citizens in the realization and development of activities. The CultureEspoo 2030 programme places emphasis on networks, strong partnerships, and cooperation in the production of cultural services both within the city organization and with external actors.

A large part of the cultural activities in Espoo is produced by private cultural actors. Many of the communities that realize cultural policies in practice are not from the public sector or city-run organizations. Many of these actors operate outside the direct control of the city. Here the role of the city is to support and enable the operations (see Chapter 4.1).

Setting the goals and the guidance at the right level based on the prevailing circumstances is crucial from the viewpoint of public governance when cooperation is carried out and coordinated with other actors and communities. (See Anttiroiko 2017, 87). When is the primary goal to create conditions for the achievement of the communities' own goals? Or in which cases does the cooperation pursue outcomes that are desirable from the viewpoint of the city? In the latter case the question of setting stricter conditions for the operations arises.

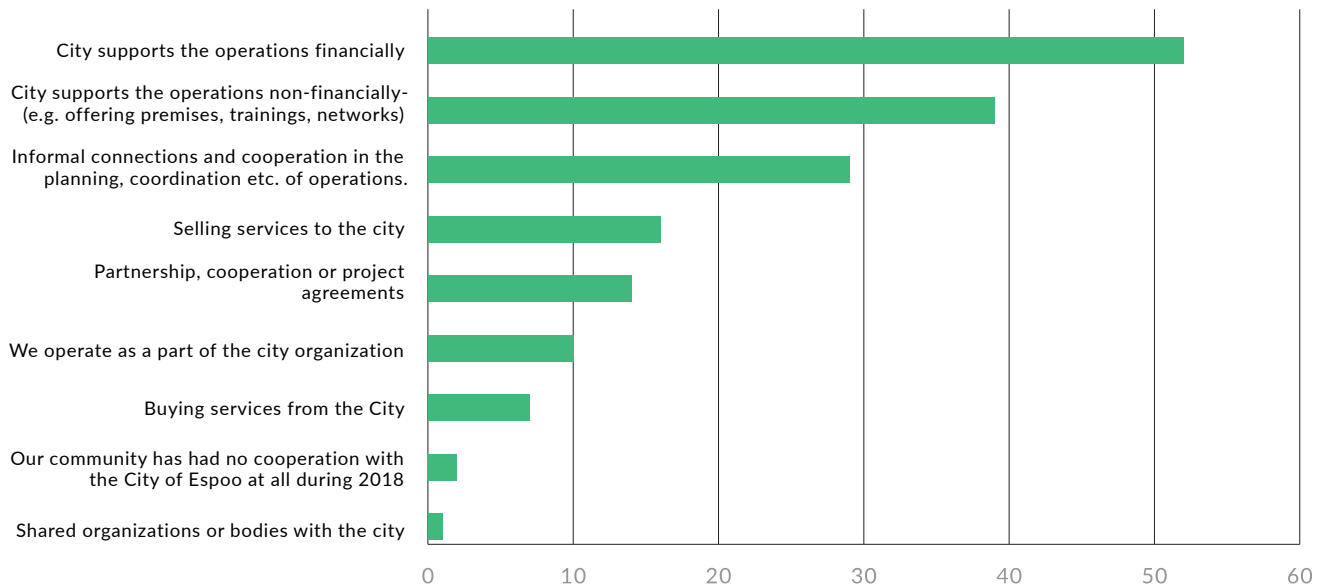
In what forms does the cooperation between the city and the cultural operators occur? And how do the cultural operators regard the cooperation with the city organization and Espoo as a place of cultural activities? How does the future look in the eyes of the cultural operators and what do they see as their most important objectives? In efforts to strengthen the role of the free arts field in the provision of municipal cultural services, issues that play a key part include, for example, the grant policies, agreement practices and arrangements regarding premises and facilities (see Karttunen 2011).

Based on several studies (e.g. Crossick & Kaszynska 2016, 85), small-scale cultural activities can have many kinds of positive impacts on neighbourhoods and communities. For this reason, too, letting the voices of the actual operators be heard and supporting them is essential to the development of a sustainable city that is a good place for people to live and work.

There are many different forms in which the City of Espoo cooperates with the third sector. The most common one is to support cultural operators through grants, but the city also supports activities in the free arts and cultural field in other ways. According to the responses to the EspooCult survey for cultural operators, the most common forms of cooperation with the City of Espoo in 2018 centred on financial support, other support offered by the city (e.g. premises or trainings), and, taking third place, informal connections in, for example, the contexts of planning and coordination (Figure 2.4). There was clearly less cooperation in the context of selling or buying services and different contractual agreements. In these domains there might be good potential for developing cooperation between the private actors and the city. Some of the respondents worked within the city organization. In the city organization a major part of the cooperation had taken place in the administrative sector of Education and Cultural Services, where the Cultural Unit is also located. The respondents had also cooperated to some extent with the sectors of Technical and Environment Services, corporate management and Social and Health Services.

FIGURE 24.

Forms of cooperation between Espoo's cultural operators and the City of Espoo in 2018 (n). Source: EspooCult survey for cultural operators (n=69).



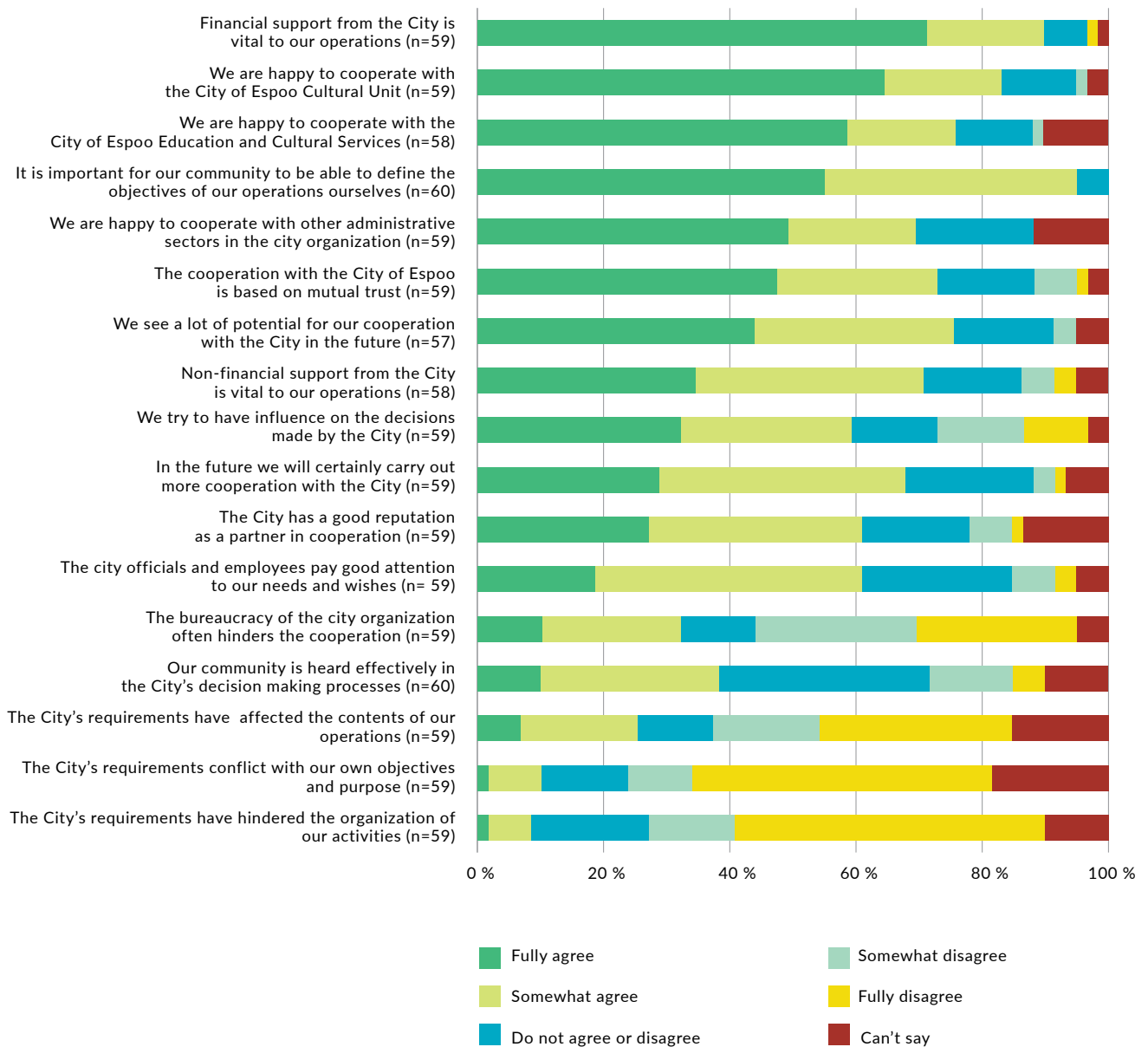
How do the cultural operators regard the cooperation with the city? Nearly all the respondents emphasized the financial support as vital (Figure 25). This was an expected result, since most of the respondents came from different associations and to a smaller extent from units within the city organization, rather than businesses or companies in the creative industries. The respondents were for the most part happy to cooperate with the Cultural Unit and other sectors of the city organization, but also found it important to get to define the objectives of their operations themselves. In the suggested survey statement related to this question, “I agree fully” or “I agree to some extent” were the most commonly marked answers. In other words, the operators did not want to see a situation where the city dictates the operations or sets excessive performance targets, and called out for cooperation and support that respects the autonomy and inherent expertise of the cultural field.

One fourth of the respondents felt that the requirements placed by the city have affected the contents of their operations in some way or another. The operators were mostly of the opinion that the requirements of the city do not conflict with their own objectives or complicate their operations. Around one tenth of the respondents did however feel that the requirements produce conflicts and hindrances in their operations. The respondents also felt that the cooperation with the city is based on mutual trust (more than 70 % of the answers). A lot of potential was seen regarding the future of the cooperation (more than 70 % of the answers).

FIGURE 25.

Cultural operators' views on cooperation with the City of Espoo in 2018 (%).

Source: EspooCult survey for cultural operators.



The city basically has a good reputation as a partner in cooperation, but still, 40 percent of the respondents did not an opinion on the related survey statement or disagreed with it. The city employees or officials were seen as relatively attentive to the opinions of the cultural field. On the other hand, there seems to also be room for development, as around 40 percent of the respondents did not agree with or have an opinion on the issue. When asked how well the opinions of the cultural operators are heard in

the city's decision-making processes, the answers showed a higher degree of divergence. Only a little under 40 percent of respondents felt that their voices had been heard well. A third of the respondents moreover felt that the bureaucracy of the city organization had hampered the cooperation.

Despite the many positive developments, possibilities for improvement are also seen in the cooperation with the city. The following wishes were expressed in the responses to the survey:

1. the city officials and other employees should be more attentive to the operators' needs and hopes,
2. bureaucracy should not stand in the way of cooperation,
3. the city should take culture and cultural impacts better into account in all decision making,
4. the city should ensure that its requirements do not steer the operators too heavily or conflict with the operators' own objectives – the cultural field wants to cooperate but at the same time remain autonomous.

The cultural operators see their operations as having not only direct objectives concerning cultural activities and services – which thereby link in with arts and cultural policies – but also broader objectives connected to other city policy interests, such as the city's industry policies, the appeal of the city and the wellbeing and inclusion of residents. (Figures 26–28.)

The cultural operators rated the objectives with a direct connection to cultural activities and services or to the wellbeing and inclusion of residents as the most important ones in their operations. More than two thirds of the respondents rated the objectives of promoting and presenting culture, producing high-quality artistic and cultural contents, and enhancing the wellbeing and community spirit of the residents as very important objectives. Creating new jobs and enhancing industry were the least important objectives in the operations. The former was very important by one in five of the respondents and the latter by 9 percent of the respondents.

FIGURE 26.

Importance of objectives connected to cultural activities and services in the operations, percentage of respondents who saw the objective as very important or somewhat important

Source: EspooCult survey for cultural operators (n=69).

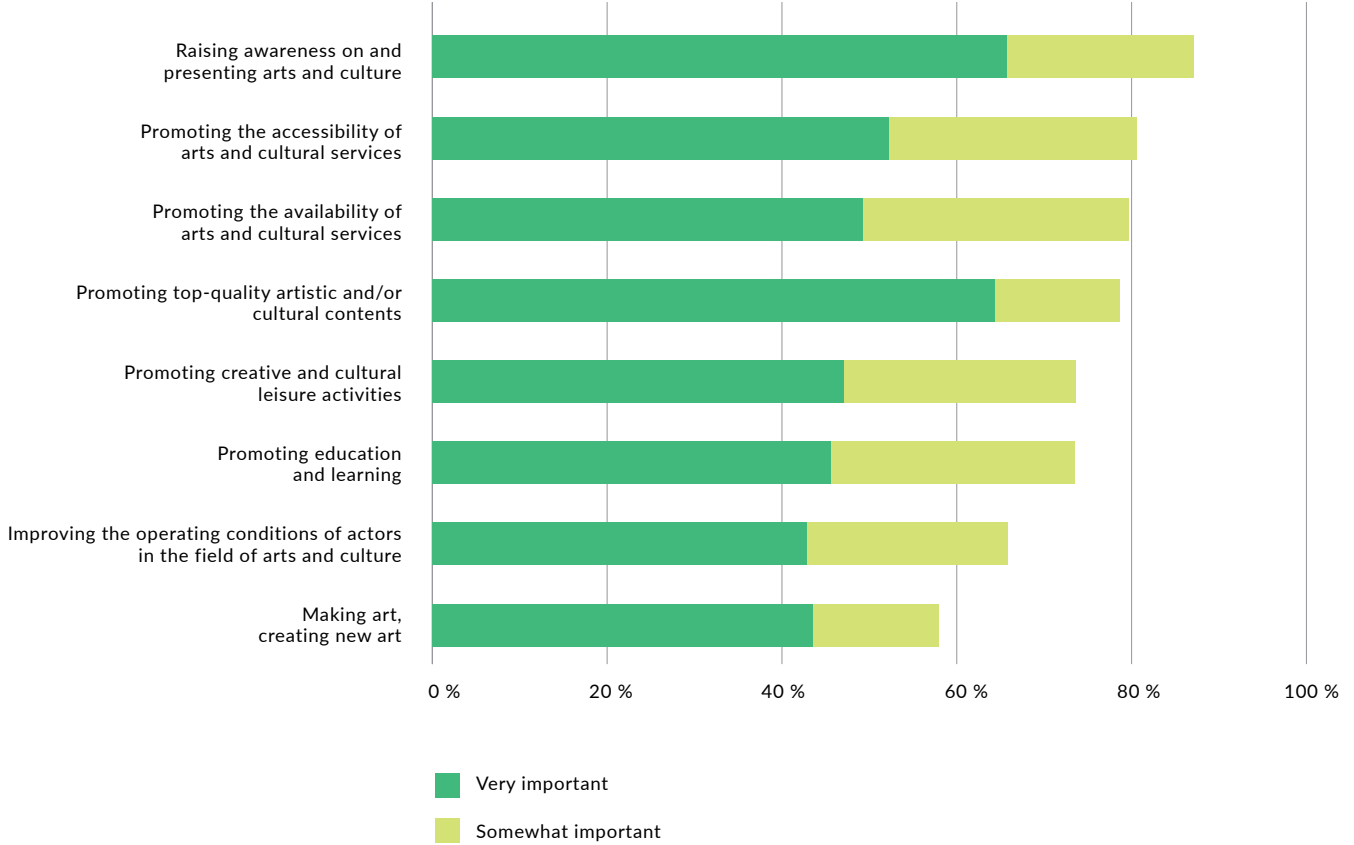


FIGURE 27.

Importance of objectives connected to industry and appeal in the operations, percentage of respondents who saw the objective as very important or somewhat important

Source: EspooCult survey for cultural operators (n=69).

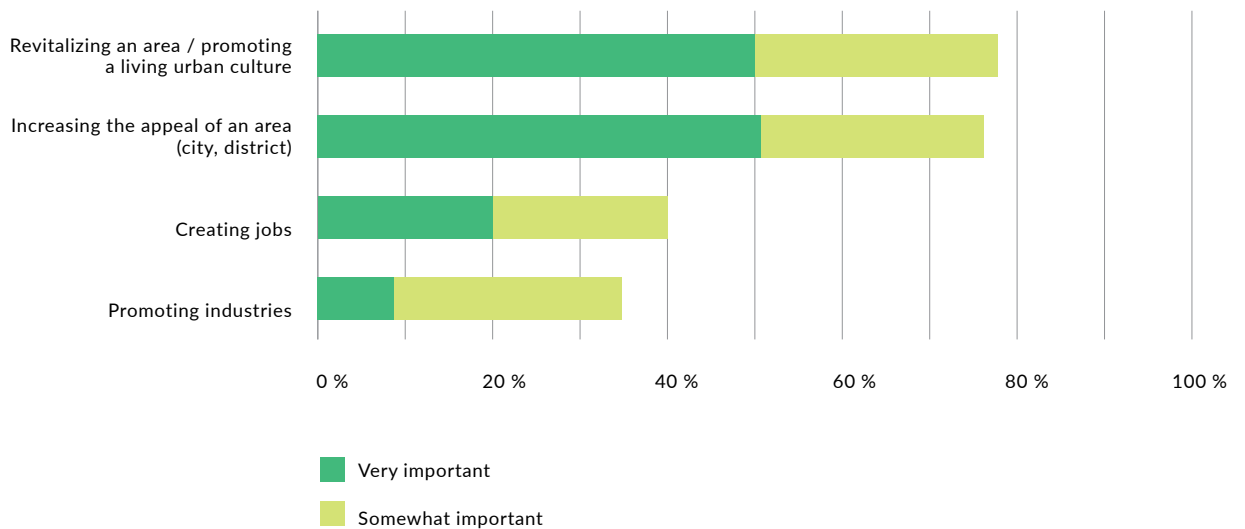
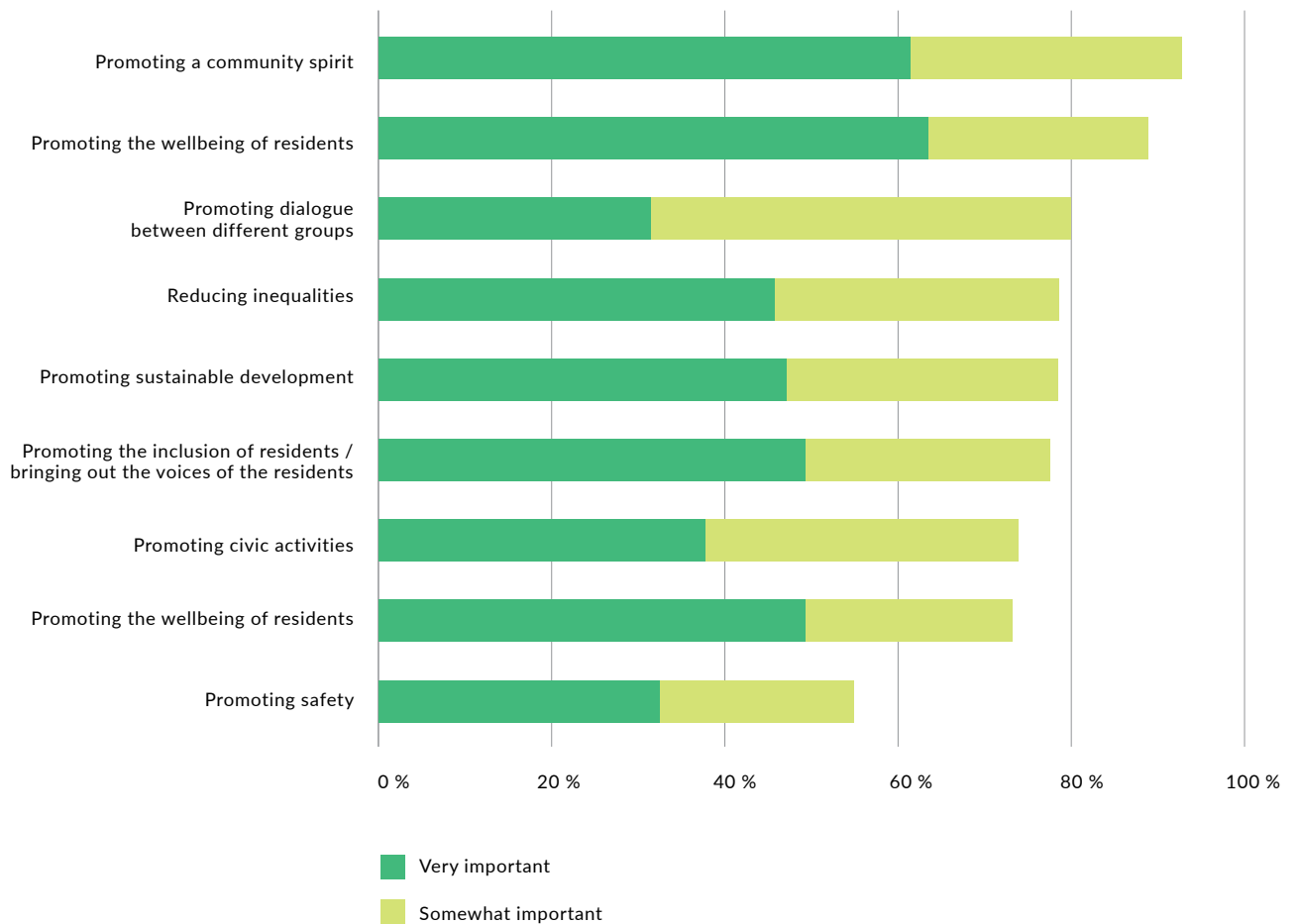


FIGURE 28.

Importance of objectives connected to the residents' wellbeing and inclusion in the operations, percentage of respondents who saw the objective as very important or somewhat important

Source: EspooCult survey for cultural operators (n=69).



Wishes regarding the future

Presented below is summarized list of the wishes expressed by the survey respondents regarding the cooperation in the future. They illustrate that the cultural operators effectively recognize the mentioned (see Chapters 2 and 3) dimensions of the arts and culture that connect cultural contents with city development diversely. The respondents call out for cooperation on a wide range, through variety of operating models that may support, for example, the traditional and educational perspective to culture, the achievement of financial gains, the empowerment of communities and individuals, or the development of entertainment contents. They would also like to engage in cooperation with other administrative sectors than the sector of Education and Cultural Services. The respondents would like to cooperate more with the sector of Technical and Environment Services in connection with, for example, public art, premises, infrastructure (e.g. the development of traffic routes and public transportation), sustainable development and environmental protection. They would also like to cooperate more with the units that market local industries and the city, to, for example, attract tourists to the cultural venues, promote the cultural activities and gain increased visibility. Hopes were generally expressed for the development of partnerships between the cultural field and Espoo's industries.

Saukkonen and Sivonen (2016) noted regarding local cultural policies that cultural operators in a same locality do not necessarily interact a lot, even though they are aware of each other's existence. Over the course of the EspooCult research project we made a similar observation in Espoo. The meetings between operators in the field of arts and culture organized by the City of Espoo under different themes are a good model for promoting cooperation, and it is important to continue with it and develop it further. The meetings could also bring together representatives from other sectors than the cultural sector, such as the business world.

”What forms of future cooperation with the City of Espoo would you especially wish for?”

- premises for culture and cooperation, right to use premises, free and/or inexpensive premises
- financial support for cultural operators
- public art, opportunities to perform, commissioned works, putting the skills of artists to practical use



The Futuro House, designed by Matti Suuronen in 1968. The Exhibition Centre WeeGee, Tapiola. Photo: Jussi Helimäki.

- developing the infrastructure, renovations, environmental protection, zone planning that promotes sustainable development, developing traffic routes and improving public transportation
- attracting tourists to cultural venues, advertising, visibility, regional image, and awareness raising, cooperation with the Cultural Unit in communications and marketing.
- partnerships between the cultural field and Espoo's industries
- city support structures and projects for promoting cooperation, meetings, trainings, strong cooperation in the cultural sector – Education and Cultural Services, the Cultural Unit, cultural operators
- discussions with the residents and cultural operators, sharing information, making effective use of the residents' expertise.

Source: EspooCult survey for cultural operators.

5.2 TOOLS FOR IMPLEMENTING CULTURAL POLICIES

The implementation stage is central to the effectiveness of cultural policies (Kettunen 2016; Häyrynen 2015; also Jeannotte 2019). It determines whether the rationales that the policies are based on are realized in practice or if they will remain at the level of speech (e.g. Skot-Hansen 2005, 31). Clive Gray (2017) speaks of an “implementation gap” – the rhetoric and goals do not necessarily correspond with what is done in the practice of policies. For example, when the legal obligation, allocated resources or clear responsible party are missing, policies easily turn out to be little more than pretty intentions.

Despite a relatively high level of decision-making power, the implementation of cultural policies in Finland’s cities and municipalities often follows a certain pattern. Most of the cities have, in addition to the statutory library services, a rather uniform group of arts and cultural institutions, consisting of a city theatre and orchestra, a cultural history museum and an art museum. Most of the funding for culture repeatedly goes to the same established operators that represent the traditional side of arts and cultural activities (c.f. Saukkonen 2014, 45). At the same time, it can be surprisingly hard for new operators and activities to enter the city’s support system and the possibilities to support new initiatives and activities may be scarce.

The current state of cultural services in Espoo does not fully correspond with the rhetoric of the city’s strategic and programme documents. For example, the overall picture of the city’s cultural activities, based on cost and subsidy data, is still quite far from the objectives of the CultureEspoo 2030 programme. In the end, the programme addresses the potentials of the arts and cultural institutions in city development to a very limited degree, even though a lion’s share of the city’s funding goes into their operations. Their operations link in with the objectives of the programme in many ways. The share of general cultural services in the funding is small, but the programme articulates many expectations regarding them. The cultural services and the extent to which they are used are spread unevenly between the city’s different districts and user groups. The degree to which the cultural services link in with the city’s industries and appeal services is rather low and does not correspond with the objectives laid out in the strategies and programmes. (See Jakonen et al. 2018; c.f. Gray 2017.)

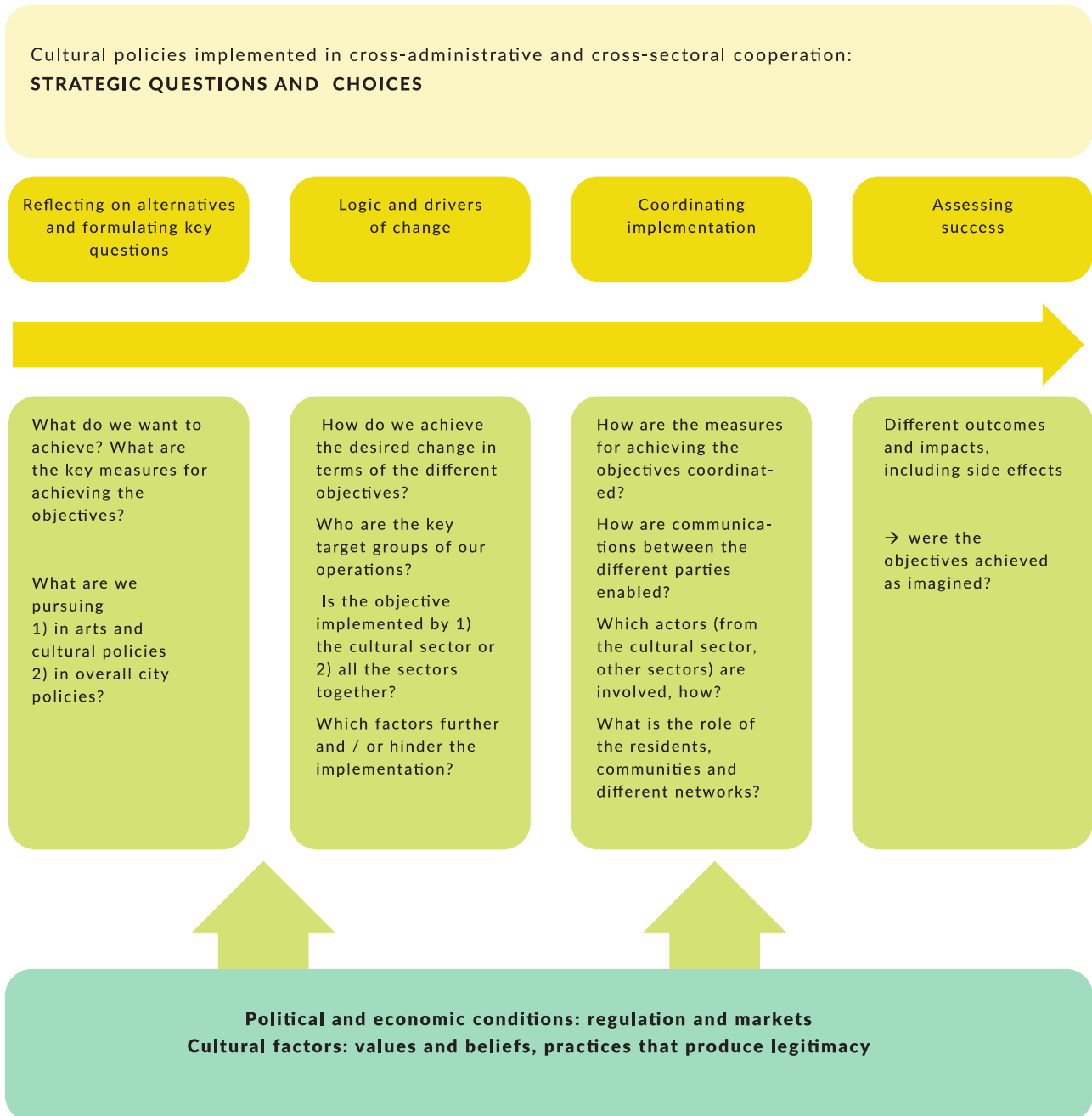
How can the implementation of the strategies be advanced? Clearly defined goals that respond to the key questions of cultural policy should be the starting point of the implementation. Based on earlier research, it is easier to create networks, cooperation, and partnerships when the parties involved share a common understanding of the logic behind the action.

Correspondingly, different perceptions of the values and goals of the action cause friction and make it more difficult for the cooperation to succeed. (Skot-Hansen 2005, 35–36.) (Figure 29.)

FIGURE 29.

Mechanisms of the implementation of strategies

Figure is based on Sandfort & Moulton 2015, 281.



The objectives emphasize cultural policies and city policies in different ways (see Chapter 3). Therefore effective implementation should proceed from differentiating 1) the problems and needs that can be solved explicitly by means of cultural policies and the cultural sector (cultural policy, in stricter terms) from 2) the wider problems and needs that call for cross-administrative cooperation between the different sectors of the municipal/city organization (city policy). The issues that according to the Espoo Story (Espoo Story for the city council term 2017-2021, 2) call for broader cross-sectoral cooperation are the economic operating environment, sustainable development, digitalization, urbanization, ageing, replacement of lost jobs in the technology industry and integration of immigrants. In the face of themes like these, the role of coordination becomes increasingly central (see Hertting & Vedung 2012, 30).

1. Problems and needs that can be solved explicitly by means of cultural policies and the cultural sector

Number, quality and diversity of the cultural services and activities; meeting with the residents' cultural needs; compatibility with the cultural values and expectations of the different population groups.

2. Wider problems and needs that call for cooperation between the different administrative sectors of the municipal/city organization

The outputs and impacts of the cultural sector and operators in the achievement of the cross-administrative objectives; cooperation and crossing sectoral boundaries. Municipal/city operations that affect the cultural life and activities of the different policy and administrative sectors in different ways (e.g. zone planning, infrastructure). Complex problems, needs and phenomena that concern several sectors (migration, social exclusion, segregation and poverty, climate change, sustainable development) and responding to them with a network-based approach. (C.f. Häyrynen 2015, 126.)

The objectives and their implementation are essentially specified by the drivers of change: how and with whose input will the desired change be achieved. At this stage it is essential to specify the key target groups and measures. One central means to maintain the connection between the stricter arts and cultural policy objectives and the broader city policy objectives is political guidance. The status of culture needs to be reinforced also as a part of the political organization. The measures of the cultural programme need to be promoted in the city's decision making and cultural administration.

Coordination of the measures plays an important part in the implementation of objectives within the cultural sector and in the cooperation with the other actors in the city organization. Anita Kangas (2015, 57–58) remarks in the conclusions of the final report of the KUULTO research project⁴⁷ on the development of municipal cultural activities that municipalities need to coordinate their cultural activities more strongly. Organizing cultural activities as basic public services requires committed human resources, which can mean a wide group of persons who share the responsibility cross-administratively. The expertise needs to be broader: multiprofessional competencies and ways of working that give rise to partnerships are required. Kangas also sees cooperation between the cultural sector and the other administrative sectors as a central platform in cultural policies. Here the cultural sector could be the coordinator and actor responsible for “recognizing these activities in the development of municipalities in the different operative sectors.” (Op.cit. 58.)

Ultimately effective implementation always starts from and returns to the target groups of the work. A city exists for its residents. Arts and cultural policies need to respond to the citizens’ needs and support the working conditions of artists and other cultural operators. The development of dialogue between the city organization and the residents centrally depends on the possibility of the residents themselves to take part in and influence the activities of the city organization through broader active participation instead of diffused consultation.

The status of culture in a municipal organization affects the extent to which goals connected to culture can be implemented. In Espoo, the central bodies responsible for arts and cultural policies in the city organization are the Cultural Committee and the Cultural Unit. A functional relationship between these two bodies and a shared perception among the political leadership and leading officials of the role of culture in the city, and the participation of all these actors in the development work, are a precondition for the effective implementation of cultural policies.

In discussions about cross-administration the attention is often centred on the organization of administration. This is an obvious starting point, since public officials have a lot of power in Finland. The political organization should not however be forgotten, as the local political decision makers can also at local level play an important part in the creation of a city’s cultural profile. Political guidance is one way to maintain the connection between the specific cultural objectives and the broader municipal

47 For more details, see <https://www.cupore.fi/en/publications/cupore-s-publications/removing-barriers>

or societal objectives. This is something that takes place in the municipal cultural committees or other similar bodies. The nature of the expertise gathered in the committees affects how cultural affairs are promoted in a municipality or city (Häyrynen 2006, 77).

On the other hand, the actors that implement cultural policies in practice are not necessarily able to affect all the political decisions that are relevant to culture (see Chapter 5.1). What matter essentially are cooperation and consultation that cut across all the municipal activities, from civil society to public administration and, finally, political decision making,

If a cultural unit is the body that directs and implements the cultural policies and activities pertaining to a city's overall development, it needs to have sufficient operational capacities. The recognition of culture in principle needs to be concretely seen in the implementation and resources. More specific reflection should be given on which parts of the cultural sector might be linked more strongly as drivers of city development, and what kind of measures this would require from the city. In terms of funding, reflection needs to be given to how the tasks of promoting culture and measures where culture is in an instrumental role could be financed.

5.3 MONITORING, IMPACTS AND EFFECTIVENESS OF THE IMPLEMENTATION

The objectives and measures produce different kinds of *impacts*. A concept broader than individual impacts is the *effectiveness* of cultural policies. There is no one unambiguous definition of effectiveness. The term is often used to refer to the realization of the long-term impacts pursued by the applied measures. The effectiveness of cultural policies is thereby a result of purposeful action: an ability to set goals and achieve desired results. (Kettunen 2016; Jakonen 2016.)

The causal relations between cultural activities and different outcomes are however very difficult to depict unequivocally (e.g. Jeannotte 2019, 9). The difficulty becomes more pronounced when speaking about the relations between traditionally narrowed cultural policies and the goals beyond them. Effectiveness is in general a challenging theme for cultural policies: The implementation and outputs of cultural policies can of course be assessed through different key figures and measures, but they typically offer very little information about the actual impacts or effectiveness of the actions (Saukkonen 2014, 32). In the case of cultural activities, it is expressly different indirect impacts and spin-off effects that are of greater significance than the directly measurable aspects, such as audience rates or number of

performances. Concentrating on the direct, easily measurable impacts of cultural activities can at worst blur the true significances of culture.

The creation of impacts and effectiveness crucially depends on the structures, implementation processes and outputs of the cultural sector (Saukkonen 2014). Analysis and identification of the impacts and effectiveness in turn depend on focused information and monitoring. Viewing the outputs and performances only from a narrow sectoral and organizational perspective (e.g. performance units) can impede the formation and measuring of cooperation that broader effectiveness necessitates. As the realization of the objectives requires broad-based work, the monitoring needs to similarly be conceived from a broad-based perspective.

Effectiveness is easier to perceive by distinguishing two dimensions in it: the impacts of the cultural sector and the societal impacts. (Karttunen 2011, 33). As the CultureEspoo 2030 programme states, cultural activities seek impact in the realm of culture on the one hand and in the realm of overall city policies on the other. At the same time, it is essential not to speak of effectiveness as the effectiveness of one organization alone, as effectiveness is by and large generated through partnerships and cross-administrative work. (See e.g. Rajahonka 2013.) This is what the term “impact networks” refers to.

From these points of view, the cultural policies of a city should be more strongly based on different objective areas and the responsibilities and implementation should be tied to different cultural policy functions, rather than focusing on expected outcomes and impacts. Only through investments and implementation can diverse outcomes and broader impacts be born.

Figure 30 illustrates the possible levels of monitoring the implementation of the CultureEspoo 2030 programme. They are viewed from the premises of the City Board’s cross-administrative objectives and development programmes on the one hand and the specific objectives of the cultural sector on the other. In the monitoring of the implementation change is sought out at two levels: in the municipal/city organization and among the residents. The process thus includes both the cross-administrative measures at one level and the participation of the residents in the implementation at the other. The outcomes, i.e. results and pursued effectiveness, are reflected in the cross-administrative embedding of operations and the pursued change from the viewpoint of the residents.

FIGURE 30.**Framework for monitoring the CultureEspoo 2030 programme***Figure based on Sandfort & Moulton 2015, 280–281.*

The monitoring of the implementation is complicated by the limited availability of information regarding the set goals. A good information basis is essential also in the sense that without proper information decisions may be made (without direct intention) that might actually have negative implications for the development of local cultural affairs (see Jeannotte 2019, 10). The system should, for example, enable the monitoring of the development of funding for cultural operators in the Finnish multi-channelled model where financial resources may be obtained from both the state and municipalities and from various private bodies, such as foundations.

The planning and monitoring of cultural policies requires both indicators that measure the achievement of objectives and ones that examine the current situation (Karttunen 2011). There are several reasons why it is important to compile information. It describes the current situation, concretizes strategies, and guides and motivates personnel. Information also helps to focus attention and communications. The compiling of information should be based on clearly defined objectives and pertinent methods.

The monitoring illustrates the results of long-term information gathering. Cultural policies often call for monitoring on the long-term. The outcomes are not necessarily born during one operative year or seen during one council term. Insight is needed on, not only the outcomes and impacts, but also on the process: how are the impacts born cross-administratively?

Conclusions need to be made on the mutual connections and the impact chains and networks in the relation between the actions and the outcomes. Other activities or sectors beyond actual cultural policies can produce cultural impacts. Correspondingly, the cultural sector can have numerous other impacts than purely cultural ones. Moreover, attention should be paid to why certain interventions and measures are successful and others are not, and what kind of side effects they have (Vedung 1997).



Perspective: Public art in Espoo

The cultural strategy approved by the City of Espoo in 2015, the CultureEspoo 2030 programme, defines the perspective of arts and culture as an element that cuts across all the sectors when envisioning the future of the city. In the visions culture and the arts are present in the spirit of the city, the daily lives of the residents, the physical urban environment, and the Espoo identity (op.cit. 2). In the strategy culture is assigned a more visible role also in land use planning, zone planning, district development and building. Arts and culture are linked to the overall streetscape, a resident-oriented development of the urban environment and the creation of local and regional identities. Consideration is also given to the safety and accessibility of spaces and premises. The strategy proposes, as one concrete measure, the establishment of a cross-administrative working group to reflect on the comfort and attractiveness of the living environment and the visibility of art in the cityscape. The measures also include the adoption of the Percentage for Art principle in all the city's construction projects⁴⁸. (Op. cit. 16.)

In response to the guidelines in the strategy, the City Council of Espoo approved Espoo's first principles for public art in May 2019⁴⁹. The programme was created by Public Art Agency Finland, founded by architect-artist Maija Kovari, together with the cross-administrative working group consisting of representatives of the City of Espoo. The principles for public art refer to a policy document that defines the goals concerning public art and means for achieving them at city level. The document frequently emphasizes cross-administrative processes as a requirement for the planning and realization of public art. Alongside the comprehensive

48 According to a survey carried out by Cupore in 2012, the City of Espoo did not take an explicit decision on the adoption of the Percent for Art principle, but the principle has been applied in the city's major construction projects nevertheless (Karttunen & Herranen 2013, 45).

49 [https://www.espoo.fi/en-US/Espoo_gets_principles_for_public_art\(164001\)](https://www.espoo.fi/en-US/Espoo_gets_principles_for_public_art(164001))

programme, also district-level art programmes or project-based art concepts will be carried out. In Finland principles for public art have been adopted (sometimes under the name of public art strategy or programme) in the late 2010s, apart from Espoo, also in the cities of Tampere, Mikkeli⁵⁰ and Jämsä⁵¹. In Helsinki, the city strategy contains principles that concern public art. (Pulkkinen 2019, 30–32.) The drafting of these principles at city level in Espoo derives from an international background. Espoo belongs in the Eurocities network of approximately 140 European cities. The network investigated the relationship of its member cities to public art in a recent survey from 2017. 25 cities responded to the survey, including Espoo and Turku from Finland. Fifteen of these cities had adopted a strategy or action plan regarding public art, and nine were in the process of preparing one, among them the two respondents from Finland. (Eurocities 2018.)

Espoo's public art programme introduces different models for realizing public art, as well as various grounds for the use of public art and examples of the advantages it offers. The potential of public art is concretized through the neighbourhood cases of Matinkylä and Kera. According to the programme, Espoo will realize both permanent public artworks and temporary artworks and events. The programme proposes that the Mayor appoint a working group on public art which would be responsible for the preparation and launching of district-level programmes. The programme as such reflects the shift that has occurred in Finland during recent years towards the functional use of arts as a part of city planning and development (see Pulkkinen 2019, 38):

Roles and tasks are created for art based on what a given place needs as a part of the functional environment and cityscape. Art can, depending on the situation, have for instance the role of improving the atmosphere of an unsafe place – –. Somewhere else the task of art can be to create a landmark in a space that is hoped to become a node and stopping place in the cityscape. (Espoo's principles for public art, 4.)

The art programme for the neighbourhood of Kera commissioned by the City of Espoo from Public Art Agency could be viewed publicly in January-February 2020 as a part of the zone planning proposal for Kera. The neighbourhood was named after a ceramics factory. The biggest employer in the area currently is Nokia. Many of the old industrial and office buildings stand deserted or are under-used. The city hopes to develop Kera into

50 City and regional centre in eastern Finland with approx. 53 000 inhabitants.

51 Small city in Central Finland.

an international model neighbourhood of circular economy⁵². In the Cultural Unit the area is also seen as a hub of creative activity (EspooCult interview). Homes are being designed for at least 14 000 residents and the goal is to create at least 10 000 new jobs in the area. The art programme articulates as the objective of public art to bring the residents of the area together and to build up a spirit of community and respect (op.cit 17). A cross-administrative working group made up of experts from the City of Espoo and the Espoo Museum of Modern Art – EMMA took part in the preparation of the programme.

