

FESTIVALS IN FINLAND – ENGLISH SUMMARIES

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Satu Silvano

FESTIVALS IN FINLAND - INTRODUCTION

Finland is a festival country. Especially – but not exclusively – in the summertime, hundreds and hundreds of bigger and smaller arts festivals take place all over the country from the capital region in the South to the quiet, arctic hills in Lapland.

This book compiles Finnish festival research into one volume. Arts festivals are here regarded as platforms that gather different people together and facilitate development of the arts and co-operation between various actors within and outside the arts field. Festivals allow people to meet, share ideas and experience (positive) feelings together. Even though festivals are ephemeral in their nature, the networks and communities created during or for them breathe all year round, sometimes facilitating the creation of new cultural and business activity on the outskirts of the event.

In the heart of a festival lays the experience of a festival-goer, co-created by the performers, a well-planned festival setting and the public itself. In some cases the latter may also have an active role in shaping the works presented at the event. Many festivals are completely dependent on voluntary work – so is often correct to say that the enthusiasm and good will of local residents and art amateurs actually make festivals happen. As a consequence, festivals may offer people tools for constructing their identities and, as solemn as it may sound, meaning for life. Without the feeling of strong individual experiences, none of the often cited impacts of festivals from cultural to economic would ever take place.

From the viewpoint of cultural policy, it could be stated that festivals and permanent arts institutions - which are often seen as oppositions to each other – complement each other as providers of cultural services. Arts institutions offer festivals spaces and skilled artistic and technical staff, among other things, whereas festivals at their best feed institutions with new audiences and fresh artistic ideas.

This book starts by tracking the early history of Finnish festivals and then goes on to study the cultural, social and economic value of the rich Finnish festival scene. It also sheds light on the cultural policies shaping the scene as well as different participant profiles. Also, the viewpoints of festival directors and the public regarding the future of festivals are set in a dialogue with each other, which should be the point of departure for developing any festival. As a whole, the book tries to give a comprehensive picture of the festival phenomenon in Finland.

DEVELOPMENT

Saijaleena Rantanen

EARLY MUSIC FESTIVALS IN FINLAND - THE EMERGENCE OF SONG FESTIVALS IN THE LATE 19TH CENTURY

Song festivals organized by the Association for Popular Education (KVS Foundation) in the late 19th century were the first large-scale public musical events in Finland. From the very beginning, they gathered together thousands of performers and listeners from all over the country.

Historically the festivals were not centred only on musical entertaining but had a major role as mediators of various social and political ideologies. The main aim was to highlight the idea of nationality and educate people through music. Following European models, music was thought to have a strong ideological and educational impact on the working population. Along with the emergence of the song festivals, music became a tool for transmitting national values to the festival audience.

In addition to the educational objectives, song festivals served as an important meeting place for people. As the festival enthusiasm spread, they also provided an essential action model to many local operators. Especially in the 1890s, dozens of song festivals were held around Finland both in rural as well as in urban areas.

This article examines the historical development of song festivals in Finland by looking at the ways in which the festivals were organized, what their main objectives were, how the program was structured, and how the festival participants reacted to them. It will also scrutinize how the extensive national and international networks of the festival organizers contributed to the emergence and consolidation of the song festivals in Finland.

Aila Nieminen & Pia Olsson

MIDDSUMMER FESTIVAL AND LIVING TRADITION

Seurasaari Midsummer Bonfires is one of the oldest culture festivals in Finland. The first Midsummer festival was organized at the Seurasaari open-air museum in 1954. The main objective of the event has been to provide knowledge and experiences connected to the rural annual feast both to people living in the Helsinki area but also to an international audience. Even though there is strong continuance in the festival activity, changes in the motives, programme and meanings can also be seen throughout the more than 60 years when the festival has been arranged.