EMMA generally serves as an expert in Espoo's public art projects. The museum is maintained by a private foundation which receives funding from the city. Most of the artworks in the museum's collections are continuously accessible to all the city's residents in public exterior and interior spaces, such as schools, swimming centres and service homes. EMMA is responsible for the artworks owned by the City of Espoo and of the art deposited in public spaces as a part of that work. In addition, EMMA realizes public art projects. For example, in 2019 two artworks were completed for the centre of the Tapiola district: Elina Autio's mural Crossings for the Merituulentori square and Seela Petra's spatial artwork Sinä päivänä (On That Day) into a new bicycle parking space. Akseli Leinonen's work of street art, Love Love, located in the Alberganportti underpass, was inaugurated the same year in the district of Leppävaara. At the beginning of 2020 Ilona Niemi's piece Personae mythologicae was completed on a construction site fence outside the WeeGee exhibition centre.

EMMA's thus far most extensive public art project has centred on the discharge and rehabilitation hospital completed in 2016 next to the Jorvi Hospital⁵³. Six artworks were commissioned for the hospital as well as a videowork for the clinic's waiting area. Nearly 3 000 works from the collections of EMMA and the Saastamoinen Foundation were placed in the hospital rooms and waiting areas. The commissioned works are partly integrated into the hospital's architecture. The idea is that art will enhance the recovery of patients and the wellbeing of the staff, visitors, and other people at the hospital. There is an art path leading to the artworks on display at the hospital, which can also be used as a part of the patients' treatment. A publication on art and rehabilitation (*Toipuminen ja taide Espoon sairaalassa*⁵⁴)

52 <https://www.espoo.fi/kerä>.

53 Jorvi Hospital in Espoo is part of the Helsinki University Hospital.

54 *Toipuminen ja taide Espoon sairaalassa*: <https://docplayer.fi/59969350-Toipuminen-ja-taide-toipuminen-ja-taide-espoo-sairaalassa-espoo-sairaalassa.html>

was moreover produced as a part of the project. The implementation of the art programme and the selection of the commissioned works were overseen by an art committee including, besides the chief designer, representatives of the City of Espoo from several administrative sectors. The expert work concerning the selection of artists came from EMMA. The project also has an art coordinator.

The Aalto University located in Espoo's district of Otaniemi follows the Percentage for Art principle in all its construction and renovation projects. The artworks are placed in both interior and exterior spaces. The university uses art purposefully as a part of the development of the Otaniemi area. A strategy and vision have been prepared for the art acquisitions based on the university's broader strategy. Different specific art concepts have been defined for the three campus buildings, which the art coordinator has refined in cooperation with the university's staff and students. The theme for the main building, Dipoli, is *Radical Nature*, the one for the new building of the School of Arts, Design and Architecture (2018) is *Global Equality* and the one for the new building of the School of Business (2019) is *Human Approach*.

Of Espoo's other neighbourhoods, Karakallio, located in the Suur-Lepävaara major area, has also in recent years created itself a distinct profile through public art. In Karakallio the focus is on site-specific, community-based art activities and graffiti and mural art. The art projects bring together activists from the neighbourhood association, actors from the third and partly the fourth sector and people from the Cultural Unit of the city organization. The actors share a common goal of enhancing the accessibility of art and strengthening the spirit of Karakallio through art. Murals and events connected to them have already been produced under several project titles. The city has supported the projects with grants and the local activity and events centre, Karatalo, has offered premises for the events. A project called Karakallio Creative was launched in 2018, where the local residents association (Karakallio-Seura) serves as a liaison between the residents, the association implementing the project (Espoo ry) and the City of Espoo. The project will go on for several years and its aim is to enliven the neighbourhood through art and events. Several permanent artworks or artistic entities have already been realized in the area during the project. The Elävä Espoo association, which is responsible for the practical implementation of the project, belongs in the UPEART collective, an umbrella organization for various public art development projects, which organizes a national festival of urban art annually. The festival has produced artworks not only for Karakallio but also for the Matinkylä district

in Espoo. Karakallio Creative started off with a plant-pattern mural by the Argentinian artist Pastel (2018).

The new West Metro (Länsimetro) line has also promoted the accessibility of art. Places for art were defined for all the eight stations in the first phase of the line⁵⁵ and sketches were commissioned from several artists for the works, but so far in Espoo works have been realized only in the stations of Keilaniemi, Niittykumpu and Tapiola. The artworks at the Niittykumpu and Keilaniemi stations could be realized out of the West Metro budget. When the artwork planned for the Tapiola station was in danger of falling through, EMMA collected funding for it from the City of Espoo, the Saastamoinen Foundation, and the Swedish Cultural Foundation in Finland (Svenska Kulturfonden). Kim Simonsson's piece *Emma jättää jäljen* (Emma Leaves a Trace) serves as an emblem and signpost for both EMMA and the Tapiola district itself. Art will also be acquired in the second phase of West Metro project, with the artist Jaakko Niemelä continuing as the art coordinator. The artistic team includes, in addition to the architects, representatives from EMMA, the city's Cultural Unit and West Metro. Art is expected to not only make the stations more comfortable places to be but also render them more recognizable and help people find their way around.

It appears that there is a great deal of activity in Espoo in the sphere of public art, but there are still many blank spots on the map of the city. On the Wikipedia list of public artworks and memorials in Espoo there were altogether 98 works accompanied with location and coordinates⁵⁶. The list includes statues, sculptures, memorials, and memorial plaques. Most of the works can be regarded as sculpture art, but there are also a few murals, such as the mentioned ones in Karakallio and Matinkylä. All the listed works were not acquired by the City of Espoo. Besides the permanent artworks, Espoo's urban environment has in recent years been enlivened with temporary art and, for example, light art events, but no consistently compiled information is available on their spread.

55 The first-phase extension of the West Metro from Helsinki to Espoo started to operate in 2017. The second phase is planned to be completed in 2023.

56 https://fi.wikipedia.org/wiki/Luettelo_Espoon_julkisista_taideteoksista_ja_muistomerkeist%C3%A4 (in Finnish). On sculptures and memorials in Espoo, see also <https://espoonperinneseura.net/perinnetietoa/veistoksia-ja-muistomerkkeja-espoossa-2/> (in Finnish).

5.4 SUMMARY

In this chapter we looked at the implementation of cross-administrative cooperation within the Espoo city organization and at the city's cooperation with external actors. We furthermore reflected on the concepts of impact and effectiveness. The Perspective section overviewed the state of public art in Espoo.

Chapter 5.1 centred on cross-administrative cooperation within the city organization and the city's cooperation with Espoo's cultural operators.

- Espoo's development programmes have their own specific goals (stated objectives) and plans (programme plans) which indirectly relate to cultural affairs as well. The programmes are however somewhat detached from the daily work in the cultural field.
- Espoo offers many good examples of cross-administrative cooperation in the promotion of cultural activities and of paying attention to the role of culture in the broader context of city development. There are however still some obstacles connected to the existing structures, practices, and attitudes to the realization of cross-administrative cooperation.
 - Sectoral budgeting and the measuring of performance and outputs coupled with the existing silo divisions have been pointed out as structural factors that slow down the cooperation.
 - Scorecards describe the key measures for achieving the objectives, but in practice they only delimit the measures and outputs into certain sectors and units.
 - The cooperation still relies in many cases on the activeness of certain individuals. The different units/sectors have their own operating cultures and schedules, which complicates regular cooperation.
 - Cross-administrative operations and cooperation with the civil society require clear guidelines and good leadership.
- The previously discussed rationales and dimensions of cultural policies, extending from traditional arts and cultural policies to wider city policies, can be used as tools in the planning of cross-administrative operations.

- The City of Espoo cooperates with the third sector in many ways. For most of the respondents to the EspooCult survey for cultural operators the cooperation had in 2018 occurred in the form of financial support from the city, non-financial support offered by the city (e.g. premises, training) and informal contacts, e.g. in planning and coordination.
- The cultural operators felt for the most part positive about cooperating with the Cultural Unit and the other administrative sectors of the city organization. They hope that the cooperation will not take on a direction where it is excessively dictated from above or strictly based on performance management. It should be based on collaboration that respects the autonomy of the cultural field and its inherent expertise.
- The current cooperation is seen as based on trust and the future prospects are seen in a positive light. The city officials and employees would however need to be more attentive to the opinions of the cultural field. There should be less bureaucracy.
- Culture and cultural impacts should be taken better into account in the city's decision-making processes. Cooperation between the cultural field and the city could be enhanced in the contexts of, for example, tourism and marketing, utilizing the full potential of the cultural field and artists, and developing cultural spaces, infrastructure, business, and industry.

Chapter 5.2. centred on the preconditions for effective implementation.

- Implementation needs to start from clear, commonly understood goals. It is essential to distinguish between the specific objectives for the cultural sector and the objectives pursued through cross-sectoral cooperation. Political guidance plays an important part in establishing the connections between the objectives.
- It is important that the cooperation and coordination cuts across all the sectors of a municipality/city, from civil society to governance and political decision making. Different networks in various forms are vital to the achievement of the objectives in the cultural sector. The connections need to be embedded in permanent structures so that the cooperation will not rely solely on the activeness of certain individuals.

- The cultural sector and the Cultural Unit have a crucial role in making culture a cross-cutting and strategic part of the city organization.

Chapter 5.3 centred on the concepts of impact and effectiveness of cultural policies.

- There is no unequivocal definition of effectiveness. The term often refers to the realization of the specific long-term impacts that are pursued in the operations.
- Effectiveness of cultural policies is a result of purposeful actions: an ability to set goals and achieve the desired impacts.
- The generation of impacts and effectiveness relies on proper structures, implementation, and outputs.
- Analysing and identifying effectiveness require information and monitoring.
- Looking at outputs and performance strictly from a narrow sectoral or organizational perspective (e.g. performance units) can impede the formation and measuring of the cooperation broader effectiveness necessitates.
- The Culture Espoo 2030 programme should proceed more strongly from responsibilities and implementation tied to different objective areas and cultural policy segments, rather than from the perspective of desired results and impacts.

The Perspective section looked at public art in Espoo.

- The City Council of Espoo approved the city's first principles for public art in May 2019.
- Projects have been undertaken to utilize the potential of public art in, for example, the Kera neighbourhood. Kera's art programme sets as the goal for public art to bring together the residents and build up the community spirit and the experience of appreciation in the area.
- Other projects in Espoo that utilize public art have centred on, for example, the discharge and rehabilitation hospital built next to Jorvi Hospital and the construction of the West Metro line.

- Aalto University based in Otaniemi, Espoo, follows the Percentage for Art principle in all its construction and renovation projects. In the public art projects in the Karakallio neighbourhood the cooperation involves activists from the local residents' association, operators from the third sector and partly the fourth sector and representatives of the Cultural Unit of the city organization.
- Alongside the permanent artworks, Espoo's urban environment has in the past years been enlivened with temporary art and, for example, light art events.

PART III: RESIDENTS OF ESPOO AS USERS OF CULTURE – DAILY LIFE AND LEISURE

6. Cultural participation

In this chapter we discuss what cultural rights, access to culture and inclusion mean. What different perspectives can be applied when examining a city's work towards enhancing participation and inclusion? We also reflect on the relation between cultural activities and trust and democracy. In the Perspective section we discuss how people's trust in others and experiences of empowerment vary between Espoo's different population groups. Finally, we discuss what kinds of operational models have been constructed in Espoo's cultural services for paying attention to different target groups and how the city's arts and cultural institutions take cultural diversity into account in their in their operations.

Opportunities to participate and the experience of inclusion develop trust and prevent marginalization. As such, they are among the vital prerequisites of sustainable development. As societies become more and more culturally diverse, cities need to be able to promote the realization of cultural rights and equal opportunities to participate for all the population groups.

Key concepts

Cultural rights are basic human rights, including for example, the rights of individuals to their own language and culture and to develop themselves and their communities through them, and to participate in artistic and cultural life as well as the related decision making, and to make art. The realization of cultural rights is advanced through accessibility and by ensuring that all people have equal opportunities to participate. (See e.g. Koivunen & Marsio 2006; Lahtinen et al. 2017; Rautiainen 2019.)

Cultural rights are protected by the UN Universal Declaration of Human Rights, several human rights conventions to which Finland is committed, and the Constitution of Finland (731/1999). The responsibility to promote opportunities to participate and exercise influence is entered in, for example, Finland's Local Government Act (410/2015), Youth Act (1285/2016), Public Libraries Act (1492/2016), Act on the Promotion of Immigrant Integration (1386/2010) and Act on Cultural Activities in Local Government (166/2019). The UN Convention on the Rights of the Child (60/1991) also provides for the rights of children to culture and the arts and to practice recreational and leisure activities.

The accessibility of arts and culture means paying attention to the cultural diversity of a society and to people's different characteristics and needs. An

accessible service is functional from the viewpoints of all the users' needs. Accessibility also refers to accessible facilities and spaces, communications, locations, pricing, support for understanding and participation, strategic work and attitudes. Accessibility is not the same thing as availability. Availability means that a service is available, but it does not speak of functionality and usability from the customer's point of view.

The cultural diversity of a society consists of different groups and communities people form on the basis of different characteristics, identities and interests. Identifying with a certain group can be connected to, for example, age, gender, religion, language, sexuality, socioeconomic status, physical characteristics, disability, appearance or cultural differentiation. Economic inequalities are part of the cultural diversity of a society. Paying attention to cultural diversity means respecting people's special characteristics.

Inclusion refers to a sense of belonging, participation in the functioning of a community or society, and the experience of being a meaningful member of a community (e.g. Kiilakoski et al. 2012, 252; Anttiroiko 2003). It is often hard to draw a line between the concepts of participation and inclusion, and the two are in fact often used nearly synonymously (Virolainen 2015, 12; Kangas et al. 2014, 50). Inclusion means people's possibilities to participate in activities they regard as important and meaningful themselves. In this view participation in the arts and culture is one way to experience inclusion. It requires the realization of cultural rights, good accessibility and paying attention to cultural diversity..

6.1 CULTURAL INCLUSION AND PARTICIPATION

The realization of the cultural rights of different population groups and improving the accessibility and availability of culture are among the central goals of cultural policies. Interest in promoting cultural participation is connected to wider societal development where the importance of inclusion is strongly emphasized in different contexts (Virolainen 2015, 6). Cultural participation is perceived not only as a universal right and value in itself but also as instrumental to the wellbeing of individuals and communities, inclusion in society, social cohesion, sustainable urban development, local identities and the appeal of a place or region (e.g. Ruusuvirta et al. 2019). Many great expectations are thus placed on cultural diversity: to increase inclusion and wellbeing, decrease marginalization and to build up mutual trust, tolerance, and a sense of community (e.g. Barratt 2016; Fancourt et al. 2019).

Cultural inclusion and people's possibilities to participate in culture in their daily environments are a part of the attractiveness and "retaining capacity" of a place or a region (Aro 2019). This pertains to how the residents

and actors regard their daily environments and its services and atmosphere. Attractiveness also refers to how interesting, dynamic, and appealing a place or region is found from an outsider's point of view. If an area is attractive, outsiders are interested in, for example, moving there or investing funds or establishing business there. Aro (op. cit.) defines retention capacity through four dimensions: 1) people's satisfaction with the services and the living environment; 2) atmosphere, reputation, comfort and happiness; 3) communality, trust, respect and identity; and 4) quality of life, wellbeing and safety. Culture, in its different meanings, is connected to all these factors and Aro in fact describes culture as "the glue" that binds them together. In general, he sees culture as having many kinds of impacts on local vitality, attractiveness and retaining capacity, as well as the reputation and atmosphere of a place or region. The impacts of culture are however often indirect by nature and it can be challenging to demonstrate them. (Op. cit.)

The gains promised by cultural participation cannot be achieved without functional opportunities to participate. The participation can be collective or personal, direct or indirect (Virolainen 2015; Matthies 2013, 12). Cultural participation can mean, besides participation in different cultural activities and services, also inclusion in discussion and decision making concerning cultural activities and services (Kangas et al. 2014, 49).

Participation and inclusion, and a city's measures to promote them, can be approached from a number of perspectives (Figure 31). In cultural policy research participation has commonly been viewed in light of audience and visitor rates and other attendance data. Participation in social and cultural events has conventionally been an indication of societal inclusion (Liikkanen 2005, 67–68). At the same time, a certain kind of cultural activeness has often been associated with the ideal of active citizenship; the perspective is often normative, and value based. When cultural participation is seen as an ideal in a society, the persons who do not participate are viewed as problematic. In cultural policy this group is often referred to as 'non-attendees' or 'non-participants' (see e.g. Heikkilä 2016), and their situation is seen to require cultural policy intervention. It is however important to remember that participation and inclusion, as well as actions that promote them, also occur outside the traditional definitions of participation. Furthermore, the objects, ways and platforms of participation change in time and the tools for monitoring them are not always able to keep up with the changes. There is thus reason to reflect on what kind of inclusion is promoted in public cultural services, who defines desirable participation and how and by whom the definition is made (see e.g. Nivala & Rynänen 2015). As the society becomes more and more culturally diverse, special attention

needs to be paid in the normativity possible hidden in the frameworks for evaluating cultural policies.

FIGURE 31.

Perspectives to viewing cultural participation and inclusion



Why are participation and inclusion important questions to consider?

There are several reasons why cities are well advised to develop inclusive structures and services. The publication *Mainstreaming EO&D in the Design of Cultural Services* (2013) by British Council Finland distinguishes three different but interdependent aspects through which organizations can reflect on their commitment to promote equality and diversity. The first one is the moral (sometimes called the ethical) aspect: the focus is on social justice, human rights and treating people with dignity – promoting equality and diversity is something that is simply “the right thing to do”. The second one is the legal aspect, that there is legislation in place to protect people’s rights and equal treatment. The third one is the business aspect, referring to the material benefits that come from managing diversity effectively. (Op. cit. 7.) As Richard Florida (2011) aptly puts it: “diversity spurs economic development and homogeneity slows it down.” Many studies have recently shown that, for example, diversity in the workforce influences the productivity and innovativeness of businesses (e.g. Mohammadi et al. 2017).

As societies become increasingly diverse, the need and capabilities to manage diversity grow. It often happens that factors that create inequalities accumulate, leading to a decline in social participation and mounting feelings of insecurity and dissatisfaction. When socioeconomic resources are

distributed unevenly and regional inequalities grow to a notable degree, one can speak of residential segregation, i.e. undesirable differentiation (see e.g. Kortteinen & Vaattovaara 2015). Especially the concentration of immigrants in certain neighbourhoods has given cause for concern, although research suggests that ethnic segregation is not solely a negative phenomenon (see e.g. Dhalmann 2011). Nevertheless, it is important to ensure that basic rights are realized equally and avoid the birth of a situation where the realities of different groups are entirely detached from each other. Here the contribution of public services can make a considerable difference. For example, public libraries can be considered a model of equal cultural services. (See e.g. Barrett 2016; Anheier et al. 2016.)

The City of Espoo's programme for 2018–2021 to promote and develop immigration issues is based on the Espoo Story, which emphasizes among the core values and operating principles resident and customer oriented approaches, fairness, openness, equality, and humanity. The strategy highlights the activeness and participation of the city's residents. (Haapalehto 2018, 3.) Culture is mentioned in the programme on immigrant issues, but as is the case in Finland commonly, the issue of immigration is dealt with predominantly from the labour market viewpoint: the concern is with the lower employment rates and high unemployment figures compared to the rest of the population. There is however much more to integration. For example, understanding local values, norms, rules and social relations and networks between the different population groups is important in terms of the general atmosphere and communal spirit (Pitkänen et al. 2019, 7–8.) It is not until a person feels equal and a sense of togetherness with the other residents of a city that one can speak of full integration. In this situation a person is also more likely to see their living environment in a positive light. (See e.g. Saukkonen 2016.)

A sustainable and tolerant city requires inclusion, interaction, and mutual trust among the different population groups. The right to define one's own identity and the right to exercise influence in the surrounding society are preconditions for the experience of inclusion. Defining people externally based on some given characteristic, such as age, ethnic background, or disability, can confine them in a certain restricted role in society. It can limit their opportunities to participate and be creative. Cultural rights enhance opportunities to experience inclusion. All the services of a city need to be equally accessible to all the residents and the decision making needs to ensure equal opportunities to participate. Inclusion in the life of the local community strengthens a spirit of community and democracy. (e.g. Lahtinen et al. 2017.)



Perspective: Mutual trust and personal experiences of empowerment and influence vary among Espoo's different population groups

Mutual trust among a city's residents plays an important part in inclusion and affects the residents' wellbeing and degree of satisfaction. Trust in others and in oneself and one's own abilities is of key importance in the building of an open and tolerant city that pays equal attention to all its residents. Respect for others and their rights pertains not only to individuals but also to the decision makers and operators in the field of arts and culture. Numerous studies have established a connection between cultural participation and social relations and trust, satisfaction with life, wellbeing, and the experience of inclusion (e.g. Fancourt et al. 2019; Anheier et al. 2016).

The Espoo Story mentions several challenges presented by urbanization and growth, such as loneliness, marginalization, and various social problems. The integration of immigrants is mentioned as a major challenge for the city. The following analysis shows that, for example, the experience of loneliness, level of trust in others and experience of empowerment and influence vary among Espoo's different population groups.

Most of the residents of Espoo maintain regular contacts with friends and acquaintances. According to the national Leisure Survey, a majority of the residents meet with friends at least once a month, but nearly one fifth of the residents meet with friends only a few times a year (Official Statistics of Finland: Participation in leisure activities). According to the FinSote national survey on health, wellbeing and service use, 82 percent of Espoo's residents are in contact with friends and relatives from outside the household at least once a week. 87 percent of the women living in Espoo maintain regular contact with their friends and relatives. With the men the share is clearly lower, 76 percent. Around three out of four (77.5 %) residents feel satisfied with their social relationships. The women (83 %) are more commonly satisfied with their relationships than the men (72 %). Seven percent of the residents of Espoo feel lonely. Loneliness is most experienced among men representing a lower educational level (12 %) and men aged 20–54 (10 %). The same groups feel the least satisfied with their social relationships. In district-level comparisons, loneliness is experienced most in Pohjois-Espoo (10 %), Matinkylä (10 %) and Vanha-Espoo (9 %). (Parikka et al. 2019.)

The study *Ollako vai eikö olla? Tutkimus viiden kieliryhmän kiinnittymisestä Suomeen* (To Be or Not to Be? A Study on the Adhesion of Five Language Groups into Finland) remarks that of the five represented foreign-language speaker groups (Russian, Estonian, English, Somali, and Arabic), English speakers clearly had the most native Finnish friends. The

study was carried out among foreign-language speakers from Helsinki, Espoo, and Vantaa. Of the Russian and Estonian speakers, nearly 90 percent had at least one native Finnish friend or acquaintance, whereas around one third of the Arabic speakers and nearly a half of the Somali speakers had no native Finnish friends at all. At the same time, most of the representatives of all the language groups felt that native Finnish friends or acquaintances are very or somewhat important. (Pitkänen et al. 2019, 43–44.)

The level of trust in others varies between the population groups. Of the residents of Espoo who speak Finnish or Swedish as their native language, 83 percent trust in the people living in their neighbourhoods, but of the foreign-language speakers only a little more than a half feel the same way (Table 5). The level of trust appears to grow significantly along with age. The respondents' trust in their own empowerment and opportunities to exercise influence also varies between the language groups. Compared to Espoo's residents who belong in the majority population, a much higher share of the foreign-language speakers could not assess their own opportunities to have political influence.

TABLE 5.

Views on trust and political influence. Population 10 years and older, Espoo (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.

	Espoo residents, total			Espoo residents, Finnish and Swedish speakers			Espoo residents, foreign-language speakers		
	Agree ^a	Disagree ^b	Can not say ^c	Agree ^a	Disagree ^b	Can not say ^c	Agree ^a	Disagree ^b	Can not say ^c
People can be trusted in general.	82	15	3	85	14	2	65	25	10
I trust most of the people who live in my neighbourhood.	78	16	6	83	13	5	55	30	15
A person like me doesn't have any say in what the state does.	43	49	7	45	51	4	30	41	30
I feel that I am rather well aware of timely political issues concerning Finland.	72	22	7	75	21	4	47	27	25

^a Fully agree or somewhat agree.

^b Fully disagree or somewhat disagree.

^c Can not say.

Most of the young people living in Espoo feel valuable and positive about their own abilities, decision making capacity and life management (Table 6). The young people who belong in the majority population however trust more strongly in their own abilities, opportunities to have influence and close ones more than the ones with a foreign background. The girls clearly feel more positive about their abilities and opportunities than the boys (Table 6). Of the boys, 79 percent feel that they are valuable, whereas only 66 percent of the girls are of that opinion. The difference is even greater in the statements “I feel that I am managing my life well” and “I feel that I can cope with my life”.

TABLE 6.

How Espoo's young residents (secondary and upper secondary school students) assess the value of their life and life management skills, by background and gender, 2017 (%) Source: School Health Promotion study 2017.

	Fully agree or agree, %				
	Total (n=5193- 5227)	Girls (n=2708- 2721)	Boys (n=2446- 2471)	Finnish background ^a (n=4716- 4744)	Foreign background ^a (n=432- 440)
I feel that my life has a goal and purpose	72	66	79	72	67
I feel valuable	72	66	79	73	66
I am able to make decisions concerning my life	83	78	89	84	75
I am able to act based on what I personally find important	84	81	88	85	75
I feel that I am managing my life well	71	62	81	71	65
I feel that I can cope with my life	75	67	83	76	67
If I encounter problems I usually find a solution	82	76	88	83	73
I know who to turn to if I have problems	83	81	86	84	75

^a The data in the School Health Promotion study are divided based on the country of birth of the students or their parents (primary school) into four categories; Finnish-born, one parent with foreign background, Finnish-born with foreign background, and with foreign background and born abroad. In this report we use the categories of “person with a Finnish background” and “person with a foreign background”. The category of “person with a Finnish background” includes persons born in Finland; the category “person with a foreign background” covers the three mentioned categories of persons with a foreign background. For more on the categorization of data, see e.g. Halme et al. 2017. Due to the low number of respondents, the responses where the gender or background is unknown have been excluded from the table.

6.2 CULTURAL SERVICES, INCLUSION, AND DIVERSITY

Cultural services are one way to promote inclusion, mutual trust, and democracy. They can help people to express themselves creatively and expose themselves to alternative points of view. They may also offer opportunities for people to meet other people whose background, beliefs and values differ from their own. All this can be expected to build up tolerance towards differences and respect for and trust in others, and to increase people's capacities to actively take part in democratic life (Anheier et al. 2016, 29.)

Models that promote cultural participation and inclusion in Espoo

The Espoo Story (city strategy) and the EspooCult 2030 programme place a strong emphasis on the inclusion and participation of residents. The documents mention as the most prominent groups that need special attention the city's children and young people, the ageing residents, and the residents of foreign background. As a response to the diversification of Espoo's population, the cultural services have started to develop new, more inclusive operating models that pay attention to different target groups.

Espoo's cultural operators target their general activities rather evenly to the different population groups, but for the most part to persons of working age and for the least part to special needs groups, such as people with disabilities. The activities targeted at special needs groups are usually one-off occasions or events. The cultural operators frequently focus on children and young people in their work, but less on unemployed people, people of low income and members of linguistic and cultural minorities. (EspooCult survey for cultural operators.)

Espoo's providers of cultural activities deploy a variety of operating models to reach different population groups and support their participation. For example, the Kulttuuriketju (Culture Chain) model was developed in collaboration with the Finnish Age Institute⁵⁷ for the purpose of enabling and realizing cultural activities in care institutions and service homes. Espoo was also among the first cities to adopt the Kaikukortti system. The system aims to enhance the possibilities of persons who are financially hard pressed to participate in cultural life and engage in arts. (See Jakonen et al. 2018.) Kulttuurikurkkaus in turn is an operating model where arts and culture professionals visit daycare centres to perform or to coordinate activities aimed at children. It is also characteristic of Espoo to bring public services to shopping centres, along people's daily routes. Many of the libraries, for examples, are located in conjunction to shopping centres (see Perspective: Library as a place of participation for Espoo's residents). At the end of 2019, the Helinä Rautavaara Museum started to operate on the premises

57 Foundation for promoting the quality of life and social inclusion of older people.

of the Entresse shopping centre in Espoon keskus (Espoo Centre). The regular meetings organized by the city for cultural operators and residents' associations create possibilities for participation and interaction both among the cultural operators and between the city and the operators. (Table 7.)

TABLE 7.

Examples of operating models that promote participation in Espoo

Target group	Operations
Children in early education or school age	<p>In Kulttuurikurkkaus arts and culture professionals visit daycare centres and perform or direct contents designed for children.</p> <p>In the KULPS culture and sports path children in Espoo's grade schools get to know the city's cultural and sports supply and library services under a teacher's guidance, as a part of the school day.</p> <p>Two library cars make stops at schools and daycare centres and in areas without a local library.</p> <p>Basic education in the arts is organized e.g. as a part of early education (at day-care centres).</p>
Families with children	<p>The Culture Clinic visits maternity clinics offering cultural ideas and suggestions about how cultural leisure activities can be linked to the daily routines of families with children.</p> <p>Pomppupallo concerts for expectant parents and unborn children.</p>
People who are financially hard pressed	<p>Kaikukortti can be used to obtain free admission to the cultural venues that belong in the Kaikukortti network.</p> <p>Free services is an integral part of the public libraries system.</p> <p>Free admission to the Helinä Rautavaara Museum and the Pentala Archipelago Museum and estate (ferry ticket subject to charges). Free admission times at other museums.</p>
Hospitals	<p>Hospital musician. A few of the musicians of the Tapiola Sinfonietta have been trained as hospital musicians. The orchestra also visits Espoo's hospitals.</p> <p>Art in the Hospital. Artworks placed in the public areas of Espoo Hospital, project designed and carried out in cooperation with EMMA. Art spreads into various parts of the hospital, including all the patient rooms.</p>
Elderly people	<p>Kulttuuriketju brings cultural experiences directly to customers: to elderly care units and service centres.</p> <p>Culture brochure for the elderly offers a collection of information on cultural services whose contents or accessibility pay special attention to elderly people.</p> <p>Free admission for persons aged 70 or older, to e.g. the WeeGee exhibitions.</p>
Newcomers to Espoo, foreign-language speakers	<p>Cultural benefit for new citizens. Espoo's new citizens get to acquaint themselves with the city's cultural supply free of charge.</p> <p>The share of foreign-language materials has been increased in the libraries.</p> <p>A Russian Library operates within the Sello Library.</p>

People in need of social support and company	Culture Companions are volunteers whom people can book to keep them company and support them during a visit to a cultural venue.
Special need groups	Some of the libraries distribute materials of the Celia national centre for accessible literature to customers who can't use traditional printed books due to visual impairment or other health reasons. Attention is paid to accessibility in the operations of the arts and cultural institutions.
Other	<p>Self-service libraries⁵⁸ make it possible for people to visit libraries outside the regular opening hours.</p> <p>The Iso Omena service centre is a low-threshold space where the residents can get different kinds of essential services in one place.</p> <p>Cultural services (libraries, the Helinä Rautavaara Museum, Sellosali) are located in shopping centres along people's daily routes.</p> <p>The Espoo Day is Espoo's biggest annual urban events with smaller events spreading throughout the city. All the events are free of charge.</p> <p>The city organizes regular meetings with cultural operators and resident associations.</p>

Espoo's arts and cultural institutions and cultural diversity

Growing immigration and increasing cultural diversity impel us to reflect on how common values are agreed upon and fostered and to think about how mutual trust is built and how diversity could be better understood and valued. Rendering the diversity of experiences and realities visible and ensuring that everybody has the possibility and freedom to produce culture in a way they determine themselves strengthen a general sense of togetherness and promote cultural democracy⁵⁹. Achieving these objectives require ambition from cultural policies and actors in the field of arts and culture, and place certain demands on the cooperation. To guarantee ownership and representation for different population groups they need to be included in

58 The term 'self-service libraries' refers to libraries where a system that enables the unassisted use of library services has been installed. In self-service libraries there are no in-house employees, but the premises are monitored through, for example, cameras. In self-service libraries it is usually possible to loan and return material, use customer computers, read papers and magazines, and even work or hold meetings. They also offer Wi-Fi access.

59 Cultural democracy means equality of different forms of culture and a democratic defining of what culture is. In the traditional sense, cultural democracy has been the foundation for promoting minority rights and the equality of minority groups in relation to the so-called mainstream population. More recently, the concept has expanded to mean more generally the decentralization of decision making concerning culture: all people should have the right to take part in decision making with regard to their own living environments, ways of life and culture. (Häyrynen 2006, 114–117.)

the planning, implementation, and assessment of the relevant actions. (See Barrett 2016; Wilson et al. 2017.)

A better understanding of the cultural diversity of Espoo would help in efforts to take different population groups and their needs into account and promote dialogue and a sense of togetherness among them. One part of the research project *Avaus. Toimijaksi suomalaisella taide- ja kulttuurikentällä* (Opening. Becoming an agent in the Finnish cultural field) carried out at Cupore in 2017–2020 was to survey how cultural diversity is considered in the museums, theatres and orchestras that are a part of Finland's central government transfers system (VOS)⁶⁰. In Espoo there are 11 cultural institutions that belong in the system (VOS institutions), of which 9 responded to the survey⁶¹. In the survey cultural diversity mainly referred to diversity in the context of immigration.

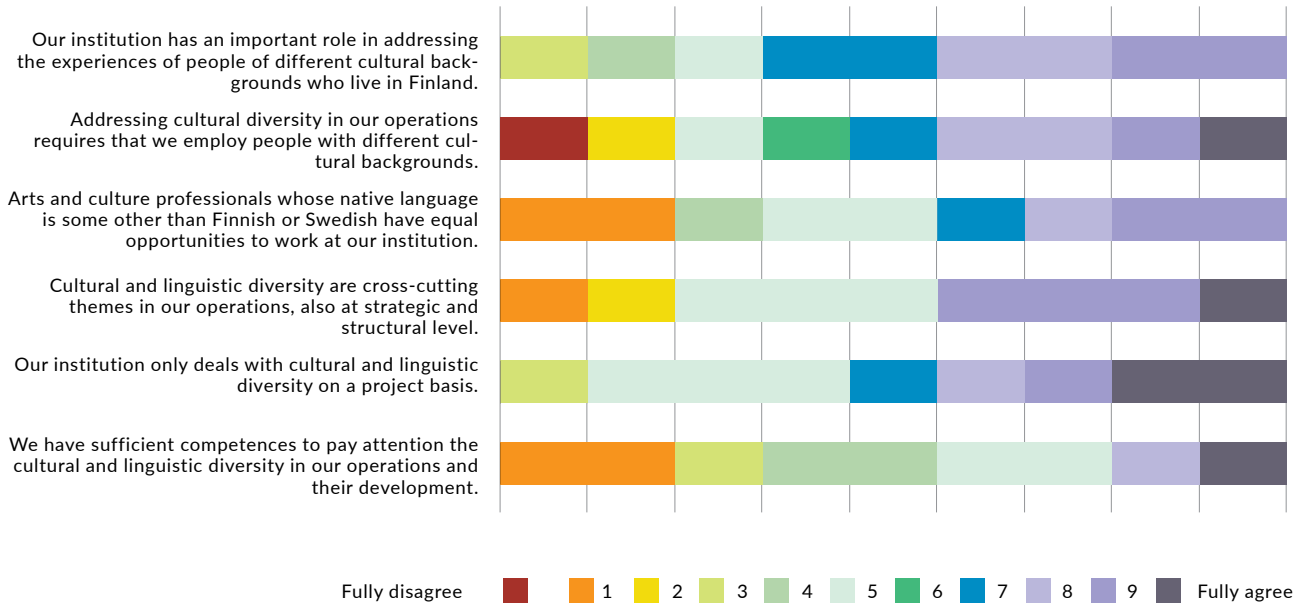
A majority of the directors of the VOS institutions in Espoo regard it as important to address the experiences of people of different cultural backgrounds who live in Finland in their operations (Figure 32). A slightly smaller proportion of the directors feel that this requires that the personnel of the institutions also includes persons from culturally diverse backgrounds. Based on the institutions' self-reporting, there are very few people who do not speak Finnish, Swedish or Sámi as their native language working in Espoo's museums, theatres, and orchestras. One of the goals set for the immigrant integration programme of the City of Espoo (2018–2021) is that, in order to improve the city's services in a more customer-oriented direction, the personnel should better reflect the city's population structure and foreign-language speakers should be employed also in managerial and expert positions (Haapalehto 2018, 15).

60 The museums, theatres and orchestras in the VOS system are allocated central government transfers for their operating costs. The VOS system is based on imputed person-years and a unit price determined per person-year. Museums, theatres, and orchestras are accepted in the system based on applications. (See <https://minedu.fi/en/state-subsidies>)

61 Of Espoo's VOS institutions two are city-owned and the others are private actors subsidized by the city.

FIGURE 32.

Views of directors of Espoo's VOS institutions on statements regarding cultural and linguistic diversity, 2018 Source: Research project *Opening. Becoming an agent in the Finnish cultural field.*



According to the Avaus research project, it is common for Espoo's arts and cultural institutions to pay attention to cultural and linguistic diversity in relation to audiences and networks of cooperation, but they address the issue only rarely in the contexts of organizational development or human resources. The Helinä Rautavaara Museum stands out as an exception compared to both Espoo's cultural institutions and Finland's other cultural history museums. The museum employs foreign-language speaker professionals as guides, workshop coordinators, experts, and trainers. The museum also pays attention to cultural diversity in relation to organizational development and has cooperated with persons from culturally diverse backgrounds on diversity issues in the planning, implementation, and assessment of its activities.

At general level, both in Espoo and in Finland at large, orchestras and dance theatres employ a higher number of foreign-born arts and culture professionals than the museums and drama theatres. According to the directors' responses, the orchestras and dance theatres are also more willing to rearrange work assignments so that it would be possible for foreign-language speakers to also work at the institutions. The extent to which different art forms are bound to language also plays a part here. Espoo's libraries are however pioneers compared to the city's other arts and cultural institutions, both on local and national scale. They have recognized the need

to serve different linguistic groups and seen the connection between the diversity of personnel and that of the user groups: the city must be able to serve its residents in different languages and employees who speak different languages send a message of acceptance of diversity. The libraries have consciously set out to recruit persons with a foreign background by creating internships and possibilities for learning while working and by reassessing their qualification requirements and compromising on them if need be. As a result of this long-term work, Espoo's libraries are now open multicultural places with a notably higher percentage of foreign-born persons working at them compared to the city personnel on the average. (Jäppinen 2018.)

In a situation where the share of foreign-language speakers is steeply growing in Espoo, more is needed than recognition of diversity alone. If the cultural diversity is not visible in the institutions' personnel or internal practices and structures, it is easily seen as something integrally happening outside the institutions. This means that regular assessments of the practices from the viewpoint of equality and accessibility may be left undone. It is also important not to confuse international activities with the cultural and linguistic diversity of Espoo's population, and that diversity is also recognized at strategic level and in recruitment practices. According to the *Avaus* research project, there is still room for improvement in these areas. For example, most of the city's arts and cultural institutions haven't adopted an equality plan, i.e. a formal plan to promote equal opportunities required by the Equality Act from organizations that regularly employ more than 30 persons, and which smaller institutions are also encouraged to adopt.

According to the survey for cultural operators that had applied for support from the City of Espoo, most of the responding institutions see Espoo's demographic development, especially the growing numbers of children, older people and foreign-language speakers, as a key determinant in Espoo's future development. Among the objectives the operators saw as important were the enhancement of the residents' community spirit and wellbeing and the promotion of the accessibility of arts and cultural services and dialogue between the different population groups. What they saw however as the most crucial objectives were endeavours to raise the visibility of and present arts and culture and to produce top-quality artistic and/or cultural contents. When speaking about quality it is however important to stop to reflect on who defines quality and how. What kind of possibilities do the professionals or residents from culturally diverse backgrounds must take part in the planning, implementation, and assessment of operations?

Of the directors of the VOS institutions (*Avaus* research projects) a majority felt that their institution did not have sufficient competencies

to take cultural and linguistic diversity into account in its operations and their development. The directors see cultural and linguistic diversity as an asset and recognize many potentials in it, but they would need help especially with translation and interpretation issues and establishing networks with immigrant groups, as well as monetary support for creating internships and training and hiring foreign- language speaker students. There is also a need for general information and expertise concerning cultural and linguistic diversity.

6.3 SUMMARY

In this chapter we reflected on the meanings of cultural rights, cultural accessibility, and inclusion. We also examined from different perspectives the city's actions to promote participation and inclusion.

In Chapter 6.1 we reflected on the general concepts of cultural inclusion and participation.

- As societies become increasingly diverse, the need and ability to manage cultural diversity grows. A society's diversity is made up of different groups and communities that people form based on their special characteristics, identities, and interests. Identifying with a particular group can be based on, for example, age, gender, religion, language, sexuality, socioeconomic status, physical characteristics, disability, appearance, or cultural differentiation.
- It is ethically, legally, and economically well justified and worth the while for cities to develop inclusive structures and services.
- Public services are obliged to ensure that people's that basic rights and right to inclusion are realized equally. Inclusion means, among other things, the experience of being a meaningful member of a community.
- Cultural inclusion and opportunities to participate are a part of the retaining capacity of any place or region.
- When assessing a city's actions to promote inclusion, it is important to reflect on what kind of participation is pursued through the actions and who defines desirable participation and how.

In the Perspective section we looked at how the residents' level of trust in others and personal experiences of empowerment vary between Espoo's different population groups.

- There are differences in the extent to which Espoo's different population groups, in their own experience, trust in others and their possibilities to exercise influence.
- The degree to which Espoo's young residents are satisfied with their lives decreases notably as they move on from primary to secondary school. This finding concurs with the Finnish average.
- The way in which girls of secondary and upper secondary school age experience their own resources and possibilities is clearly more negative compared to the boys. Young people of Finnish background trust in their own abilities, possibilities to exercise influence and their close ones more strongly compared to young people with a foreign background. .

Chapter 6.2. centred on cultural services and inclusion in Espoo.

- Espoo's arts and cultural operators target their general activities rather evenly at different groups, but especially at people in working age. Attention is paid to children and young people and elderly people more frequently, and more rarely to unemployed people, people of low income and people who belong in linguistic and cultural minorities. The activities targeted at special needs groups are usually one-off occasions or events.
- Espoo's cultural services have actively developed operating models for supporting and reaching out to different population groups and supporting their participation.
- Rendering different experiences and realities visible and ensuring that everybody has the possibility and freedom to produce culture as they define it themselves requires ambition from cultural policies and actors in the arts and cultural sector. To guarantee ownership and representation for members of different population groups, they must be able to take part in the planning, implementation and assessment of the actions concerned.
- It is common for Espoo's arts and cultural institutions to pay attention to cultural and linguistic diversity in relation to audiences and networks of cooperation, but only rarely do they consider the issue in the contexts of organizational development or human resources.
- In Espoo libraries have been pioneers in the recruitment of multilingual personnel. They have recruited persons with a foreign

background by creating internships, enabling learning Finnish while working and reassessing their qualification requirements and compromising on them if need be. The libraries employ a notably higher percentage of persons with a foreign background compared to the city personnel on the average.

- Very few of Espoo's arts and cultural institutions have adopted an equality plan.
- The arts and cultural institutions lack the competencies needed for paying attention to cultural and linguistic diversity in their operations and their development.

7. Cultural participation among Espoo's residents

In this chapter we look at the residents of Espoo as users of culture and participants in creative leisure activities. We examine how different background variables, such as age, gender, language, socioeconomic status, and area of residence, affect their participation in cultural activities. We also reflect on the availability of the cultural supply and opportunities to participate in culture in relation to different people and groups. We especially focus on the diversification of the population structure and the promotion of inclusion with different groups. In the Perspective section we discuss reasons behind non-participation in culture and the role of Espoo's libraries as places of participation for the residents.