Consciousness of tradition has been one of the cornerstones in organizing the festival: ethnographic and ethnological knowledge and all-round educational objectives still form the base

for the festival, as they did in the beginning. At the same time, the idea of tradition as living and changing has become more and more visible and important in the festival programme. This has led to an interesting tension between freezing the tradition to a certain imaginary time and place and understanding cultural heritage as dynamic and layered. All this affects also the role the organizers of the festival consciously or unconsciously adopt in safeguarding or reforming tradition. These processes are reflected in the article through three exemplary years (1954, 1974 and 2015) in the history of the Midsummer Bonfires festival.

Timo Kopomaa

BUSTLING IN THE COUNTRYSIDE AND IN THE CITY – FINNISH MUSIC EVENTS

Rock ecology is a point of view through which we are interested to examine the spatiality of Finnish rock music and festivals, the meaning of places and sites. We ask what kind of spaces festivals create? How urban are rock music events? How do festivals take over a city? The descriptive study proceeds from a short history of music happenings and mega-concerts in Helsinki to rock events in dance halls and at festivals. The article is based on research material consisting of literature related to Finnish rock music and its scenes.

The music festivals can be situated within the same event continuum as traditional rural dance halls. In Finland the rock festivals have usually taken place in open environments, parks, camping sites or, at the onset, in dance halls. In the new millennium, urban stages, city squares and the uninhabited peripheries, have been conquered for festival use. The organizers have often utilized the central places of a city as well as the developing but marginal empty areas.

The urban music events shape the cityscape and the soundscape, often also in conflicting ways. There are three kinds of festival concerts: small individually accommodating performances, middle-scale artist and audience-friendly happenings and, thirdly, mega-concerts where security arrangements are needed and where the sponsors are often strongly visible. Bigger festivals have been shaped in the event planning by trendy professionals and the business people. Later, smaller, local or 'back to the roots' oriented music events have gained momentum. The journey to the concert venue or festival area is a holiday trip for the participants and the people who have gathered there to meet others.

SPACE AND DIALOGUE

Marjana Johansson

FESTIVALS AND SPACE

Drawing on Doreen Massey's and Henri Lefebvre's notions of space as a social, dynamic force, this chapter argues that a spatial perspective on festivals may enable a fresh outlook on the effects they bring about. While space is often thought of as a surface or an empty 'container' filled with people, artefacts and buildings, this chapter views space as continuously made and remade and therefore never static, predictable or fully controllable. Analyzing festivals through this lens provides the means to explore the multiple ways in which they are part of creating and sustaining relationships.

The chapter draws on data collected amongst 30 festivals in Finland, spanning music, literature and theatre. Qualitative interviews were conducted with 23 festival organizers, and audience surveys were carried out at 14 festivals. The research was commissioned by the Swedish Cultural Foundation.

The chapter outlines how the physical festival environment shapes social space; how identities can be understood as spatially constructed; and how the cultural sphere of which festivals form a part is spatially organized through acts of inclusion and exclusion, and boundary making and breaking. Underpinning the entire analysis is the notion that space is political, that is, that social relations are spatially organized through power relations. The chapter concludes by stating the importance of examining both how festivals are *organized* and how they *organize* through space for understanding their effects and value.

Johanna Tuukkanen

DIALOGUES, PLACES, SPACES AND SITUATIONS: ANTI – CONTEMPORARY ART FESTIVAL AS AN ENABLER OF ENCOUNTERS

This article focuses on the sociality of art and possibilities of participation at an international site-specific contemporary art festival and discusses their meanings for audiences and the city. The art works of the ANTI Festival are considered in the framework of dialogical aesthetics and the practices of active cultural participation in the context of new genre public art. Space is understood here as interactive, heterogeneous and process-like. The interview material for Tuukkanen's MA thesis as well as interviews of curators of new-genre public art conducted in 2015-16 for her current PhD research form the data of this article. The data show that new genre public art has the possibility to produce comprehensive aesthetic experiences and change the experiential city space. For participators and audiences, new-genre public art can offer alternative ways of acting in public spaces, create sense of community and possibilities for active cultural

participation and, through political contents, widen the worldview of the participators. In this sense, new-genre public art can play a major role in creating and experiencing human and meaningful city spaces. Although the intense festival context is a flexible platform and form of cultural production, the curators of new-genre public art find it also problematic regarding their aims of establishing long-term collaborations and greater impact for their events.