7.1 ATTENDANCE IN CULTURAL EVENTS AMONG THE RESIDENTS OF ESPOO

Espoo stands out in national comparisons among Finland's top cities for attendance in cultural events. The user profile is similar as in Finland's other major cities. According to the Leisure Survey 2017 of Statistics Finland, 84 percent of Espoo's residents had during the past 12 months⁶² attended at least once a cultural event at one of the following venues: movies, concerts, opera and dance performances, art exhibitions, and museums (Table 8). Espoo's residents are well situated when it comes to the cultural supply. There are many services available locally and the neighbouring cities, especially Helsinki.

62 The data were gathered between September 2017 and January 2018.

TABLE 8.

Attendance in cultural events over the last 12 months, population 10 yrs. or older (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.

Has attended during the last 12 months	Espoo	Five other largest cities¹	Rest of Finland	Finland total
Concerts, gigs, music performances	62	60	53	55
Opera performances	12	10	4	6
Theatre performances, musicals or operettas	44	43	37	39
Dance performances	21	18	13	15
Art museums or art exhibitions	55	52	32	38
Some other type of museum than art museum	47	45	31	36
Movies	77	70	56	61
<i>At least one of the above</i>	84	82	73	76

¹ The six biggest cities (by population) in Finland are Helsinki, Espoo, Tampere, Vantaa, Oulu and Turku.

In 2017 Espoo's residents attended most frequently movie performances, concerts, and art exhibitions, but opera or dance performances more rarely. Residents of all ages enjoy going to the movies, especially the young ones. Theatre and opera performances in turn are attended most actively by people over 45 years old. Unlike elsewhere in Finland, gender does not play a perceivable part in cultural attendance, the share for both women and men is the same: 84 percent. There is however gender-based differences when the different art forms and types of events are examined separately. In 2017 the men had visited theatre and dance performances or art museums more rarely than the women. Nearly a half of the men (46 %) had never been to a dance performance, while with the women the equivalent share was around one in three (29 %). (Figures 33 and 34.)⁶³

There are also differences in cultural attendance based on, for example, native language and educational background (Figures 35 and 36). Research confirms that education increases people's interest in attending cultural events (see e.g. Heikkilä 2016, 6) and highly educated people are generally

⁶³ More categorized attachment tables can be found at the EspooCult website: <https://www.cupore.fi/en/research/research-projects/espoo-cult-131435-26042018>

the most active at attending cultural events. The population of Espoo is highly educated in national comparison. Educational level does not however appear to affect movie going in Espoo, it is popular among all kinds of residents. There are also differences between the different districts in terms of the type of events attended (Figure 37)

FIGURE 33.

Attendance in cultural events in Espoo according to gender, population aged 10 or older (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.

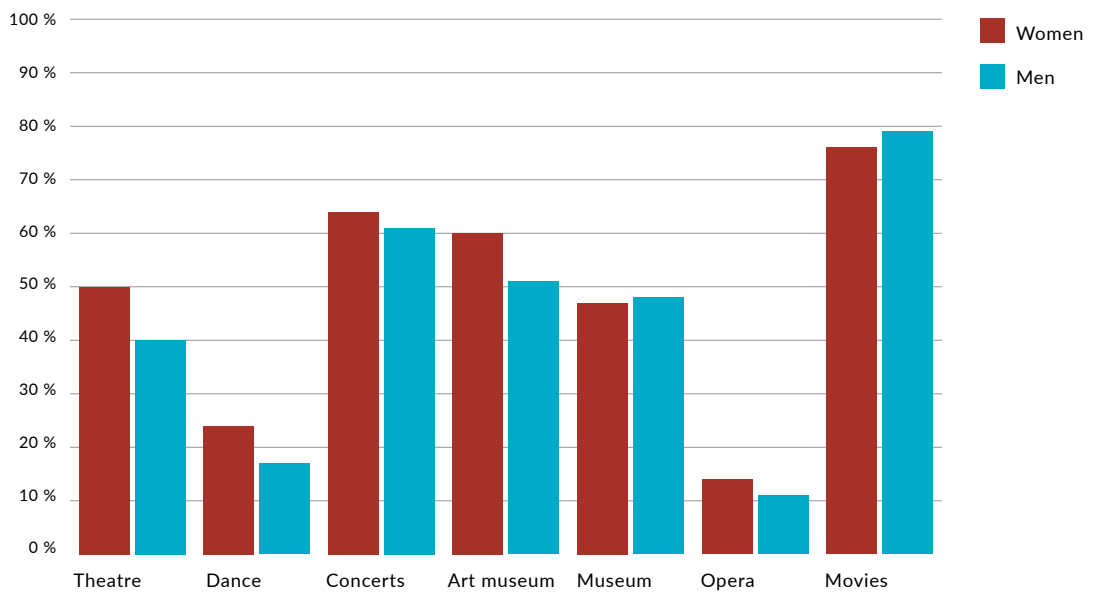


FIGURE 34.

Attendance in cultural events in Espoo by age group, population aged 10 or older (%) Source: Official Statistics of Finland (OSF): Participation in leisure activities.

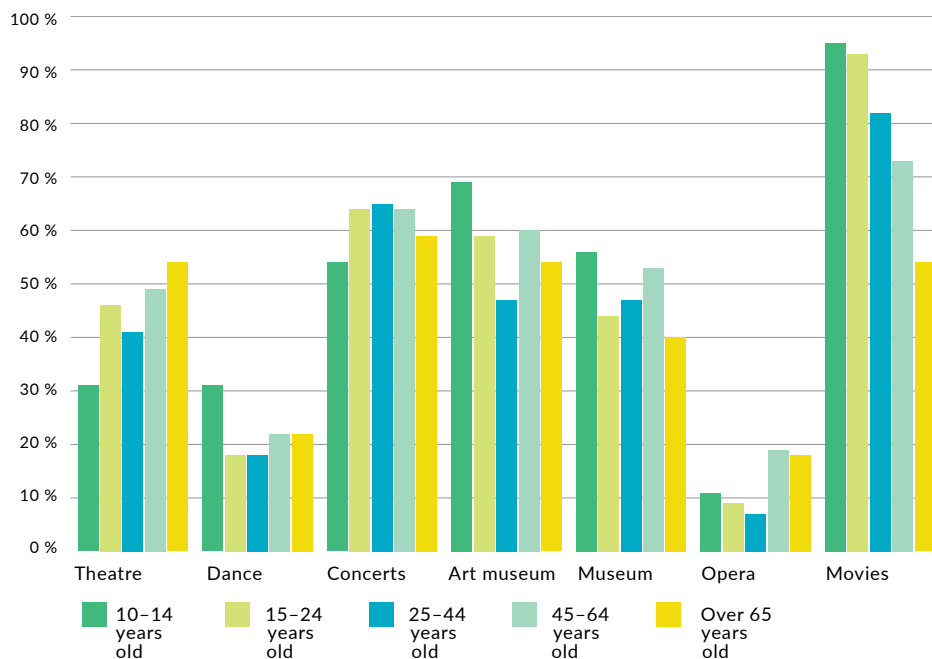


FIGURE 35.

Attendance in cultural events in Espoo according to linguistic group, population aged 10 or older (%) Source: Official Statistics of Finland (OSF): *Participation in leisure activities.*

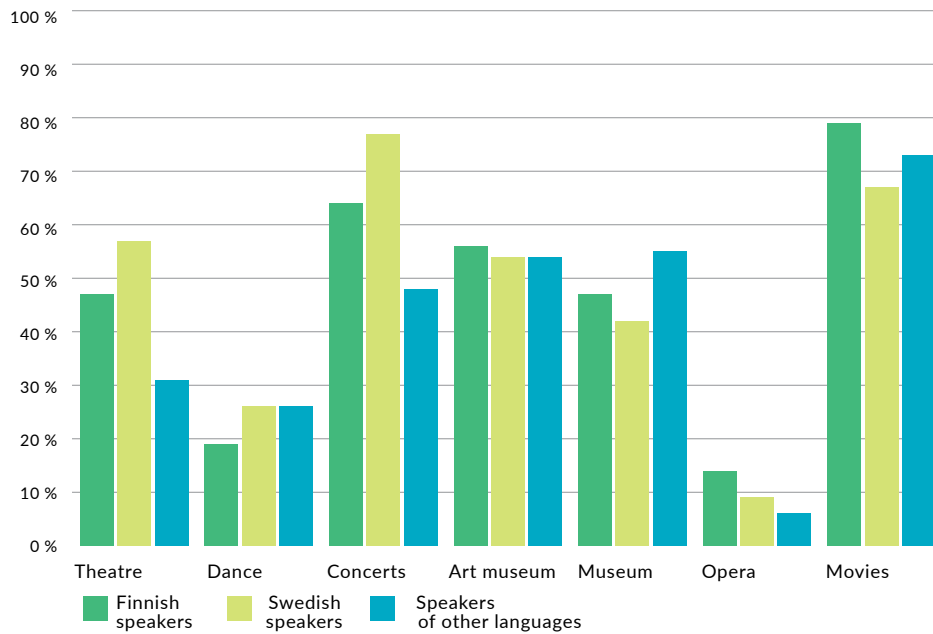


FIGURE 36.

Attendance in cultural events in Espoo according to educational level, population aged 10 or older (%) Source: Official Statistics of Finland (OSF): *Participation in leisure activities.*

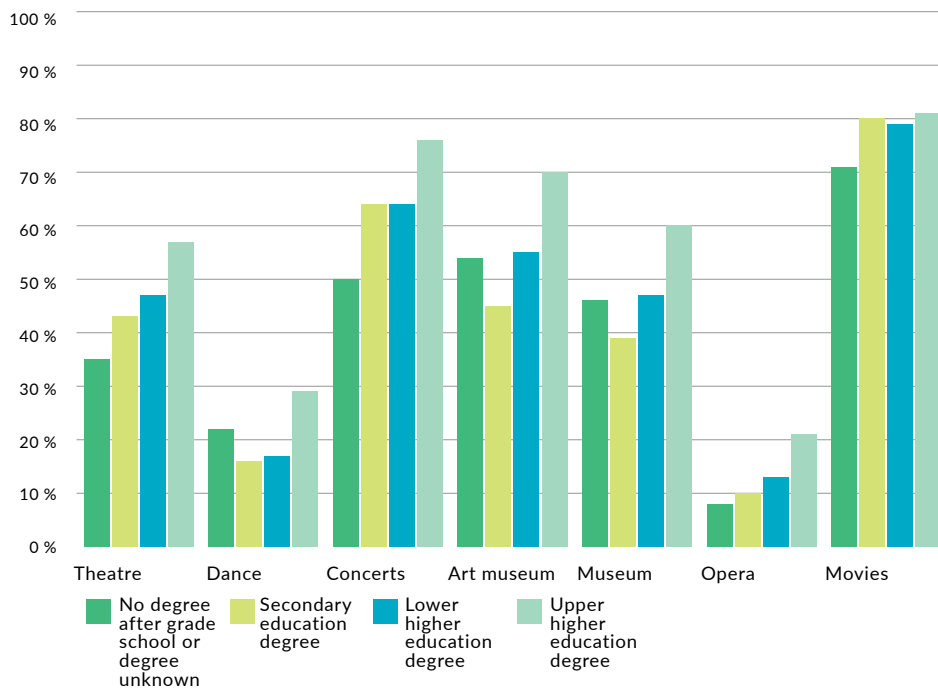
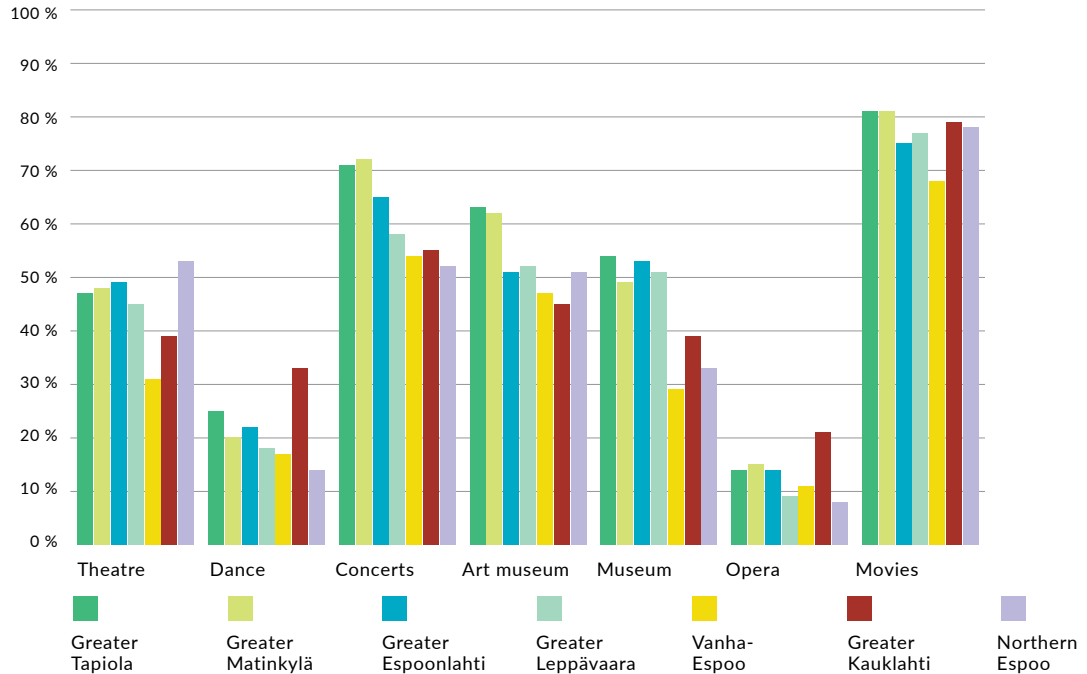


FIGURE 37.

Attendance in cultural events in Espoo according to major area, population aged 10 or older (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.



The cultural attendance among Espoo's residents (45 %) corresponds with the national average (46 %) but falls below the average (52 %) of Finland's six largest cities⁶⁴ (Table 9). The most popular events in Espoo are different restaurant events (22 %), local history events and community festivals (21 %), but even in these the attendance does not exceed the average of the other big cities. Espoo's residents seem to attend only film festivals more actively compared to other parts of the country, although the difference remains somewhere around a few percent. In Espoo, too, the attendance seems to be limited to a small group (4%) of enthusiasts.

64 Finland's six largest cities by population are Helsinki, Espoo, Tampere, Vantaa, Oulu, and Turku.

TABLE 9.

Attendance in cultural events during the last 12 months, population aged 10 or older (%)

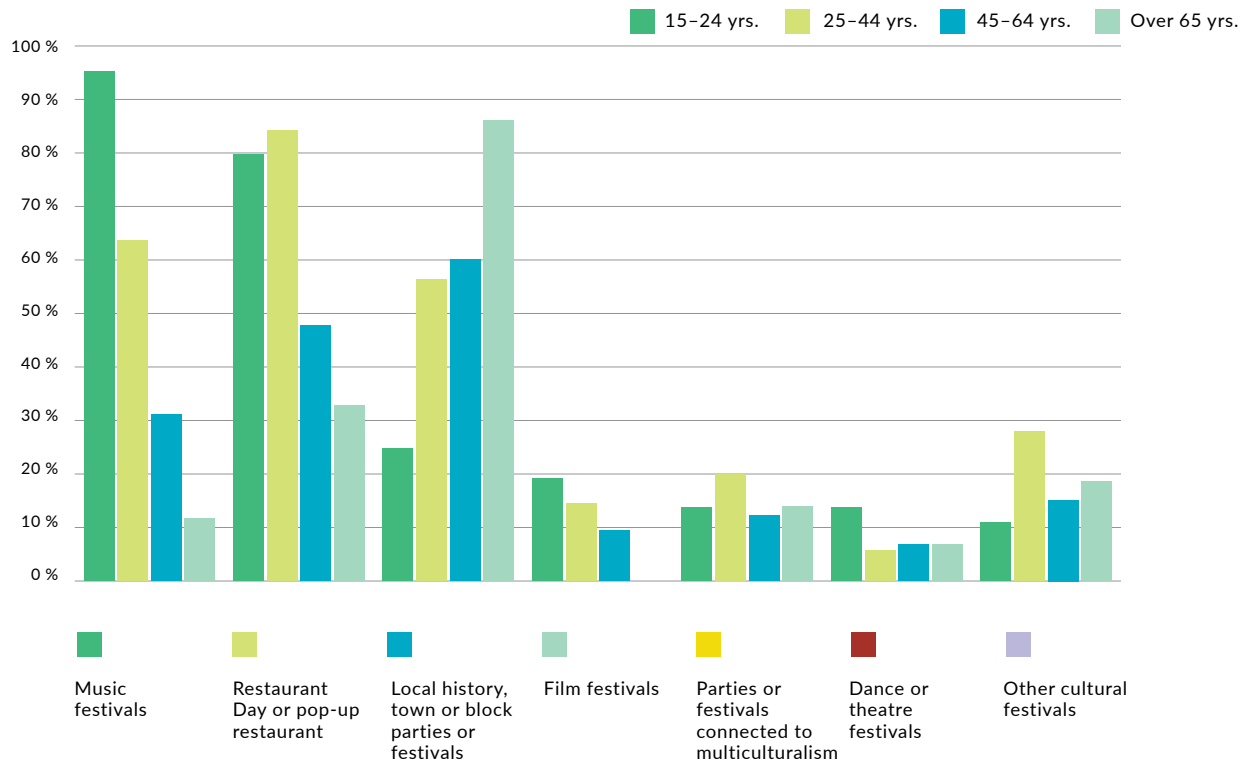
Source: Official Statistics of Finland (OSF): Participation in leisure activities.

	Espoo	Other five larg- est cities	Rest of Finland	Finland total
Film festivals	4	3	1	2
Music festivals	17	21	16	17
Dance or theatre festivals	3	3	2	2
Parties or festivals connected to multiculturalism	5	7	3	4
Restaurant Day or pop-up restaurants	22	23	11	15
Local history, town or block parties or festivals	20	26	27	26
Other cultural festivals	6	8	5	6
One of the above	45	52	43	46

The popularity of different types of festivals varies by age group, especially in the case of music festivals (Figure 38). 33 percent of the residents aged 15–24 attend music festivals, whereas the share in residents aged 65 or older is only four percent. With dance and theatre festivals in turn the share doesn't exceed five percent in any age group.

FIGURE 38.

Attendance in cultural festivals among Espoo's residents during the last 12 months, according to age (%) Source: Official Statistics of Finland (OSF): *Participation in leisure activities.*



Native language clearly influences attendance in multicultural festivals: of the Finnish and Swedish speakers the share is four percent, while among the speakers of other languages the share is 14 percent. The gender-based difference noted in attendance among speakers of other languages is apparent also in the case of multicultural festivals: the share for women is nine percent and for men it is 19 percent.

7.2 CREATIVE LEISURE ACTIVITIES AND SELF-MOTIVATED ACTION AMONG ESPOO'S RESIDENTS

According to the national Leisure Survey, around one third of Espoo's residents see creative leisure activities as an important part of life. Especially women find creative leisure activities important. The importance given to creative leisure activities is not dependent on income level to any notable degree. Age, in turn, does play some part in the attached importance, and artistic activities are especially important to over 65-year-old people. In

Espoo, the foreign-language speakers are interested in creative activities even a little more than the majority population. Crafts are clearly the most popular type of creative leisure activity in Espoo, same as elsewhere in Finland. Photography and music, in the contexts of playing, singing and making music, are also popular among Espoo's residents. Acting and poetry recital in turn appear to be popular only among a very small group. (Table 10.)

TABLE 10.

Creative leisure activities, population aged 10 or older (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.

Currently engages in	Espoo	Five other largest cities	Rest of Finland	Finland total
Music ^a	23	21	17	19
Visual art	17	17	15	14
Manual skills ^b	44	45	53	50
Writing poems, short stories, novels etc.	6	7	5	6
Acting in group or amateur theatre	1	1	1	1
Reciting poetry	1	1	1	1
Photography	26	26	22	23
Video filming	11	10	8	9
Dance	11	9	12	11
At least one of the above	69	69	71	71

a Playing an instrument, singing, composing, making music on the computer etc.

b Repairing furniture, restoration, woodwork, building and repairing electronic and ICT equipment, cars etc., weaving textiles, carpets etc., sewing clothes, knitting, crocheting, making lace etc.

In Espoo residents of all ages engage in creative leisure activities. Young people stand out as the most active group in the fields of music, visual arts, photography and dance and the older age group in the fields of crafts and photography. The women are more active in the fields of visual arts, photography and dance than the men, who in turn are more active in the fields of music and video filming. Educational level does not distinctly increase or decrease the tendency to practice creative leisure activities, and it does not have a similar perceivable effect as it does in attendance in cultural

events. One can however roughly say that actively engaging in creative leisure activities, especially crafts, is more characteristic of lower-educated people, and active attendance in cultural events is more characteristic of higher-educated people. (Figures 39–43.)

FIGURE 39.

Creative leisure activities in Espoo by gender, population aged 10 or older (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.

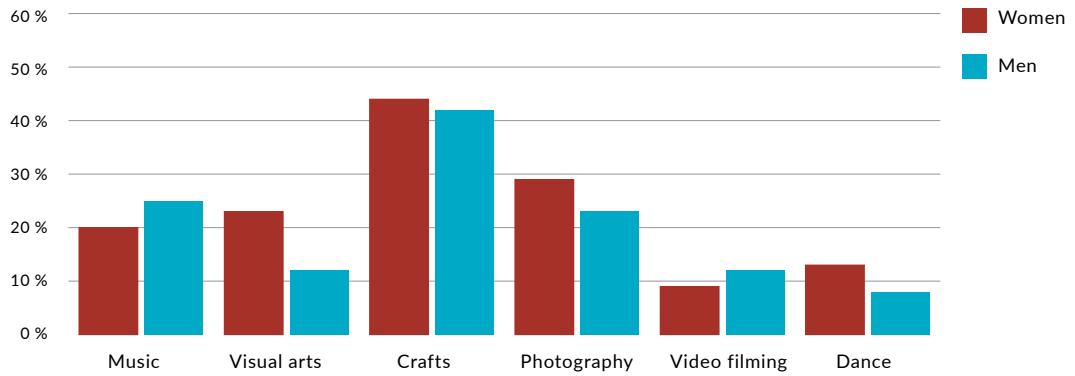


FIGURE 40.

Creative leisure activities in Espoo by age group, population aged 10 or older (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.

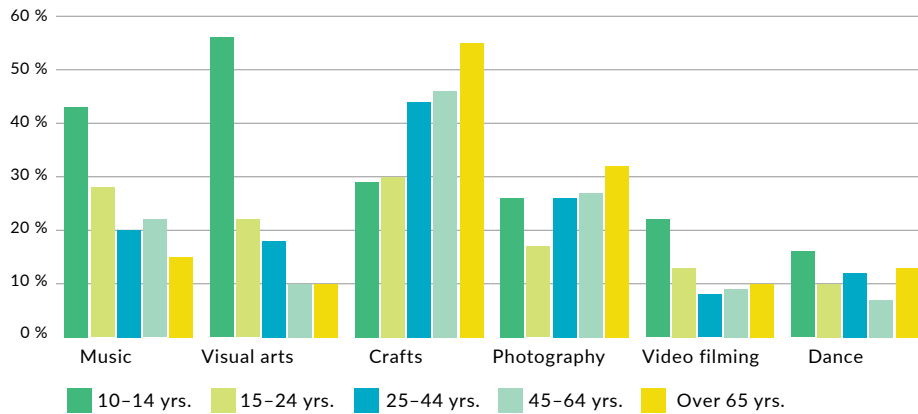
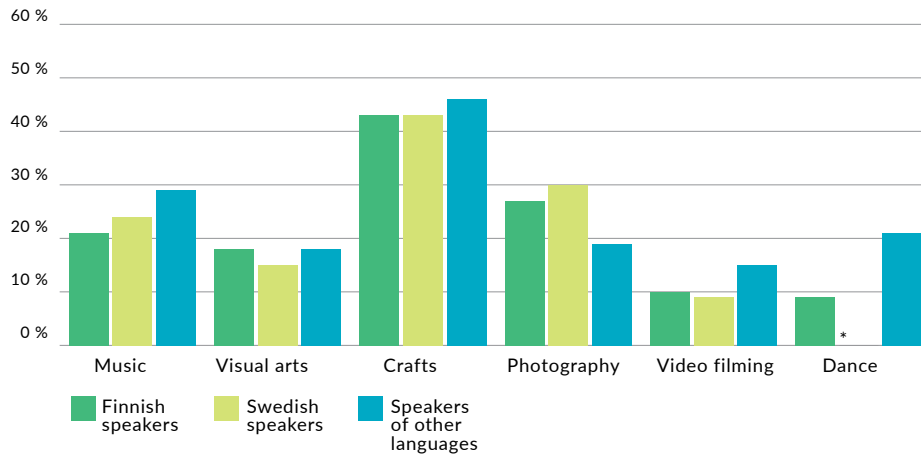


FIGURE 41.

Creative leisure activities in Espoo by linguistic groups, population aged 10 or older (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.



* Answer categories consisting fewer than three observations are not presented in the figure.

FIGURE 42.

Creative leisure activities in Espoo by educational background, population aged 10 or older (%) Source: Official Statistics of Finland (OSF): Participation in leisure activities.

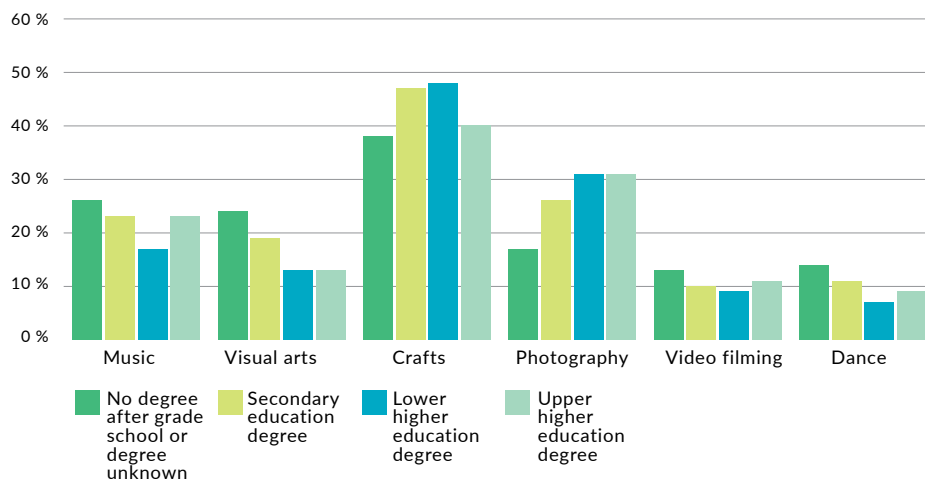
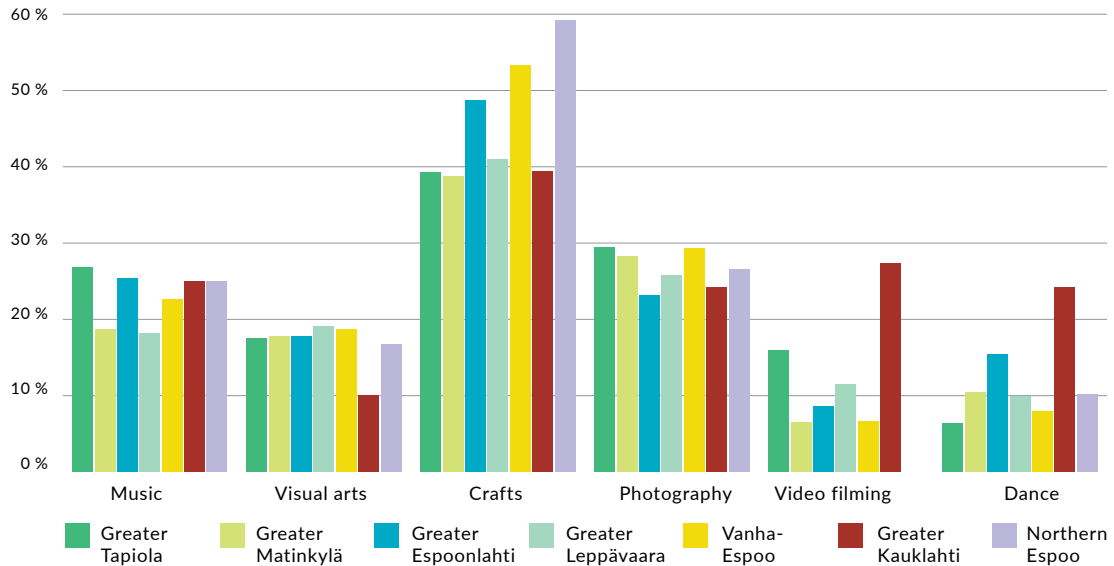


FIGURE 43.

Creative leisure activities in Espoo by major area^a, population aged 10 or older (%).

Source: Official Statistics of Finland (OSF): Participation in leisure activities.



Answer categories consisting fewer than three observations are not presented in the figure.

^a The major areas are approximated based on postal code data.

Creative leisure activities among Espoo's children and young people

According to the School Health Promotion Study carried out by Finland's National Institute of Health and Welfare, there are differences between girls and boys when it comes to creative leisure activities, as well as between native Finns and people with a foreign background. (Table 11.) The boys are less active in the areas of reading and writing or visual and performance arts than the girls. It is only in technical crafts that the boys are more active on a weekly basis than the girls. It also appears that creative leisure activities are slightly more common among the young people with a foreign background than among the young people with a Finnish background.

TABLE 11.

Creative leisure activities among Espoo's young people (secondary school and upper secondary school) by gender and background 2017 (%) Source: School Health Promotion Study 2017..

		Total	Girls	Boys	Finnish background^b	Foreign background^b
		(n=5118-5167)	(n=2651-2678)	(n=2418-2440)	(n=4648-4696)	(n=421-424)
Writing, drawing, painting, photography or video filming	Every week ^a	21	26	15	20	27
	Never	53	42	65	52	54
Singing, playing or acting	Every week ^a	24	29	20	24	25
	Never	62	55	70	63	59
Reading books for own amusement	Every week ^a	19	22	16	19	23
	Never	37	29	45	36	42
Crafts or woodworking, fixing up machines or devices	Every week ^a	10	7	13	9	17
	Never	65	66	64	65	61

^a Almost every day and at least every week.

^b The data in the School Health Promotion Study are divided based on the country of birth of the students or their parents (primary school) into four categories; Finnish-born, one parent with foreign background, Finnish-born with foreign background, and with foreign background and born abroad. In this report we use the categories of "person with a Finnish background" and "person with a foreign background". The category of "person with a Finnish background" includes persons born in Finland; the category "person with a foreign background" covers the three mentioned categories of persons with a foreign background. For more on the categorization of data, see e.g. Halme et al. 2017. The table does not include the "every month" and "more rarely" responses. Due to the low number of respondents, the responses where the gender or background is unknown have been excluded from the table.

In the School Health Promotion Study the parents of minors were asked how frequently their children engaged in guided creative leisure activities. The children of parents with a foreign background clearly engaged in guided visual arts and music activities, club activities, children's cultural services and youth work activities on a weekly basis more frequently than those of parents with a Finnish background (Table 12). There are considerable differences between the parents with a Finnish background and those with a foreign background when it comes to their views on the availability of different types of services in Espoo. This may be due to communication problems or a non-availability of services in people's native languages.

TABLE 12.*How often has your child used leisure services during the last 12 months (%)**Source: School Health Promotion Study 2017.*

	Finnish background ^b (n=1617-1629)			Foreign background ^b (n=95-97)		
	Every week ^a	Never	The service is not available	Every week ^a	Never	The service is not available
Guided visual arts or music activities for children	28	55	1	33	36	12
Club activities (e.g. Scouts, 4H)	22	55	1	27	38	7
Cultural services for children (e.g. libraries, concerts)	19	3	0	36	14	2
Youth work (e.g. youth centres, youth cafes)	3	79	1	12	60	9

^a Almost every day or at least every week.

^b The data in the School Health Promotion Study are divided based on the country of birth of the students or their parents (primary school) into four categories; Finnish-born, one parent with foreign background, Finnish-born with foreign background, and with foreign background and born abroad. In this report we use the categories of "person with a Finnish background" and "person with a foreign background". The category of "person with a Finnish background" includes persons born in Finland; the category "person with a foreign background" covers the three mentioned categories of persons with a foreign background. For more on the categorization of data, see e.g. Halme et al. 2017. The table does not include the "every month" and "more rarely" responses. Due to the low number of respondents, the responses where the gender or background is unknown have been excluded from the table.

Participation in association and voluntary activities

Even though the residents attend cultural events and engage in creative activities actively, according to the Leisure Survey, 42 percent of the residents do not take part in the activities of any associations or groups in their pastime. Of the associations, the sports or fitness clubs, with their practicing members, are the most popular ones (26 % of the residents). Only seven percent of the residents participate in the activities of other pastime communities, such as community colleges. Six percent take part in the activities of local history museums, neighbourhood associations, community councils and housing cooperatives. In general, participation in the activities of

arts and cultural associations is quite low (4 %). Residents with a foreign background participate in sports club activities less than others (16 %) but considerably more in the activities of arts and cultural associations (8 %). Participating in the activities of associations and communities is the highest in the major areas of Suur-Espoonlahti, Suur-Tapiola and Suur-Kauklahti and the lowest in Suur-Matinkylä.

In addition, about one in four (27 %) residents had done voluntary work during the last 12 months (Official Statistics of Finland (OSF): Participation in leisure activities.). The share is about the same as in Finland's general population (28 %) and in the greater capital area (26 %).

Voluntary work in Espoo's cultural communities

Some of the cultural communities operate fully on a voluntary basis, others have both salaried and voluntary staff. The operations of the more professional communities are nearly fully looked after by salaried employees, but they, too, usually welcome voluntary workers. In 2018 five out of six of Espoo's professionally operating museums included in the official museum statistics had voluntary workers. Their total work input was 2 123 hours. For example, the City Museum of Espoo coordinates the Kuvakamut photography group which, among other things, documents Espoo's changing landscapes in images. The Children's Cultural Centre Aurora also welcomes the input of residents as, for example, voluntary workers at events or organizers of their own clubs, special evenings or other similar activities (<https://www.uusimaalaiset.fi/toimija/lasten-kulttuurikeskus-pikku-aurora/>). Espoo's volunteer network, Espoon Vapaaehtoisverkosto, is a forum of cooperation consisting more than a hundred communities, which gathers together actors that organize voluntary activities from the third sector, the City of Espoo and church congregations. It also includes actors from the cultural field. More info in Finnish: <https://www.uusimaalaiset.fi/espoo/vapaaehtoistoiminta/espoonvapaaehtoisverkosto/>



Evening of the arts 20.8.2015. Claes Andersson Trio. Photo: Jussi Helimäki.



Perspective: Non-participation and obstacles to participation

The realization of the cultural rights of all the different population groups and promoting their cultural participation are among the central goals of cultural policies. Accessibility, and the participation that it enables, is also pursued as a means of promoting the wellbeing of individuals and communities, participation in society, social cohesion, integration, and sustainable urban development. As participation is an ideal in cultural policies, non-participation and non-attendance present themselves as a problem that demands solutions. At the same time, they offer a fundamental premise for justifying the very existence of the policy sector: in the 1960s cultural policy devotedly strived to map out cultural “barriers” and sought for solutions to eradicate them. Current cultural policy research speaks about ‘the deficit model’, on which the practice of cultural policies has strongly leaned (Jankovich & Bianchini 2013). In the deficit model non-attendees and non-participants are defined as a culturally isolated and excluded group. They are often people with a background of low socioeconomic status or who live in secluded or otherwise hard-to-reach areas. People like this can however turn out to be active, if participation is assessed through indicators other than the normative indicators, especially attendance in arts and cultural events. (See e.g. Miles & Sullivan 2012; Stevenson 2013; Virolainen 2016.)

In recent years a large amount of research has been published that takes a critical view at how cultural policies and statistics define and monitor cultural participation (see e.g. Heikkilä 2016, 2018; Stevenson 2013; Stevenson, Kann-Rasmussen & Balling 2015). The critique has often been directed at the narrowness and bias of the definition of cultural participation. There are people who do not, for some reason or another, find cultural phenomena interesting, even when they may be quite active in other spheres

of life. Many also receive culture without going to anywhere special to do it by, for instance, reading books at home or watching videos on YouTube. When people in Finland have been asked about their reasons for not visiting cultural events or venues, what arise as reasons for non-attendance, alongside shortage of money or poor geographic access, are lack of interest and other issues, such as lack of time, family responsibilities or alternative ways to receive cultural contents, such as TV or streaming⁶⁵.

The strategy of the City of Espoo (the Espoo Story) and the CultureEspoo 2030 programme, which specifies the strategic objectives regarding cultural activities and services, reflects a strong endeavour towards the inclusion and participation of the city's residents. When the cultural participation of the residents is viewed through the categorization traditionally applied in statistics on culture, which is based on attendance in cultural events on the one hand and on self-motivated creative activities on the other, they stand out as quite active in national comparison. Differences arise among Espoo's residents, too, when participation is viewed based on age, gender, native language, area of residence, and socioeconomic status. Figure 4.4 illustrates attendance in cultural events from the perspective of non-participation and the background variables that increase its occurrence. The figure shows that the older a person is and the lower-educated a person is, the more likely s/he falls into the group of non-participants. Moreover,

65 This was confirmed by, for example, the Eurostat EU-SILC Survey, which in 2015 included a module on social and cultural participation. The analysis focused on three cultural event and visitation types: going to the cinema, going to live performances (theater, concerts, opera, and dance) and visits to cultural sites (historical and archeological sites, museums, and art galleries). In the responses for Finland, 55 percent of the people had been to the cinema, 67 percent had attended live performances and 61 percent had visited a cultural site at least once during the last year. 84 percent had done at least one of these things. The reasons for non-participation were inquired through readily formulated answer options: can't afford to, not interested, none available nearby, or some other reason. The "can't afford to" answers varied in these three event or site types between 4 and 6 percent, the "not interested" answers between 41 and 45 percent, "not available nearby" between 10 and 14 percent, and "some other reason" between 39 and 44 percent. (Eurostat 2018.) A survey conducted by the Finnish Cultural Foundation revealed notable differences when it came to obstacles to participation. Women's participation in cultural activities is hindered by practical issues, such as long distances, expensive admission fees or lack of suitable company. With men, non-participation is more connected to personal preferences: seeing other pastime activities as more important, lack of interest in arts and culture in general, or a supply that does not match personal interests. (SKR 2013.) See also Sokka et al. 2014.

low income has a negative effect on participation, although the connection is not quite as direct⁶⁶.

FIGURE 44.

Non-participants in cultural events in Espoo during 2017^a, population aged 10 or older (%)

^a Has never attended a concert, the opera, a theatre or dance performance or visited an art museum or exhibition, other museum or the movies (%)

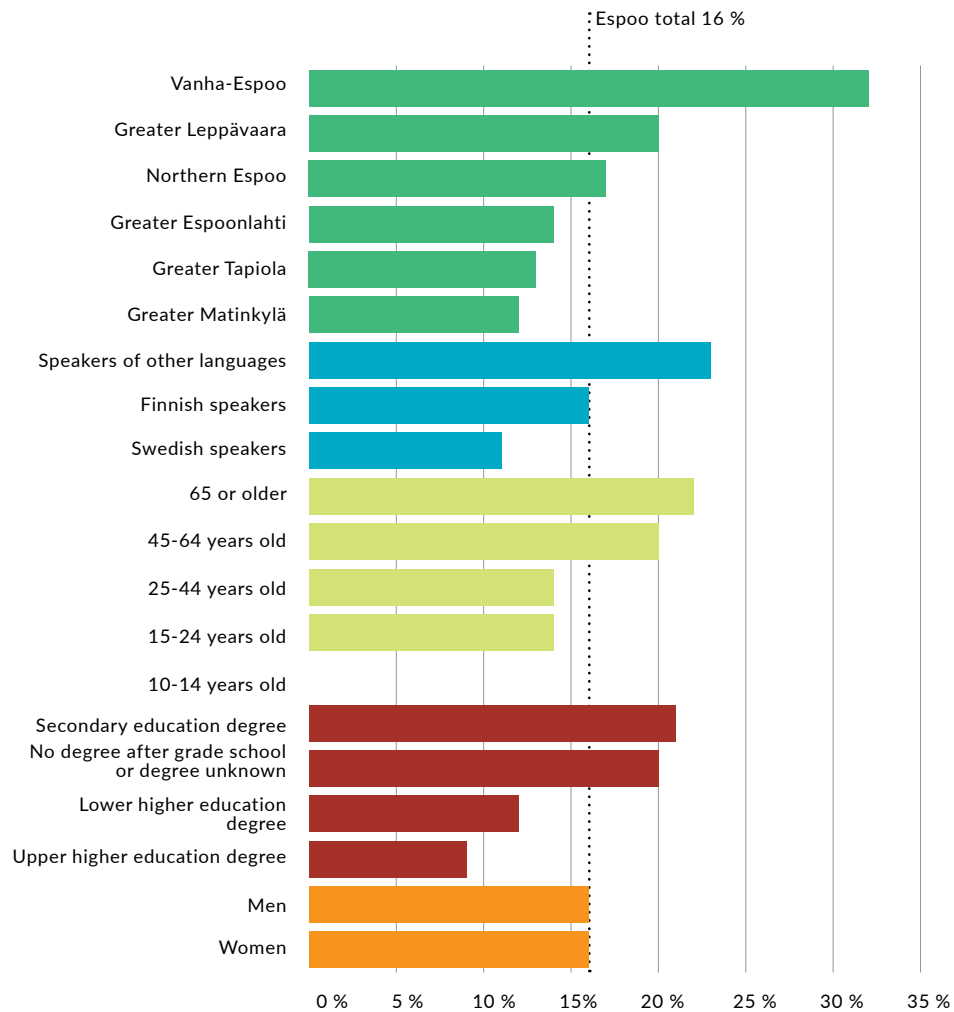


Figure 44 shows that non-participation is more probable with foreign-language speakers and there are also some differences between Finnish speakers and Swedish speakers. When comparing the major areas, the share of non-participants varies from a little over 10 percent in Suur-Matinkylä,

⁶⁶ See attachment tables on leisure activities, <https://www.cupore.fi/fi/tutkimus/tutkimushankkeet/espoo-cult>.

Suur-Tapiola and Suur-Espoonlahti and a little more than 30 percent in Vanha-Espoo. The differences between the areas can be explained with, for example, the location of the cultural institutions, traffic connections and differences in the population structure. In many cases the characteristics and circumstances, such as age, gender, native language, educational level, and income level, in the background of non-participation affect a one and same person concurrently. An example from Espoo is the combination of gender and native language. At the level of general population gender does not appear to affect attendance in cultural events at all (16 % for both women and men), but with foreign-language speaker women non-attendance (36%) was clearly more common compared to the average. An OECD report (2018, 164–168) studying immigrant integration from the perspective of employment remarks that one problem with immigrant women in Finland is that they tend to stay at home and thereby fall outside different educational, employment and other measures that commit people to society. This issue seems to also affect the use of cultural services.

[...] I mean, if I ask people in the cultural sector and cultural producers, the creators, artists or teachers and trainers, the message I get is that they would have a lot to give here. [...] This analysis might be a bit clumsy, since I'm no expert in cultural affairs, but I see a kind of mismatch in all this, that the cultural operators have a lot to give in this respect but they haven't quite found the audiences, and it's maybe also a question of supply, that if they know how to deal with, like... like issues that people with a Finnish background take to heart... couldn't they approach these new audiences with the same set [...]. [EspooCult interview.]