Juha Iso-Aho

ART CROSSES BOUNDARIES – THE BLACK AND WHITE THEATRE FESTIVAL AS A MEETING POINT

Since 2004, the Black and White Theatre Festival has presented a huge variety of different styles: dance theatre, ballet, pantomime, circus, traditional drama, opera, puppet theatre and street performance in Imatra, a small town in Southeast Finland. The purpose of the festival is not only to represent international theatre of all genres but to also connect new audiences with new exciting art forms and offer a meeting place for artists from different cultures. More than 100 theatres from thirty countries with over 150 different productions have charmed and surprised audiences of the festival during its thirteen years of existence.

The founders of the festival, Azerbaijan-born Kamran Shahmardan and Estonian Katri Lätt, were probably the only ones who seriously believed in 2004 that the festival would see its second decade as an established part of their new hometown's cultural life. And what is more, that the still relatively small festival would gradually become nationally and internationally recognized among professional theatres around the world.

Of course, even Shahmardan and Lätt realized in the very beginning that in addition to artistic barriers the festival will have linguistic, cultural and political boundaries to cross. What they chose to do from the start was to offer a significant part of the programme to the public free of charge by locating the performances in the streets and bringing performances to daycare centres and schools. This is how many local people had their first encounters with new kinds of performing arts without actually having to decide to do so. This has also helped the festival to little by little build a better relationship with the local authorities. It has been a reciprocal learning process and not always an easy one, but at this point the festival can look to its future confidently and continue to enable boundary crossings and fruitful encounters.

Merja Hottinen

“FOR THE FIRST TIME IN FINLAND” - CONTEMPORARY MUSIC FESTIVALS AS IMPORTERS OF INTERNATIONAL TRENDS

The Helsinki Biennale (later: Musica nova Helsinki) and the International Summer Academy of Contemporary Music in Viitasaari (later: Time of Music) were the first two contemporary music festivals in Finland, founded in 1981 and 1982, respectively. Despite differences in institutional

settings, the two had much in common, including the mission to introduce the seminal works of contemporary international Modernism to Finnish audiences.

Throughout their 35-year histories, importing international repertoire and aesthetics has been an integral part of the two festivals. The festivals have featured hundreds of first Finnish performances of works by foreign composers and they have introduced dozens of composer guests to the Finnish public and professionals, including world-famous composers like John Cage and György Ligeti. In addition, they have established themselves as social platforms for interaction and networking, bringing people interested in new music together.

However, the articulations of the international have also changed significantly over the years, as can be seen from the programme booklets and newspaper publicity used as material for this research. As opposed to the internationalism of the 1980s, the view of contemporary music has become more cosmopolitan and global in the 2000s, reflecting today's multicultural reality. The festivals and their publicity have themselves contributed to the growing cosmopolitanism of the field by introducing familiar points of reference for the music and composer guests and juxtaposing the Finnish with the international from the early days on.

Liisamaija Hautsalo

NO MONEY FOR HUMBUG – COMPOSER JOHN CAGE'S VISIT IN TIME OF MUSIC FESTIVAL (MUSIIKIN AIKA) IN VIITASAARI IN 1983

Time of Music Festival, founded in 1982, is one of the few contemporary music festivals in Finland. It has hosted several internationally significant composers, among them John Cage (1912–1992) who developed a new way of thinking about art and music and even reformulated a whole new concept of music. While he visited Viitasaari, Cage was already world-famous. In Finland, he was not too known, and in the tiny town of Viitasaari in the Middle-Finland, hardly anyone had heard of him.

The Time of Music is financed by the state and the local municipality, thus, in the end, by the taxpayers' money. In the summer 1983 Cage taught and gave concerts at the festival. The national press was thrilled, but the local audience reacted powerfully against him since he did not follow the traditional conventions of playing music in concerts. Instead, he i.e. collected branches from the nearest forest and used them as instruments, and a stigma "breaking the branches" was born. Cage's performances were understood as humbug and therefore, spending tax money for this was not accepted. Several angry letters to the editor were written.