Non-participation can be also due to, besides financial restraints and familial responsibilities, for example, lack of information, unfamiliarity with using arts and cultural services or scarcity of contents that people find personally interesting or that are provided in their native language. According to the Leisure Survey, most Espoo's residents would want to practice leisure activities that they themselves find interesting if household chores didn't take up so much of their time. Especially women aged 25–44 and foreign-language speakers were of this opinion. Income level also has an effect here: people of higher income are less likely to feel that household chores limit their leisure activities. In the School Health Promotion study carried out in 2017, 41 percent of Espoo's students with a foreign background and 20 percent of the students with a Finnish background in secondary school, upper secondary school or vocational school felt that the hobbies they find interesting are too expensive. According to the Leisure Survey, 15 percent of parents in Espoo have had to restrict their children's hobbies due to financial reasons.

Factors that affect non-participation:

- Low cultural participation is often explained with reasons connected to social status, such as low income, low education, difficult life situation or secluded place of residence.
- Non-participation can also be caused by lack of encouragement and models of practice. A connection has also been noted between home background and cultural participation.
- Non-participation can be due to lack of interest or indifference towards culture, or to a lack of possibilities or awareness of the possibilities.
- Non-participation is also affected by the programme choices, performance times or opening hours of cultural institutions. People may also feel alienated from cultural venues and facilities and see them as meant for someone else.
- One reason for non-participation can be that a person is active in alternative ways to receive cultural contents, such as TV or streaming, or in some whole other sphere than culture.
- Non-participation can also be resistance to cultural political institutions, which are seen to represent the customs and tastes of the society's elite.
- Non-participation can also be due to lack of time and, for example, familial responsibilities.

In Espoo cultural policies should pay special attention at least to the situation among those population groups where background variables typical of non-participation aggregate. Among these variables are, for example, low educational level, low income, and long distances to cultural venues. From the perspective of the foreign-language speakers, the accessibility of cultural services may not have kept abreast with the increase in linguistic minorities over the past years. In the cultural supply the best solution is not necessarily to communicate in English, as the three most common of the more than a hundred foreign languages spoken in Espoo are Russian, Estonian, and Arabic.

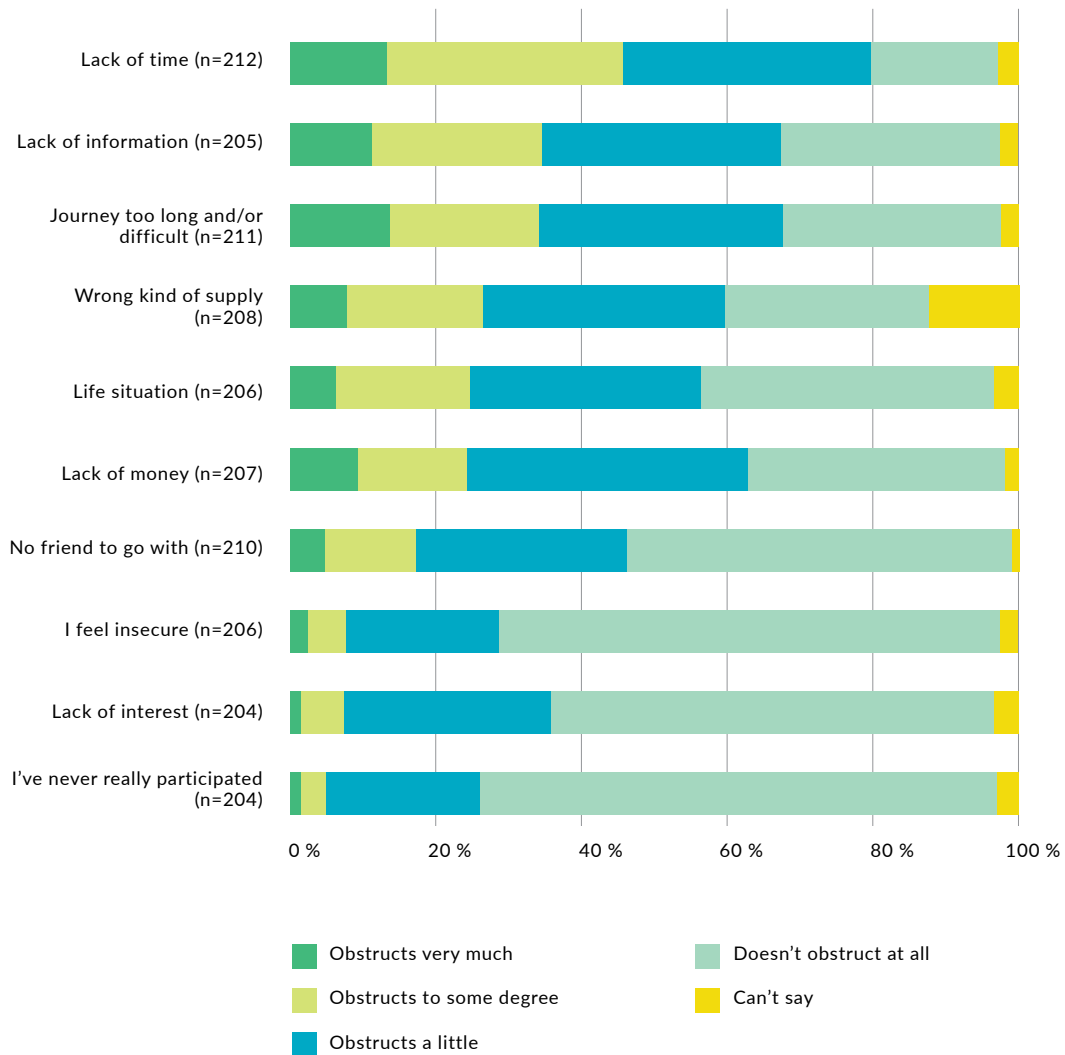
In the resident survey carried out as a part of the EspooCult research project the respondents were asked about obstacles to participation. In the answers to the given options, the respondents saw lack of time, lack of information and long or difficult journeys as the three most significant obstacles to participation. (Figure 45.) Cultural services are not easily available everywhere in Espoo for people who do not use their own car as transport

or persons with reduced mobility. For example, one of the respondents remarked that the journey from her/his home in Kauklahti (residential area) to the district of Tapiola (urban centre)⁶⁷ takes about an hour. Three in five respondents stated that financial reasons obstructed their participation at least to some extent. According to the open-ended responses, language is an obstacle that stands in the way of understanding both the contents of performances and communications regarding the cultural supply.

FIGURE 45.

Obstacles to cultural participation in Espoo (%)

Source: EspooCult resident survey 2019.



⁶⁷ The distance is around 18 km by the most direct route.

7.3 GEOGRAPHIC ACCESSIBILITY AND EQUALITY

Delrieu and Gibson (2017) distinguish certain push and pull factors in cultural participation. In cultural sociology, culture statistics and cultural policy research the focus has traditionally been on the impact of push factors, particularly social class, education, financial situation, and family background. Accessibility and closeness of cultural services can in turn be pull factors. Cultural policy research has not paid very much attention to this aspect, as the viewpoint of location has in general been somewhat neglected (also see Redaelli 2019; Räsänen & Sariola 2017). Delrieu and Gibson themselves studied in their article the usage of libraries through the concept of trip chaining familiar from tourism research. With this approach they explored how a library's number of visits was influenced by being located along people's daily routes. Espoo's shopping centre libraries would offer an excellent subject for similar research. Espoo's public library system has tried to predict the impacts of changes in the network of library units by performing accessibility analyses (see e.g. Lahtinen 2013). These survey-based analyses pay attention to the different ways in which people come to libraries (walking, cycling, private car, public transportation) and the traffic connections as well as changes in them (such as the West Metro).

Geographic accessibility (i.e. distance between the services and the users) is one aspect of the accessibility of culture. The term geographic availability is sometimes used, but usually with reference to whether there generally are cultural services available to users in a city, municipality, or some other administrative locality. Accessibility highlights how reachable existing services are. In the assessment of accessibility attention is also paid to traffic connections and the means of transport that may be used.

Cultural services are basic public services, but Finnish municipalities have the freedom to choose the extent to which and how they provide cultural services. Geographically cultural services tend to concentrate in larger cities where the services have an extensive resident basis. Arts and cultural institutions, for example, are usually located in urban centres. The further away a place is located from an urban centre, the more limited the arts and cultural supply usually is. (See e.g. Kuusi 2016). Libraries, as cultural services, are everyday services that need to be close at hand in people's daily lives and are used alongside other activities (Karttunen 2016). Leisure activities for children and special groups and youth work at, for example, community centres, are defined as local services (Jäppinen & Kaukopuro-Klemetti 2009, 8). There is no overarching definition for a local service, as every resident of a locality defines the concept based on her/his own needs and personal premises, and those of friends and family (Kuopila & Nieminen 2014, 3).

Local services do however generally refer to services that a local population or at least a part of the local population uses repeatedly, even daily, and which are provided in the residents near environment. (Op. cit. 8).

By structure, the city of Espoo is divided into five urban centres and two local centres. Culture is seen to have a strong role in the development of the different centres. The Espoo Story, for example, emphasizes that good services and opportunities to practice inspiring leisure activities must be guaranteed in all the urban and local centres (see also Peltomaa 2014, 5). At present the geographic spread of Espoo's cultural activities is uneven. The professional cultural activities organized or supported by the city are concentrated in the southern parts of Espoo, the urban centres and especially Tapiola, which has been consciously developed to serve as the cultural hub of the city. Of the studied cultural services, the most highly dispersed are the libraries, public artworks and the units of basic education in the arts. (Jakonen et al. 2018.) There are also several local cultural centres operating in Espoo. One characteristic feature of Espoo is shopping centres concentrated in the town centres, many of which house a library and also other cultural services and activities. The Helinä Rautavaara Museum, for example, which used to operate in the WeeGee exhibition centre, moved to the Entresse shopping centre in Espoon keskus (Espoo Centre) in 2019.

Participation in cultural activities is affected by the availability of cultural services in peoples near environment. The EspooCult resident survey inquired about the residents' wishes regarding cultural activities and services. Most of the respondents expressed a wish to see cultural services provided broadly throughout Espoo's different districts and in the respondents' own living environments.

"I'd like to see more possibilities for culture in Espoonlahti or Espoon keskus for children and adults alike. It feels like everything is happening somewhere else than here: in Tapiola, Karakallio, Leppävaara etc. "

"More everything: visual arts, theatre and concerts in other parts of Espoo, too, than Tapiola. A proper performing space for culture specifically and spaces that are suitable for other activities, hobbies and getting together."

"I wish culture could be better intertwined in the living environment."

"The old Mattby healthcare centre should become the Mattby Cultural Centre, offering possibilities to organize art exhibitions and other cultural events. A fine building like that should be preserved and used as a meeting place for all the residents of Mattby."

”A multicultural space into Espoonlahti: theatre, dance, music, visual arts, library services, workshop activities by the City Museum, crafts clubs etc. as well as daytime activities and activities in the evenings, multilingual activities that are open for all, where native speakers of Finnish, Swedish or any other language could meet naturally and multiculturalism would be a resource, cultural services and coffee shops along the Rantaraitti route, the possibility to pop into cultural cafes (offering music, visual arts, introductions to hobbies etc.) when taking the shoreline route (on an afternoon walk, evening routes, Sunday trip), “ready-made” culture walks (guide and app telling about Espoo’s shoreline routes, architecture walks, garden walks, history trips for cyclists etc.)”

Source: EspooCult resident survey.

Based on the Leisure Survey, around one fifth of Espoo’s residents feel that Espoo does not offer enough natural spaces for people in their own age group to meet. This is especially the case among the age group of 15–24, people of low income and foreign-language speakers. The residents of Vanha-Espoo are two times more dissatisfied because of the lack of spaces than, for example, the residents of Suur-Kauklahti.

A study on basic education in the arts (Salmenkangas 2018) also pointed out that closeness to venues and the availability of public transportation had a decisive effect on participation in basic arts education. They were assessed to be among the most crucial factors in terms of accessibility especially in the case of small children. Increasing locally provided education and improving geographic accessibility were seen, according to the study, as especially important objectives in nearly all the studied institutions (Op. cit. See also Räsänen & Sariola 2016.)

Of the students who responded to the School Health Promotion Study, only a third feel that there are activities available in their living environments that they themselves find meaningful or suit their interests (Table 13). A slightly higher share of the boys feel that there are interesting leisure activities and enough meeting places for young people in their living environment. A majority of the young people feel that they are well aware of the opportunities for leisure activities in their living environment, but it seems that the information reaches the young people with a Finnish background better than those with a foreign background. Most of the young people with a foreign background also feel that the leisure activities they would find interesting are located too far away. Investing in a better supply of leisure activities in the different districts would thus appear to be an effective way to promote equality and social justice.

TABLE 13.

Views on the opportunities to practice leisure activities in own living environment, by respondent's gender and background, secondary school and upper secondary school, Espoo (%) Source: School Health Promotion Study 2017.

		Total	Girls	Boys	Finnish background^c	Foreign background^c
		(n=5152–5165)	(n=2672–2681)	(n=2434–2438)	(n=4682–4690)	(n=418–425)
Interesting leisure activities for young people are organized in my district	Agree ^a	32	29	36	32	33
	Disagree ^b	28	29	26	27	37
There are enough places in my neighbourhood for young people to spend time	Agree ^a	44	39	50	44	44
	Disagree ^b	23	25	19	22	33
I know about the leisure activities in my district	Agree ^a	59	55	64	60	49
	Disagree ^b	17	19	16	17	27
The places of leisure activity that would suit me are located too far away	Agree ^a	20	20	20	19	29
	Disagree ^b	49	47	51	50	38

^a Fully agree and agree.

^b Fully disagree and disagree.

The table doesn't include the "don't agree or disagree" -responses.

Due to the low number of respondents, the responses where the gender or background is unknown have been excluded from the table.

^c The data in the School Health Promotion Study are divided based on the country of birth of the students or their parents (primary school) into four categories; Finnish-born, one parent with foreign background, Finnish-born with foreign background, and with foreign background and born abroad. In this report we use the categories of "person with a Finnish background" and "person with a foreign background". The category of "person with a Finnish background" includes persons born in Finland; the category "person with a foreign background" covers the three mentioned categories of persons with a foreign background. For more on the categorization of data, see e.g. Halme et al. 2017.

Geographic accessibility refers to how far away services are located from the users. Table 14 presents the distances from the homes of Espoo's residents to different cultural services. It indicates the length of the journey from the residents' homes to the nearest cultural service included in the analysis, by the road network and across municipal borders; i.e. the service can be located in another municipality, as in the greater capital area

cultural services are frequently used across municipal borders. Looking at the distances, the residents of Espoo have quite good opportunities to participate in cultural activities and services. The by far most accessible cultural services are the libraries, which are in fact essentially understood as local services. Based on the analysis, more than a half (59 %) of Espoo's residents live no farther than 1.5 kilometres away from the nearest library, and nearly all of them (95 %) live no farther than three kilometres away from the nearest library. In the quality guidelines from 2010 for public libraries in Finland it is recommended that most of a municipality's residents should have a library service unit no farther than two kilometres away from home. (Opetus- ja kulttuuriministeriö 2010, 41; see Karttunen 2016.)

Except for in the context of libraries, little reflection has been given in cultural policies, let alone in legislation and strategic documents, to the distances to the cultural services. (Karttunen 2016, 155). In the greater capital region, the supply of cultural services is quite good, and this is also apparent in the accessibility of Espoo's services. For example, nearly all the residents live no farther than 10 kilometres away from the nearest museum (99 %) or theatre (90 %). For 74 percent of the residents the nearest orchestra and for nearly 72 percent of the residents the nearest children's cultural centre⁶⁸ is located no farther than ten kilometres away. The table includes the museums, theatres, and orchestras within the central government transfer (VOS) system and the units that belong in the network of children's cultural centres⁶⁹. Theatre performances, concerts and cultural activities for children are organized also outside these units. The calculations moreover disregard, for example, the contents, density or opening hours of the service supply. There would be a need for information on the overall supply and its spread to enable deeper analysis (see Karttunen 2016, 156).

68 The accessibility of children's cultural centres has been viewed in relation to the population aged 16 or under.

69 Many of the museums, theatres and orchestras within the VOS system and especially many of the children's cultural centres provided activities in several different units. For the purposes of analysis, with the museums and theatres the number of units was delimited by defining only the address of the main building as a unit. With some of the orchestras, more than one address was considered as a unit if the orchestra had more than one main venue. With the touring orchestras that had no main venue, the place where they had, according to their websites, had the most performances in 2017 was regarded as the principal unit. With the children's cultural centres, the address of the centre was chosen as the unit for analysis, with the exception of the network of children's cultural centres, which were separately asked for data on the locations of activities in all the municipalities that belong in the network.

TABLE 14.

Distances of Espoo's dwelling population to the nearest cultural service by distance zones, by road (excluding light traffic routes) Source: Statistics Finland.

Service and reference year	1,5 km	3 km	10 km	30 km
Libraries 2019 ¹	59 %	95 %	100 %	100 %
Children's cultural centres 2017 ²	N/A	5 %	72 %	100 %
Museums 2017 ³	N/A	31 %	99 %	100 %
Theatres 2017 ³	N/A	31 %	90 %	100 %
Orchestras 2017 ³	N/A	10 %	74 %	100 %

1 General libraries and scientific libraries. Accessibility zones created around the cultural points in the road network and accessibility assessed (Statistics Finland).

2 In relation to the population aged 16 or under.

3 Museums, theatres and orchestras within the central government transfers system (VOS system).

Even if the distance to a cultural service may not be very long, the way in which organization public transportation and other traffic connections are organized can present accessibility challenges when it comes to services beyond walking distance (see Piela 2016, 151). In Espoo, too, the ease of accessing cultural services by public transport varies strongly depending on place of residence. According to the FinSote national survey on health, wellbeing, and service use, around one third (28.4 %) of Espoo's residents are troubled by poor public transport connections at least to some extent. The residents of Espoo find public transport connections a little more troubling compared to Finns on the average (24.6 %) and very much more troubling than the residents of Helsinki (6.6 %) who responded to the FinSote survey⁷⁰. Also in the EspooCult resident survey around one third of the respondents felt that long distances or difficult journeys prevented them from participating in cultural activities. Among the mentioned problems were, for example, lack of bus lines, unreasonably long travel times in public transport, mobility restrictions and lack of parking spaces.

The trip from southern Espoo to Järvenpää is way too hard and it takes too long.

70 The FinSote national survey of health, wellbeing and service use carried out by Finland's National Institute of Health and Welfare monitors changes in the population's wellbeing and health by population group and region.

Using public transport it takes, for example, about an hour to get to Tapiola from Kauklahti where we live.

One of the bus lines, 104, for example, could run through Nuottaniemi.

Mobility restrictions and public transport connections.

The increase in residential segregation gives rise to the question how effectively the geographic and socioeconomic accessibility of opportunities to engage in leisure activities is realized in Espoo. The accessibility of leisure activities is a question of equality, as persons aged 15–29 who are financially hard pressed engage in leisure activities on the average much less compared to other population groups (Opetus- ja kulttuuriministeriö 2017a, 14).

7.4 SATISFACTION OF RESIDENTS WITH THE CULTURAL SERVICES AND WISHES FOR THE FUTURE

The residents of Espoo who use cultural services are quite satisfied with them. Based on a survey on city and municipal services in Espoo in 2019⁷¹ commissioned by the City of Espoo from the FCG consulting group, the level of satisfaction with the overall of Espoo's cultural and education services is very high. The satisfaction is the highest in the case of the library services, which were well organized by 93 percent of the respondents. The museums and art exhibitions, concerts and music performances and other cultural services were in general seen as well organized (Kaupunki- ja kuntapalvelut Espoossa 2019.)

According to the ARTTU₂ research programme coordinated by the Association of Finnish Local and Regional Authorities, in 2017 the index of satisfaction with the cultural and leisure services in Espoo was 4.29 (on a 1–5 scale) (Table 15). It is slightly higher than the average index in the studied municipalities (4.20). The index that describes the availability and accessibility of cultural and leisure services in turn was 4.13. (Pekola-Sjöblom 2017.)

⁷¹ The survey was sent, based on native language, in either Finnish or Swedish, in October–November 2019 to a total of 2125 randomly selected residents of Espoo. It received 646 responses.

TABLE 15.

Service satisfaction and indexes on the availability and accessibility of cultural and leisure services per municipality in selected ARTTU2 municipalities Source: Pekola-Sjöblom 2017.

	Service satisfaction index: Culture and leisure	Availability and accessibility index: Culture and leisure
Espoo	4,29	4,13
Oulu	4,20	4,08
Tampere	4,25	4,20
Turku	4,26	4,16
Vantaa	4,19	4,00
All the ARTTU2 municipalities (N=40)	4,20	4,08

In a survey on cultural activities carried out within the EspooCult research project and targeted at residents of Espoo 77 percent of the respondents felt that it was very important that there were cultural activities available in the city.⁷² In the results of the Mun Espoo (My Espoo) survey conducted by the City of Espoo culture did not however present itself as something notably significant to the residents. In the survey the respondents were asked to choose one or two themes that described their stories of and best moments in Espoo. Culture was named the least frequently (5 % of the respondents), apart from the “something else” option (1 %). The most frequently named themes were family (32 %), nature and outdoor activities, (31 %) and happiness (29 %). (Valve 2017.)

The question concerning the residents’ wishes for future leisure activities in the EspooCult resident survey brought forth a diverse range of answers. All the respondents did not refer to shortcomings or suggest something new, but many stressed that they were happy with the present situation and hoped that the same course of development would continue. Some were interested in genres of high culture and were worried about, for example, the spatial solutions at the arts and cultural institutions (at the Espoo City Theatre in particular). Hopes were also expressed for improvements in the geographic accessibility of such services throughout Espoo. With some

72 The EspooCult research project conducted the survey aimed at Espoo’s residents during 4 June–27 October 2019 and 233 persons responded to it. It investigated what kinds of cultural activities the residents wished to see in Espoo in the future and mapped obstacles to participation.

of the respondents the conception of culture extended further than the arts, covering for example, the food cultures of different countries, plant or mushroom gathering, local history, or different forms of sports and physical exercise. A few of the respondents smoothly combined physical culture with intellectual culture by suggesting thematic walking and cycling routes (some hoped for guided tours, others for maps and applications, for self-motivated activities). Outdoor and afternoon dances were also mentioned in many of the responses.

Notably many of the respondents wished for more activities and services in their own neighbourhoods. A few of the respondents explicitly remarked that it would be nice to have some services in their own neighbourhood so they would not have to travel to Tapiola, Leppävaara or Helsinki for the purpose. The School Health Promotion Study showed that many of the young people in Espoo feel that the places for leisure activities are located too far away from where they live. The residents of Espoo are interested in trying out new things, for example, on the short or weekend courses of the adult education centres. All in all, many of respondents associated the dimension of learning and experimenting with cultural activities. There were many expectations concerning the adult education centre and library network: courses, lectures, events, artist visits, discussions, clubs.

Wishes and thoughts of Espoo's residents regarding cultural services and events

"I'm quite a fan of classical music and I go to concerts (Tapiola Sinfonietta) and arts exhibitions (EMMA's exhibitions) a lot and sometimes also attend different festivals in Espoo (PianoEspoo and even April Jazz and Espoo Cine, where I see a few films every year). I really appreciate Espoo's high-quality supply of music. In terms of quality and programme, it's even more interesting and somehow fresher and more youthful than the supply in Helsinki."

"Developing the Espoo City Theatre as an international venue theatre. More dynamic cultural activities in visual arts. Preserving the Tapiola Cultural Centre."

"And we need that new centre for theatre, urgently. People aren't very keen on going to Revontulihalli [unit of the Espoo City Theatre] no matter how good a theatre they perform there. Thankfully Tapiola Sinfonietta has a decent auditorium."

”Professional performers (concerts, theatre performances, dance performances etc.), visual arts exhibitions (EMMA), diverse services for children and interesting museums.”

Continuous investment in EMMA, Tapiola Sinfonietta etc. but at the same time also exploring new avenues, local culture, opportunities for leisure activities etc.”

”Expanding the programme of the Sellosali concert hall in a more classical direction. People could come to Sellosali in the afternoons for concert matinee type of activities. Could Tapiola Sinfonietta use Sellosali at least in part as a temporary venue while the Tapiola Cultural Centre is closed for renovations?”

”Dance (performances in different genres).”

”Concerts, discussion groups in libraries, theatre and basically everything there is to be found in the range of cultural supply.”

“Film performances – both commercially in movie theatres and, for example, as outdoor events.”

Source: EspooCult resident survey

Culture in the residents’ own neighbourhoods and living environments was seen to mean not only the local service supply but also resident-led and participatory activities, neighbourhood and local events, and a community spirit. The respondents wished for low-threshold activities open for everyone. Some wished for activities in public spaces and, season allowing, outdoors. The respondents hoped for uplifting experiences in daily life on their way home from school or work that would not require any special arrangements. All local culture does not have to be produced by professionals; the residents of Espoo are also interested in amateur expression.

Events for the whole family and generally events that bring different kinds of people together were mentioned in many of the responses to the resident survey. Many felt that Espoo suffered from a lack of community spirit and rootlessness, for which cultural activities could offer solutions. Different free events of urban culture were seen to enliven daily life and unite different communities of residents. There is a need for spaces and events that enable encounters between different kinds of people and groups. Many of the respondents referred to the new community-based urban culture that has emerged in Helsinki in recent years and hoped to see something

similar in Espoo (block parties, public saunas, dances in public spaces etc.). There were wishes for both mega-festivals affiliated with commercial operators as well as small, “homemade”, local events. The themes on the wish list varied a lot: different art forms, multiculturalism, food culture, spending time together in undefined ways.

Wishes and thoughts of Espoo’s residents regarding to local culture, community spirit, resident-led activities and the location of activities

”Including the residents in the planning and realization of the activities. More opportunities to use city-owned premises for resident and cultural activities (e.g. school facilities). Good geographic spread of the supply throughout Espoo.”

”Libraries, also small local libraries, as centres of cultural and leisure activities in their neighbourhoods.”

”Low-threshold activities that produce more encounters between different groups. Projects that encourage local residents to participate in the planning of public areas and common activities. Events that build up the community spirit. Low-cost premises for operators in the field of arts and culture.”

”There could be urban events, like the Espoo Day in summer, throughout the year. Good library services and literature events. Espoo’s own book fair? Film screenings – both commercially in movie theatres and, for example, in the form of outdoor events. It would be nice if Espoo also had a Night of the Arts – but on a different day than in Helsinki. Venetian fetes should be organized on a few of the bigger beaches, as well as nights of ancient bonfires on several beaches!”

”Events that are open to the public, such as the main concert on Espoo Day. Low-threshold events that bring people together, anything from special theme days at museums to outdoor concerts. Bringing culture to the people.”

”New kinds of leisure spaces and services, also publicly produced, not just commercially. For example in Tapiola [...] there could be a cultural space like Helsinki’s Oodi at Heikintori square.”

”I would like to see participatory cultural activities where different kinds of people could naturally meet outside their personal bubbles. [...]”

”Espoo needs to encourage more community-based culture that rises from grass-roots level, like the kind of urban events they have in Helsinki’s Kallio, Kumpula or Itä-Helsinki districts. Espoo’s problem: rootlessness, lack of community spirit.”

”– Free concerts for adults and children, outdoor movies, participatory arts events and workshops for children and young people, culture dates for different groups

such as families with small children, divorcees, lonely people, single people, retired people, immigrants.

– Equal opportunities, so that everybody has the possibility to participate regardless of their financial situation.

– Spaces for participation in creative activities and performances as well as co-working/hub spaces where operators in the creative fields can be gathered under the same roof. [...].”

”We need more low-threshold music services (playing, singing etc.), meaning services that invite the residents to take part in the making of music. The result: wellbeing and at best increased cost-effective civil activism, if the participants will move on from there to, for example, perform in service centres for senior citizens. [...].”

”– More free or low-cost spaces for people to practice cultural activities, get together and organize events.

– Support for organizing self-motivated cultural activities: communications (+ guidance in preparing information material and using information channels) and help with the implementation.

– Help with utilizing networks in the establishment of hobby or study circles.

– Inspiring and uplifting events for which the residents are also invited to produce programme and showcase their skills.

– In summer: outdoor film screenings, multicultural music and dance performances (folk&rock), club gigs in the winter, board game evenings for adults as well.”

”Music-related activities, as much participatory content in the programme as possible. And free concerts, for adults and children. Also participatory combinations of theatre, circus and other performing arts and music.”

”I wish multiculturalism was taken better into account in Espoo’s cultural supply. Artist meetings, artist studios, writer guests. E.g. “artist of our village.”

”Low-threshold events: city dances, installations in urban spaces, murals, happenings.”

Source: EspooCult resident survey 2019.



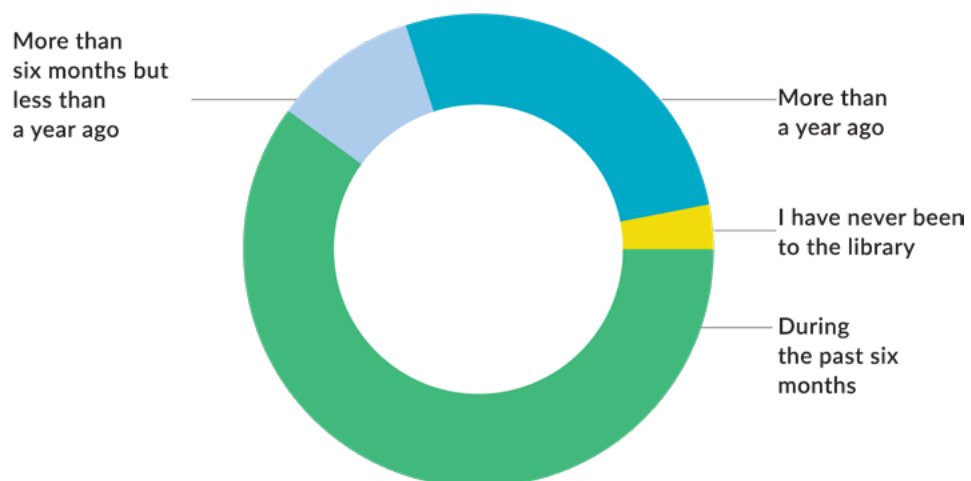
Perspective: Library as a place of participation for Espoo's residents

The residents of Espoo are active library-goers, across the whole social spectrum. The number of physical visits to the library per resident (15.33) was in 2018 clearly higher in Espoo than in, for example, Helsinki (10.07) or Vantaa (8.85). The national average was 9.09 visits per resident. (Finnish Public Libraries Statistics) According to the 2017 Leisure Survey, 60 percent of Espoo's residents had been to the library during the six months preceding the survey (Figure 46). The women (67 %) were a little more active than the men (53 %). When looking at the activeness by age, visits to the library decreased steadily from the 76 percent in the age group of 10–14 to 50 percent in the age group of 65 years or older. No differences were however noted based on the most common background variables. For example, of the native speakers of Finnish and Swedish, 60 percent and of the foreign-language speakers, 61 percent had been to the library during the last six months. People of low income used the library a little more than people of higher income, but even here the difference remained slight. The differences between the different parts of the city were also small. Only a couple of percent of the residents aged 10 or older had never been to the library.

FIGURE 46.

When was the last time you went to the library? Population aged 10 or older, Espoo (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.



In terms of cultural policy, libraries play an important part as local services offering literature, information, and events and as platforms for self-motivated activities. The libraries of Espoo have followed the basic principle of serving their customers better by offering more flexible opening hours and locating libraries in “hubs of everyday life”. In economic downturns the city has, instead of carrying out cutbacks in the library system, extended the libraries’ opening hours. (EspooCult interview.) The opening hours have been extended by developing self-service libraries, where staff is present only a part of the time, to operate alongside the traditional library services. At present there are 11 self-service libraries in Espoo, most of which are open daily from early in the morning to late in the evening. Espoo has been a pioneer in Finland also in the establishment of shopping centre libraries (Map 2). The first of them was opened in the Iso Omena shopping centre in Matinkylä in 2001, to be followed by the Sello shopping centre in Lepävaara in 2003 and Entresse in Espoon keskus (Espoo Centre) in 2016. After the construction of an extension to the shopping centre, the Iso Omena library moved to the new service centre in 2016. The Kivenlahti library was relocated to the Pikkulaiva shopping centre in 2019.⁷³ All of Espoo’s libraries follow the statutory principle of free services in public libraries⁷⁴, and no one is left without access to the premises and services. The diverse personnel recruitment policies are hoped to make users from all the different social groups feel welcome at the library.

Many different kinds of events are organized at Espoo’s libraries. Based on Finnish Public Libraries Statistics, altogether 3 395 events were held at the libraries in 2018. In about 2 700 of them the main organizer was the library itself, in around 130 some other municipal actor, and in around 500 some external, non-municipal actor. The contents can be connected to literature or

73 Iso Omena and Sello are among Finland’s biggest shopping centres and they attract customers on a wide geographic range. Entresse and Pikkulaiva in turn are much smaller and clearly local shopping centres. The Iso Omena library is located at the service centre (Palvelutori), which is a low-threshold service space and a public service concept established to serve as an easy place for for Espoo’s residents to attend to their practical affairs. The services at the centre include, besides the library, youth services, a maternity clinic, a healthcare centre, mental health and substance abuse services, a Kela office (social services of the National Social Insurance Institution), employment services and the laboratory and radiological services of the healthcare district.

74 According to the Public Libraries Act (1492/2016), the use, loaning and reserving of a public library’s own materials, as well as customer guidance and instruction, must be free charge.



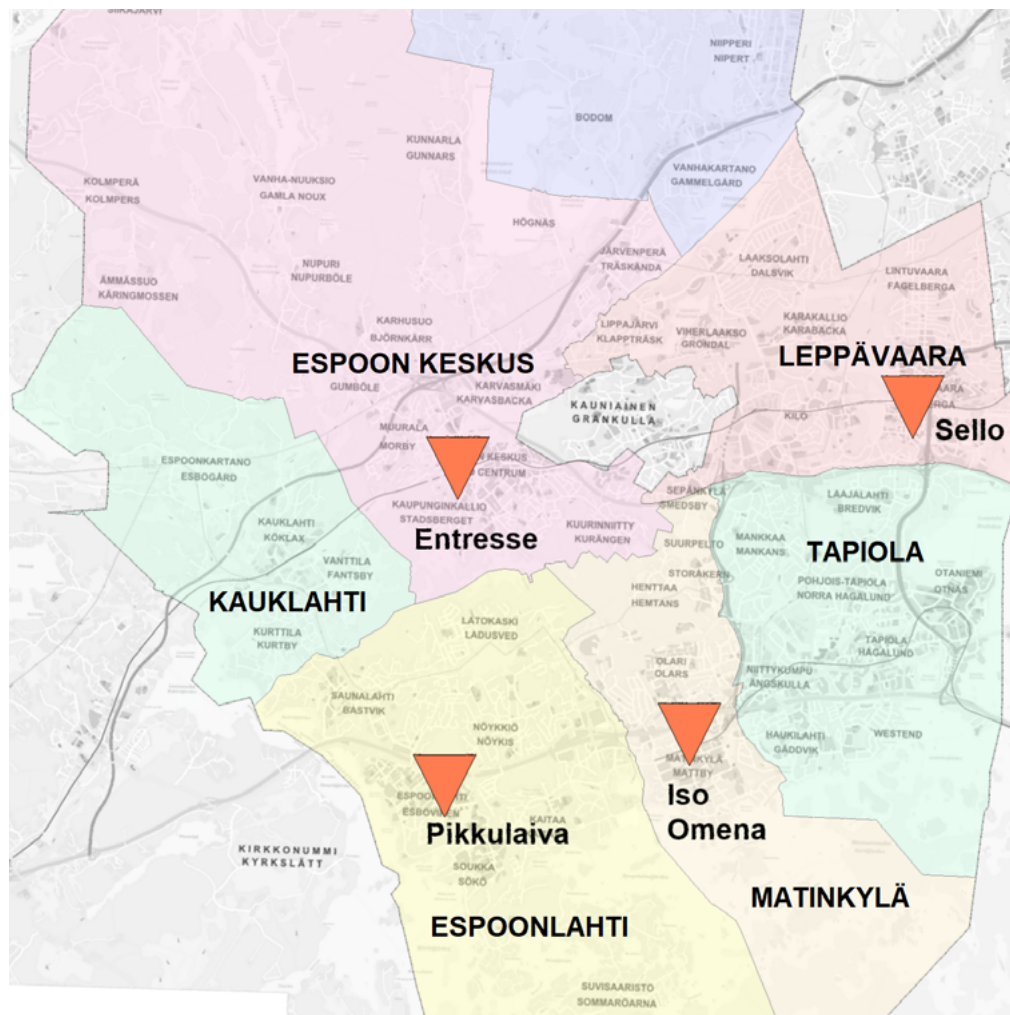
Kauklahti Library. Photo: Taru Turpeinen.

reading, societal or ideological affairs, people's worldviews or other cultural events. A total of 69 842 persons took part in these events.

MAP 2.

Libraries at shopping centres

City of Espoo, geospatial information, open source data.



In Espoo the number of physical visits to the library has grown steeply in recent years, although the total loaning volume has remained the same or actually decreased (Finnish Public Libraries Statistics). The residents of Espoo still use libraries most commonly for loaning books. (Table 16.) The young people come to libraries to read books, use the Internet, and listen to music, whereas it is mostly the older age groups that come there to read newspapers and magazines. For the young people, but also for some of the older people, libraries are important places for meeting friends or acquaintances or for just passing time otherwise. A little under ten percent of the residents take part in the events, clubs, and activities for different groups, irrespective of age.

TABLE 16.

Things people do in the libraries, by age group, Espoo (%)

Source: Official Statistics of Finland (OSF): Participation in leisure activities.

Thing that was done/age group (y.)	10-14	15-24	25-44	45-64	65+	Total
Borrowed books	87,0	75,9	76,8	70,4	63,3	73,9
Went to read newspapers, magazines or comic books	23,2	9,1	19,2	35,1	50,6	26,8
Borrowed newspapers, magazines, movies, music or something else	21,6	16,9	21,3	18,4	8,0	18,1
Met with friends	44,7	29,0	11,5	9,0	11,2	16,2
Used the Internet	40,0	20,6	13,3	14,2	9,1	16,4
Went to read books	43,4	16,5	14,3	5,9	8,7	14,1
Participated in events, club activities or groups	10,1	9,0	6,6	9,4	9,9	8,5
Participated in activities meant for children/families with children	*	0,0	12,7	7,9	*	7,2
Participated in equipment or other guidance service	8,5	7,6	3,3	3,9	11,1	5,6
Went to listen to music	5,8	5,8	1,4	1,7	*	2,5
Did something else	16,1	32,8	25,3	16,3	15,0	21,7

The table does not show data if there are less than three responses.

Experiences of participation and inclusion at the Iso Omena library

People visit Espoo's libraries more and more frequently and spend larger amounts of time in them. We conducted a case study focused on the Iso Omena library that examined the importance of the library to the users as a public space. The applied methods were observations and interviews with different user groups. Two groups for whom the library stood out as an important physical space were selected for in-depth interviews: retired people and the young people using the Vox youth space. The space of the Iso Omena library connects with the overall space for all the operators in the Iso Omena service centre, but the interviewed persons perceived the space through the library expressly. Based on the study, the library's diverse and tolerant space enhances a sense of belonging in the community and the formation of social relations among the city's residents and enables participation in various spheres of life.

The library space enables active participation and maintenance of social relations for residents through, for example, the Vox youth space, various events, clubs, and the Paja makerspace. Many people come to the library to study alone or together with friends. The library's computers and digital and customer service make it easy for users to take care of necessary practical matters. In addition to active participation, many of the visitors value the possibility of passive participation and non-participation offered by the public library space. Many of the interviewees found it important that they could come "and be around people" in a vibrant, comfortable and relaxed environment without necessarily having to participate or interact socially. For others in turn the closeness to people meant a positive opportunity to exchange a few words with the person sitting next to them. The possibility to be alone in the company of others was found important in nearly all the visitor groups, from students to retired persons and parents of parental leave.

A library for young people – "The instructors are like our friends"

"And at least I've got those Vox instructors. They're always, like, hello, how are you, and I can talk to them about everything, no problem. No matter how I feel, I can always go and talk to them." – Girl, 15.

"Well it definitely has changed my life. I've got to know a lot of people and I don't spend so much time home alone anymore. I used to do that a lot." – Boy, 15.

The Vox youth space is a place for young library users to spend time with friends, play games, hang out and calm down. For some it also offers the opportunity to establish new social relationships. With the young people the role of the staff in the experience of inclusion is more pronounced. The interviewed young people valued the attention they received from the staff and

the relationships of trust they had formed with the staff. For some the staff were a major reason for coming to spend time at the library.

The young people felt that it was important that they had a place of their own where there were other young people around and where they felt welcome. One thing that gave a feel of having a place of their own was the young people's experiences of control. They saw Vox as a tolerant environment where they could make mistakes and could be forgiven for them. In general, the rules of the library and Vox were a positive thing that increased the security of the place. The atmosphere was seen as different compared to, for example, the shopping centre environment where a large number of people are out and about, and the control can even feel oppressing and hostile towards young people.

The library as a place for active retired people

“But I’m still interested in things, everything in the world, and I’m an active person in the sense that I want to know. [...] I come to the events, for example, to get that information.” – Woman, 70.

The meanings attached by the retired people to the library emphasized its role as a local centre of public life. The retired persons who took part in the interviews come to the library, besides to loan books, to read the daily papers, get information about their own neighbourhoods and to take part in the public events and the activities of various associations. For many, the library gives a reason to leave home and routines into daily life.

Many of the interviewees also welcome the aspect of social activeness. In physical exercise groups people may talk with the person next to them about things like literature, or anything else. In the newspaper reading room they may greet familiar faces and discuss news topics of the day with them. Especially for those who live alone, encounters with unfamiliar and half-familiar people bring a positive social dimension to the day and even relief to loneliness. In the stories of the interviewees, the library presents itself as a place where it is possible to be an active member of a community.

Libraries support democracy, inclusion, and trust

The purpose of Finland's Public Libraries Act (1492/2016) is to promote 1) equal opportunities for everyone to access education and culture; 2) the availability and use of information; 3) a culture of reading and versatile literacy skills; 4) opportunities for lifelong learning and competence development; 5) active citizenship, democracy and freedom of expression. Apart from services connected to reading and information, the public libraries are

expected to offer spaces for learning, hobbies, working and civic activities and for promoting social and cultural dialogue.

In the scorecard for Espoo's library system (2017) the library spaces are predicted to increasingly stand out, along with the digitalization of materials, as a non-commercial space and arena for self-actualization. In research literature libraries are associated with concepts like "public sphere" and "social capital". Libraries support democracy and active citizenship. The library space is described as a low-intensity space where it is easy for anyone to come and where many different kinds of civic activities can be organized. Social capital means social networks, and the trust and reciprocity that are born in them. Cohesive capital binds likeminded people and groups together, while bridging capital creates connections between separated individuals and groups. Bridging social capital is of special importance as populations become increasingly diverse.

In 2018 Espoo was awarded as the Library Municipality of the Year. The award was given out for the first time that year by the Association of Finnish Local and Regional Authorities in cooperation with the Finnish Library Association. Among the stated grounds for selection was that Espoo's libraries respond with their versatile activities well to the requirements of today's world. Espoo was commended for, for example, the work done to promote the equality of immigrants and for supporting people in danger of marginalization. In its application Espoo highlighted, for example, the fact that when large numbers of asylum seekers came to Finland in 2015, the library rapidly activated itself to respond the growing service need.

7.5 SUMMARY

This chapter centred on the residents of Espoo as users of culture and participants in cultural activities.

In Chapter 7.1. we examined attendance in cultural events among the residents of Espoo based on data from the national Leisure Survey of Statistics Finland.

- The residents of Espoo stand out in national comparison with their active attendance in cultural events.
- During 2017 the most actively attended cultural events were movies, concerts, and art exhibitions. Residents of all ages, especially the young ones, enjoy going to the movies.
- Unlike elsewhere in Finland, in Espoo gender does not seem to influence attendance in cultural events. The share of people who attend cultural events is the same for both women and men, 84 percent.