In this article the birth of the stigma has been explored. The article shows that among the locals, the stigma became as a negative signifier for the festival, and thus did not help to create positive attitudes towards it. The article also shows that the modernist over-all ideology the festival organizers followed did not help the situation either: it did not take account the audience, but only the fellow composers and the press – the experts.

Susanna Välimäki & Marjaana Virtanen

OUR FESTIVAL (MEIDÄN FESTIVAALI) – CHAMBER MUSIC, COMMUNALITY AND SOCIAL AWARENESS

The article discusses Our Festival (in Finnish: Meidän Festivaali), which is an annual chamber music festival organized by Lake Tuusula in Tuusula and Järvenpää, Finland, about 30 km north of the country's capital. The festival was founded in 1997 and until 2010 it was known by the name Chamber Music by Lake Tuusula. The festival has around 3 500 visitors each year and it produces some twenty concerts during one week in late July. The musically and culturally experimental and unconventional festival has been awarded with, for example, Finland's State Prize for Music in 2013.

Our Festival defines "social awareness" as one of its central features. The article aims to examine what this means in practice and in concrete terms. The article aims to illuminate how Our Festival constructs societal messages and communal experience through its festival themes and concert practices. Simultaneously, the article elucidates how contemporary trends of socially critical art have influenced the scene of art music festivals in Finland. With its concert practices and other activities Our Festival defines the notions of chamber music in new ways and develops art music and concert practices in new directions. Our Festival is an illuminating example of an art music festival that serves both as a developmental platform for art and a site for societal discourse and activism.

The article is based on ethnographical field research at Our Festival 2015, as well as on interviews of artists, festival workers and audience members. The study draws on contemporary art theories and music research that emphasize the engagement of art with societal questions of eco-social justice and that considers art a critical force in society.

CO-CREATION

Pekka Vartiainen

SO MANY FISH IN THE SEA! COLLABORATION AND NETWORKING DECOYING AS THE BACKBONE OF A CHILDREN'S LITERATURE FESTIVAL

The Children's Literature Festival "Book-Top" (Kirjahyrrä) was organized for the first time in May 2015 in the small town of Naantali. The festival became one of the largest festivals for children's literature. Book-Top was organized together with local and national organizations and enterprises, which made it possible to realize a free-of-charge festival with a broad and high-quality programme. The production of the festival was based on reciprocity, collaboration and exchange of interests. In this way the production costs remained reasonable and tolerable. This article offers

background information of the grounding features of the festival and examines how successful networking can have a key role in building up a festival.

Katri Halonen & Elina Ala-Nikkola

CROWDSOURCING IN FESTIVAL PRODUCTION

During the past decade crowdsourcing has brought new ideas to multiple tasks in a festival production. In this article crowdsourcing is defined as decentralized problem solving and a production model that takes advantage of the skills and enthusiasm of the audience in accomplishing tasks. Crowdsourcing has been widely used in the brainstorming of new productions and private-based co-funding as well as in event marketing and promotion. Traditional concepts of audience have been diversified into groups of active do-it-yourself prosumers (producer + consumer).

This article discusses in the light of several examples the expansion of crowdsourcing from crowd creation, crowdfunding and crowd marketing towards crowd production put in practice by prosumers.

Crowdsourcing has a deep role in the job description of a festival manager. On one hand, it brings up new event organizing actors that are self-motivated and possess a do-it-yourself mindset. On the other hand, new job descriptions are developed for the intermediary position actors between the audience and performer. In the new occupational identity, professional management is focused on inspiring networks and communities as well as on facilitating and coordinating networks of prosumers. This type of occupation of event manager as a “network courier” is positioned both in virtual reality (especially social media) and physical reality as well as in the point where these realities meet.

Minni Haanpää

VOLUNTEERS' KNOWLEDGE IN FESTIVAL CO-CREATION

Volunteers are often a significant social and economic interest group in realizing festivals and creating the audience experience. This article reviews volunteer knowledge and its role in the realization and development of festivals. I explore volunteer knowledge through the concept of co-creation and view festival environments as co-creational arenas where different actors use and practice their knowledge to build the event. The aim of the article is to discuss the nature of volunteer knowledge, how it co-creates festival environments and how festivals act as learning environments. The data for the article have been collected through autoethnographic methodology. The results indicate that volunteer knowledge travels between different spheres of life and a common knowledge is built in shared working practices. Accordingly, management of this knowledge requires a holistic understanding and appreciation of it.

Mari Holopainen & Annamari Maukonen

TO WORK AND SHARE TOGETHER – THE BASICS OF A SMALL AND LOCAL FESTIVAL

What makes a local festival special? What is the hook that makes the voluntary workers join the festival staff summer after summer? What is the reward for the active workers and the local community? In Central Finland there are many voluntary-based local festivals among the professional ones. In these small local festivals the main momentum simply comes from working together. Community, networking and working together are the fundamentals of five local festivals in Central Finland.

One of the strongest motivators among local festival organizers is community spirit. To create a strong spirit of community you have to share the same values and spend time together with a sufficient sense of security and appreciation for a job well done.

The interviews among local festival actives in Central Finland in spring 2016 support the earlier studies and statistics on small festivals and their impact and influence locally: small local festivals flourish and activate the villages, build new networks and in this way engage the whole community. One interesting question is the role of volunteers. How do the local people come to join the voluntary work in festivals year after year? The heart of the festivals is to be found in the active and committed volunteers, alongside the local organizers. However, there is the threat of diminishing local voluntary activity. The festival organizers in Central Finland regard deeper networks among festivals as one of the future possibilities.

A successful festival event leaves the organizers happy and satisfied: they believe in themselves and the future of the festival. This way the impacts of local community and industry flourish and can help create new business and innovations locally.

AUDIENCES AND DIRECTORS

Riie Heikkilä & Nina Kahma

AT ARTS FESTIVALS WITH BOURDIEU

What do summer festivals have to do with social hierarchies and boundaries? Our empirically attuned article is based on the vast quantitative data (n=1388) collected in the already terminated “Cultural capital and social differentiation in contemporary Finland” project. We look at the visitors of a number of Finnish festivals in the light of age, gender, perceived wealth and education. The theoretical core of our article can be found in Pierre Bourdieu’s theory of distinction, according to which people’s cultural consumption corresponds to their position in the social hierarchy. Our main conclusion is that everyday choices are related most of all to rationality,

routines and economic capital, scrutinized here through perceived wealth, while visits to festivals, concentrated around the summer holiday season, are more an arena of exhibiting personal tastes. All in all, education is the most important factor structuring cultural activity in present-day Finland.

Maarit Kinnunen

THE FESTIVAL AUDIENCE CONSISTS OF HEDONISTS, ACTIVISTS, UNIVERSALISTS AND OMNIVORES

In the study the festival audience is segmented based on the importance of the elements influencing the total experience. The segmenting is done using the data collected in 2012–2013 in a project where 1 434 visitors to 17 different festivals responded to a web survey. The result of the cluster analysis indicated four attendee groups: hedonists, activists, universalists and omnivores. The young hedonists like large-scale rock festivals especially. Big crowds are important for them, having fun is an essential participation motivation and the use of social media is self-evident. The positive activists prefer small rock festivals and values are important for them: they want the festival to be ecological and they want to enjoy the local food at the site. This group contains the biggest proportion of women. The context-oriented universalists represent the highest educational level. For the universalists, ecological issues, egalitarianism and social justice are important values. Additionally, they have a strong will to develop themselves and to learn and see new things. In the group of settled omnivores, there is the biggest proportion of persons who visit festivals alone or with the family. The omnivores are interested in all cultural genres. This group contains the biggest proportion of men.

Pekka Mustonen

AUDIENCES OF HELSINKI FESTIVAL – RENEWING A CLASSIC OR STUCK IN THE PAST?