- There is gender-based differences when different art forms and event types are examined separately. During 2017 the men were less active at going to the theatre, dance performances and art museums. Nearly a half (46 %) of the men had never been to a dance performance, while with women the share was only 29%. Attendance to cultural events was especially high (91%) among foreign-language speaker men, much higher in comparison to that of Espoo's general population (84 %).
- There were differences in attendance in cultural events also based on e.g. native language and educational background. Higher-educated people are generally the most active at attending cultural events.
- When it comes to attending cultural festivals, the residents of Espoo (45 %) represent the national average (46 %) but fall below the average level of Finland's six largest cities (52 %). Among the most popular events are different restaurant events (22 %), local history events and neighbourhood festivals (21 %).

Chapter 7.2. examined the creative leisure activities of Espoo's residents based on data from the Leisure Survey and the School Health Promotion Study.

- Based on the Leisure Survey, around one third of Espoo's residents regard art as an important leisure activity.
- Especially women find art important. The importance attached to art is not connected to income level to any notable degree. It does however increase to some extent with age, and creative leisure activities are especially important to persons over 65 years old.
- In Espoo the foreign-language speaker residents are even a little more interested in creative leisure activities than the residents who speak Finnish or Swedish as their native language.
- The young residents are more interested in music, visual arts, video filming, photography, and dance compared to the other age groups, the older residents prefer crafts and photography.
- According to the School Health Promotion Study, there are differences between boys and girls and between people with a Finnish background and people with a foreign background when it comes to practicing creative leisure activities.

- A considerably higher share of the boys do not engage in any cultural leisure activities in the sense meant in the School Health Promotion Study.
- Association-based and voluntary activities are one way for people to participate and feel included. According to the Leisure Survey, 42 percent of Espoo's residents do not take part in the activities of any association or group.

The first Perspective section discussed non-participation and obstacles to participation.

- There are differences between Espoo's residents when participation is examined by age, gender, native language, place of residence, and socioeconomic status.
- According to the 2017 Leisure Survey, the foreign-language speaker women attended cultural events notably less (64 %) compared to the women in general (83 %) or the foreign-language speaker men (91 %).
- The share of non-participants grows steadily by age, from zero among persons aged 10–14 to one fifth among persons aged 65 or older. It moreover appears that the lower educated a person is the more likely they belong in the group of non-participants. Income and cultural participation show a similar but less direct correlation.
- The differences between Espoo's major areas in the level of participation can be explained by, for example, the location of cultural institutions, traffic connections and differences in the population structure.
- Native language has an impact on cultural participation. During 2017, nearly one fourth of the foreign-language speaker residents of Espoo had not attended any of the events listed in the Leisure Survey. They had also attended theatre performances, concerts and opera performances less than the Finnish or Swedish speaking residents.
- According to the Leisure Survey, a majority of Espoo's residents, and especially those aged 25–44 and the foreign-language speakers, would like to engage in more activities that they themselves find interesting if household chores did not take up so much of their time.

- According to the School Health Promotion Study, 41 percent of Espoo's foreign-language speaker students and 20 percent of the Finnish-speaker students felt that they could not afford leisure activities that would interest them personally. According to the Leisure Survey, 15 percent of parents in Espoo have had to restrict their children's leisure activities for financial reasons. .

In Chapter 7.3, we reflected on the accessibility of culture in Espoo's different districts.

- Espoo's cultural activities are at present unevenly distributed between the city's different districts. Professional, municipally produced or supported activities are concentrated in southern Espoo, the town centres, and especially the district of Tapiola. Of the studied cultural services, the libraries, public artworks, and units of basic education in the arts are the most widely spread.
- Many of the respondents to the EspooCult resident survey wished for the cultural activities to be more widely spread throughout Espoo and to especially be available in their own neighbourhoods.
- Of the respondents to the School Health Promotion Study, only one third feel that there are enough interesting or suitable leisure activities in their own living environments. Most of the young people feel that although they are aware of the leisure activities available in their near environment, the information seems to reach the Finnish speakers more effectively than the foreign-language speakers. A higher share of the foreign-language speakers also feel that the leisure activities they would find interesting are located too far away.
- Investing in a better supply of leisure activities would appear to be a good way to promote equality and social justice.
- In the case of services beyond walking distance, well-functioning public transport and other traffic connections are an important part of the accessibility of the services.

Chapter 7.4, focused on the satisfaction of Espoo's residents with the available cultural services and their wishes concerning them.

- The residents of Espoo who use cultural services are quite satisfied with them.

- 77 percent of the respondents to the EspooCult resident survey found it very important that there were cultural activities available in the city.
- Many of the respondents wished for more activities and services in their own living environments.
- The residents had a wide range of wishes regarding the cultural services in the future. Some of the respondents were interested in different forms of high culture. Others wished for low-threshold activities where anyone could easily participate.
- The respondents hoped to see both commercial megafestivals and small, self-motivated local events in the city.
- The respondents wished for resident-led and participatory activities as well as neighbourhood and community events, for building up a better community spirit.
- Improvements were wished for in the geographic accessibility of cultural services throughout Espoo.
- Some of the respondents regarded culture through a broader conception that also covered the food cultures of different countries, the gathering of edible plants and mushrooms, local history and sports, and different forms of physical exercise. A few respondents smoothly combined the concepts of physical and intellectual culture by suggesting walking and cycling routes under different themes.
- In the resident survey both the young residents and their parents brought up the issue of available opportunities for young people to practice leisure activities. The young people would like to see more spaces in Espoo where they could meet others and engage in interesting activities. .

The second Perspective section centred on libraries as a place of participation for Espoo's residents.

- The residents of Espoo are active library-goers across the whole social spectrum. The number of physical visits to the library per resident (15.33) in 2018 was clearly higher in Espoo than in, for example, Helsinki (10.07) or Vantaa (8.85). The national average was 9.09 visits per capita.

- In Espoo, the number of physical visits to the library has grown steeply, even though the general loaning rate has remained the same or decreased.
- In Espoo, the most common reason for using the library are book loans. Young people come to the library to read books, use the Internet, and listen to music, whereas especially members of the older age groups come there more commonly to read papers and magazines. For the young people, but also for some of the older people, the libraries are moreover important places for meeting friends and acquaintances or spending time otherwise.
- Based on the interviews and observations carried out within the EspooCult research project, the diverse and tolerant spaces in the library network may be seen to promote a sense of community and the formation of social relations among the residents and enable participation in various spheres of life.

PART IV: BUILDING THE FUTURE

8 Culturally sustainable urban development

In this chapter we reflect on whether one effective path towards a more strategic role for culture in the development of Espoo could be to acknowledge more clearly the role of culture in the sustainable development pursued by the city. Based on international and national policies for sustainable development, tools have been developed for measuring also culturally sustainable development. We will now present some approaches from the research of cultural policies and sustainable development which could be applied also from the perspective of practice.

8.1 WHAT IS CULTURALLY SUSTAINABLE DEVELOPMENT?

The strategy of the City of Espoo, the Espoo Story, states that the city will be developed in an economically, ecologically, socially, and **culturally** sustainable way. The document does not however define what culturally sustainable development means in the context of Espoo. This calls for reflection on how culturally sustainable development can be understood and how it links in with the goal of the city's cultural administration to strengthen the role of culture in overall city development.

Theoretical background and practical models

The discussion on the role of culture in sustainable development has in the past two decades been active in both UNESCO and general cultural policy research. The birth of the concept of sustainable development strongly ties in with the definition presented in the report of a working group led by Gro Harlem Brundtland. According to the definition, "development needs to meet the needs of the present without compromising the ability of future generations to meet their own needs."

The objectives of sustainable development articulated in the report have been described through a model containing three pillars: a balance needs to be found between the economic, environmental and social spheres. Now that the model has become established, it has been criticized for not producing a balance of that kind. The adding of a fourth pillar, culture, has been proposed as a solution to linking the different sphere of life together.

In research literature, the perspectives of sustainability, culture and the role of culture in sustainable development have been analysed from many different angles over the past twenty years.⁷⁵ Attempts have been made to

75 E.g. Hawkes 2001; Duxbury & Jeannotte 2011; Soini & Birkeland 2014; Smythe 2014; Dessein et al. 2015; Soini & Dessein 2016; Birkeland et al. 2018.

outline cultural policies for sustainable development both in terms of definition and application in practice. Since 2003, there has been a conscious endeavour to include culture in various ways in analyses of general development and especially city development and in proactive cultural policy agreements. (Duxbury et al. 2012; Duxbury et al. 2016; Asikainen et al. 2017; Kangas et al. 2017). In this section we present a few approaches that could serve as a basis for continuing the concretizing of culturally sustainable development from the viewpoint of the city of Espoo.

Culture in sustainability, for sustainability or as sustainability?

The model presented below is based on the work of the extensive European research network The Cost Action Investigating Cultural Sustainability. The model has in recent years taken a central place in discussions on the definition and role of culture in sustainable development. (Dessein et al. 2015) It describes the role of culture in sustainable development through three approaches: culture in sustainability, culture for sustainability and culture as sustainability. (Figure 47.)

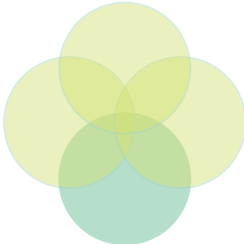
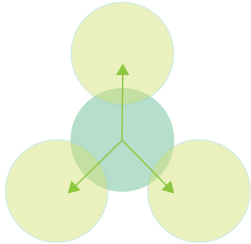
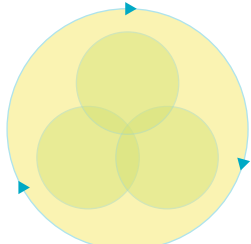
In their article from 2016, which compiles the broader theoretical framework, Katriina Soini and Joost Dessein describe three alternative models based on the relation between culture and sustainable development. The structure of eight different dimensions makes it possible for us to distinguish the definitions, values, and practical applications of culture in relation to sustainable development in the different approaches.

FIGURE 47.

Culture in sustainability, for sustainability or as sustainability?

Source: Soini & Dessein 2016.

The three approaches and eight structuring dimensions for exploring the culture-sustainability relations. In the figure (adapted from [31]) on the second row the light grey circles represent the three pillars (ecological, economic, and social) of sustainability, and the dark grey culture. Culture is "a fourth pillar" (left diagram), culture mediates between the three pillars (central diagram) and culture is the foundation for transformation towards sustainability (right diagram), where arrows indicate the ever-changing dynamics of culture and sustainability.

	First: CULTURE IN SUSTAINABILITY	Second: CULTURE FOR SUSTAINABILITY	Third: CULTURE AS SUSTAINABILITY
			
Definition of culture	culture as a capital	culture as a way of life	culture as a semiosis
Culture and development	culture as an achievement in development	culture as a resource and condition for development	development as a cultural process
Value of culture	intrinsic	instrumental and intrinsic	embedded
Culture and society	complementing	affording	transforming
Culture and nature	human perspective on nature	interaction of culture and nature	nature constituent of culture
Policy sectors	cultural policies	all policies	new policies
Modes of Governance	hierarchical governance, 1st order	co-governance, 2nd order	self-governance, meta-governance
Research approach	mainly mono- and multidisciplinary	mainly multi- and interdisciplinary	mainly inter- and transdisciplinary

Of these three alternative approaches, the third one, culture as sustainability, is closest akin to the thoughts that have come up in the research regarding the Espoo Story and the CultureEspoo 2030 programme.

In the culture as sustainability approach, culture should be perceived broadly as an integral part of human and social life. The definition of culture as communication, proposed by the Culture Espoo 2030 programme, concurs with this approach, which includes the dimension of culture as a semiosis. This in turn has different effects on how people behave consciously and unconsciously as well as on human interaction and communal activity more broadly. (Soini & Dessein 2016, 167.)

In the culture as sustainability approach development is seen as something fundamentally cultural, which links city development directly to cultural goals. Culture serves as a dynamic that transforms the broader society. This also calls for a broader approach in all the different policy sectors and far-stretching cross-administration and openness. This perception corresponds with the objective of the Espoo Story to pursue an administrative model that pays attention to the residents' own initiatives and self-motivated processes.

Applying cultural definitions of this kind in the practice of information production and competence development requires a cross-disciplinary approach in all areas of competence and development.

Soini and Dessein (2016) in fact emphasize the need to bring new thoughts and practical experiments into social processes through participatory methods. Only then can we deal effectively with the diversity of societal change and sustainable development and the insecurities these entail.

8.2 SUSTAINABLE DEVELOPMENT POLICIES INTERNATIONALLY AND NATIONALLY

UN Agenda 2030

The political discussion around sustainable development at national, international and city level is largely directed by the sustainable development goals of the UN. UN member countries agreed in 2015 on a sustainable development agenda and several goals that will guide the promotion of sustainable development until 2030. The so-called Agenda 2030 includes 17 global goals and 169 targets. (Figure 48.) The global goals are:

FIGURE 48.

Sustainable development goals. Source: un.org.



In autumn 2019 the UNITED Nations Educational, Scientific and Cultural Organization UNSECO published a set of thematic indicators for measuring sustainable development (Culture/2030)⁷⁶. Their purpose is to not only describe culture as a sector and field of activity but to also depict the impacts of culture across the different goals and targets in the framework of sustainable development and to thereby build understanding on the cultural dimensions contained in the Agenda 2030.

In UNESCO's definition, culture encompasses the following areas:

- Tangible cultural heritage: monuments, archeological sites, immobile and mobile objects, underwater cultural heritage, immovable and movable objects, underwater cultural heritage, historical sites, and cultural landscapes.
- Intangible cultural heritage: oral tradition, performing arts, social practices, and ceremonies of social life, rituals and festive events, knowledge and practices concerning nature or the universe, traditional craftsmanship, etc.

⁷⁶ See <https://whc.unesco.org/en/culture2030indicators>.

- Natural heritage and diversity.
- Artistic creativity and the creative industries.
- Cultural diversity and social inclusion.

The purpose of the thematic indicators developed by UNESCO is to measure and monitor the impacts of culture as a driver for achieving the goals of the Agenda 2030 at national and local level. The indicators have been divided under four intersecting thematic categories: 1. Environment and resilience; 2. Prosperity and livelihoods; 3. Knowledge and skills; and 4. Inclusion and participation. (Figure 49.) Each category covers several Agenda 2030 goals and targets. There are altogether 22 actual indicators in the model:

FIGURE 49.

Indicators of culturally sustainable development

Source: whc.unesco.org/en/culture2030indicators/.



THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA



The UNESCO indicators are hoped to serve as a practical tool both nationally and locally, meaning cities as well. The report itself is a practical methodological tool with which the indicators can be applied. The indicators are largely based on existing quantitative and qualitative sources which are described in the report.

The European Union and culturally sustainable development

In November 2019, during Finland's presidency of the Council of the European Union, the Council proposed a draft resolution on the cultural dimension of sustainable development. The resolution aims to strengthen the contribution of culture to sustainable development. It underscores that cultural policies can and should be actively used towards the achievement of sustainable development goals. In the resolution culture is understood in a broad sense: culture, as a shared system of meanings, affects how a community assesses measures for sustainable development. Culture can, in this view, serve as a mediator between environmental, social, and economic considerations. (Draft Resolution of the Council of the European Union 13336/19). The idea is to create an action plan at EU-level, which will be linked to the work plan of the Agenda 2030.

Policies on culturally sustainable development in Finland

The role of culture has not been clearly articulated in Finland's cultural policies yet. One can however presume that the draft resolution of the Council of the European Union prepared during Finland's presidency of the Council will be reflected also as a contribution of Finnish cultural policies to our national policies of sustainable development.



Espoo Day in 2017. Photo: Olli Häkämies.

Presently policies of sustainable development are coordinated in Finland by the General Secretariat on Sustainable Development at the Prime Minister's Office. Its purpose is to ensure that progress is made in the implementation of sustainable policies and the Agenda 2030 in all branches of government and that it is integrated into all the government strategies and programmes and budget planning processes, as well as in the strategies of the major public agencies. Another key objective is to embed principles of sustainable development in the society at large. (<https://kestavakehitys.fi/en/frontpage>)

The General Secretariat is supported by an expert panel whose members and hosts represent a wide variety expertise in culturally sustainable development.⁷⁷ In the presently applied indicator model the contribution of culture is only seen in an indicator concerning library visits.

The Finnish Ministry of Education and Culture has in different phases given reflection to the role of culture in sustainable development policies. Several interactive workshops were carried out in 2018 to prepare general principles of sustainable development to be implemented throughout the Ministry's domain. The final report on the work process states that: ownership through inclusion, learning and competence as a driver of change and social responsibility means working together. (Gaia consulting 2018.)

The sections that forecast changes in the cultural sector in the Strategy for Cultural Policy of the Finnish Ministry of Education and Culture (Opetus- ja kulttuuriministeriö 2017b, 25) point out that the demands for ecologically, socially and culturally sustainable development are growing stronger. This calls for a focus on ways in which culture can – and should – support this development. When the requirement of sustainable development is taken as a guiding principle also in the cultural sector, operational and organizational practices can also be decisively transformed.

At the level of Finland's cities and municipalities, the framework for development rests in the Local Government Act (410/2015). According to Section 1 of the Act, Finland's municipalities have two major tasks: to advance the wellbeing of their residents and the vitality of their respective areas and to arrange services for their residents in a way that is financially, socially and environmentally sustainable. Culturally sustainable development is not mentioned explicitly in the Act. It is however noteworthy that the Act on Cultural Activities in Local Government (166/2019) (also

77 The expert panel is coordinated by Ms. Katriina Soini and one of the panel members is Ms. Katriina Siivonen. They are both prominent actors in the international research community focused on sustainable development.

known and the Municipal Cultural Activities Act) adopted on 1 March 2019 builds a strong foundation for the values, premises and objectives on which discourse on culturally sustainable development has focused. The Act emphasizes the goals of inclusion of residents and local and regional vitality. The guiding principles are democracy, residents' needs, equality, sustainable development, cultural diversity, and dialogue.

The Act on Cultural Activities in Local Government became effective on 1 March 2019. Its purpose is to:

- 1) support people's opportunities for engaging in creative expression and activity and for producing and experiencing culture and art.
- 2) promote equal opportunities for all population groups and further their participation in culture, arts and education.
- 3) strengthen people's health and wellbeing, as well as their inclusion and community engagement, through cultural and artistic means.
- 4) create conditions through artistic and cultural means for developing both local and regional vitality and for providing creative activities to support them.

The implementation of these objectives is based on democracy, residents' needs, equality, sustainable development, cultural diversity, and dialogue.

According to Section 3 of the Act it is the duty of local authorities to provide cultural activities. In order to fulfil these objectives, local authorities must:

- 1) promote equal access and broad use of cultural and art services.
- 2) create conditions for professional artistic work and activities.
- 3) promote active involvement in the arts and culture and related civic activities.
- 4) offer opportunities for goal-oriented artistic and cultural education covering different forms and fields of culture and art.
- 5) promote the preservation and use of cultural heritage and activities that foster and develop local identities.
- 6) promote the arts and culture as part of residents' health and wellbeing, inclusion and community engagement, and local and regional vitality.
- 7) promote cultural interaction and international activities and carry out other artistic and cultural activities.

In Espoo culturally sustainable development has been included among the objectives of strategic development. This offers the city possibilities to serve as a noteworthy national and international pioneer.

8.3 CULTURALLY SUSTAINABLE DEVELOPMENT IN ESPOO

The Espoo Story contains a clear endeavour to develop the city both economically, ecologically, socially, and culturally. The different actors in the city are committed to sustainable development on a broad range through Finnish society's Sustainable Lifestyles Commitment (<https://sitoumus2050.fi/en/web/sitoumus2050/home#/>). According to a monitoring study carried out in 2017, of the total 1 000 sustainable lifestyles commitments made by the City of Espoo, 86 concerned the sector of education and culture and 13 of these were directly linked to different cultural dimensions, such as fostering cultural diversity and strengthening cultural identities.⁷⁸

At the city level, culturally sustainable development has not, despite Espoo's international successes, found a strategic place for itself. Culture was not viewed separately in the assessment of The Most Sustainable City of Europe in 2016–2017. When Espoo was invited to become a Sustainable Development Pioneer in the UN programme, the role of culture was not addressed.

In 2018, Espoo joined the United Nations leadership programme for sustainable development. Espoo is one of 25 cities serving as pioneers of sustainable development. The City of Espoo is committed to reaching the UN's sustainable development goals already by 2025, along with the university cities of Cambridge in the UK, Palo Alto in the United States, Heidelberg in Germany and Noida in India. Espoo will focus on learning, education and innovation, and its most important partner in the pioneering work will be Aalto University. The work emphasises partnerships and involvement, in order to engage the whole city: the city organisation, companies, communities and, most importantly, the residents. ([https://www.espoo.fi/en-US/City_of_Espoo/Decisionmaking/The_Espoo_Story/Sustainable_Espoo/Sustainable_Espoo\(42613\)](https://www.espoo.fi/en-US/City_of_Espoo/Decisionmaking/The_Espoo_Story/Sustainable_Espoo/Sustainable_Espoo(42613)))

The cities in the leadership programme undertake to serve as pioneers of sustainable development, engaging their industry, educational institutions and other actor groups including citizens in the efforts. Each city will be appointed to lead at least one of the 17 goals. Espoo's operations will focus

78 This was demonstrated in a report by Demos Helsinki from November 2017. The City of Espoo Education and Cultural Services are highlighted as a model of good practice in the recommendations of the report.

on learning, education and innovation. The cities involved in the leadership programme will co-create concepts, tools and indicators that other cities of the world can use to achieve the sustainable development goals. In addition to this, each participating city will guide and support the other cities – including mentoring one African or Asian city, which must commit to fulfilling the sustainable development goals by 2028 ([https://www.espoo.fi/en-US/Espoo_to_become_a_forerunner_in_the_UN_s\(144094\)\)](https://www.espoo.fi/en-US/Espoo_to_become_a_forerunner_in_the_UN_s(144094))))

In the City of Espoo, the principal work process on sustainable development is based on a cross-administrative development programme. The target benefits of the programme extending to 2021 are divided into five parts, each of which includes proposals pertaining to both the residents and the service, development, and innovation actors in the private sector. There is no direct reference to culture or culturally sustainable development (https://www.espoo.fi/en-US/City_of_Espoo/Decisionmaking/The_Espoo_Story/Sustainable_Espoo).

Target benefits of the sustainable development programme

2017-2021 of the City of Espoo

Target benefit 1: We will build and develop Espoo using smart solutions

A sustainable Espoo will be built on people's expertise and desire to make an impact. In the city's development and partnerships, open interfaces and new, clean, and smart solutions will support the smoothness, economic efficiency, lack of emissions and safety of everyday life. Smart areas and services will be built in the development zones of the metro and the City Railway. This will open up an important opportunity for companies to launch their own top solutions. The first projects for smart and clean home and area solutions, transport and parking, energy control and indoor air management will be launched. Communal services for residents will be developed. The approach and solutions created will be utilised more extensively in the development of Espoo.

Target benefit 2: The transport of Espoo residents will become more streamlined and diversified

The development of the attractiveness and competitiveness of the networked city will be supported with diverse and smart transport solutions. The transport services of every municipal resident will be developed on a user-oriented basis. The city is an attractive platform for solution developers. The introduction of the West Metro will change transport solutions, and the change must be utilised so that it will improve the service level and increase sustainability and cost-effectiveness. Public operators should open up the interfaces of traffic services so that new transport services can be developed effectively. The first services to link transport chains will be implemented

through cooperation between public and private operators. Espoo aims to increase the share of public transport and bicycle and pedestrian traffic as modes of transport and have emission-free public transport by 2030. Low-emission private cars will be promoted. The first automatic buses will begin permanent operations in Espoo during the programme period and the number of electric buses in connecting traffic is significant.

Target benefit 3: Emission-free energy production and smart energy solutions

The goal is for energy production in Espoo to be completely renewable by 2030 and for users' energy bills to decrease. Production and use will be based on smart, energy-efficient, flexible and energy-saving solutions of clean technology. Energy storage will support the emergence of new business models. Espoo is an active partner in development work and the introduction of new energy solutions. Development work will improve the energy saving of residents and customers, utilisation of renewable energy and cost-efficiency. The new solutions will be economically competitive and scalable while also creating new jobs and business.

Target benefit 4: Espoo residents will act responsibly

A sustainable lifestyle will be made known, easy and attractive. Support will be provided especially for the development of the sustainable development values and practices of children and young people. Measures leading to a sustainable lifestyle will be introduced and strengthened in urban development together with residents, customers and partners. The operating models for social sustainability, such as those for integration, will be improved. The self-motivated and communal activities of residents will be developed. Together, we will create a functional, safe and comfortable everyday life.

Target benefit 5: The nature benefits and recreational opportunities of the local environment will increase

Diverse nature and environment increase the well-being of Espoo residents and visitors of all ages. Nature is close in a networked city structure. The importance of local nature as a place for recreation is strengthened. The accessibility of maritime Espoo and the Waterfront Walkway will be improved and services developed. Nature benefits, the quality of local and urban nature and recreational services will be developed and made known together with residents, businesses and other partners. Espoo residents' knowledge of local nature and relationship with nature will be strengthened. We will broaden the opportunities that residents have to participate in taking care of the local environment.

The question arises as to how the special nature of culture could be addressed in the work towards sustainable development carried out by the City of Espoo. The views of persons employed in various key positions in Espoo's cultural administration regarding culturally sustainable development seem somewhat dispersed.

Well yes, there's a lot of pretty talk but not much anything concrete so far. And then, well, when we speak about sustainable development we are also speaking to a large extent about the cultural environment and kind of.. Ecologically, you know. I mean... yes. Lots of pretty words and idle talk.
[EspooCult interview.]

Cultural sustainability, well, it's at the very core of what we do, in two or three ways. One is the built heritage where [...] laws on land use and construction apply, and then we also have the valuable cultural heritage and cultural landscapes, I can't remember exactly, maybe it was based on the laws on nature conservation, there was a small section on it, and then we have this multicultural aspect among the residents, which keeps growing and gaining momentum in Espoo. And then one of the tasks of culture is to enhance social sustainability, and there's the task of advancing the sustainable development goals, supporting and helping with that, in a very central role, and I feel that in this work we use culture a lot, that it's an excellent instrument and tool [EspooCult interview.]

[...] seeing that Espoo keeps growing and urbanization is, like, a global phenomenon, being culturally sustainable would require that we have roots of our own. A kind of springboard... Like Tapiola when I was a child, the district was economically, ecologically, socially and culturally very sustainable. The city planners and the founding mothers and fathers of the city had bold ideas about how the post-war reconstruction would be carried out in Finland. Cities were expected to be financially self-sustaining. It was ecologically well thought out, that cellular structure, so that people wouldn't need cars at all. I'd go everywhere on foot or bicycle, to all the schools, daycare centres, running errands for my mother. It was socially laid in the city's foundation that this was a city for every woman, every man and every child. So as far as the children go, it did come true, and it was culturally very strong. [EspooCult interview.]

I would say that economic sustainability should be the starting point for it all. If you don't take care of that the other pillars will start to crumble soon enough. Especially in a growing city. But if I think about urban planning, for example, they should have it in their toolbox, that these three

perspectives need to be taken into account so that sustainable choices won't be excluded in the future. [EspooCult interview.]

One key aspect probably is how diversity can be addressed in terms of the consumers of culture. It means people of different ages, and especially in a city that is becoming increasingly international, people of different cultural backgrounds, how they are addressed. And maybe in that light also the cultural supply needs to be diversified. [EspooCult interview.]

Espoo has thus far acknowledged that the cultural sector has its own role in sustainable development policies as a part of the socio-political objectives. The social and cultural objectives have not however been differentiated in any way.⁷⁹ When Espoo won the title of The Most Sustainable City of Europe, the indicators used in the comparisons conducted by Tilburg University in 2016-2017 were explicitly socio-cultural.

The situation appears the same also in the extra benchmark analysis the City of Espoo commissioned from the Telos centre at Tilburg University in order to obtain more detailed monitoring data. The monitoring is focused on 20 different sustainability themes, of which eight are seen to belong in the socio-cultural realm. These are economic participation, political participation, social participation, health, arts and culture, safety, residential environment, and education. (Figure 50.)

79 This has also been expressed in the statements of the city's Cultural Unit, at e.g. a discussion held on 13 November 2019.

FIGURE 50.*Sustainable development indicators in Espoo and the benchmark cities⁸⁰**Source: Telos 2017.*

It would however be interesting to attempt to draw a distinction between social and cultural sustainability in the contexts of the Espoo Story, the CultureEspoo 2030 programme and the sustainable development policies of the City of Espoo.

A study performed by a Swedish research group on natural resource use and planning at municipal level from the perspective of sustainable development found the same need for a distinction, and came to provide some examples of the differences between the interconnected rationales and operations (Axelsson et al. 2013).

80 Amsterdam, Antwerpen, Berlin, Copenhagen, Eindhoven, Helsinki, Innsbruck, Linköping, Luxembourg, Munich, Nuremberg, Stockholm, Tampere, and Uumaja.

The study proceeded from the premise that "the social" and "the cultural" are changing concepts that include different phenomena depending on the situation and context, which interconnect at many levels and can't as such be fully distinguished from each other. Principally, the social criteria first and foremost centre on the individual in a community or society, whereas the cultural criteria go beyond the individual level and contain a broader perspective to time and place. In this view culture includes the historical heritage, covering human interaction, man-made objects, and landscapes as well as ways in which the landscape has been taken into possession.

From the viewpoint of the City of Espoo, it is essential to expand ways in which the potential of culture is thought of and understood: culture supports the advancement of sustainable development and offers quality to the process. Cultural services can have a major role also in the advancement of social sustainability. This does not however mean that cultural sustainability and social sustainability are the same thing.

After analysing a large set of data, Axelsson et al. (op.cit.) produced two categorizations in relation to the needs of their own research project: terminology pertaining to cultural and social sustainability and indicators relating to them. In the terminology the cultural dimension covers, for example, literacy, creativity, critical knowledge, sense of place, empathy, trust, and recognition. (Table 17.)

TABLE 17.

Terminology for the distinction between cultural and social sustainability

	Cultural sustainability	Social sustainability
Material	Early: Cultural heritage in terms of human built objects, landscapes and combined man and nature systems	
Immaterial	New: Cultural heritage such as in terms of practises, representations, expressions, knowledge, skills, and instruments, objects, artefacts and cultural spaces associated with practises, including tradition, identity, values, cultural diversity, spirituality and esthetics	Traditional: Welfare, housing and environmental health, Education and skills, Employment, Equity, Human rights and gender, Poverty Social justice
	Emerging: Tools and skills needed to understand and transform the world towards sustainability, including but limited to literacy, creativity, critical knowledge, sense of place, empathy, trust, risk, respect, and recognition	Emerging: Demographic change (aging, migration, mobility), Social integration and cohesion, Identity, sense of place and access, Health and safety, Social capital, Wellbeing, happiness and quality of life

The Swedish study on land use and zone planning developed, for its own research needs, a four-part light indicator model that could feasibly be adapted to serve some of the analytical needs of the Cultural Unit of the City of Espoo.

The social sustainability indicators are associated with democracy, the living environment, people's social conditions, and questions of equity. The cultural sustainability indicators are associated with cultural vitality, the cultural landscape and environment, tangible and intangible cultural heritage, and the availability and accessibility of culture.

The definitions or themes to be specified under each heading depend on which area or function is being analysed or monitored.

SOCIAL SUSTAINABILITY INDICATORS

Democratic civil society:	participation in the development process locally.
Living environment:	wellbeing and safety
Human development:	health, education, income
Equity:	equal rights, opportunities, education, income, and health

CULTURAL SUSTAINABILITY INDICATORS

Cultural vitality, diversity and hospitality

Cultural landscape

Cultural heritage

Cultural accessibility, availability, and participation

8.4 CULTURAL POLICY AS AN INSTRUMENT FOR SUSTAINABLE DEVELOPMENT

The Espoo Story and the CultureEspoo 2030 programme have proven to be frameworks that are open to a variety of definitions of culture and development trajectories. A more strategic role of culture, especially in the context of culturally sustainable development, calls however for an even clearer concretization, which leads the discussion back to cultural policies again.

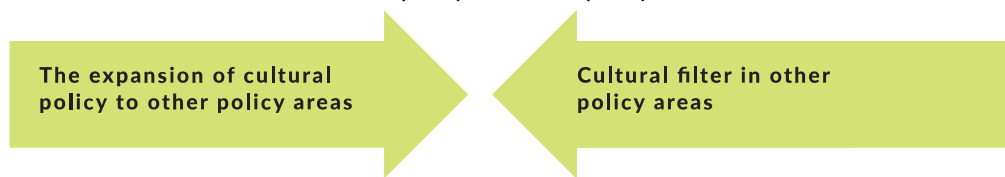
The relation between cultural policy and sustainable development has been frequently reflected on when seeking ways to incorporate cultural values and objectives into political structures. It is a question of how the various theoretic and conceptual reflections could be put into practice and operationalized.

Espoo's city strategies and especially the cultural programme recognize the potential of cultural policy ingredients to contribute to other policy programmes. In the next phase attention needs to be given to which policy sectors culture is linked to and how cultural policies are positioned as a part of city policies for sustainable development. (Figure 51.)

The question thus also extends to the relation between cultural policy and other policy sectors:

FIGURE 51.

The relation between cultural policy and other policy sectors



Depending on how cultural policies are related to city policies on sustainable development, they can be harnessed to serve different goals and tasks (Table 18). The relation between the more established cultural policy model and sustainable development has been reflected on in a theme issue of an international cultural policy journal (IJCP 2017). In it the editors, Nancy Duxbury, Anita Kangas and Christiaan De Beukelaer, developed a model of four strategic lines through which cultural policies can approach the objectives of sustainable development.

TABLE 18.*Four strategic lines of cultural policy for sustainable development**Source: Kangas et al. 2017.*

Primary objectives	Roles of cultural policy	Culture concept	Sustainability concept
To safeguard and sustain cultural practices and rights	Regulator and Protector	Cultural practices and rights of groups	Sustaining diverse cultural practices and environments into the future
To 'green' the operations and impacts of cultural organizations and industries	Translator and Politicking	The production and dissemination of cultural expressions through events, products, services, etc. as well as modes and habits of cultural consumption	Environmental sustainability, possibly also linked to social, cultural, and economic sustainability (includes reducing economic costs by focusing on resource efficiency)
To raise awareness and catalyse action about sustainability and climate change through arts and culture	Animator and Catalyst	Artistic and creative expressions – as works of art in themselves and explicitly (or sometimes) implicitly instrumentalised	Environmental sustainability dominant, possibly linked also to social, cultural, and economic sustainability
To foster global ecological citizenship to help identify and tackle sustainability as a global issue	Educator and Promoter	Identity and creative expression	Integrated social, economic, cultural, and environmental dimensions

When the task and primary function of cultural policies are defined, four different approaches to culture and sustainability can be distinguished.

In the first approach cultural policies serve in the role of regulator and protector, with the task of safeguarding and sustaining cultural heritage and the cultural rights of different population groups. Here sustainability means ensuring cultural diversity. In the second approach cultural policies serve in the role of translator and politicking, leading the cultural sector towards environmental sustainability by promoting the production of cultural expressions on the terms of the environment. The third role is to serve as an animator and catalyst and thereby raise awareness of sustainability through arts and culture. The fourth role is to serve as an educator and promoter, with the aim of extending the idea of cultural identity to something that fosters sustainability as a global issue.

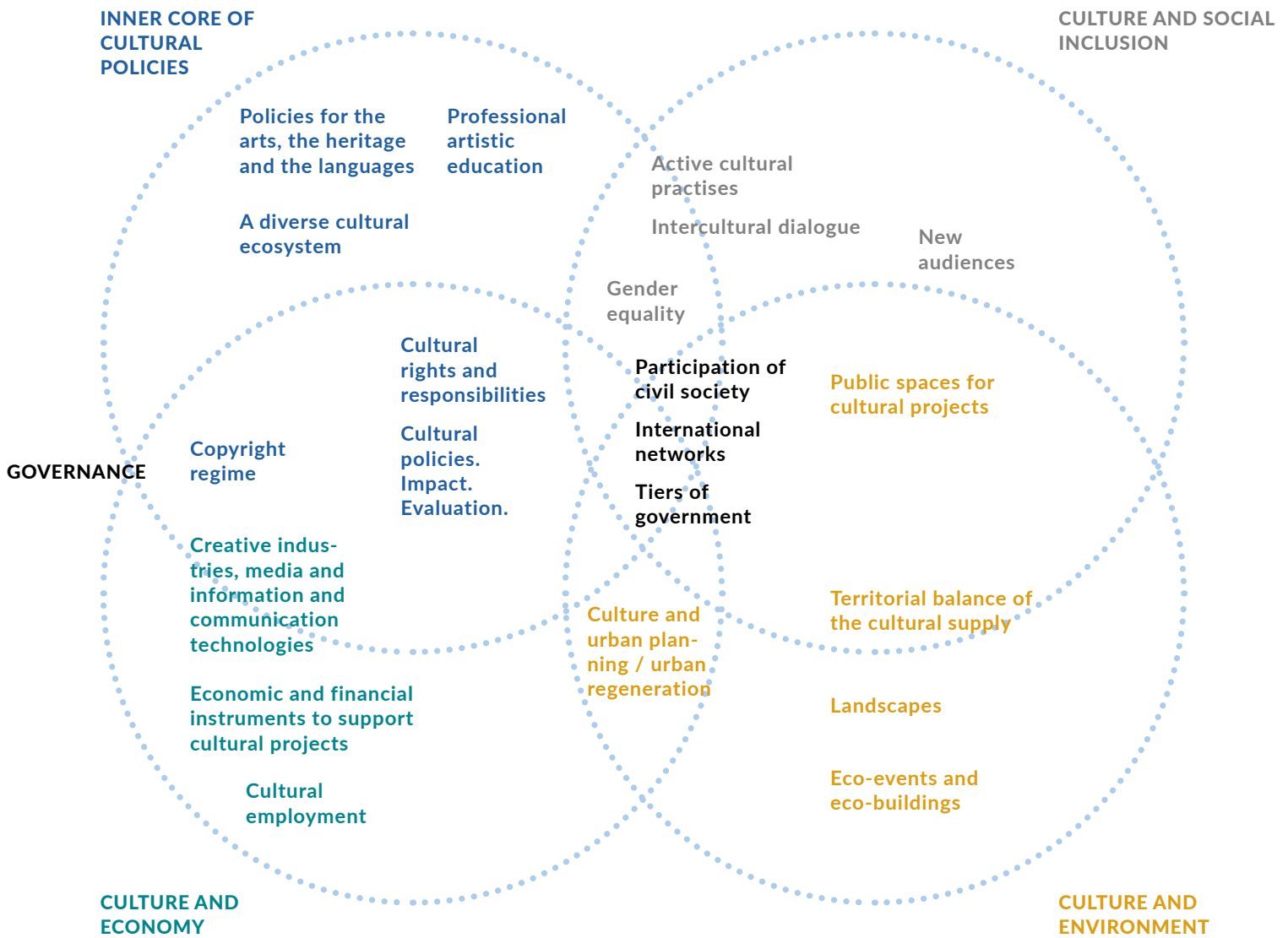
Cultural policies and sustainable development in practice

The combination of culture and sustainable development has been shown to generate cultural policy benefits both at a conceptual level, as a

communicative and joining platform, and as a tool for planning and policy making.

Jordi Pascual (2009) has, commissioned by the UNESCO Division of Cultural Policies and Intercultural Dialogue, developed a new cultural policy programme based on extensive data and selected practical examples. In it culture serves as the fourth pillar alongside the three other pillars of sustainable development. Cultural policy maintains its position as the inner core, but it also cuts across other policy sectors and links together questions of culture and social inclusion, culture and the economy, and culture and the environment. (Figure 52.)

FIGURE 52.
Cultural policy in relation to sustainable development
 Source: Pascual 2009.



Conceptually Pascual's cultural policy profile:

- is participatory and reforms the concept of development,
- offers a holistic perception of society and does not confine culture into an instrumental role,
- keeps the inherent values of culture (memory, creativity, diversity, dialogue, ritual) at the core of cultural policy,
- allows for a distinction between the social and cultural stakeholder groups. The cultural dimension emphasizes the value of dynamic identities, risks, provocation, freedom and critical thinking, values that are not always pursued by social movements.

As a shared platform:

- allows stakeholders in the arts and culture to commit to ecological goals and sees sustainability as something that concerns everyone,
- allows cultural professionals a respected status alongside economists, planners, and environmental experts in the work towards sustainable development,
- leads the discussion on and implementation of policies for the inclusion of civil society by offering the actors a cultural frame,
- recognizes the role of arts and culture in economic growth and increasing the appeal of cities.

As a planning tool:

- offers tools for efforts to reform conventional support mechanisms and funding models,
- brings a holistic and integrating approach to urban planning,
- supports the growing importance of culture as a part of international relations and diplomacy,
- serves as a cultural policy framework for all the residents of a city and expands inclusion.

The cultural policy profile is general enough to also serve as a framework for developing Espoo's cultural policies as a part of the overall of city policies. The profile connects the economic, social, and environmental dimensions of cultural policy together, making it possible to map out different practices and divisions of responsibilities. It also enables the categorization of

cultural activities in relation to UNESCO's new model of indicators of culturally sustainable development and, if need be, also to the indicators of the Cultural and Creative Cities Monitor of the European Commission (see Chapter 2. Perspective: Espoo in comparison to other cities).

8.5 SUMMARY

The work of the City of Espoo towards sustainable development is based on economic, ecological, social and cultural considerations. In this chapter we have presented several approaches to culturally sustainable development as well as various models through which the cultural sector can be reflected on in relation to wider socio-political structures.

Chapter 8.1. provided an overview of research on the role of culture in sustainable development and a theoretical model on how the contribution of culture can be positioned in relation to economically, socially, and ecologically sustainable development.

Chapter 8.2. presented the main objectives of sustainable development policies at different levels, especially from the perspective of culture. The road map of international sustainable development policies, the Agenda 2030, has extensively committed actors at different levels to analyse and implement the identified measures to safeguard our common future. Based on the Agenda 2030, UNESCO has produced an action model linked to the operations of the cultural sector in particular as well as indicators for measuring development in the domains of cultural policy and the governance of culture.

Chapter 8.3. reflected on the current perception of the City of Espoo of culture solely as a part of social sustainability. By presenting a research example, we discussed the importance of making a distinction between social sustainability and cultural sustainability and presented a potential indicator model for a narrower monitoring of cultural development.

Chapter 8.4. offered an overview of research on cultural policy strategies for integrating sustainable development into the cultural sector. We concluded by presenting an innovative, new cultural policy profile that compiles various conceptions and ideas of the role of culture as a part of the sustainable development of a city.

9 Four scenarios on the role of culture in Espoo's development

In this chapter we explore what kinds of futures are envisioned for the development role of culture in Espoo's city organization. Four scenarios emerged based on the interview data that allow us to sketch out certain desirable and less desirable future development trends.

9.1 ENVISIONING DESIRABLE FUTURES

One base assumption of futures research is that the future is open, and it can be influenced. The idea is not to predict a possible future but to aim, through various tools, to sound out possible alternative future scenarios. These can be related to desirable and non-desirable outcomes and routes of progress. (Mannermaa, 1993.)

We all take part in the creation of our common future. In contemporary society urban development and policies have however an especially profound role in the building of a good future. According to Sitra's Futures Barometer, municipalities and cities will be expected to take increasingly strong actions in relation to what form the common future will take. In Finnish public administration the development of the role of municipalities and cities has also been a hot topic in recent years. During 2016–2019 a multidisciplinary working group operating under the Finnish Ministry of Finance reflected on the futures and scenarios envisioned by Finland's municipalities. The municipalities will be increasingly expected to develop their inner capacity to reform and consciously balance with external major changes. The current programme of Prime Minister Sanna Marin's Government emphasizes the diverse dynamics of municipalities and cities and their importance as places of growth and development. (Government Programme 2019, A dynamic and thriving Finland.)