Helsinki is changing fast and new events are born there all the time. At the same time, many old events have struggled to stay on the scene. In this article, the Helsinki Festival is used as an example where relations between history and new culture are brought under scrutiny. This is done by analyzing the audience data from 2015.

Audience profiles differ substantially when different events under the umbrella of the Helsinki Festival are examined. Audiences are divided and it might thus be possible for the festival to find new audiences amongst the current ones. From this perspective the fact that audiences are very heterogeneous can actually be regarded as a positive feature.

The results show that there is a large number of open-minded people amongst the audiences of the Helsinki Festival. This is manifested in a wide range of audiences, in terms of leisure patterns and festival behaviour. Especially the Huvila Festival Tent and The Night of the Arts attract people who might be interested in newer forms of urban culture and spontaneous actions. Helsinki Festival could benefit from this information in its marketing endeavours.

Helsinki Festival has strong traditions and can be considered one of the classics among the city's festivals. The number of regular visitors is an evident sign of this. When new forms of urban culture become more popular it can be assumed that the number of regulars will continue to grow. This is how new traditions and classics are born and old ones may vanish. This development should be considered an opportunity instead of a threat.

Mervi Luonila & Maarit Kinnunen

FESTIVAL MANAGERS AND AUDIENCE: DO THE VIEWS OF THE FUTURE MATCH?

The success of a festival is usually measured by the number of visitors. However, for some time already opinions have been voiced that the saturation point, particularly in music festivals, has been reached especially in western countries. This implies that there isn't and will not be enough audience for the events. The view emphasizes the need for research on the formation of a successful festival experience and the factors related to its production.

The aim of the study is to compare, by means of discourse analysis, the descriptions of the future given by the festival managers and by members of the audience. The objective is to gain understanding on how the descriptions differ and in which areas they resemble each other. The views of both target groups are analyzed: what are the characteristics of a successful festival and what could ruin a festival? The data of the research conducted with qualitative methods consist of 17 thematic interviews of festival managers and 51 empathy-based stories written by members of the audience. The context of the study is Finnish festivals.

When analyzing the descriptions of the future given by the festival managers and members of the audience what surfaced as the leading themes were the general economic situation, pricing, programme, services, brand, the weather, and technology. They constructed the discourses on festival renewal, sense of community, quality and commercialism, external threats, and technological opportunities.

In the identification of the success factors for the future of Finnish festivals, the need for even deeper dialogue between the festival managers and the audience is emphasized. The audience already has a central role, identified by both parties, in the co-creation of the event atmosphere. Since characteristics of saturation can be found both in the quantity and quality of festivals also in the Finnish context, it is of importance to take the festival audience into account as partners also in the development of the festival production.

Maarit Kinnunen & Mervi Luonila

FESTIVAL BAROMETER 2015

Festival Barometer 2015 is a web survey targeted at festival organizers in order to find out their views on the current status and the near future of festivals. In the opinion of the festival organizers, the most critical success factors and issues influencing the future are connected with the general economic situation as well as with festival cost structures and funding. In addition, competition with other leisure activities has an essential effect on the future of festivals.

Marjo Mäenpää

FESTIVAL EXPERIENCE AND SOCIAL MEDIA

The article studies how social media are enhancing the festival experience. At least since 2008 various festivals have taken advantage of mobile social media applications. Practically every festival is trying to build a sense of community – also online. Most events and festivals are now pushing information through Facebook, Twitter and Instagram. There seem to be two flows of digital media. One is the content the one organizers and producers are pushing online – information about events, venues, artists, transportation, weather conditions etc. The other is ‘the big thing’ – user-generated content. At best users, visitors and followers are sharing their experiences through Facebook, Twitter, Vine, YouTube. Their postings make the festival live longer than one weekend.