In January 2020, a new working group within the Finnish Ministry of Finance started to draft a national urban strategy for Finland to be published in 2020, which pays special attention to the broader goals of the UN Human Settlements Programme.⁸¹ The research report of the Association of Finnish Local and Regional Authorities, *Tulevaisuuden kunta* (The Municipality of the Future, Introduction and Conclusions in English) in turn compiles a broad set of data and practical examples of how the municipalities of the future can be built through conscious choices and actions.

81 <https://valtioneuvosto.fi/en/-/10623/national-urban-strategy-supports-role-of-cities-as-innovators-and-in-boosting-competitiveness>

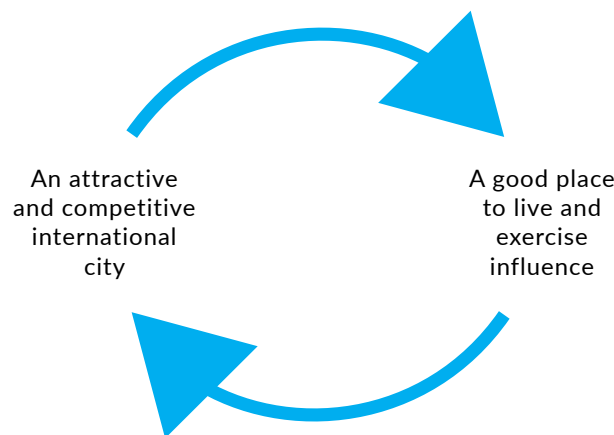
What are Espoo's wishes regarding the future?

The city strategy of Espoo (Espoo Story) describes the Espoo of the future as a network of five town centres and a responsible and humane pioneer city which is a good place for everyone to live, learn, work and operate businesses. Espoo is envisioned as an internationally interesting and attractive innovation environment for knowledge and science, arts, and the economy. As a part of the network of cities in the greater capital region, Espoo is developed in an economically, ecologically, socially, and culturally sustainable way. The city organization is ready to evolve and respond to changes in the operating environment.

With these goals the City of Espoo aims to concurrently look after its responsibility of ensuring functional services for its residents, as prescribed by the Local Government Act, and to develop an internationally competitive urban operating environment. (Figure 53.)

FIGURE 53.

Main objectives of the Espoo of the future, interpretation of the objectives of the Espoo Story



According to the CultureEspoo2030 programme:

In 2030, Espoo will be a creative and bold cultural city that supports a sustainable way of life. There will be good co-operation between different sectors and the city will prosper through an experimental and curious approach. Culture and art will be present in the spirit of the city, the daily lives of the residents, the physical urban environment and the Espoo identity.

CultureEspoo 2030 views culture and art as an integral part of the future of the city and states that they should have a more visible role in city planning, construction, learning, social services and health care. Its core belief is that culture can transcend the barriers in society both socially and economically.

In this report we discussed the wishes of Espoo's residents and cultural operators earlier on already, in Chapters 7 and 4. The responses of the residents largely reflect a generally high degree of satisfaction with the local cultural supply, especially when it comes to the music performances and libraries. Permanence and professional quality of services are important standards considering the future as well. Many of the wishes concerned cultural diversity in general, such as meetings between artists in different fields, culturally diverse urban events, and better attention to the needs of special groups. Multilingualism and a stronger presence of multiculturalism as well as more inclusive practices were also among the commonly mentioned issues. At community level the residents would like to see more sharing of facilities, neighbourhood tours and "village artist" type activities. Many also wished there were more available information on the available cultural activities (see Chapter 7.4. Satisfaction of residents with the cultural services and wishes for the future).

The EspooCult survey for cultural operators came up with similar wishes: ensuring top-quality production financially and structurally, strong support for enhanced cooperation, close contact with both the city decision makers and the residents, and versatile use of facilities. Future wishes addressed at the city organization include financial support, sustainable development of infrastructure, development of traffic routes, and better public transport. The presence of art in public spaces, making effective use of the competencies of artists and strong cooperation within the cultural sector would enable stronger partnerships with the local business sector. Cooperation in communications and marketing are hoped to attract tourists but also in a more general sense to strengthen distinct local identities and the city's brand. (See Chapter 4, Perspective: Espoo from the perspective of cultural operators).

9.2 FOUR SCENARIOS ON THE ROLE OF CULTURE IN THE DEVELOPMENT OF ESPOO

In the following sections we will present four scenarios based on how the development role of culture is envisioned in Espoo's city organization. The scenarios have been produced based on interviews with various officials and politicians in key positions in the organization.

A question framework proceeding from the objective of tracing out the contribution of culture to the city's future development was applied in the interviews. Visions about the future and cultural development of Espoo were sought by inquiring about the respondents' views on the current risks and threats and asking them to present scenarios of probable and desirable futures. If the goal is to strengthen the contribution of culture, what kind of development paths will be needed?

The interview questions focused on the following issues:

- How do the goals of your organizational sector relate to the wider city-level goals? What kind of a role does culture have in achieving the goals of your sector, and how is culture understood in the sector?
- What kind of things need to be done for Espoo to do and feel well? And what will be the major risk factors, in your own operations, in the city organization and in the local community in 2030?
- How are things made possible by means of cultural policy especially?

On the basis of the interview material we identified two themes essential to the future course of development, which can be divided with a horizontal and a vertical line. The horizontal line runs between holistic thinking and silo mentality. In the holistic line of thought the whole is more than the sum of its parts.⁸² This is juxtaposed with atomistic thinking, where the view is explicitly focused on a certain limited part or area. This is referred to, generally and in the interview material, as silo mentality, a division of ideas, operations, and goals into silos. The vertical line runs between development and stagnancy. Development is associated with the thought of things changing over the course of time or with coming up with new ideas and realizing them. Development can be regarded as the opposite of stagnancy, a state that moves nowhere and doesn't flow, sticking to accustomed modes of operation. Stagnancy is generally seen as an obstacle to development, a state that needs to be remedied.

82 <https://www.helsinki.fi/fi/tutkimusryhmat/kokonaisvaltainen-ja-kestava-systeeminen-muutos/tutkimus>

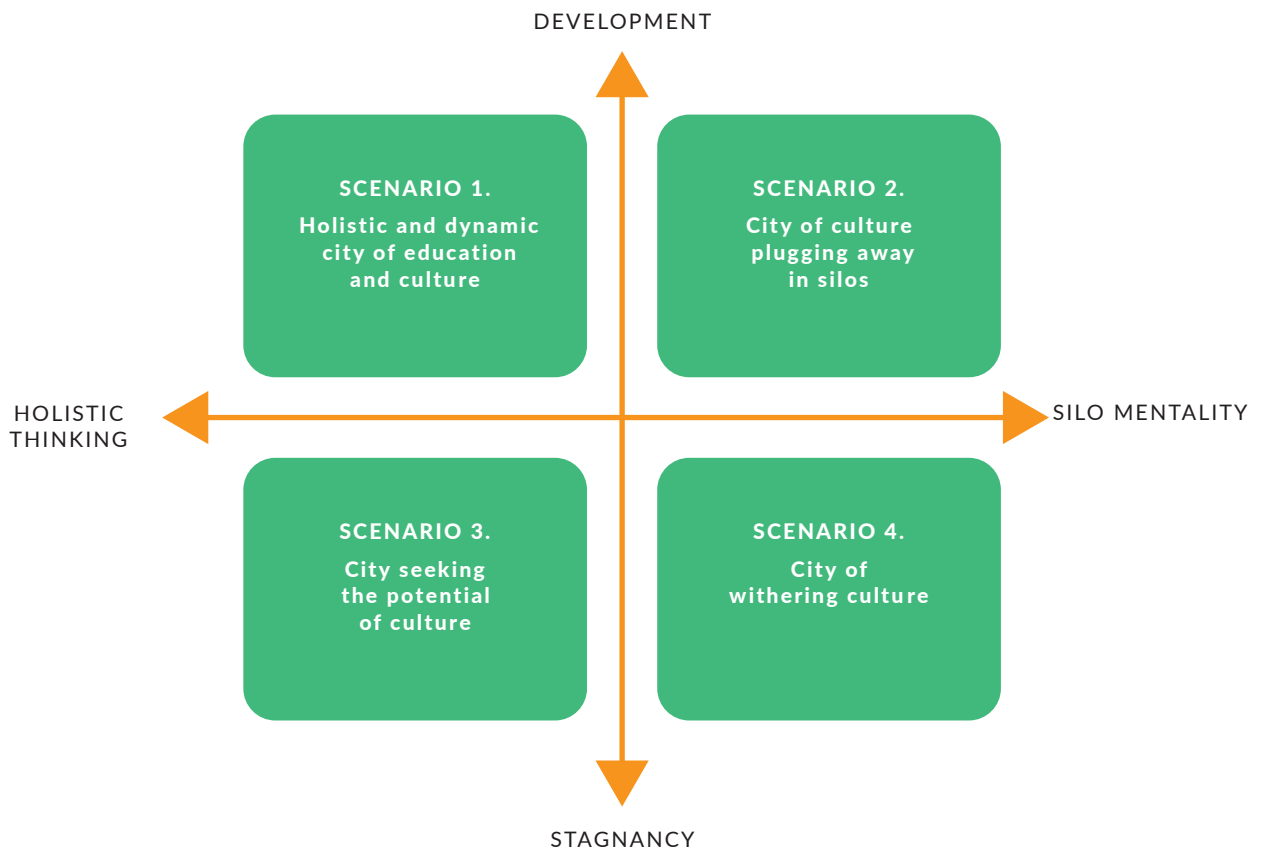
By letting these two lines cross we have formed four scenarios for the future role of culture in the development of a city (Figure 54). They are:

- Holistic and dynamic city of education and culture
- City of culture plugging away in silos
- City seeking the potential of culture
- City of withering culture

The descriptions of the scenarios presented below were directly derived from the interview data. We have categorized the quotes from the different interviews under these four scenarios.

FIGURE 54.

Four scenarios on role of culture in the development of a city



Holistic and dynamic city of education and culture

In the first scenario Espoo's city-level policies embrace a holistic approach: they strive for more common interfaces, understanding and cooperation.

The desired future is reached through holistic development where attention is consciously paid to economically, ecologically, socially, and culturally sustainable perspectives alike.

Holistic thinking and development are often associated with positive qualities, and among the future scenarios they, as a combination, represent a future desired by the interviewees.

Culture is positioned in the middle of the everyday lives of the residents, as a part of learning, interaction and good life. Culture strengthens identities and the spirit of community and serves as a social instrument in the integration of Espoo's new residents. Culture is regarded as an active force that helps to build connections between different population groups and to enhance an atmosphere of safety and mutual respect. The role of culture as a generator of a sense of community is strong. Everyone's own conception and experience of culture and its different meanings is recognized and valued.

At the same time, culture serves to build up the image and appeal of the city. Espoo's different neighbourhoods have their own distinct cultural profiles and there is a thriving grassroots culture. The city supports and enables activities for building a common Espoo identity. Espoo is internationally renowned for good models on how culture can be utilized in the enhancement of human wellbeing.

The development of leadership plays a central part in all this. The City of Espoo is a nimble organization that can set common goals. The management and processual structures of cross-administrative cooperation are clear and properly resourced. The city is responsible for funding, enabling, and coordinating cultural activities in a good spirit of cooperation with active residents, businesses and other partners.

There are proper tools for knowledge management. Future changes are anticipated, and the approach is proactive. The actors stay up to date and "sniff out" new things. A culture of experimentation and risk taking is seen as an asset. Small experiments are carried out together with the residents or local communities, to see what might work or not. The different sectors learn and adopt new practices from each other.

The city is essentially seen as a facilitator and service provider. Multilingualism and diverse forms of services are seen as important instruments. The city has many low-threshold forums where all kinds of people are welcome to participate. The atmosphere of Espoo is local and at the same time global, making the city an attractive place for international competencies.

A clearly articulated and communicated cultural programme helps in building up an understanding of the significance of culture. A strong

information basis on the meanings of culture is accumulated. Multiple channels for communicating about activities and reaching out to people are created. Communications and the provision of information and guidance are especially important in the creative fields. The full potential of the Espoo-based Aalto University needs to be seen. There is an understanding that development calls for a full range of cultural competences. Aalto University, offering education in the fields of technology, business and the arts, will turn Espoo into the largest centre of creative industry in Northern Europe, which will produce top names in culture to inspire and pave way for reform. Conscious efforts are made to foster an image of Espoo as a culturally active city.

Espoo is a network city whose different town centres are developed into distinct communities in cooperation with the residents, highlighting the uniqueness of Espoo's cultures. The new residents have become integrated and made themselves at home in Espoo and brought new elements to the Espoo culture. They feel that Espoo is the place for them. The residents appreciate living close to nature but with services also close at hand; like in a communal small town or village but with a big city twist.

City of culture plugging away in silos

The second scenario depicts an approach to development in Espoo's city organization and cultural sector that remains narrow and is restricted by a silo mentality. The politicians and city officials are bound to policies that strictly concern their own areas of expertise and they stay in their own paddocks.

The conception of culture is narrow and features the supply of the traditional arts and cultural institutions in the lead role. Many feel that culture takes place only under crystal chandeliers. The libraries alone sustain local culture.

The development is walled in within a framework where little is done outside small circles. The potential of culture goes unseen and top professionals or schools go unnoticed. The task of supporting artists is seen to belong to the state.

The Cultural Unit is very small on the scale of the city organization and its resources are limited. There is no consistent information gathering on the impacts of culture, due to a lack of indicators, statistics, and shared views. The relationship to the city's wider communication organization is ambiguous.

Culture is not integrated into the common city-level strategy. The focus of city development is on technology and economic sustainability.

The management tools are personified in the mayor and the decision makers do not base their strategic decisions on the wishes or needs of the residents. The target of development is unclear and, therefore, the focus is on developing the traditional functions of public administration.

The city only looks after its statutory duties and focuses on developing them in isolated sectors. There is a lot of expertise in the separate service silos, but little competence for cooperation, and the broader perspective is lacking. Each sector or performance unit has its own goals and aspirations, and the city organization is developed based on a distinct division into sectors.

Growth is not managed collectively. No one has the mandate to lead the cooperation and tools have not been developed for cross-administrative work. There is little competence for dealing with the core duties in a situation where the average resident looks very different than ten years ago.

The Otaniemi district is lauded as an innovation cluster and the crown jewel of Espoo, and in the new, developing, and growing districts the attention is solely on housing construction. Zone planning guidelines restrict development based on the distinct characters of the different districts with their technical approach and do not facilitate development based on the residents' wishes and needs.

City seeking the potential of culture

In the third Espoo scenario the endeavour towards holistic thinking is evident but an understanding of the shared goals is missing, and the decision-making and practical measures fail to achieve concrete development.

At the level of thought, the city recognizes the potential of culture in city development, but the potential and the city development needs do not meet.

The people who make decisions that concern culture lack the mandate to genuinely manage and develop cultural policies and activities. The city's cultural policy is unclear, and it lacks a common vision of the goals and specific strategies. The operations focus on single issues. The spirit of doing is stifled and withers away. The facilities do not match the needs of the actors. Residents do not set root in Espoo and they are not activated to do things together. The coexistence of different cultures is exasperated and contentious.

The city's decision makers lack a shared understanding and state of mind when it comes to the central issues. The courage to make choices is missing in the organization and people's time and energy goes into "pouring water into a dry well". The competence to practice positive corporate governance is missing. Nobody is assigned the responsibility for managing

development processes. Cooperation with actors outside the city organization, such as Aalto University, is weak.

Internal communications and the planning of operations do not pay attention to the different schedules and practices within the city organization. The work in cross-administrative development programmes is under-resourced and stuck at the level of dabbling. The programmes have not been put into practice in the operations of the different policy sectors and they are not seen as politically interesting. International and global competencies are underused. The emphasis of the cooperation among the municipalities in the greater capital region is on Helsinki.

In lack of coordination, resources are wasted on doing things that overlap. Projects and experiments that have been found effective do not end up embedded in the structures as long-term practices.

City of withering culture

In the fourth scenario Espoo is not developing and everyone stays in their own corner. The politicians and officials have no visions or ability to make decisions and the city organization cannot find a common goal.

Espoo's culture has no pull or retention capacity. Espoo is not regarded as a city of culture. The city's cultural profile is obscure, and the potential of culture is not seen. Culture remains invisible at city level.

Espoo's urbanization process is not truly progressing. The different areas of the city are not developing into places with a distinct character and they are little more than bedroom suburbs. The residents suffer from rootlessness.

The Metro and local trains offer quick access to Helsinki and its cultural services and urban culture, but in a one-way direction. The cultural services do not reach all the population groups of an increasingly international and growing city. People feel estranged from the cultural supply and the services and the residents do not meet.

Culture financially accounts for only a small part of the city's economy and there is little political interest in it. The political decision makers have limited knowledge of and little interest in cultural policies. The decision-making system is divided into silos. Cross-administrative development work does not have a managerial mandate or common goals. The organizational structure is hierarchical. Bureaucracy prevents the residents from participating in the functioning of society and stands in the way of integration. The operations of public authorities are characterized by a security-oriented state of mind and performing in line with the statutory duties.

There is no cooperation between the different performance units and issues are advocated through personal relationships.

The cultural operators are not cooperating with each other either. They are incapable of dialogue and unable to promote the importance of culture at city level. The cultural operators are isolated and focused solely on grassroots cultural work. Information does not travel between the different actors. Skills to market the city are lacking.

Nostalgia dominates talk on urban development. The objectives of housing construction reign, instead of a development of city districts based on the residents wishes and needs. Development of the urban environment is mechanic and there is also resistance to change.

The actors in the city organization lack the competencies and motivation to serve the increasingly diverse residents and clients in the changing city environment. The cultural services do not keep abreast with the change and the supply is not reformed because the cultural operators do not recognize a need for change or their own role in it. Tolerance is strained.

Culture is not sufficiently funded or resourced, which further diminishes the interest in or impact of culture in the city organization. Initial investments in development projects are not made and Espoo's artists and creative professionals are left without support. In a culture that lives from hand to mouth people do not have the courage to take enough risks and try new things. Cultural entrepreneurship is not recognized or supported.

9.3 SUMMARY

This chapter reflected on the role of culture in the development of Espoo in the future from various perspectives. This was viewed against the backdrop that urban development is seen to play an especially important part in the creation of a good future. Finland is in the process of producing a national urban strategy to support a common future for the nation.

The Espoo Story has a clear vision of the future where the goal is to be a dynamic, competitive, international city, and at the same time, a good place to live where the people have true influence. The CultureEspoo 2030 programme envisions that: "Espoo will be a creative and bold cultural city that supports a sustainable way of life. There will be good co-operation between different sectors and the city will prosper through an experimental and curious approach. Culture and art will be present in the spirit of the city, the daily lives of the residents, the physical urban environment and the Espoo identity."

Based on the EspooCult resident survey and survey for cultural operators, it appears that there is room for development, but the general future

direction regarding the cultural supply and services and the functional potential of culture seems right.

In the second part of the chapter we sketched out four possible futures based on interviews with persons in key positions in the Espoo city organization. The scenarios were built around two crossing lines: the horizontal line contrasted a holistic approach with silo mentality and the vertical line run between stagnancy and development.

This produced four scenarios on the future of Espoo:

- Holistic and dynamic city of culture
- City of culture plugging away in silos
- City seeking the potential of culture
- City of withering culture

Based on the interviews, the first of the four scenarios, holistic and dynamic city of culture, clearly presents itself as the most desirable future for the city of Espoo and the role of culture in its development. In the scenario, culture is perceived as an active force that brings different population groups together and at the same time serves as a means of building up the city's image and appeal.

In the interview material various means were suggested for achieving a future of this kind. Among the most central ones were:

- The city organization and decision-making processes should be transparent to allow for an effective setting and implementation of goals. The methods and mandates of management need to be clear. The goals and responsibilities of cross-administrative operations and processes need to be explicit and properly resourced.
- The multilingualism and cultural diversity of the residents should be an asset and different forms of culturally diverse services as important tools. The atmosphere of Espoo should be simultaneously local and global, which would also increase the city's potential to attract international professionals.
- The cultural policy strategy needs to be more clearly articulated, which would help the whole city organization to understand the potential of culture in development. A solid information basis needs to be accumulated on the significances of culture.
- Multiple channels need to be created for disseminating information on the role of culture and for reaching out to people.

Communications and guidance are especially important in the creative fields, as is recognizing the potential offered by Aalto University.

- Espoo needs to be genuinely a network city, where different town centres are developed based on their distinct local character in cooperation with the residents. This would highlight the special nature of the Espoo culture and allow Espoo to be like a small town with a big city twist.

PART V: FINAL REMARKS

10 Conclusions and recommendations for the future

The purpose of this research has been to produce information on the cultural services and cultural policies of Finland's second largest city, Espoo, and on the role of culture in the development of the city.

The research has mapped out the current state of the city of Espoo as well as the development needs in relation to the city's cultural activities and services. One essential part of the research has been to review the key goals and structures of the city's cultural policies. The analysis has traced the strategic emphases and the concurrent goals, as well as the central actors in the implementation of the goals, and the relations and division of responsibilities between them. One of the tasks of the research has been to pay particular attention to cultural participation and inclusion among the city's residents. The research approach centrally investigates the future, with the objective of producing recommendations and proposing concrete measures to be put into practice in the cultural sector.

In this last chapter we summarize the main conclusions of the research and present some recommendations concerning the future.

10.1 EXPECTATIONS ARE PLACED ON CULTURE AT STRATEGIC LEVEL, BUT IN PRACTICE ITS ROLE IS STILL LARGELY UNRECOGNIZED

At strategic level expectations are placed on the contribution of culture as a part of wider city development in Espoo. In the city's strategy (Espoo Story) art and culture are significant especially in enhancing the city's vibrancy and competitiveness and the inclusion of all residents. The CultureEspoo 2030 programme opens and identifies more broadly perspectives to the role of culture in the city's development. The definitions of the goals, measures and responsible parties are however in many respects unclear, which threatens to reduce the programme to a barrel of wishes. The way the programme relates to the field of arts and its operators remains thin, the strategic documents in many respects still reflect a wide gap between talk and reality.

In recent years more and more emphasis has been placed on the role of culture in the development of cities: Culture is not something that concerns only the cultural sector, instead, it links in with many other areas of responsibility in local governance. The idea of culture as a resource for development has been gaining ground in cultural policies. The cultural programme

of the city of Espoo (CultureEspoo 2030) also strongly highlights arts and culture as factors of development at city level and in all the administrative sectors. The programme, in other words, calls for a more visible role for culture in city development.

In Espoo, the operations of the city organization are guided by the city-level strategy, the Espoo Story, according to the common goals. The Espoo Story envisions Espoo as a network city of five town centres and a responsible and humane pioneer. Espoo wants to be a good place for everyone to live, learn, work and practice entrepreneurship. The residents should also have real opportunities to exercise influence. According to the strategy, Espoo will act as a pioneer through an approach that favours economically, ecologically, socially, and culturally sustainable development.

The Espoo Story recognizes the potential of arts and culture especially as a driver for a dynamic and competitive city and in promoting the inclusion of residents. The strategy sees Espoo as an attractive event city enlivened by an active urban culture and a rich cultural supply that represents top quality nationally. The importance of culture is recognized in the realm of cultural industries and innovation. In addition to the development needs concerning culture directly, the strategy contains several development objectives where culture can play a decisive part. The connection between culture and the overall goals of city development is not however addressed or fully recognized.

Where the Espoo Story includes few direct references to culture and its roles in city development, the city's cultural programme, CultureEspoo 2030, aims to specify these roles and set city-level goals from a cultural perspective. The programme strongly emphasizes a conception of arts and culture as a driver of development. From a broader perspective of city development, culture is hoped to gain a stronger role in, for example, the areas of city planning, construction, learning, social services, and healthcare. Culture is seen broadly as an important factor for the city's vitality and image and in building up the city's appeal.

On the other hand, the perspective to the practical field of arts and culture and its actors remains somewhat vague in the document. The specific objectives for the cultural sector concern, for example, the volume, range and quality of the cultural supply and the task of responding to the residents' needs. Artists and artist policies are hardly discussed at all, although artists and creative work are the foundation of artistic and cultural activities. These activities, which make up the core of the cultural sector, also enable many broader impacts of city development.

While a variety of expectations, some quite ambitious, are placed on culture in the programme, the role of culture partly remains at the level of ceremonial talk. Little attention is paid to culture in the objectives of the current City Council term or in the planning and measures of the cross-administrative development programmes. The cultural policies of the City of Espoo come across as somewhat conventional, as the focus primarily revolves around maintaining and supporting the city's arts and cultural institutions. Moreover, investments in the cultural sector have strongly centred on models that pursue social impact and inclusion. The other cultural policy areas highlighted in the CultureEspoo 2030 programme, such as cultural heritage policies, cultural environmental policies, artist policies and policies concerning the cultural industries and cultural economy, are rarely articulated in terms of concrete action.

Culture also falls into the margins in relation to sustainable development. Espoo invests strongly in sustainable development and the city embraces a strategic vision where it will continue to be developed on four dimensions of sustainable development: economically, ecologically, socially, and culturally. The vision clearly demonstrates a clear connection between culture and city development. However, the contribution of culture as a part of sustainable development is not recognized, and culture is seen only as one element in the socio-cultural objectives, which strongly emphasize sustainable development. This means that the primary task of culture is to keep up with the needs of the more and more culturally diverse population and enhance the residents' wellbeing, community spirit and sense of belonging.

Although culturally sustainable development fundamentally links in with socially sustainable development, it is also much more. By recognizing the specific nature of culturally sustainable development and actively promoting it, the impacts and effectiveness of culture can be seen as a part of a wider change in society. The Espoo Story, for example, emphasizes the city's roots in a history spanning over 500 years, and the development of Espoo is reflected against the overall cultural development of Finland. This idea is based on a perception of culture as not only material but also immaterial capital and assets. Analysing culture as a societal determinant plays an essential part in the processes and development of a civilized society. Culture is a cohesive factor that offers values that underlie and unite sustainable (or unsustainable) actions.

The aspect of culture as information and memory, and a mediator between them, is concretized in, for example, the role of museums as memory organizations and meeting places. Their meaning as interfaces between the past and the future and builders of information, stories and

identity is an important part of culturally sustainable development, as is the conception of culture as creative expression that offers insight to and new ideas about contemporary society. Enabling critical thinking, alternative modes of action and unexpected solutions is an investment in the humanity of the future.

When viewed as a whole, the definition of the objectives, measures and responsible parties, and the relations between them, remains in many respects unclear in the city's central cultural policy document. The responsibilities inscribed in the Culture Espoo 2030 programme are obscure, if not lacking altogether. The programme is in many ways reduced to a barrel of wishes, where prioritization is missing, and the objectives are not in line with how the resources are currently directed. For example, the potential of the arts and cultural institutions to advance city-level policies is addressed scarcely if at all, even though they take up a lion's share of the city's financial investments and their practical operations naturally link in with the objectives of the Espoo2030 programme.

The CultureEspoo 2030 programme regards cross-organizational and cross-administrative cooperation within the city organization and with actors outside the city organization as a precondition for the achievement of its objectives. The programme fails however in many parts to propose actual measures to integrate culture into the other sectors, and it admits that at present sectoral thinking and silo mentality stand in the way of realizing the more ambitious visions for the city.

10.2 THE POTENTIAL OF CULTURE DOES NOT COME OUT IN THE CITY ORGANIZATION

The attitudes in the City of Espoo towards culture are principally positive. In the city organization outside the Culture Board and the Cultural Unit, the knowledge and competence regarding cultural matters are however lacking. Culture is also easily underrated and juxtaposed. The city's organizational structure does not at present support cross-administration, which is an essential precondition for culture to be fully included in the holistic development of the city. Although cultural operators are basically seen as good at developing new modes of operation and opening new perspectives, being stuck in old and accustomed ways of operating may stand in the way of putting the full potential of culture to use. Currently a shortage of information and monitoring to support decision making also hinders the implementation and development of practical measures.

What could be done at the level of organization and implementation to bring out the potential of culture and achieve the objectives of the city's strategies and programmes? As pointed out earlier on, clearly defined objectives, measures and responsibilities are a crucial precondition for the effective implementation of strategies and programmes. The question of the role of culture in overall city development also strongly ties in with the question of the position and status of culture in the city organization and questions concerning the operating environment and status of cultural policies as a part of overall societal policies.

The general situation of municipalities affects the role of culture in their local service production and development. Even though cultural services are basic public services, the residents do not have a subjective right to any specific cultural service, as is the case with, for example, basic educational services or social and healthcare services. In a state of continuous financial insecurity, municipalities and cities are under constant pressure to renew and optimize their service production. The cultural sector usually takes up a very small share of the financial and other resources of the municipal organizations and is rarely in an especially strong position to negotiate in comparison to the larger sectors.

The amended Act on Cultural Activities in Local Government (166/2019) does however offer local authorities a good tool for applying a more holistic approach and paving a way for a stronger role of culture in the development of cities and municipalities. The potential of culture in broader city and municipal development has also been recognized in many respects: in the future culture will be connected more and more strongly to building up a dynamic environment for people to live in and communities and businesses to operate. A stronger impact of culture in the cities or municipalities of the future however calls for a change in practices and a cross-administrative approach.

The attitudes towards culture in Espoo's city organization are principally positive, the value of culture is recognized, and expectations are placed on the contribution of culture as a part of overall city development. The city's financial resources for cultural activities are good in national comparison. Espoo's location as a part of the greater capital region sets the framework for the city's operations and cultural supply. It makes it possible to attract audiences and participants from the entire region but also increases the competition and makes it more difficult to stand out. There is the danger that closeness to the abundant cultural services and urban culture of the nation's capital, Helsinki, means that investment in local cultural services is not seen as important.

The parties in the city organization centrally responsible for Espoo's arts and cultural policies and the promotion of cultural activities are the Culture Board and the Cultural Unit. The effectiveness of the implementation of cultural policies vitally depends on the mutual relations, a shared understanding and cooperation between these two bodies. A clearer and stronger strategic role of the Culture Board would offer a better foundation for promoting and developing cultural affairs in the city administration.

Translating the special issues connected to culture into city policies more broadly requires not only special competencies and interest in cultural affairs but also influence in the political decision-making organization. Political guidance is of special importance when the goal is to create and maintain a connection between the objectives specific to culture and the wider goals at local level or the level of society. A prerequisite for a broader impact of culture as a part of city planning is that arts and artist policies or policies concerning the cultural environment highlight the importance of their role both at core of cultural services and in the shaping of the city. Based on the research, in the city organization cultural affairs are poorly known outside the Culture Board and Cultural Unit and culture is also easily underrated and juxtaposed.

Having culture comprehensively included in the holistic development of the city requires cross-administrative cooperation. Despite a few existing models of cooperation, Espoo's cultural policies are still not fully realized in a cross-administrative framework. Sector-based budgeting and a way of measuring performance and outputs based on a division into silos have been pointed out as a structural factor that slows down the cooperation. The structure of the city organization does not support cross-administrative approaches and in practice the cross-administrative work relies on certain initiatives, projects, and persons. Based on the results of the research, the cooperation between city officials from and within the different administrative sectors (e.g. industry, culture, sports) does not always work and is largely personified in certain individuals.

The cultural operators are by and large seen as good at developing new modes of operation, opening new perspectives, and recognizing and responding to problems that fall into the gaps in the traditional line organization. This often leads to the problem where ideas and thoughts remain at a very general level and are not concretized in true action. It is particularly difficult for actors from outside the cultural sector to perceive the concrete potentials offered by culture to enhance their own operations. At the same time, some of the cultural operators tend to stay in their chambers and

settle for what they have always done, failing to see their own role in the advancement of wider city policy goals.

Information and monitoring are another central precondition for the development of operations and assessing their impacts and effectiveness. Currently the outputs and performance are mostly viewed from a narrow sectorally or organizationally specific perspective. For example, score cards are used to describe the key measures for achieving the goals, but in practice they categorize the measures and outputs within given sectors and units. This hinders the establishment and measuring of the kind of cooperation that would serve as a foundation for broader impacts. The monitoring is also impeded by the limited amount of available information from the perspective of the set goals.

10.3 THE DIVERSITY OF ESPOO'S POPULATION CALLS FOR DIVERSE CULTURAL SERVICES, IT IS ALSO AN ASSET IN THE DEVELOPMENT OF THE CITY

The population of Espoo keeps rapidly growing and becoming more culturally diverse. The city consists of many kinds of communities, each with their own character. The diversity of people and places is a resource and asset and taking it into account is an important point of departure for the sustainable development of the city. While statistics show that the residents of Espoo attend cultural events and engage in culture in their pastime actively, there are clear differences between the different population groups and communities. Promoting diverse cultural policies that take the distinct characters of the local communities and residents into consideration is one of the major issues for the development of cultural services and activities in Espoo. It requires including diverse perspectives already in the initial stages of development projects and integrating city planning at local community level and resident-oriented approaches more firmly into the city's administrative and political structures.

The population of Espoo has grown rapidly in recent years and the growth is predicted to continue. At the same time the population is becoming increasingly diverse in many regards. Especially the share of ageing people and foreign-language speakers is expected to continue to grow. There are clear differences between the different population groups when it comes to, for example, the level of trust in others and people's experiences of empowerment and personal capacities. Espoo also contains many diverse districts and neighbourhoods, each with a distinct character of its own. The city is also characterized by a network structure based on five town centres, where

the lifestyle represents a combination of urban, small-town, and rural living. The local differences in the development trends concerning population growth and the language and age division are considerable. The inclusion and participation of all the residents is a major goal in both the city strategy (Espoo Story) and the CultureEspoo 2030 programme.

From the viewpoint of cultural services, the diversification requires an ability to target the cultural supply and services appropriately in the different districts and adapt services to different resident groups. The diversity of people and districts is however a resource and an asset for the city's development culturally and otherwise. Taking diversity into account is an important starting point for sustainable development. A sustainable and tolerant city requires the inclusion of all the population groups as well as interaction and trust between them.

Cultural participation is a right that belongs to everybody and a value in itself. It can also be seen as an instrument in the promotion of the well-being of individuals and communities, social inclusion, social cohesion, sustainable urban development, local identities and the appeal of a city or district. True inclusion presupposes that all the residents of a city have the possibility to make use of the city's cultural supply. Statistics show that the residents of Espoo attend cultural events and engage in cultural activities in their pastime actively. The residents who use cultural services are also quite satisfied with them and find it important that there are cultural activities available locally. There are however clear differences in the level of participation among the different population groups and districts. Among the typical non-participants are lower educated people, people of low income, elderly people, and foreign-language speakers. Participation among foreign-language speaker women is at a notably low level. Cultural participation was found to be hindered by factors like, for example, lack of time, lack of information and long or difficult journeys. With young people especially lack of money also stands in the way of participation.

The cultural services of the City of Espoo have actively developed and adopted operating models for reaching out to different population groups and supporting their participation in culture. In Espoo culture is brought to the daily surroundings of, for example, children in early education (Kulttuurikurkkaus), school children (Kulps) and senior citizens (Kulttuuriketju) and made available free of charge to people in a tight financial situation (Kaikukortti). The libraries and other spaces for culture located along people's daily routes are a good way to enhance participation. In Espoo, the libraries stand out as active initiators and pioneers in matters relating to inclusion and participation. Opportunities for participation and

interaction both between the cultural operators and the city and among the various operators in the cultural field are created by, for example, organizing regular meetings between the cultural operators and resident associations. Despite the good practices, many people, groups, and neighbourhoods fall into the margins.

In the visions of Espoo's city organization, the city is a network of cities with their own town centres and own distinct identities, which are developed with an approach that emphasizes the participation of residents. The production of diverse cultural services that take the special features of the local communities and different population groups into account and promotion of the residents' self-motivated actions are among the key issues considering the future of Espoo. The residents would also like to see more local events and community-based activities in their own living environments. Developing local culture helps to build up the retaining capacity of Espoo's individual districts or the entire city, a good life in Espoo. Investing in, for example, a more even supply of leisure activities in the different districts would appear to be a good way to promote equality and social justice. In view of the diversity of Espoo's districts, local culture could be the very thing that will bridge the urban and the small-town culture together.

The development of the city's districts on a human scale demands a defining of values connected to place, professional planning and coordination and the inclusion of diverse perspectives from the very start of development projects. It requires models for mapping and monitoring the cultural features and distinct characteristics of the different districts. It requires genuine interaction with the local people and communities. Urban planning at district level and resident-oriented approaches need to become permanently integrated into the administrative and political structures of the city organization.



Cultural Connection Services and Suomenoja Employment and Learning Centre project in February 2019.
Photo: Olli Häkämies.

10.4 RECOMMENDATIONS FOR THE FUTURE

Compiled in the following sections are certain issues that, based on the research, the City of Espoo Cultural Unit and the city organization at large should pay attention to if they wish to involve culture more strongly in the city's future development. These recommendations are divided under three headings:

1. Clear definitions and building a shared understanding
2. Commitment, investment, and competences in implementation
3. Information on and monitoring of the current state and impacts, as well as systematic communications

Clear definitions and building a shared understanding

Clear definitions and a shared understanding are vital to making full use of and implementing strategies and programmes in the different city sectors. They make it possible to advance the role of culture in the city's overall development.

- **Making the definitions clear and consistent.** An understanding of culture as a part of the city's overall development in all the sectors requires shared reflection and a shared conception of what culture means in the context of Espoo's development. Culture is

overall defined in Espoo's strategies and programmes in very varied ways. This may give leeway in the implementation of policies, but it also muddles the actual issues. It is important to justify and determine what kind of a conception of culture is connected to each strategic objective.

- **Understanding and defining the different dimensions of culturally sustainable development.** By recognizing the special nature of culturally sustainable development, the impacts and effectiveness of culture can be actively advanced and thereby made use of as a part of urban development and wider changes in society.
- **Creating clear objectives that are understood by all.** The defining of objectives can be facilitated by making use of different rationales and dimensions of cultural policy. One way is to draw a distinction between the objectives specific to the cultural sector and the broader objectives that connect with culture. Objectives that are clearly articulated, widely understood, and supported across the entire city organization are more likely to be achieved. It is also essential to clarify which of the objectives are concrete and which are visions more so. It is also easier to monitor and assess the achievement of objectives when they are clear.
- **Defining the central objectives and their emphases and making choices concerning them.** A great amount of different kinds of expectations are placed on culture. Meanwhile, the resources are limited. It is crucial for the targeting of resources and creation of a cultural profile for the city to define the emphases of the objectives and make choices in this respect.
- **Defining the responsibilities clearly.** Definitions of measures and responsibilities are partly unclear or entirely lacking in the city's strategy and programmes. The effectiveness of implementation relies on a clear definition of the objectives, measures, and responsible parties and of the relations between them.

Investment, commitment, and competencies for implementation

Active implementation is a prerequisite for achieving the visions and goals of the strategies and programmes. Effective implementation in turn depends on supportive structures, practices, competencies, and attitudes.

- **Strengthening the position of the Cultural Unit and the cultural sector in Espoo's city organization.** Resources need to be allocated for long-term strategic development work in the Cultural Unit of the city organization. The strategic position of the Culture Board needs to be clarified and expertise in cultural affairs needs to be strengthened within the city's political organization. Cooperation and communication between the various actors in the cultural field (city organization, private cultural operators) needs to be promoted.
- **Promoting cross-administrative co-operation at the level of goals, practices, and structures.** Cross-administrative co-operation requires a wide range of competencies as well as a holistic perception of the relations between the objectives and actions and of the variety of impacts they produce. Coordination plays a central part in the promotion of cross-administration. The cross-administrative cooperation and structures need to be properly resourced. Places and tools are needed for regular interaction and networking between the different actors.
- **Promoting inclusion at the level of goals, practices, and structures.** Inclusion and the realization of cultural rights require competences reflected as a combination of values, attitudes, skills, knowledge, and critical thinking. Respect for different people and cultures, abidance with laws, responsibility and understanding on how our own actions affect other people and the surrounding community, motivation, tolerance of difference and uncertainty, empathy, and the ability to learn and observe play a key part in the endeavour to promote equal opportunities. Inclusion can be promoted by, for example, paying attention to groups where participation is low, investing in local cultural services, enabling the participation of residents in the planning of arts and cultural services and the related decision making, and promoting cultural diversity in the personnel of the cultural administration, among cultural operators and in the cultural supply.

Information and monitoring of the current situation and its impacts, as well as systematic communications

City development strongly leans on knowledge management and forecasting the future based on accumulated data. Assessing the achievement of goals requires information and monitoring. At present Espoo's cultural administration lacks a system of regular and systematic data gathering.

- **Clarifying the processes and sources of knowledge production.** Specifying which processes of knowledge production are strategically relevant and what parts of data gathering could be integrated into the operations of the information office of the Espoo city organization. Developing new ways to gain information on issues on which there is only limited information available at present.
- **Creating indicators for the planning and monitoring of cultural policies.** Cultural policies need indicators that both measure the achievement of goals and assess the current situation.
- **Creating a broader perspective to the economic impacts of culture.** It is essential that the cultural administration cooperates with the cultural institutions, the operators in the field of arts and culture and the units of industry, tourism, and marketing in the city organization. The operative field of culture needs to be mapped out to assess the value of the jobs, events, and services in the cultural sector through more systematic information gathering.
- **Linking the monitoring of cultural policies to place-specific information.** The dimension of place offers the Cultural Unit better opportunities to cooperate with city planning and zone planning. Awareness and understanding of the cultural diversity and the needs of the city's population support the promotion of inclusion.
- **Enhancing systematic communication on cultural affairs both in the Cultural Unit and more broadly in the communications systems of the wider city organization.** Effective communications would ensure the flow of information inside the Cultural Unit and between the different administrative units. Developing communications with the residents plays an important part in the promotion of inclusion. There is much room for development in how the city makes use of the cultural and creative sector in the city's marketing and communications.

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APPENDICES

APPENDIX 1

Espoo's cultural and creative assets to address cross-sectoral collaboration and with a view to build a participatory and inclusive city

KEA European Affairs 2019 Founder & Managing Director

Philippe Kern <https://keanet.eu/>

This article concludes an assignment aimed at considering the role of culture in addressing Espoo⁸³ challenges and showing how culture contributes to Espoo Story, the city overall policy strategy. This work is taking place in the context of EspooCult research project and CultureEspoo 2030 strategy⁸⁴ which sets out a vision on the contribution of art and culture to city's development.

KEA was requested to consider the contribution of city's cultural policy in relation to:

- City's cross-sectoral development programmes
- Social cohesion and notably the integration of migrants (*Participatory and Inclusive Espoo*)

On the basis of its international experience KEA was asked to identify projects and strategies from comparable European cities to nourish the debate and highlight inspirational good practices. It also identified EU programs that could contribute to the implementation of the CultureEspoo 2030 strategy.

KEA's contribution took the form of two workshops organized in April and September 2019 in association with the City's Cultural Unit and the Helsinki based research center Cupore to reflect on culture's contribution. Participants to both workshops received working documents. Finally, KEA drafted a fact sheet *Culture and Social Cohesion*, edited by Cupore and released in December 2019.

83 Espoo is the second largest city in Finland. It is a safe, wealthy and comfortable city with 280 000 residents. The city is growing fast. The city's most pressing challenges are demographic with an ageing population and the need to cater for a fast growing "foreign language" population. Espoo aspires to become the most sustainable city in Europe.

84 Espoo cultural services and the city's cultural profile are being studied in a two-year research project. The research project called EspooCult is being conducted by the Center for Cultural Policy Research (Cupore) in 2018-2020. CultureEspoo 2030 adopted on 9 November 2015 is the cultural strategy document of the City of Espoo. It sets the conditions to make Espoo a creative city.

The Changing role of Cultural Policy

As CultureEspoo 2030 shows a city's cultural policy is no longer only about the management of the arts, the promotion of local artistic institutions or the development of cultural offer ranging from museum, libraries to theaters or philharmonic orchestra. Culture policy is more than ever a tool to address a range of city challenges ranging from identity, urban development, attractiveness to talent, investors and tourists, quality of life, education or economic development through cultural and creative industries and entrepreneurship. At a time of migration culture policy is also about stimulating intercultural dialogues and participation, ultimately leading to a more cohesive and peaceful society. Cultural policy is about ensuring that the arts and humanities are fully engaged in the debate that shape the future of the city and its citizens to ensure that empathy, imagination and beauty are mobilized to support a sustainable and qualitative way of life. Cultural policy is integral part of a smart city for technology to remain grounded in humanistic aspirations (safe, accessible, participatory, creative, inclusive and tolerant).

Places provide the ecosystem that harness human creativity. The cultural policy revolution is linked to the increased cultural investment at city levels. This trend is often due to system reform as well as increased evidence on the impact of cultural investment on urban regeneration. Cities with the ambition to attract talents and to become known as places of destination are on average spending 10 to 15% of their budget on culture. More than 90 regional authorities and countries in Europe are including cultural consideration in a Smart Specialization Strategy, an essential prerequisite to access EU structural funds. As a result, investment with a cultural policy scope is taking a different dimension beyond the traditional scope of cultural policy. Espoo is well positioned to make the most of its cultural assets and mobilize cultural resources with a view to achieve the ambition of becoming the most sustainable city in Europe. Mapping by Cupore is a first step to identify such assets and to consider how best to deploy such resources to contribute to policy goals.

Over the last 40 years, the evolution of urban planning has led to cities becoming pivotal in terms of focusing on the needs of people and their quality of life. This has largely been through cultural investment alongside functional responsibilities such as transportation, digital infrastructure or social resources. A modern city is therefore one that offers cultural amenities (e.g. theatres, cinemas, libraries), free digital access to facilitate access to information, creative incubators, maker spaces, living labs, good food and entertainment (contributing to a vibrant nightlife), art and design

schools, and artists residencies to attract talent and investment as well as to generate economic activities (including culture and creative industries).

In a post-industrial context, modern cities are characterized by being home to smaller, specialized and networked interdependent organisations. The co-operative environment facilitating networking and collaboration is therefore a feature of successful cities. Most advanced cities are building this ecosystem to remain competitive and attractive. Espoo with Aalto University, its network of museums, libraries and cultural institutions (orchestra, theaters) benefits from a unique creative ecosystem embedded in the city fabric. This unique asset with worldwide reputation properly mobilized can contribute to generate creative skills, encourage entrepreneurship, support social cohesion and make the territory attractive to talents and investors. It reinforces the image of the city as vibrant, modern and relevant. This will help Espoo working on defining and exploiting its distinctiveness (which is also cultural) to stand out and become a place of destination.

As a result the new cultural policies are aimed at supporting local development in various dimensions. The policy will endeavor:

1. to support sustainable economic activities, encourage civic pride and entrepreneurship at a time of technology changes, climate changes, identity crisis and challenging international competition. This includes supporting cultural and creative entrepreneurships (incubators, living labs, creative hubs, maker spaces) to stimulate employment and economic integration
2. to support cross-disciplinary, cross-sectoral and transnational interactions to enable creative skills to contribute to innovation
3. to develop cooperation and mutual understanding for social cohesion and integration, boosting the morale, confidence, and spirit of the local population by being a great place to live with a strong cultural offer and strong city / regional brand and identity
4. to contribute to the city's attractiveness as a territory of destination for tourism and investment through artistic interventions (festivals, events, exhibition) contributing to the city's international reputation, but also to change citizens' perceptions of a urban space to encourage ownership, civic pride and urban regeneration
5. to mobilize cultural institutions and cultural workers to raise social consciousness and promote values such as freedom of expression,

mutual respect, participation but also to generate fun, entertainment and well-being

6. to build local capacity for the administration to become more user-driven (design-led thinking)
7. to share cultural knowledge and information with citizens and enable them to take part and contribute to the production and sharing of cultural content. This will contribute to address social problems with focus on enjoyment, self-expression, inter-community and inter-generational dialogue and skills development to prevent social exclusion, isolation and marginalization
8. to support the international networking of local artists and culture and creative entrepreneurs (residency programmes, support to internationalization of the city)

A good understanding of the value of cultural assets is part of a policy strategy that aims for a city to remain competitive and sustainable. Modern cities seek to mainstream cultural policy in other policies areas with a view to address a range of contemporary urban challenges such as regeneration, unemployment, social exclusion, intercultural dialogues, depopulation or talent drain.

A societal vision that will be post-capitalistic is driven by knowledge. It foresees cultural stakeholders playing a key role in developing a new social ideology based on creativity and innovation. This society might be divided by new sets of values – one promoted by technologists and scientists, and one by cultural workers. Creative parks or innovation hubs often group both skills in order to generate innovation and creativity in an interdisciplinary spirit. Public Institutions have a role to play in encouraging convergence and collaboration, to enable Espoo to imagine tomorrow's world that does not discount the cultural and artistic elements. The implementation of such vision will require cross-sectoral cooperation in the city's administration.

Culture policy as a driver of cross-sectoral collaboration

A workshop was organized in April 2019 to discuss means to achieve such cooperation across the city's services and imagine a new bureaucracy, which recognizes the cross-cutting impact of culture across different policy areas such as economy, social, health, education, policing, tourism and urban planification. Participants (**Annex 1: Programme and list of participating institutions and communities**) to the workshop identified the following priority themes of cross-sectoral collaboration:

- Mobility and service design
- Identity of the city / branding and attractiveness
- Urban planning and quality of life
- Migration / integration and social cohesion

Participants volunteered the following examples of good practices in implementing cross-sectorial collaboration today in Espoo:

- The way libraries work with public services in a shopping center environment
- Visit Espoo whose role is to support entrepreneurship and the marketing of the city
- Collaboration with technical services to develop street art (notably murals in public space)
- Aalto University – which pioneered cross disciplinary collaboration with a curriculum gathering art, business and technology skills and competences, inventing cross-disciplinary learning. Espoo is the seat of an innovation laboratory that integrate culture/creativity and art.

Participants identified the following priority challenges to the implementation of cross-sectorial collaboration within the administration:

- Structure of the administration is hindering collaboration. Policy issues are siloed.
- Funding does not promote cross-sectorial collaboration.
- Lack of coordination between services
- The insufficient importance given to culture as a horizontal policy issue thus hindering a more proactive approach to foster inter-service collaboration.

In order to remedy the situation participants made the following proposals:

- Set up a forum devoted to the definition and implementation of cross sectorial collaboration to establish regular meetings on the thematic.
- Services to co-fund pilot projects aimed at implementing policy issues through cross-sectoral collaboration
- Integrate cultural policy consideration in city planning and engage with citizens, associations through cultural activities to support cross sectoral collaboration from grassroots' actions.
- Urban planning to better integrate cultural heritage consideration (Case: Swimming hall, Tapiola)
- Intensify collaboration with technical services for public space to expose artistic intervention.
- Create more awareness on the contribution of culture to address policy priorities.
- Encourage increased collaboration with Visit Espoo to address city's attractiveness, identity and branding.

In conclusion participants to the workshop acknowledge the horizontal nature of cultural policy. Culture policy is more than decorating the streets of Leppävaara or making available a strong cultural offer (music, theater, museum). The positive contribution of culture was recognized to achieve the following policy objectives: sustainability, identity, quality of life, social integration or entrepreneurship.

The road to an inclusive city: promote cultural diversity, support cultural access and cultural participation

Espoo wants to use cultural services to promote equality and strengthen the sense of community, participation and well-being. The Espoo of the future will be an increasingly diverse city, where over 20% of the residents will have a native language that is not Finnish or Swedish by 2030. (CultureEspoo 2030)

Inclusion and integration are critical from a human development perspective. The successful inclusion of migrants and refugees in the local social fabric is indispensable for a city that wishes to remain dynamic, innovative and successful. It contributes to increase the talent base of a city as well as its international attractiveness. However, policies have to consider that

people live in the same place but in different worlds or cultural realities. Diversity in identities, in perception, are important elements impacting on urban development. Through culture participation and expression foreigners have better chance to become active residents and contribute to the ambition to build “the most sustainable, open and inclusive city”. As intercultural dialogue and empowerment rarely happens by themselves, city authorities have to act to support a shared sense of citizenship and to generate a sustainable, tolerant and resilient urban environment.

Cultural policy and investment contribute to such social goals by:

- Promoting diversity in cultural expressions
- Increasing participation in cultural and creative activities to empower citizens
- Supporting accessibility to cultural activities and institutions and providing access to art education

Promote cultural diversity to foster social inclusion

As a first step, it is important to understand and value Espoo’s cultural diversity. It should be seen as an asset and not a threat by the local population. Political message in the media and institutional communication are important to stress the advantages and importance of diversity for a society to be able to innovate, to remain attractive to investment and economic development as an open place. Cultural values that should be preserved from migrant communities should be identified. Culture diversity should also be considered in the management policy and recruitment strategy of publicly financed cultural organizations or in tendering processes for artistic intervention. The implementation of cultural diversity will require support from other policy departments notably in charge of mobility, citizens’ engagement or economic development. Collaboration with well-established local cultural organizations should facilitate the recognition and “validation” of migrants and refugees’ skills and talents.

Cultural participation for social inclusion

Art and cultural practices are a powerful mean to empower people that is the power given to somebody to do something. Art practices and cultural activities contribute to gain confidence for individual whose life has been shattered by exodus, war and persecutions. Culture participation enable shared social experiences. It enables various communities to contribute to

social interactions. Taking part in creative processes, stimulate self-esteem and as a result a sense of belonging. Multiple experiences at city levels show that artistic interventions, creative labs, by favoring exchanges provide models for engagement with refugees and migrants. Cultural institutions and organizations have an important role to play to develop audiences with a view to integrate newcomers.

Support accessibility to cultural activities

Providing access to art education for young immigrants has been early recognized by cities as a principal step towards their well-integration to the community. For this purpose, cities facilitate the accessibility to opportunities for co-creation with professional artists, the development of creative hubs and the use of digital technology.

A workshop was organized in September 2019 to consider the contribution of cultural policy to social challenges (**Annex 2: Programme and list of participating institutions and communities**).

Participants highlighted the following priorities to generate intercultural dialogue:

- The city to create the conditions for a dialogue on the values of cultural diversity. This would help networking between the various stakeholder groups and associations. Dialogue would create trust and enable to spread information on resources available to implement cultural diversity and participation objectives.
- Setting up of a register of associations working in the field of social integration as well as spaces willing to welcome projects.
- Cultural diversity should be better represented in content and artistic productions. The authorities should play a role in incentivizing such production as well as encouraging collaborations between cultural institutions. It was felt that content would be a driver to mutual understanding.
- Elements of training would be required for cultural institutions and organisations to integrate social cohesion objectives and promote accessibility.
- Mobility objectives (transportation) should take into consideration cultural participation objectives.

Further to this workshop KEA proposed the following key steps to achieve social inclusion through culture policy.

Main steps to achieving social inclusion goals with art and culture

Art and Culture, cultural workers and institutions are playing a key role in the effort to achieve social cohesion outcomes. Cultural policy and investment are essential instrument to achieve ambitious social objective and to make diversity and migration an opportunity for the city's attractiveness.

Step 1: Mapping to develop understanding of needs

Mapping and identifying the exact characteristics and specificities of the populations with diverse cultural, religious and ethnic background. This include researching concrete profile and cultural background of immigrants with a view to the diverse nature of immigrant's needs and ambitions

Step 2 Build Capacity to

- Set up partnerships and cooperation schemes with civil society (CSO's), NGOs and businesses that can help them understand diversity and promote common values as well as encourage the active engagement and participation of immigrants in city's cultural activities.
- Empower cultural institutions and artists to propose meaningful artistic intervention aimed at social inclusions. Facilitate qualification and skills training in intercultural management.
- Access funding (donations, philanthropy) and develop European projects (EU Cohesion and Structural Fund, Development Fund, European Social Fund, Asylum Migration and Integration Fund, Europe For Citizens, Erasmus+, Creative Europe program).
- Evaluate impact of cultural policy on cultural participation and promotion of cultural diversity.

Step 3 Allocate culture resources to social inclusion goals

- Develop a Social Inclusion Charter with local cultural institutions with agreed social objectives. See Cultural Cooperation Charter in Lyon: http://www.agenda21culture.net/sites/default/files/files/good_practices/lyon-def-eng.pdf)
- Dedicate budget for artistic interventions with social goals.
- Set up spaces for interactions and debates on cultural values.

- Associate with other departments (mobility, planning, economic development, citizen engagement) to adopt a more holistic approach (see Utrecht example).

Step 4 Review communication policy

Address public opinion fears and prejudices linked to different cultural values. Mobilize local media to raise awareness on successful stories on integration through cultural and artistic initiatives. Celebrate diversity as an opportunity.

Conclusions

There are three major conclusions to be drawn from this assignment:

1. It clearly demonstrates the horizontal nature of cultural policy. As a result the scope of Espoo cultural policy should be reviewed to enable the city's administration to make better use of local cultural and creative resources to achieve policy goals.
2. Significant EU funding could contribute to the implementation of Espoo's strategy, Espoo Story. The project highlighted elements of good practices in various European cities (Berlin, Karlsruhe, Utrecht, Bristol or Vienna). A large number of these policy initiatives received significant financial support from various EU programmes (notably EU Structural Funds as well as Creative Europe). The City of Espoo should reflect on the opportunity to access EU funding to test and implement urban strategies aimed at social inclusion notably those targeting migrants but also to support the internationalization objectives of the city.
3. There is a clear need and demand to associate the Espoo Cultural Unit to policy initiatives related to stimulating cross collaboration within the administration and to support social cohesion.

Annex 1

Programme and list of participating institutions and communities

Seminar programme

Cross-sectoral Cooperation with Culture

April 3, Wed at 11:30-16:00

Aalto University, Dipoli, Meeting space Palaver

Otakaari 24, Espoo

Organized by

Cultural Unit, City of Espoo and KEA European Affairs

In cooperation with Center for Cultural Policy Research Cupore

Hosted by Cultural Director **Susanna Tommila**, City of Espoo &

Director **Marjo Mäenpää**, Cupore

The main language of the seminar is English, but the workshop is bilingual: English/Finnish.

Introduction

Cultural Director Susanna Tommila: Welcome speech

My views on cross-sectoral cooperation

Director of Financial Planning **Pia Ojavuo**, City of Espoo

Project Director, Technical and Environment Services **Mika Rantala**,
region Leppävaara

Dean of the School of Arts, Design and Architecture **Tuomas Auvinen**,
Aalto University

Senior Researcher **Sakari Sokka**, Cupore: EspooCult research &
Culture and cross-sectoral cooperation

Director **Philippe Kern**, KEA: Introduction of KEA & Comments on the
EspooCult fact sheet Culture and cross-sectoral cooperation

Workshop on cross-sectoral cooperation – The contributions of culture to city's
development. Workshop was led by Philippe Kern

Conclusion and Closing Words

Philippe Kern

Marjo Mäenpää

Susanna Tommila

Participating institutions and communities, ca. 40 persons

KEA

EspooCult Research Project: Steering group members

The Center for Cultural Policy Research Cupore

Cultural Unit, City of Espoo

Administration and Development Unit

Espoo City Library

Espoo City Museum

City Events Espoo

Tapiola Sinfonietta (Orchestra of the City of Espoo)

Representatives of different sectors, City of Espoo:

Cross-administrative Development Programmes

Economic and Business Development

Financial Planning

International Affairs

Mayor's Office

Social and Health Services

Technical and Environment Services, City Planning

Cultural operators/Partners of the Cultural Unit, City of Espoo

April Jazz

Espoo Big Band

Espoo Ciné

Espoo City Theatre

Espoo Kunsthalle / Objekti outdoor exhibition of contemporary art in

Espoo

Finnish Toy Museum Hevosenkenkä

Hevosenkenkä Theatre

Aalto University

Citycon (Shopping Centre Company)

Friday Capital Oy (Film industry)

Artists from Espoo

Annex 2

PROGRAMME AND LIST OF PARTICIPATING INSTITUTIONS AND COMMUNITIES

Seminar programme

Migration in Espoo and Inclusive Cultural Services

September 19 at 8:45-13:45

Wirkkala space, Exhibition Centre WeeGee, Espoo (Tapiola)

Welcome

Susanna Tommila, Cultural Director, City of Espoo &
Director **Marjo Mäenpää**, Cupore

Speech by **Teemu Haapalehto**, Manager of Immigration Affairs, City of Espoo

Best practices from Espoo – Examples of the operating models used in Espoo

Network Designer **Sunniva Drake**, Espoo City Library: *Know the whys when you are recruiting*

Coordinator **Maryan Hussein**, Finnish Education Unit, City of Espoo:
Methods of inclusion and cultural counselling in Espoo city's early and basic education

Coordinator **Marika Punamäki**, Finnish Local Heritage Federation and Chairman **Tuulia Tikkanen**, Residents association Latokaski-seura ry:
Participation, volunteering and active citizenship in neighbourhood associations

Senior Researcher **Sari Karttunen**, Cupore:

The Ethics and Economics of Inclusion: Notes from the EspooCult Project

Managing Director and founder **Philippe Kern**, KEA European Affairs:

Make Cultural Diversity an Opportunity for Espoo

Representatives of Cupore and Philippe Kern: Workshop introduction & instructions

Workshops on the day's theme

3 multidisciplinary groups, ca. 15 persons per group

Workshop 1: Promote cultural diversity to foster social inclusion (Wirkkala space)

Workshop 2: Cultural participation for social inclusion (Paletti space)

Workshop 3: Support accessibility to cultural activities (Salonki space)

Joint discussion and conclusions

Participating institutions and communities, ca. 40 persons

KEA

EspooCult Research Project: Steering group members
The Center for Cultural Policy Research Cupore

Cultural Unit, City of Espoo

Administration and Development Unit
Espoo City Library
Espoo City Museum
City Events Espoo
Tapiola Sinfonietta (Orchestra of the City of Espoo)

Representatives of different sectors, City of Espoo:

Cross-administrative Development Programmes
Early Childhood Education
Education and Cultural Services
Finnish Education Unit
Immigration Affairs
International Affairs
Mayor's Office

Cultural operators/Partners of the Cultural Unit, City of Espoo

EMMA – Espoo Museum of Modern Art
Espoo City Theatre
Gallen-Kallela Museum
Helinä Rautavaara Museum
Tapiola Choir
Filoksenia ry: International Meeting Place Trapesa
InterLab ry
Residents association Latokaski-seura ry
Aalto University
Arts Promotion Centre Finland
Cultura Foundation
EJY ry
FARO, Central Organisation of Russian Associations
in Finland
Finnish Local Heritage Federation
Globe Art Point
Nicehearts ry / Me-talo Espoo
Omnia, Joint Authority of Education in Espoo Region

APPENDIX 2

THE RESEARCH DATA

Strategic and administrative documents of the City of Espoo and the city's own statistical and information bases constitute an important part of the research data.

The city strategies and programmes are among the key starting points of the research. The most central of them are the city strategy, the Espoo Story, (2017) and the CultureEspoo 2030 programme.

The Espoo Story (2017) is the strategy of the City of Espoo for the city council term 2017–2021. The city has endeavoured to organize its strategic guidance in a way that cuts across all the administrative sectors so that all the operations are directed based on the common objectives of a one and same strategy, the Espoo Story. The city's budget and financial plan are derived from the Espoo Story as well. The different sectors and units, such as culture, in turn derive their own strategies (stories) from the Espoo Story and the common goals for the council term. The Espoo Story has been approved by the Espoo City Council.

The development of Espoo is also guided by other plans and programmes which all have their bases in the Espoo Story and are expected to be consistent with its objectives. CultureEspoo 2030 (2015) is by its own a programme and strategy that specifies and advances the objectives of the Espoo Story from the perspective of culture. Like the Espoo Story, the CultureEspoo 2030 programme has also been approved by the City Council. This reflects the goals of the programme to have influence at all the levels and in all the sectors of the city organization. A guiding principle of the programme is that culture and the arts should have a more visible role in the development of the city.

The research project has utilized research data produced by the research and information services of the city organization with regard to the current state and development of the city as an operating environment. For a general overview of the data, see Lintunen, Petri & Savikko, Teuvo (2018). These data offer a general picture of the current situation and development in Espoo. Eetvartti 2/2018. Espoon toimintaympäristökatsaus. Espoon kaupunki.

Moreover, the research has made use of statistics produced by the City of Espoo Cultural Unit concerning, for example, grants, as well as the open-ended answers to the Mun Espoo (My Espoo) survey. The survey was conducted in autumn 2016 to find out about the residents' ideas and visions regarding the future development of the city. The results of the survey

were utilized in the process of updating the city strategy (Espoo Story) for the council term 2017–2021. The respondents were asked to reminisce, in open-ended responses, the best moments in their life to have occurred in Espoo (see Valve 2017).

Cupore has gathered data for the research through surveys, interviews and observation.

Interviews were carried out to collect the views of employees and officials from different sectors of the city organization concerning the goals, cooperation and measures in the realm of culture and their visions of the future.

In autumn 2018 interviews were carried out with altogether 12 employees and officials from the different sectors, three of whom were from the cultural sector and the rest from other sectors. The interviewees were selected to represent as diversely as possible different sections of the city organization.

Altogether eight interviews were carried out in spring and autumn 2019 with a focus on the future. The interviewees consisted of seven officials in managerial positions from different sectors of the city organization. We also tried to contact several persons in positions of trust in the city organization but managed to get an interview with only one of them.

Views of Espoo's cultural operators and residents regarding cultural activities were gathered through surveys.

The survey for cultural operators⁸⁵ was made up of four parts 1) background information, 2) questions concerning the operations and objectives, 3) questions concerning cooperation with the City of Espoo, and 4) questions concerning the target group and opportunities to participate in culture. The survey was aimed at cultural operators from Espoo who had applied for operating grants from the City of Espoo in 2018 and/or 2019 and cultural operators acting within the Espoo city organization. The web survey was open between 10 October and 9 November 2018. It was answered by 69 cultural operators from Espoo. The respondents were mostly third-sector communities.

85 The target group of our survey does not represent the entire cultural sector of the city. As a whole, the cultural sector responsible for the organization, production, distribution and consumption arts and cultural services in Finland, also at municipal level, is made up of a highly diverse group of actors, aside from the administrative organization and the public cultural institutions. Educational institutions, organizations of state governance, international organizations, commercial companies, associations, cultural workers (artists etc.) and consumers and consumer organizations can all be seen to belong in this group. The city/municipal cultural services are only one part of the whole. (Kangas & Ruokolainen 2012.)

A survey aimed at Espoo's residents inquired what kind of cultural activities they would like to see in Espoo in the future and mapped out obstacles to participation. The resident survey was open for answers online 4 June–27 October 2019, and answers were also gathered for it by going out and talking to people in Espoo's different neighbourhoods and at the Iso Omena service centre. The survey was answered by 233 persons in total.

Another method for data collection was observation. Observation was carried out in libraries in different parts of Espoo. Moreover, the researchers performed observations out in the field at different events that were part of the Espoo Day 2018, in various neighbourhoods (Tapiola, Soukka, Karakallio, Matinkylä) and at the Iso Omena service centre in autumn 2019.

The case study conducted at the Iso Omena library examined the significance of the library to the users as a public space. The applied methods were observation and interviews with different user groups. Two groups for whom the library stood out as especially important as a public space expressly were selected for in-depth interviews: retired people and the young people using the Vox youth space.

The existing statistical and information basis constitutes a central part of the research data.

A central part of the data was the Leisure Survey 2017 of Statistics Finland and especially its additional sample focused on Espoo and funded by the City of Espoo. The Leisure Survey was targeted at the population aged 10 years or older (a sample of around 16 000 persons). The answering rate was 45.2 %. The city of Espoo commissioned the additional sample of 1000 persons to the survey. 737 of the respondents were residents of Espoo. For more on the survey, see: https://www.stat.fi/keruu/vap/index_en.html.

The research project has also utilized data from the School Health Promotion Study of Finland's National Institute of Health and Welfare and from the FinSote survey.

The School Health Promotion Study is carried out every other year by the National Institute of Health and Welfare to produce monitoring information on children and young people of different ages with regard to their school going and studies, health, inclusion, wellbeing and possibilities to get help as well as the extent to which the services match their needs. The respondents to the national survey for the study include 4th and 5th graders in comprehensive school and their parents, 8th and 9th graders in comprehensive school, 1st and 2nd graders in upper secondary school and 1st and 2nd year students in vocational school. The survey is conducted as an administered classroom survey during the school day. The students

always respond to the survey anonymously. In 2017 altogether 97 970 children in comprehensive school responded to the survey and it reached 81 percent of the age group. The survey targeted at parents of children in this age group was answered by 35 625 persons, reaching 30 percent of the target group. In the other groups 75 068 students on 8th and 9th grade in comprehensive school (64 % of the age group) and 35 022 students in upper secondary school (55 % of the age group) responded to the survey. Altogether 10 417 children and young people from Espoo responded to the 2017 survey. For more details, see: <https://thl.fi/en/tutkimus-ja-kehittaminen/tutkimukset-ja-hankkeet/kouluterveyskysely>

The FinSote national survey of health, wellbeing and service use carried out by Finland's National Institute of Health and Welfare monitors changes in the population's wellbeing and health by population group and region. Espoo was one of the study regions in the data gathering carried out in autumn 2018. The population groups in the regional study were based on gender, age group and education. The size of the sample from Espoo was 6 980 persons and the answering rate was 33.8 percent. The results of the FinSote survey are published in their entirety (in Finnish) at the [Terveystemme.fi](http://terveytemme.fi) website.

Data have also been derived from certain other recent studies that have produced results interesting to our research project, including, for example, the Cupore research project *Avaus. Toimijaksi suomalaisella taide- ja kulttuurikentällä* (Opening. Becoming an agent in the field of arts and culture in Finland) and the data gathering regarding the costs of municipal cultural activities.

Avaus. Toimijaksi suomalaisella taide- ja kulttuurikentällä was a Cupore research project (2017–2020) that examined the status of foreign-born arts and culture professionals in Finland and cultural diversity at the national arts and cultural institutions and at the museums, theatres and orchestras operating within the central government transfers (VOS) system. One part of the research was a survey sent out to all the directors of the VOS institutions in 2018 to find out, among other things, about the recruitment practices and how cultural diversity has been taken into account in the operations of the institutions. In Espoo the survey was sent out to 11 institutions: the Espoo City Museum, EMMA – Espoo Museum of Modern Art, the Helinä Rautavaara Museum, the Gallen-Kallela Museum, the Finnish Museum of Horology, the Finnish Toy Museum Hevosenkentä, the Espoo City Theatre, the Glims & Gloms dance company, the Hevosenkentä Theatre, Unga Teatern and the Tapiola Sinfonietta orchestra. Altogether 9

directors from Espoo responded to the survey in 2020. The final report of the research project was published in Finnish and English in 2020.

The data gathering regarding the costs of municipal cultural services has examined the incomes and costs of cultural activities in the financial statements of Finland's larger cities. 24 cities took part in the data gathering for 2016, Espoo among them. Similar reviews were also carried out based on the financial statements from 2007, 2010 and 2013. The data gathering has been implemented as a collaboration between the Association of Finnish Local and Regional Authorities, Cupore and the participating cities.

APPENDIX 3

EspooCult research plan (concise version)

ESPOOCULT RESEARCH PLAN

The research project

Project title: EspooCult

Timetable: 1 Jan. 2018 – 31 Dec. 2019

Site of research: Center for Cultural Policy Research Cupore

Project manager: Marjo Mäenpää

Senior researchers: Maria Hirvi-Ijäs, Sari Karttunen, Sakarias Sokka

Researchers: Minna Ruusuvirta, Anna Kanerva, Vappu Renko, Emmi Lahtinen, Olli Jakonen, Sirene Karri, Ari Kurlin.

For information about the merits of the research team members relevant to the project, visit the Cupore website: www.cupore.fi/en/contact/researchers.

The research project is divided into six work packages (WP):

WP 1 Management – guidance, agreements, timetables, resource allocation, evaluation, feedback, approval

WP 2 Research and publishing plan

WP 3 Current challenges

WP 4 Goals, structures and financing of cultural policy

WP 5 The cultural consumer in Espoo – work and leisure

WP 6 Solutions for the future - CultureEspoo 2030

Brief description of the purpose of the research project

The goal of the project is to gather research information about cultural services in the city of Espoo, to support development and strategic work in the city.

The research project contributes to current research on the broader societal effects of culture, general municipal and urban research, as well as to research on the impacts of regional and local cultural policy on the everyday life of citizens.

EspooCult gathers new information in the field of cultural policy, especially on urban development in Finland both in the broader European and local context as well as from the viewpoint of the individual citizen.

Scientific goals and expected impacts

The project results will contain new information for Finnish cultural policy as well as for urban and municipal research. The different research methodologies, which include interactivity, inclusivity and exemplification, expand the formation and evaluation of research information in culture and cultural policy research.

The evaluation and analysis of the functionality and effectiveness of the projects' administrative processes will expand the understanding of public decision making and strategy also from the point of view of the citizen.

The methods and conclusions of the project will generate more information about the importance of cultural policy in both urban and municipal research.

The research aims to produce research information about the city of Espoo and:

- the position and importance of cultural policy activities in the strategic development of the city
- the functionality of the cultural policy management processes and their effectiveness in relation to the set goals
- the effectiveness of cultural policy decisions in relation to the set goals
- the importance and effectiveness of cultural policy interventions in the residents' lives

The research evaluates the strategic goals of cultural policies in relation to the research information and thematic international references. The theoretical starting points include impact assessment research, urban studies, cultural policy theory and future studies. The methodological starting points bring together both qualitative and quantitative analysis.

The central research questions:

- What is the operating environment that affects the cultural development of Espoo like (metropolitan area, demographic growth, economic situation, business structure)?

- What do culture in Espoo and the cultural field in the city consist of? (including structures, services, actors, financing)
- How do the current strategy for culture and the presented visions compare to the current state of culture in Espoo?
- Are the strategic goals for the cultural sector (CultureEspoo 2030 and Espoo Story) clear and formulated in a way that can be effectively evaluated/monitored/measured?
- How could the cultural administration develop the role and significance of culture as a part of city development?
- How are the impacts of societal change considered in the cultural policies?

Research hypotheses:

- Cultural policy could have a stronger part in Espoo's city development – current measures/interventions/discourses do not reach other sectors and the city's residents.
- The cultural policy interventions and operational models need to be improved to diversely reach the residents.
- The ecosystem of cultural actors in Espoo is not developed or recognizable enough to have a strong profile in the city's development/efforts to build up its visibility.
- There isn't a same kind of "entrepreneurship" in cultural development as there is in the other sectors of society.
- The anticipated changes in society and culture are not sufficiently taken into account in the current cultural policies.

Work Package 3: Current challenges

The goal of WP3 is to produce literature and desk research about the city of Espoo. This research will map out from a cultural perspective Espoo's city development, service structures and operating environment as well as compile relevant information out of existing data. The analysis will produce a comprehensive description of the current state of the city and of the starting points and challenges in the cultural activities.

The main research questions are:

- What is the operating environment that affects the cultural development of Espoo like (metropolitan area, demographic growth, economic situation, business structure)?
- What is the demographic makeup of Espoo (location, income, education) by postal code or smaller geographical areas)
- What is the city of Espoo like as an organization?
- What is the decision-making organization and cultural administration like in Espoo?
- What are culture and cultural activities in Espoo like?
 - Where are the cultural services located?
 - What kind of information is available on the usage and users of cultural services?
 - How are the cultural services financed?

Work Package 4: Goals, structures and financing of cultural policies

The goal of WP₄ is to review the most important structures and goals of cultural policies in Espoo and their financing and guidance. The work package analyses the central strategies of Espoo as policies that direct the city's cultural policies. The analysis focuses on the strategic emphases and goals, and on the actors central to the achievement of the goals as well as their mutual relationships (guidance, financing, cooperation) and assigned responsibilities.

The main research questions are:

- What does culture and the cultural sector in Espoo consist of: (structures, services, financing of the cultural sector?)
- What kind of choices and actors do Espoo's cultural policies involve?
 - What are the cultural goals presented in the strategies (CultureEspoo 2030, Espoo Story)? Are there goals set for certain sectors/actors and if so, what goals, for whom?

- What/who are the most central actors cooperating with the cultural administration in the context of the strategic development of the city from a cultural perspective?
- What is the role of cross-administrative cooperation in the achievement of the goals of cultural policy?
- How do the strategies and visions relate to the current state of affairs?
- Is it relevant and possible to systematically monitor the achievement of the set goals and evaluate their effectiveness?

Work Package 5: The cultural consumer in Espoo – work and leisure

Work package 5 concentrates on the usage of arts and cultural services and cultural practices in both everyday life and in pastime. In WP5 culture is understood broadly, from purely market-based and publicly produced or supported art and cultural services to the self-motivated cultural activities produced among citizens. Sustainable development is also among the themes of WP5, especially in terms of its social and cultural dimensions.

The main research questions are:

- What are the users of institutional art and culture services in Espoo like compared to the population of Finland as a whole or the residents of other major Finnish cities? What are the most popular cultural services in Espoo? Who use the services and who don't? Are the residents of Espoo satisfied with the cultural services and their possibilities to participate in culture? What do they want more of?
- How geographically accessible are the cultural services provided and supported by the city (in relation to the residents' places of residence, by road)?
- What is known about the users of the cultural services provided and supported by the city based on audience surveys? Is the usage somehow biased?
- What kind of possibilities do different people with varying backgrounds have to participate in cultural activities in Espoo?

- How are cultural rights realized in Espoo among people from different demographic groups and different parts of the city?
- What kind of opportunities do the residents of Espoo have to participate in the planning and decision making concerning cultural activities?
- What kind of opportunities do the residents of Espoo have to engage in self-motivated cultural activities and collective cultural production? Does the city of Espoo support this kind of activity by, for example, providing premises?
- What is the role of cultural events in the cultural participation of Espoo's residents (as audience, in associations, voluntary work etc.)?

Work Package 6: Solutions for the future - CultureEspoo 2030

The last work package compiles the results, viewpoints and interpretations produced in the research process. We carry out thematic international comparisons based on the analysis and formulate different future scenarios and problem solving models for Espoo's cultural administration. Based on these scenarios and models, potential recommendations and proposals are made in cooperation with the research teams to provide answers to the question of how cultural policies could be developed within the framework of the strategic goals of city development.

Impacts and effectiveness beyond the scientific community

EspooCult is conducted in direct interaction with the cultural administration of the City of Espoo and the goal is to produce concrete, practical recommendations to identify and strengthen the impacts of the city's cultural policy measures. Thus the research has a direct goal of translating the results of the scientific research to be used in the city's strategic planning.

EspooCult is also directly connected to the residents of Espoo both as sources of information as cultural consumers and as co-producers through inclusive research processes. The research results are communicated to the general public four times a year.

It is possible to see the impacts of the EspooCult project in the cultural activities of the city of Espoo in the short term due to the interactive nature of the research process. The project adds to the diversity of cultural policy research, and this can in the long term have impacts on the planning,

realization and evaluation of cultural policy operations at regional and local level.

Publication plan

The results will be published twice a year during the project in the form of fact sheets. The fact sheets are primarily meant for the City of Espoo administration. The research results may also be published as working papers in the Cupore publication series. Information will be published for the residents of Espoo four times a year through the Espoo magazine. The websites of Cupore (www.cupore.fi) and Espoo (www.espoo.fi/espooocult) will follow the progress of the research and publish visualized information on the findings.

The research framework and results will, whenever possible, be presented also at scientific conferences and articles will be produced for relevant Nordic and Finnish scientific journals (Nordisk Kulturpolitisk Tidsskrift, Kulttuuripolitiikan vuosikirja, Yhdyskuntasuunnittelu etc.).

A final report will be published in the publication series of Cupore at the end of 2019.

Research ethics

Cupore complies with the ethical principles of research in the humanities and social and behavioural sciences. The EspooCult research plan includes a separate plan for research data management where the different research practices of the individual work packages are presented. The plan includes research permissions, descriptions of the data gathering processes, handling of potentially sensitive material, register issues and information on the storage of the research data.

The project has a privacy policy as required by the Personal Data Act. It is stored at the Cupore offices and is available upon request.

APPENDIX 4

EspooCult comic strips in the Espoo Esbo magazine

ESPOOCULT-TUTKIMUSHANKE

on ensimmäinen laaja tutkimus Espoon kulttuuripalveluista ja kulttuuriprofilista. Se toteutetaan vuosina 2018–2019 ja siinä kartoitetaan kulttuuripalveluiden nykytila Espoossa sekä arvioidaan Espoo-tarinan ja KulttuuriEspoo 2030 -ohjelman tavoitteiden toteutumista ja mahdollisuuksia.

Hankkeen lopuksi esitetään johtopäätöksiä ja suosituksia kulttuuripalvelujen kehittämiseksi. Tutkimuksen tekee Kulttuuripolitiikan tutkimuskeskus Cupore.

ESPOON KAUPUNKI | KULTTUURIESPOO.FI | CUPORE

ESPOOCULT



MULTAMIA ESPOON LUKKUA!

274 583 ASUKASTA	157 kirjastoauton pysäkkiä
15,2 % väestöstä vieraskielisiä	19,5 % väestöstä alle 14-vuotiaita
3,8 % kulttuurikustannukset kaupungin taloudesta	979 KULTTUURINEUVOLAN KÄYNTÄ
82 233 käyntiä KULPUS! -kulttuuri- ja liikuntapolun kohteissa	3 345 791 KIRJASTO-LAINAA
	367 478 museokäyntiä





ESIMERKIT VUODELTA 2016. LÄHTEET: KULTTUURIN ALAN TILASTOT JA TUTKIMUKSET SEKÄ ESPOON KAUPUNGIN TIETOLAHEET.

Millaiset kulttuuripalvelut ovat espoolaisille tärkeitä? Millaista kulttuuria on tarjolla? Kuka päättää? Mitä kulttuuri merkitsee espoolaisten arjessa ja juhlassa? Vaikuttaako se kaupungin kehitykseen? Mikä on kulttuurin merkitys Espoossa vuonna 2030?

LISÄTIETOA

CUPORE [cupore.fi/fi/tutkimus-hankkeet/espoocult](http://cupore.fi/fi/tutkimus/hankkeet/espoocult)
[facebook.com/Cupore/](https://www.facebook.com/Cupore/)

Espeen kaupunki, kulttuurin tulosityksikkö
www.espo.fi/espoocult
[facebook.com/KulttuuriEspoo/](https://www.facebook.com/KulttuuriEspoo/)

ESPOON KAUPUNKI | KULTTUURIESPOO.FI | CUPORE

ESPOOCULT


Espeen kulttuuripalvelut ja kaupungin kulttuuriprofiili on tutkittu kahden vuoden tutkimusprojektissa, joka käynnistettiin alkuun vuonna 2018. Tutkimus on toteutettu Center for Cultural Policy Research (Cupore) -keskuksessa.

cupore.fi/tutkimus © espo.fi/espoocult

PUBLIC ARTWORK:
 LOCATION: ON THE MAP.
 ARTISTS: REIJO PERKKIO AND HEIKKI KOIVIKKO
 YEAR OF PUBLICATION: 1968





KÄPY (CONE)
 IN FRONT OF DIPOLI, OTAKAARI 24, OTANIEMI
 06115/ESPOO, 24.8.2018
 ARTISTS: REIJO PERKKIO AND HEIKKI KOIVIKKO



MANY PEOPLE IN ESPOO HAVE THEIR BEST LEISURE EXPERIENCES IN NATURE, WHILE EXERCISING OR IN SHOPPING CENTRES. HOW COULD WE HELP PEOPLE ENCOUNTER ART AND CULTURE MORE OFTEN AND PROMOTE ITS IMPORTANCE?

CUPORE.FI/TUTKIMUS
 ESPOO.FI/ESPOOCULT
 ESPOO.FI/ESPOOTARINA

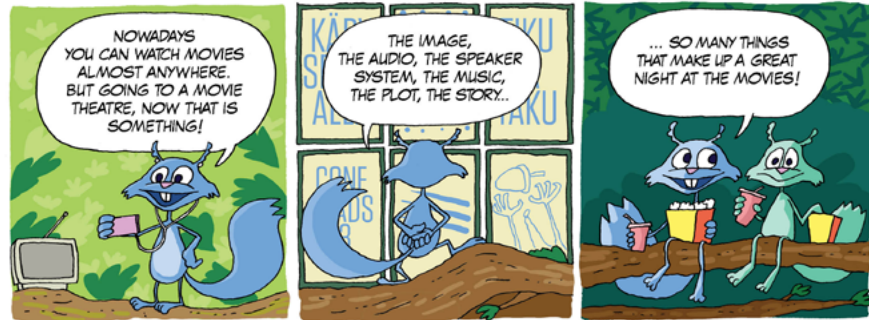
CULTURE CAN CONTRIBUTE TO MANY GOALS OF THE CITY. FOR EXAMPLE, IT IS AN IMPORTANT DRIVER OF INVOLVEMENT AND INCLUSION. HOW COULD ARTS AND CULTURE PLAY A WIDER ROLE IN DEVELOPING ESPOO?

CUPORE.FI/TUTKIMUS
 ESPOO.FI/ESPOOCULT
 ESPOO.FI/ESPOOTARINA



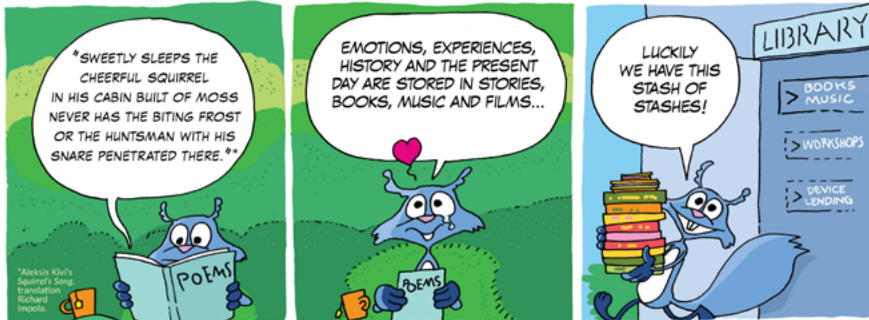
55% OF ESPOO RESIDENTS HAVE VISITED ART EXHIBITIONS DURING THE LAST YEAR. THE MAJORITY OF THE VISITS WERE MADE WITH FRIENDS (48%) OR A SPOUSE (39%), WITH ONLY 15% OF THE VISITORS COMING ALONE. WHEN WAS THE LAST TIME YOU VISITED AN EXHIBITION?
Official Statistics of Finland: Participation in leisure activities, Statistics Finland.

CLIPURE.FI/TUTKIMUS
 ESPOO.FI/ESPOOCULT
 ESPOO.FI/ESPOOTARINA



ESPOO RESIDENTS ARE FREQUENT MOVIE-GOERS. UP TO THREE IN FOUR PEOPLE IN ESPOO WENT TO THE MOVIES WITHIN THE PAST YEAR. THE RESIDENTS OF THE GREATER MATINKYLÄ AND GREATER TAPIOLA AREAS WERE THE MOST ACTIVE IN THIS REGARD. ARE YOU ALREADY FAMILIAR WITH ESPOO'S MOVIE VENUES AND ESPOO CINE INTERNATIONAL FILM FESTIVAL?
Official Statistics of Finland: Participation in leisure activities, Statistics Finland.