However, according to research carried out around the users’ behaviour in social media, the audience tends to mostly be passive followers. A barometer on how arts and cultural organizations in England use technology (Digital Culture 2015) indicates that the use of and motive to develop new digital services for cultural industries is descendent. Young audiences are still posting actively among themselves but there is little if any interaction between the users and organizers. The festival organizers don’t seem to know how to scaffold and utilize this digital content. Only few festival organizers are putting recourses into building a path for the users, visitors and followers from tracking (following) to participation and even collaboration.

FESTIVAL POLICIES

Pasi Piela

ACCESSIBILITY OF FESTIVALS IN FINLAND

This study presents accessibility statistics on festivals in Finland in 2015. The focus is on the festivals supported by the Finnish Ministry of Education and Culture.

Limiting “accessibility” to refer only to distance metrics in the national route network, Digiroad (by the Finnish Traffic Agency), is considered sufficient in this study. The accessibility is estimated by building accessibility zones (polygons) around each festival venue and spatially checking the number of populations under each zone: 3, 10, 30 and 100 kilometers. The grid-based population data are from the Social Statistics Data Warehouse of Statistics Finland.

The results show that Finns live within 100 kilometers of their nearest festival, 82 percent of them within 30 kilometers. There are natural differences in different parts of the country as festivals tend to concentrate on densely populated areas.

Festival accessibility is comparable to the accessibility of cultural institutions (here: libraries, theaters, movie theaters, and museums), even though shortest (e.g. walking) distances are not necessarily critical motives in participation in certain events.

Sari Karttunen

ANALYZING ACCESSIBILITY OF FESTIVALS

My piece complements Pasi Piela’s article. I will connect his accessibility statistics on festivals to such cultural policy concepts as democratization of culture, equal access and accessibility. Piela’s ‘accessibility’ refers to distance metrics in the national route network. Although this differs greatly from the cultural political conception, his methodological approach offers an improvement in the way we measure the supply of culture. Most importantly, Piela’s calculations make it possible to ignore municipal, regional and other administrative boundaries. His article also manages to raise questions concerning the cultural policy target level: What is the maximum accepted distance to the closest festival? Does it suffice to have access to one festival per year? Could all cultural supply in distant places be replaced by occasional festivals within a 50-kilometer radius?

Kaisa Herranen

FESTIVALS IN FINNISH STATE CULTURAL POLICY

Festivals and events have become more and more essential when considering cultural supply, participation, production and economy. The number, scope and variety of cultural festivals have grown also in Finland, which has been followed by increasing interest in them from public policy makers. Besides cities, municipalities and regions, also the Finnish government has shown growing interest towards festivals. In this article I examine the status and role of festivals in Finnish state cultural policy. I take a look at how festivals and events are presented in the strategic cultural policy documents and what the policy objectives considering their funding and support are. Then I demonstrate how state subsidies for festivals distributed by the Ministry of Education and Culture have evolved and been targeted during this century. Lastly, I discuss the effectiveness of the policy in relation to the policy goals. Alongside the empirical analysis of the subsidies, my analysis is

based on previous literature about festivals and their impacts. In addition, I pay attention to the general cultural political meaning and importance of festivals.

Minna Ruusuvirta

DANCE FESTIVALS AS OBJECTS OF CULTURAL POLICY

The purpose of this article is to examine dance festivals that received state funding in 2014. The article observes dance festivals in relation to other state-funded festivals and explores their role in the field of dance. Furthermore, the article evaluates how the state's cultural policy aims are reflected in the activities of these dance festivals. The analysis includes 18 festivals that were completely or mostly focused on dance.

Different art forms are in markedly different positions and situations when it comes to the allocation of festival grants. In 2014, dance festivals comprise about ten percent of the total number of all the festivals that received state funding, as well as of the total amount of money granted to festivals by the state. Moreover, there are remarkable differences between the different dance forms. In the festival grants the emphasis has been on art dance and especially modern dance festivals.

Dance festivals play a significant role in widening access to dance performances and increasing the availability of dance. They are key players in the internationalization of Finnish dance. They preserve dance culture and different dance forms. They also present new dance, dancers and choreographers and develop new ways to create or experience dance.

Petteri Räisänen, Sara Kuusi & Reetta Sariola

FROM LATIN-AMERICAN FILM TO BLOCK PARTIES: HELSINKI – A CITY WITH MANIFOLD FESTIVALS

The article describes what the Helsinki art festivals and cultural events field looks like from the municipal funding and venues perspective in 2015 and how it has changed during the 2000s. Information on the grants allocated by the Helsinki Cultural and Library Committee to Helsinki-based cultural festivals and events has been used as the source of data. The Helsinki festival field has diversified in the 2000s. A number of smaller and marginal festivals have enriched the scene. At the same time, a new type of resident-oriented and communal urban culture has spread all around the city.

Jari Hoffrén

“OF COURSE WE PUT DOWN WORDS THEY LIKE TO HEAR” – IMPACTS OF FUNDING IMPULSES ON THE ACTIONS OF FESTIVAL ORGANISERS

The article observes three festival organizations, focusing on the relationship between action planning and recent changes in circumstances, especially in the funding landscape. How do different funding criteria affect the action planning, including art-based content planning, e.g. the curated programme? The most important source, public funding, seems to sometimes create tensions between specific funding sources even if the target is the same. Foundations in turn have been experienced as relatively easy and clear cooperators. Project funding (especially EU-based funding) both creates new opportunities, often with international networks, and pushes organizations to reformulate their actions and initiatives in an innovative way. Based on these findings, the strategic aspect has to in take a more important role in all action planning.

ECONOMIC VALUE

Timo Tohmo & Esa Storhammar

FESTIVALS, REGION AND ANALYSES ON ECONOMIC IMPACT

Robbins (1963) and Baumol and Bowen (1966) laid the foundation for the discussion on the economic justifications of public support for arts and culture. One of the reasons for public support for culture are the economic benefits produced by culture. In our article we take a closer look at the process of analyzing the regional economic effects of festivals. We use economic impact analysis methodology, applied, for example, to the collection of data, the definition of impact area, the definition of festival visitors, the role of the festival organization and the different methods of measuring the impact.

Mikko Manka

FESTIVALS AS TOURIST ATTRACTIONS – CASE PIRKANMAA REGION

In addition to their cultural value, festivals are also important attractions for tourism. The article examines, based on literature, how festivals have been classified and analyzed in international and Finnish event tourism research and how festivals can be valued as tourism attractions. Special attention is paid to the case of festivals in the Pirkanmaa Region, based on an analysis of their own customer survey data.

Kimmo Kainulainen

FESTIVALS AS INNOVATION PLATFORMS

This article examines the process where festivals can be seen as a driving force of regional development and innovations. As a result of a festival, new cultural knowledge and skills will be developed in the regions, allowing the emergence of new innovations. The strengthening of know-how may be related to the content and sponsorship relations around the event as well as to the organization of production, communication and marketing. In this article, the idea of the knowledge clusters formed by the festivals will be linked with the discussion on innovation platforms. The concept of innovation platform is based on the integration of the knowledge of different actors and experts, and information sharing and division of labor between, for example, technological know-how and artistic creativity. In the context of urban development, consideration should be given to how festival networks can be used as innovation platforms so that the festival know-how can be connected to regional development on a wider range. This may occur, for example, in urban marketing, the revitalizing of urban centres, the development of theme parks, additional events and service concepts or in the provision of education opportunities.

Satu Silvanto

INTERNATIONAL MEDIA COVERAGE OF FLOW FESTIVAL

Flow Festival, held in a historical power plant area in Helsinki, has rapidly grown to be one of Finland's biggest festivals. Besides music and other arts, the festival offers culinary experiences in a carefully built, beautifully lit urban setting. One of the festival's long-term plans has been to internationalize its audiences and presently about 15 percent of the visitors (altogether 75 000 visits in 2016) come from abroad. The marketing campaigns the festival has built with international PR offices have resulted in numerous articles published in British, German, French and Russian media, both online and printed. This article analyses the content of these articles and the image the articles sketch of Helsinki as the site of the festival.