CLIPURE.FI/TUTKIMUS
 ESPOO.FI/ESPOOCULT
 ESPOO.FI/ESPOOTARINA



ESPOO CITY LIBRARY HAS BEEN AWARDED AS THE BEST IN THE WORLD. AROUND 70% OF ESPOO RESIDENTS VISIT LIBRARY EVERY YEAR. IN 2018, THE MOST POPULAR LIBRARY IN FINLAND WAS THE ISO OMAENA LIBRARY WITH ALMOST 1,4 MILLION CUSTOMERS. ARE YOU FAMILIAR WITH THE TWO ESPOO CITY MOBILE LIBRARY BUSES, HELMI AND VÄLKKY?
Official Statistics of Finland: Participation in leisure activities, Statistics Finland.

CLIPURE.FI/TUTKIMUS
 ESPOO.FI/ESPOOCULT
 ESPOO.FI/ESPOOTARINA



77% OF THE PEOPLE WHO RESPONDED TO THE RESIDENTS' SURVEY SAID THAT IT IS VERY IMPORTANT THAT THE CITY OF ESPOO OFFERS CULTURAL ACTIVITIES. LIBRARIES, THEATRES, CONCERTS AND EXHIBITIONS ARE PARTICULARLY IMPORTANT TO LOCAL RESIDENTS. THE RESPONDENTS ALSO REQUESTED ACTIVITIES SUCH AS OUTDOOR MOVIE SCREENINGS, FOOD EVENTS, RECREATIONAL OPPORTUNITIES IN RESIDENTIAL AREAS, BAND ACTIVITIES AND LOW-THRESHOLD ACTIVITIES WHERE THEY COULD MEET OTHER PEOPLE. (A TOTAL OF 232 PEOPLE RESPONDED TO THE SURVEY BETWEEN 4 JUNE AND 27 OCTOBER 2019.)

CLIPURE.FI/TUTKIMUS
 ESPOO.FI/ESPOOCULT
 ESPOO.FI/ESPOOSTORY

APPENDIX 5

EspooCult fact sheet 1: Culture and city development.

APPENDIX 6

EspooCult fact sheet 2: Culture and cross-sectoral cooperation.

APPENDIX 7

EspooCult fact sheet 3: Participation in cultural events and creative leisure activities in Espoo.

APPENDIX 8

EspooCult fact sheet 4: The road to an incisive city: cultural diversity, participation and accessibility.

ESPOOCULT FACT SHEET 1

Culture and city development

”Culture is communication, a way of living and behaving. Culture and art build the identity of a person throughout their life. Everyone has the right to culture. Urban culture promotes diversity and a sustainable way of life in cities. Culture is a key attractive factor for the city. It offers preconditions for a wide range of business activities.”

(CULTUREESPOO 2030)

How is culture connected to the Espoo Story?

The Espoo Story is Espoo’s strategy for city development. The goals of The Espoo Story are aimed at 1) education and well-being 2) vitality, competitiveness and employment 3) environment, construction and traffic, and 4) economy, personnel and management.

CultureEspoo 2030 is the cultural strategy of the city of Espoo, it focuses on the perspective of culture and art in implementing The Espoo Story. The strategy states that culture and art should have a bigger role in the development of the city. Research also shows that culture and art are strongly linked to the goals of The Espoo Story.

RESEARCH FACTS¹

- Arts and cultural education **strengthen the cultural capital of children and young people**, prepares them to become active members of society and supports learning, well-being and the development of social skills. Inclusive cultural activities prevent loneliness. The cooperation between the social and health sector and the cultural sector is a good way to take care of the fundamental rights and strengthen the well-being of vulnerable people in particular.
- **Culture creates jobs**. The preventive effects of cultural activities generate public savings. Cultural tourism supports the local and regional economy. Art and cultural activities bring regions to life and make them experiential, interesting and easily approachable. Art and cultural activities also bring new ways of thinking and operating.
- Cultural activities **help create the local identity**. Taking art and culture into consideration in construction projects brings people closer to art and creates esthetic, comfortable and safe living environments. Investing in architecture and art add to the appeal of the living environment.
- Art and cultural activities are a source of **productivity and well-being in the workplace**. Art and culture have positive effects on organizational skills and cooperation, leadership and the development of employees. Art and culture support new ways of thinking and innovation.

How will the Story of Espoo be achieved through cultural means?

The central objectives of the culture strategy are:

- Culture promotes accessibility and safety
- Culture helps regenerate competence
- Culture is a part of resident-oriented urban development
- Culture safeguards peace in society and builds community spirit
- Culture encourages unexpectedness and risk-taking

Achieving these objectives requires making choices. Image 1 presents six questions through which the choices and emphases in cultural policies in the city can be reviewed.

The city creates its own cultural profile through the choices it makes. The different aspects of its activities that are emphasized have different effects on the development of the city and the role culture has in this development. **Different emphases do not exclude each other.** It is however good to be aware of them and take them into account.

”[...] culture can transcend the barriers in society both socially and economically”

(CULTUREESPOO 2030)

Image 1. City development and culture.³



Who are the makers of the Story of Espoo?

”Sectorial thinking and silo mentality must be disposed of inside the city and in relation to the private and third sectors. Co-operation benefits all parties. The values of the cultural activities of Espoo create a strong foundation for networks and partnerships.”

(CULTUREESPOO 2030)

The education and cultural services, social and health services, environment and technical services and the corporate group administration operate within the city organization. All these branches work to achieve the objectives of The Espoo Story. A more visible

role for culture can support in achieving the objectives. This is why it’s important that all the branches know how they can include culture in city development. The different organizational branches and sectors should create established models and structures that take into account the cultural viewpoint in their activities.

Achieving the objectives of The Espoo Story requires **cross-administrational cooperation** and commitment from the whole city. Aside from the cultural organization, other members from the local community also take part in implementing The Espoo Story and the cultural strategy.

Cross-administrational cooperation supports in many ways the achievement of goals and objectives and the creation of positive effects.

RESEARCH FACTS²

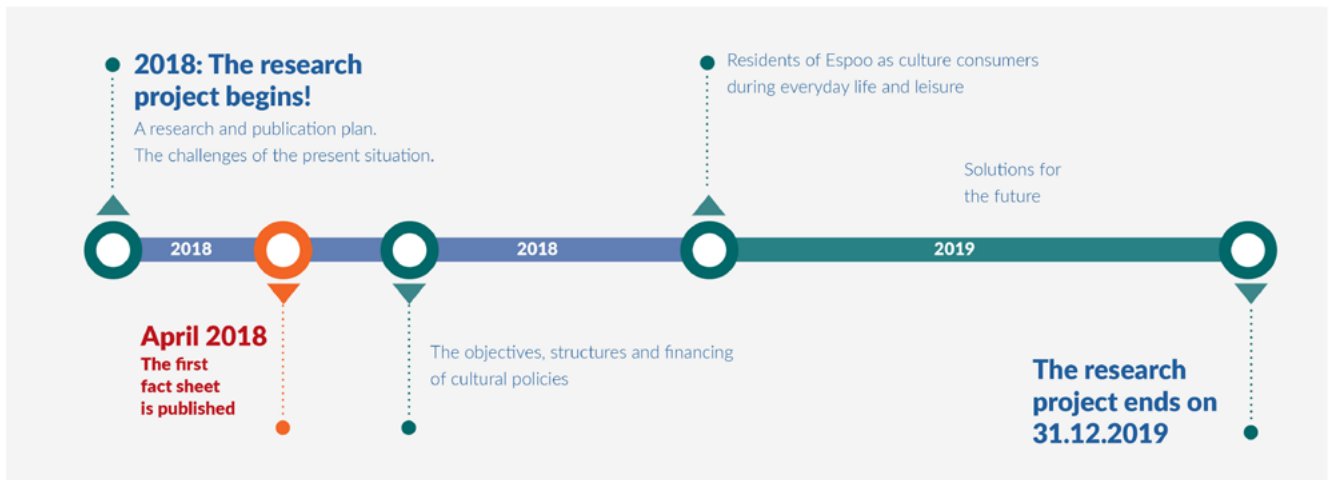
- **Cross-administration and cooperation** create positive and surprising effects in the economy and cultural activities in society, and these things can’t be achieved through a single actor or sector (the so-called spillover-effect).
- Societal problems and challenges are solved through cross-administrative and cross-organizational cooperation. **Even the residents and other central actors need to be included in the cooperation.** This cooperation unburdens the single actor.
- Understanding cross-administrative processes helps spread positive effects more effectively. **Cooperation and networks support creative and new ways of thinking and procedures and help to turn them into established practices.** This way different ways of thinking, know-how, experiences and ideas from many different actors can be taken into use.
- Without cross-administrative **coordination** in different sectors measures can be conflicting and ultimately lead to the objectives not being achieved.
- Temporary projects and **the achieved results are possible to spread and establish into permanent practice** through cooperation and cross-administrative networks.
- Cross-administrative cooperation leads to desired results **when responsibility and resources** are clear, and the strengths of different actors are taken into consideration. A successful cooperation requires **places and tools** for the regular interaction and networking between the different actors.

EspooCult research project

The EspooCult research project is the first comprehensive research about cultural services and the cultural profile of Espoo. The research project will be carried out during the years 2018-2019.

The research

- Maps the current state of cultural services in Espoo
- Evaluates the achievement and potential of the CultureEspoo 2030 strategy objectives
- Presents conclusions and recommendations for future development of the cultural services.



Sources:

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The Center for Cultural Policy Research Cupore
www: cupore.fi/fi/tutkimus/tutkimushankkeet/espooCult
Facebook: facebook.com/Cupore/

The City of Espoo, Cultural Unit
www: [espoo.fi/en-US/Culture_and_sport/Culture/About_us/Research_project](http:// espoo.fi/en-US/Culture_and_sport/Culture/About_us/Research_project)
Facebook: facebook.com/KulttuuriEspoo/

**Do you have ideas or questions?
Comment and give feedback!
#EspooCult**



ESPOOCULT FACT SHEET 2

Culture and cross-sectoral cooperation

"The CultureEspoo 2030 actions are cross-administrative, and their realisation requires commitment from the different sectors." CULTUREESPOO 2030

How is cross-sectoral cooperation realised?

Structures and management

The realisation of strategic goals requires supporting cross-sectoral structures. No organisational branch or sector can achieve the goals on their own. Cross-sectoral cooperation calls for broad-base actions and consensus on the processes through which the goals can be achieved. All actors need to know their roles and responsibilities and be ready to work towards the common goals,

with readiness to adjust according to the needs of the operating environment. The city's organisational structures must support cross-sectoral cooperation.

"Collaboration needs to be stimulated, monitored and facilitated in order to produce desired outcomes."

AGGER & SØRENSEN 2018

DATA:

12 interviews with employees and officials in different sectors of the City of Espoo as well as strategic and administrative documents. The interviewees represented both the cultural sector (3) and other sectors (9). The interviewees were chosen to represent the different branches of the city organisation as diversely as possible.

Cross-sectorality is cooperation between the different organisational branches.

Culture is strongly linked to the goals of the Espoo Story, i.e. the strategy of the City of Espoo and all its fields of activity. The development of cultural services requires cross-sectoral cooperation. (EspooCult Fact Sheet 1.)

This fact sheet examines how cross-sectoral cooperation in Espoo is realised and how it can be further advanced.

"The cultural sector has so much to give to this picture on the whole."

INTERVIEW QUOTE

EspooCult RESULTS

- The Espoo Story and its contents are well-known. The interviewees in all the sectors and administrative levels use it as a guiding document in their work.
- Few people working outside the education and cultural sector know the contents of the CultureEspoo 2030 programme in detail.
- The goals for the city council terms are not always seen to be in line with the goals of the Espoo Story or to serve towards achieving cross-sectoral aims.

"It didn't seem like a huge success, the strategic work (during the term) we did together with the city council. It should be clearly targeted and there should be a few goals that are rolled out to us."
- Cross-sectoral development programmes are currently the key instrument in cooperation within the city organization. Most of the interviewees perceive them primarily as channels of cooperation between officials and elected representatives. At best they can increase mutual understanding. In practice, the programmes are seen as detached from the daily work and goals.
- Sectoral silos and structures, hierarchies and operating cultures set barriers for the cooperation. This prevents the promotion of experimentation and innovation in the public sector through cross-sectoral practices.

"It's very important to have the kind of programmes that offer a free mandate for development work and creating new initiatives under certain themes."

"The line organisation alone can't achieve these goals connected to the realisation of the strategy [...] They are impossible challenges to present to the hierarchy."
- Actors in the cultural sector are perceived as good at identifying and responding to the problems that fall between the gaps of the traditional line organization.
- Culture plays an important role in the development of the inclusion and participation of residents and other stakeholders.
- Culture is scarcely addressed in the plans and actions of the cross-sectoral development programmes.
- Some of the operations and actors in the cultural sector are seen to remain "inside closed walls" and "in a bubble".

"...in Cultural Services they have like all these different units and they are in part quite isolated so [...] I don't see that their work has anything to do with cross-sectorality or so. It's very difficult if you're inside those closed walls."

"Strategy is what an organisation does."

EINOLA &
KOHTAMÄKI
2016

Practices and resources

Large cities function in complex operating environments and have many kinds of responsibilities. This means that it is also difficult for them to establish coherent operating models. A cross-sectoral approach enables the adoption of new, innovative practices. All the administrative levels need to be involved. A cross-sectoral approach cannot be achieved in conditions of strict control and authoritarian bureaucracy, instead, it calls for flexibility and creativity. Trust and commitment are strengthened through personal

interaction. It makes sense to organise the shared resources so that they serve development effectively. In general, it is best to organise and finance services where they are actually used. Consequently, synergies can be created by developing cross-sectoral service networks. Sustainable cross-sectoral cooperation requires permanent practices. The roles of the different actors need to be clearly articulated and common and transparent ground rules for promoting cross-sectoral practices need to be developed.

EspooCult RESULTS

- The indicators, funding and operations are linked together according to sector and department. There are no sets of indicators for measuring the realisation of cross-sectoral cooperation and practices.
- The processes of the different actors go forward at different paces.
- The running of the core activities consumes the resources. There is little time, money and staff for cross-sectoral cooperation. There isn't enough time for the sectors to get to know each other's work.
- Based on the interviews, the actors in the cultural sector are regarded as good at developing new practices. Actors in the cultural sector can open new perspectives and be an asset for other sectors.
- Cooperation with the cultural unit often begins with certain smaller issues or needs.
- Especially at the beginning the cooperation is personified and realised through the active role of certain individuals.
- Cultural activities need spaces, but there are still many obstacles to the shared use of city facilities.

"It took us three years to find a person [from another sector] to discuss things with."

"You can't apply a cross-sectoral approach in your work if you have to confine yourself in the frame for what a given unit does according to the administrative rules, and the head of the unit distributes the work there based on some peculiar logic."

"I don't know what happens to the money for cross-sectoral development programmes, how it's been spent and what has been done with it."

"The way they [cultural unit] operate, they seem to follow a cycle of their own, and others may not be familiar with it."

"It seems to me that on the culture side there has been much focus on inclusion and active participation, which I think is great and has also deepened and broadened the conception of social work."

"It is difficult to establish the practice of doing together as a fixed part of the operations."

"Access to the collaborative process itself is perhaps the most fundamental design issue. Who should be included?"
 ANSELL & GASH
 2007

Attitudes and power

Employees of large cities often have a set conception of the contents and boundaries of their work, which hinders the embedding of cross-sectoral operating models. Attitudes are not easy to change. Involving the employees in the different processes is essential. This builds a basis for a shared vision, increases openness to new ideas and models and strengthens commitment to change. Ostensible opportunities for participation only reproduce hierarchical roles and under-

mine commitment to new kinds of processes. Different groups and viewpoints must be included in the discussions. This is especially important in the production of local services, where network interaction further links in with sustainable development.

EspooCult RESULTS

- Based on the interviews, the attitude of the City of Espoo organisation toward development is seen as positive.
- Only some of the leaders support cross-sectoral cooperation through their own actions.
- Disagreement regarding the ownership and management of certain issues and differences in operating cultures complicate cooperation.
- Issues are strongly personified. One person can alone prevent or advance the building of cooperation and trust.

"There is a kind of an attitude problem, still, and it's pretty strong."

"The attitude of ownership is quite strong, as in this is my thing, and that's your thing, and don't start doing my thing."

"It is born from people as individuals [...] the people with know-how can do cool things in spite of all those sectoral silos."
- The perception of culture and its role are seen broadly in the different sectors, ranging from various forms of cultural services to the independent actions of the city's residents. The level of the valuation of culture varies.
- The possibilities offered by culture and arts to advance one's goals are not always recognised beyond the cultural sector.
- Initiative and readiness to enhance collaboration with other sectors are hoped from the actors in the cultural sector.

"They have a very good team working there [in the cultural unit]. There are even places I won't go to but I'm glad to go there."

"There's quite a lot of good-quality high culture in Espoo, the city supports it actively, but I get the feeling that they've sometimes tried to hide away the more popular or underground, lower culture, and that I think is a mistake."

"... on the creative scene in Finland you still find a lot of the mentality that sees the business approach as something fundamentally negative [...] people fear that they will lose their autonomy or artistic freedom or something."

▶ HOW CAN CROSS-SECTORAL COOPERATION BE ENHANCED?

There need to be:

- Permanent **network-based structures and practices** that cut across all levels of operation.
- Different **funding instruments** to support cross-sectoral cooperation and the work of artists in different sectors. These include, for example, target-oriented budgeting, budget for community engagement and more flexible funding elements.
- **Skills and internalising** of strategic development and cross-sector work broadly in the city organisation.
- Readiness to **open facilities** for the use of arts and culture and broader **sharing** of cultural facilities.
- More systematic **monitoring** of cross-sectoral operations and objectives and taking them into account in the existing indicators.
- **Dialogue** to find common denominators and to create a shared vision and goals.
- Commitment to **include stakeholder groups and residents** in different collaborative processes alongside the city organisation.

"We would like to have more cooperation with the cultural unit compared to other units, much more."

"...one of the tasks of culture is to strengthen social sustainability and to advance those goals of sustainable development, to provide support and help with that, to be in a very central role there [...] it's a remarkably good instrument and tool [in work towards sustainable development]."

"When we collaborate across professional boundaries, we usually get better results and more impacts, and the work makes sense."

"It shouldn't make any difference to the residents which organisational unit a service falls into. It should all present itself as a common service and support produced by the City of Espoo."

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EspooCult

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- Evaluates the achievement and potential of the CultureEspoo 2030 objectives
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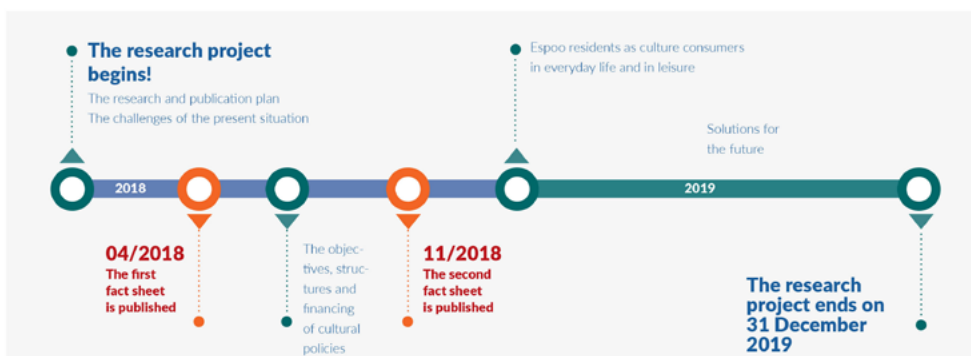


Further information about the research project:

The Center for Cultural Policy Research Cupore
<https://www.cupore.fi/en/research/research-projects/espoo-cult-131435-26042018>
 Facebook: facebook.com/Cupore/

The City of Espoo, Cultural Unit
https://www.espoo.fi/en-US/Culture_and_sport/Culture/About_us/Research_project_EspooCult
 Facebook: facebook.com/KulttuuriEspoo/

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ESPOOCULT FACT SHEET 3

Participation in cultural events and creative leisure activities in Espoo

"All residents have the opportunity to participate and enjoy art and culture."

CULTUREESPOO 2030

Espoo is among Finland's top cities for attendance in cultural events

This fact sheet presents comparisons regarding cultural participation between residents of Espoo, Finland's general population and Finland's 5 other largest cities (Helsinki, Tampere, Vantaa, Oulu and Turku). The fact sheet also examines internal differences within the city's different demographic groups and major areas.

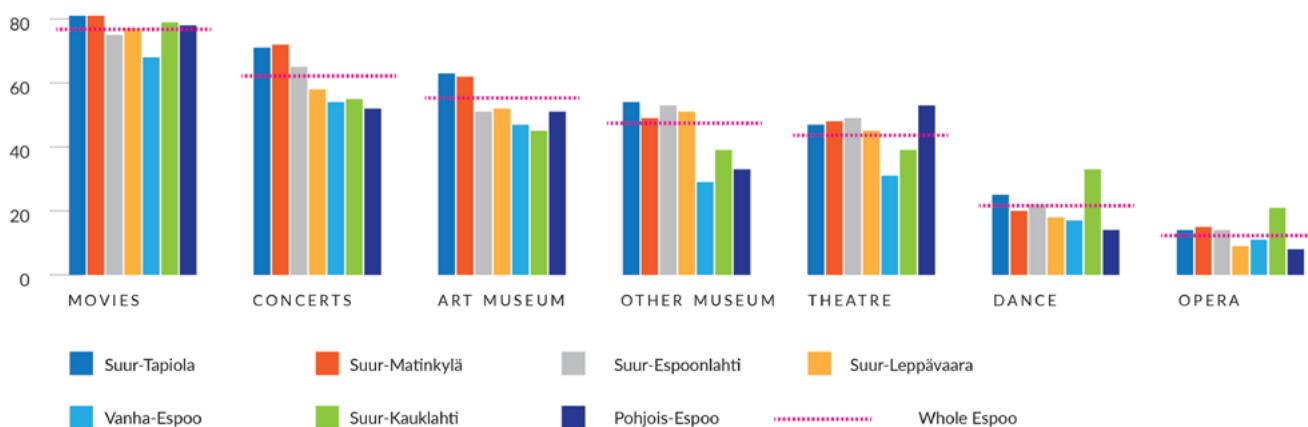
With its average, Espoo ranks among Finland's top cities for cultural participation. For a large part of the population the situation looks good, but in Espoo, too, cultural participation is affected by language, age and socio-economic status. There are also considerable differences between the city's major areas.

TABLE 1. Attendance in cultural events during the last 12 months (population aged 10 or older, %)

Has attended during the last 12 months	Espoo	5 other largest cities ¹	Rest of Finland	Finland total
Concerts, gigs, music performances	62	60	53	55
Opera performances	12	10	4	6
Theatre performances, musicals or operettas	44	43	37	39
Dance performances	21	18	13	15
Art museums or exhibitions	55	52	32	38
Some other type of museum than art museum	47	45	31	36
Movies	77	70	56	61
At least one of the above	84	82	73	76

¹ The six biggest cities in Finland are Helsinki, Espoo, Tampere, Vantaa, Oulu and Turku.

FIGURE 1. Attendance in cultural events in Espoo's major areas¹ during the last 12 months (population aged 10 or older, %)



¹ The major districts have been approximated based on postal codes.

The realization of cultural rights and improving accessibility are an important basis and strategic goal for cultural policy.

The right to participate in the arts, develop oneself and one's community through them and the opportunity to express oneself freely are basic rights secured by the Universal Declaration of Human Rights, many

other human rights conventions Finland has ratified and by the Constitution of Finland.

The realization of cultural rights can be advanced by improving access, i.e. ensuring that all people have equal opportunity to use art and cultural services and participate in cultural life both as recipients and creators. Cultural participation is inclusion in society.

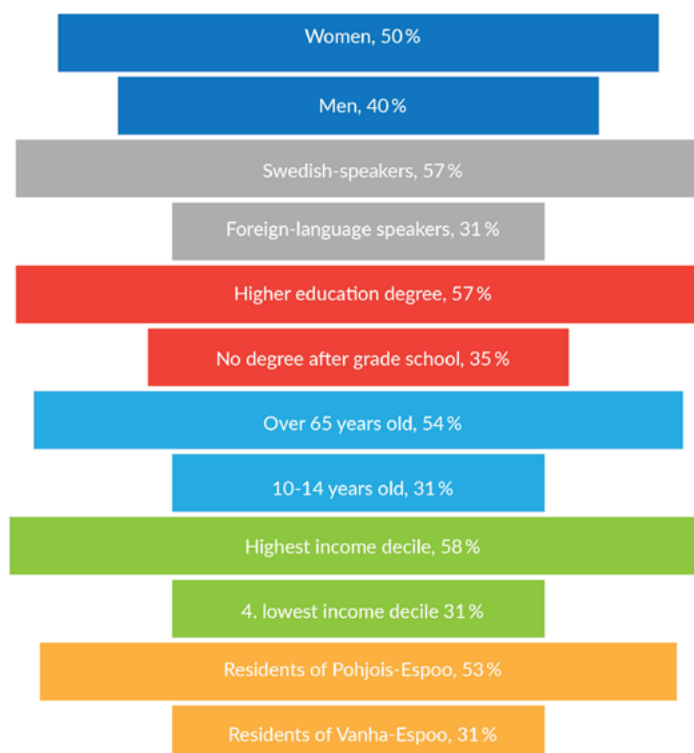
It means the possibility for people to participate in activities they themselves find important and meaningful. Inclusion in the local community and society strengthens democracy, prevents marginalization and reduces inequalities. The wellbeing of individuals and communities can be enhanced through cultural participation.

EspooCult
RESULTS

- Espoo residents attended in 2017 most often movies, concerts and art exhibitions (Table 1). The least attended cultural event was opera.
- In Espoo women and men visit cultural events in equal numbers, whereas elsewhere in Finland there is a clear difference. In Espoo men aged 15–44 are slightly more active than women their age. Among the foreign-language speakers, men (91 %) are considerably more active than women (64 %).
- When it comes to native language there are no notable differences in Espoo in the rate of attendance in museums and exhibitions. Foreign-language speakers have visited other museums slightly more frequently than Finnish or Swedish speaking residents. Concerts and theatre were the most popular among the Swedish speakers, and movies among the Finnish speakers.
- There are regional differences in cultural participation within Espoo (Figure 1). In Suur-Tapiola and Matinkylä the attendance in movies, concerts and art museums is slightly higher than the average, while in Pohjois-Espoo theatre is popular. The differences between the regions can be explained by e.g. the location of cultural institutions and differences in demographic structure (Figure 2).
- People of all ages attend movies in Espoo. 64 % of the residents aged 65–74, and 37 % of the residents aged 75 or over, had been to the movies. Young people are the most active movie-goers: of the residents aged 10–24, 90 % had been to the movies during the last 12 months.
- Theatre is most popular in Espoo among retired persons (54 %). Of the employed residents nearly a half (48 %) but of the unemployed residents only one third (34 %) had been to the theatre during the past year.
- People with higher education are generally the most active attenders of cultural events.
- There is a connection between income and rate of attendance in cultural events. This is most evident in the case of opera.

"Living in Espoo will be about everyday life and encounters, for example at exhibitions at EMMA, concerts by Sinfonietta and the Tapiola Choir, April Jazz, top sports and cultural events --"
ESPOO-STORY

FIGURE 2. Espoo residents who have been to the theatre during the past 12 months (population aged 10 or older, %): notable differences between the demographic groups



DATA IN THE FACT SHEET:

The data in the fact sheet are from the Leisure Survey 2017 carried out by Statistics Finland. In the fact sheet cultural participation is understood in the same way as in the reporting of Statistics Finland at general population level, distinguishing two dimensions: attendance in cultural events and creative leisure activities. The survey was restricted to persons aged 10 or older (sampling approx. 16 000 persons). The response rate was 45.2 %. The City of Espoo commissioned an extra sampling of 1 000 persons to the survey, and the number of respondents from Espoo was 737. For more information about the survey, see www.stat.fi/til/vpa/index_en.html

Appendix tables per demographic group are available at the EspooCult website: www.cupore.fi/en/research/research-projects/espoocult-131435-26042018.

Data from the Leisure Survey are also utilized in the project's final report and separate articles.

Espoo has a low degree of non-attendance in national comparison but there are differences between areas and groups



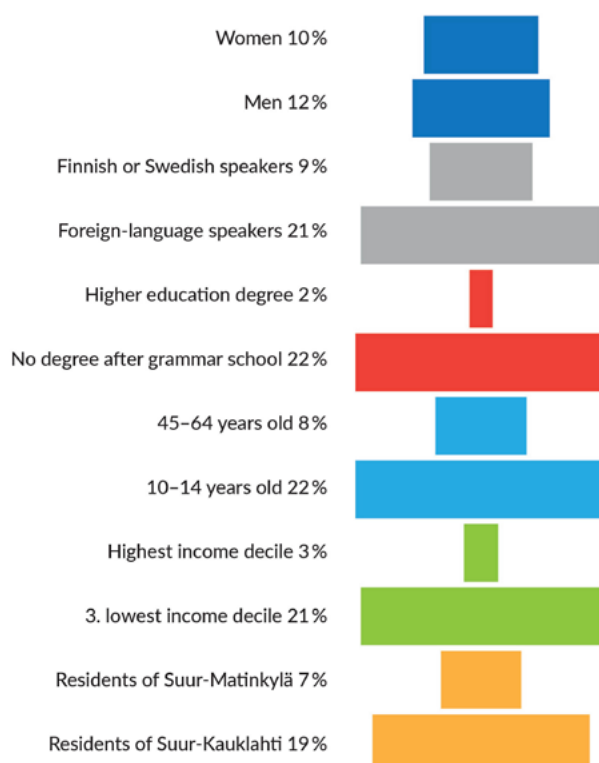
- In Espoo there are fewer people than elsewhere in Finland who have not attended any cultural event **during the past 12 months** (Table 2). Within the city, the highest number of non-attenders is found among the lower-educated groups and the foreign-language speakers. One group where non-attendance is high are foreign-language speaking women. Non-attendance is higher the older the age group gets.
- Of the regions, Vanha-Espoo stands out with its rate of non-attenders (32 %), while the rates are the lowest in Suur-Tapiola (13 %) and Suur-Matinkylä (12 %).
- Compared to Finland's five other largest cities, Espoo has fewer residents who **have never attended** a cultural event. In some cases there is variation within the cities' different groups and regions. There was a notable gender difference in, for example, non-attendance in dance performances (men 46 % and women 29 %).

TABLE 2. Non-attenders of cultural events (population aged 10 or over, %)

Cultural event	Hasn't attended during the past 12 months				Has never attended			
	Espoo	5 other largest cities	Rest of Finland	Finland total	Espoo	5 other largest cities	Rest of Finland	Finland total
Concerts	37	37	43	41	10	11	14	13
Opera	84	85	88	87	45	53	68	63
Theatre	54	54	59	57	14	14	19	18
Dance performances	79	82	87	85	36	40	50	46
Art museum and exhibition	44	47	65	59	9	12	24	20
Other museum	50	52	64	60	9	12	19	17
Movies	20	26	38	34	3	4	6	5

"Espoo wants to use cultural services to promote equality, and strengthen the sense of community, participation and wellbeing."
 CULTUREESPOO
 2030

FIGURE 3. Has never attended a concert (population aged 10 or over, %): significant differences between the demographic groups



Factors that affect non-participation:

Low participation in cultural events is commonly attributed to reasons connected to social status, such as low income, low education, challenging life situation or secluded place of residence.

Lack of models and encouragement can also lead to non-participation. A connection has been shown between home background and cultural participation.

Non-participation can also be lack of opportunities, lack of information or indifference.

One explanation for non-participation can be that a person's activities are centered on other areas than culture.

Non-participation can also be resistance to cultural political institutions, which may be seen to represent the customs and tastes of the social elite.

People may also be defined as non-attenders because the categories used in research and statistics don't recognize all forms of cultural activity. In this fact sheet, the scope excludes, for example, visits to the library or festivals, reading, listening to music on the radio and watching videos on YouTube.

In Espoo people of all ages engage in creative leisure activities

EspooCult RESULTS

- Manual skills are clearly the single most popular creative leisure activity in Espoo. Next come photography and music. The least common leisure activities were acting and poetry recital (Table 3).
- Creative leisure activities are popular both among residents aged 10–14 (79 %) and those aged 75 or over (75 %).
- There is some variation between the different major areas. For example, in Leppävaara participation in creative leisure activities is lower (64 %) than in Espoonlahti (75 %).
- In Espoo educational level does not clearly increase or decrease engagement in creative leisure activities.
- There are demographic differences in engagement in visual arts and music. Women and young people are especially active in visual arts: 73 % of girls and 41 % of boys aged 10–14. Age also lowers the interest in music as a leisure activity. Nearly one third of the unemployed residents (31 %) and only one fifth of the employed residents (20 %) reported music as a leisure activity. Foreign-language speaking women (32 %) engage in music clearly more than Finnish speaking women (18 %).

TABLE 3. Creative leisure activities (population aged 10 or older, %)

Currently engages in	Espoo	5 other largest cities	Rest of Finland	Finland total
Music ¹	23	21	17	19
Visual arts	17	17	15	14
Manual skills ²	44	45	53	50
Writing poems, short stories, novels etc	6	7	5	6
Acting in group or amateur theatre	1	1	1	1
Reciting poetry	1	1	1	1
Photography	26	26	22	23
Video filming	11	10	8	9
Dance	11	9	12	11
At least one of the above	69	69	71	71

¹ Playing an instrument, singing, composing, making music on the computer etc.

² Repairing furniture, restoration, woodwork, building and repairing electronic and ICT equipment, cars, etc., weaving textiles, carpets etc., sewing clothes, knitting, crocheting, making lace etc.

EspooCult

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The research

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- Evaluates the achievement and potential of the CultureEspoo 2030 objectives
- Presents conclusions and recommendations for the future development of the cultural services.

Sources

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Further information about the research project:

The Center for Cultural Policy Research Cupore
<https://www.cupore.fi/en/research/research-projects/espoo-cult-131435-26042018>
 Facebook: [facebook.com/Cupore/](https://www.facebook.com/Cupore/)

The City of Espoo, Cultural Unit
https://www.espo.fi/en-US/Culture_and_sport/Culture/About_us/Research_project_EspooCult
 Facebook: [facebook.com/KulttuuriEspoo/](https://www.facebook.com/KulttuuriEspoo/)

**Do you have ideas or questions?
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ESPOOCULT FACT SHEET 4

The road to an inclusive city: cultural diversity, participation and accessibility

THIS FACT SHEET IS BASED ON RESEARCH BY KEA EUROPEAN AFFAIRS AND EDITED BY CUPORE.

”An inclusive society aims at empowering and promoting the social, economic, and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion, economic, or other status. It is a society that leaves no one behind.”

RAOUL WALLENBERG INSTITUTE

<https://rwi.lu.se/what-we-do/focusareas/inclusive-societies/>

Inclusion is a requirement for good relations among different resident groups. Equality, mutual respect and trust, and personal safety are key principles towards inclusion. Interaction with others and participation of all is indispensable for an inclusive and accessible city. However, policies should observe that people live in different circumstances and cultural realities within the same city. Diversity in identities and perceptions is an important element in urban development. Cultural participation advances active residency and a shared sense of citizenship generating a sustainable, tolerant and resilient urban environment. Special attention should be given to involving migrant and minority

groups to take part in the cultural life and economy of cities and communities, both as audiences, planners, producers, amateurs and professionals.

This fact sheet focuses on inclusion from the perspective of the population with foreign background. Ultimately the proposed measures will benefit everyone. The topic is examined through the following three guidelines:

- Nurture cultural diversity
- Promote cultural participation and dialogue
- Foster accessibility to cultural activities

ACCESSIBILITY

means taking people's different needs into account and advancing equal opportunities. Accessible arts and culture ensure equal rights and opportunities for all people to develop themselves, use arts and cultural services and participate in cultural life.

INCLUSION

requires that people are able to take part in action that they find important and meaningful. Good accessibility is a precondition of inclusion. Inclusion demands giving equal access and opportunity to all and removing discrimination and other barriers to involvement.

CULTURAL DIVERSITY

refers to the co-existence of several distinct ethnic, religious or cultural groups within one social unit, organization or population. Cultural diversity also means that different cultures recognize and respect each other's differences.

Espoo demographics

The City of Espoo had **283 632 residents** at the end of 2018, being the second largest city after Helsinki. In Finnish comparison, the Espoo **population is growing fast** (2018: +1.6 %). The number of residents with foreign background* is growing even more rapidly (2018: +7.7 %). The group is not uniform but consists of people with different characteristics and varying reasons for moving to Espoo. At the end of 2018, **17.0 per cent** (48 085) of Espoo residents were **foreign language speakers** (1990: 1.3 %). By 2035, the percentage is projected to rise to 29.9. At that point, 34.4 per cent of the working age population (19–64 years) are expected to be foreign language speakers (2018: 18.4 %).

*There is no universal definition for 'foreign background' in the existing data sources. It can be approached via citizenship, country of birth or language (other than Finnish, Swedish or Sami).

Language groups in Espoo

In 2018, altogether 118 different foreign languages were spoken in Espoo. The most frequently spoken among them were **Russian** (6 937), **Estonian** (5 974), **Arabic** (3 905), **English** (3 068), **Somali** (2 733) and **Chinese** (2 672). The annual growth was the fastest among Arabic speakers (+19.0 %). In 2018, 29.0 per cent of Espoo newborns had a foreign language speaking mother. The amount, proportion and origin of the population with a foreign background in the city's major areas vary greatly.

”Espoo wants to use cultural services to promote equality and strengthen the sense of community, participation and well-being.”

CULTUREESPOO 2030

Nurture cultural diversity

Cultural diversity is an asset to organizations and populations, but it may not come naturally. Achieving and maintaining cultural diversity is a process that demands hard work and reshaping of structures, practices and attitudes. Cultural diversity should be considered in the management policy and recruitment strategy of publicly financed cultural organizations and in tendering processes for artistic intervention. The implementation of cultural diversity is an essentially cross-sectoral effort that requires cooperation between culture and other policy departments, notably those in charge of mobility, citizens' engagement, social and health services, economic development and education. Collaboration with local cultural organizations may assist in building up good relations across different population groups.

Promote cultural participation and dialogue

The possibility to participate in arts and culture and the decision making concerning it is a right that belongs to all people. Cultural participation in communities and society enhances a sense of belonging and democracy and enables shared social experiences. Art and cultural practices and artistic interventions provide means to empower people, stimulate self-esteem and to engage with local communities. This entails ensuring that all residents are in a position to actively participate in the cultural and creative life. A diverse cultural supply and diverse cultural expressions are at the heart of promoting participation.

PACT UTRECHT

- PACT Utrecht is a non-profit network of Utrecht's cultural institutions and culture makers launched within the 'Culture for Everybody' strategy of the Municipality of Utrecht. The network aims to promote and apply the Cultural Diversity Code (CDC), a national framework instrument for a comprehensive cultural diversity policy within publicly financed cultural institutions. The main areas of the CDC are Programming,

Public, Personnel and Partners. The municipality of Utrecht has embedded the CDC in the evaluation criteria of cultural institutions in their subsidy application. The activities are financed by the municipality of Utrecht and the cultural organizations that are members of the network (depending on their capacity).

- <https://pactutrecht.nl/>

MULTILINGUAL SERVICES IN LIBRARIES

- In Espoo, libraries have an active role in improving active citizenship and developing cultural and social interaction.
- Russian-language library services are based on a special task given to Espoo City Library by the Ministry of Education and Culture.
- Multilingual Customer Service that provides assistance with the Finnish bureaucracy in matters that concern e.g. housing matters, studies, job hunting, government matters or livelihood.

- Language cafes that provide possibilities to meet people and practice languages.
- Storytelling for children offered in many different languages.
- https://www.espoo.fi/en-US/Culture_and_sport/Library

DIGITAL CALLIGRAFFITI

- Digital Calligraffiti is a Berlin-based artistic initiative that aims to give the opportunity to diverse social groups for co-creation with professional artists. New ways of collaboration using innovative means for artistic intervention are created in order to build the future inclusive city. The project aims to encourage social interactions and citizens' engagement by providing access to

a highly visible urban screen infrastructure of outdoor advertising spaces. The initiative received EU funding from the FutureDiverCities Initiative of the Creative Europe program 2016–2020.

- <http://www.publicartlab-berlin.de/blog/2017/09/05/digital-calligraffiti-2/>

MUSEUM AS AN ASYLUM

- The project aimed to develop and implement activities and participatory projects involving migrants and asylum seekers. The project was coordinated by the Helinä Rautavaara Ethnographic Museum, Espoo. Altogether 15 museums all around Finland (including 5 museums in Espoo) partnered in the project in 2016–2018. The objective was to provide activities for and improve the well-being

of asylum seekers aged under 25 and their families. In the second stage, the project was expanded to include all young migrants. Almost 10 000 people took part in the project activities. The project received funding from the Finnish Ministry of Education and Culture.

- <http://helinamuseo.fi/turvapaikkana-museo/>

▶ Foster the accessibility of cultural activities

Addressing and removing barriers that hinder cultural engagement is one of the top priorities for an inclusive city. In order to increase the accessibility of the cultural supply, measures must be actively taken in cooperation with different sectors, cultural actors and representatives of migrants and minority groups. Furthermore, with the aim to decentralize the cultural offer and make it accessible to all, the city cultural actors and local authorities should encourage and enable cultural activities also near the city's residents in neighborhood and low-threshold spaces.

BRUNNENPASSAGE

- Brunnenpassage ("Art Social Space") is located in a street-market in Vienna and it operates as a laboratory and venue for transcultural and participatory art. Projects include screenings, exhibitions, music and storytelling-workshops. Brunnenpassage organizes hundreds of events and projects per year and has numerous collaborations with the city's major cultural institutions.

The project led to the establishment of the Task Force for Cultural Urban Development addressing accessibility outside the city center. The Municipality of Vienna provides a multi-annual subsidy for the project. It is also funded by private sponsors and donations.

- <https://www.brunnenpassage.at/ueber-uns/>

THE CULTURE FOR EVERYONE SERVICES

promote inclusive cultural services in Espoo. The services include, for example:

- The Kaikukortti card which advances the accessibility of culture and equal opportunities for cultural participation. The card offers free admission to cultural institutions, events and courses in the Kaikukortti network. The card is personal and free of charge. The Kaikukortti is intended for clients of social or healthcare services who feel that they cannot afford entrance tickets due to financial constraints.

- KULPS! – culture and sports path leads Espoo's comprehensive school students to the cultural and sports services and library services of their home town. KULPS! is a free part of the education of comprehensive school students and a tool for culture and sports education.
- https://www.espoo.fi/en-US/Culture_and_sport/Culture/Culture_for_everyone

▶ Roadmap towards an inclusive city



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The research

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- Presents conclusions and recommendations for future development of the cultural services.



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Further information about the research project

The Center for Cultural Policy Research Cupore
www: cupore.fi/fi/tutkimus/tutkimushankkeet/espooCult
Facebook: [facebook.com/Cupore/](https://www.facebook.com/Cupore/)

The City of Espoo, Cultural Unit
www: espoo.fi/en-US/Culture_and_sport/Culture/About_us/Research_project
Facebook: [facebook.com/KulttuuriEspoo/](https://www.facebook.com/KulttuuriEspoo/)

KEA

EUROPEAN AFFAIRS

KEA European Affairs is an international partner of the City of Espoo in the EspooCult-project
www: www.keanet.eu

Do you have ideas or questions?

Comment and give feedback!

#EspooCult



The logo for cupore, featuring the word "cupore" in a white, lowercase, sans-serif font centered within a solid red rectangular background.

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