

Henrikki Heikka

**THE HELSINKI METROPOLITAN AREA AS A NATIONAL AND
INTERNATIONAL CULTURAL CENTRE AREA**

*Arts Council of Finland
Research and Information Unit
1994*

© Henrikki Heikka and the Arts Council of Finland 1994

ISBN 951-53-0229-3

ISSN 0788-5318

Arts Council of Finland
Helsinki 1994

CONTENTS

Introduction.....	2
History & Architecture	3
National Institutions.....	6
Higher Arts Education in Helsinki	7
Cultural Administration in the Metropolitan Area.....	8
Cultural Expenditures in the Metropolitan Area	10
The "Supply" and "Consumption" of Culture in the Metropolitan Area.....	11

INTRODUCTION

The Helsinki metropolitan area consists of the cities of Helsinki, Espoo, Vantaa, and Kauniainen. The total population of the metropolitan area in 1993 was 848.050, of which 501.518 lived in Helsinki.

For a district of almost one million people, the Helsinki metropolitan area is safe, unpolluted, and quiet. The area has an efficient public transportation system consisting of buses, streetcars, local trains, and a subway. Compared to most European big cities, the city of Helsinki has a polished appearance, with clean streets and parks, and orderly inhabitants.

The population of Helsinki is highly educated, whether compared to the rest of the country or to other European countries. Almost one fifth of the inhabitants of Helsinki aged 24-64 have an university degree.

A distinctive characteristic of Helsinki is the powerful role played by women in the city's political and economic life - 77 per cent of adult women are economically active and 42 per cent of the members of the Helsinki City Council are women.

The income of the inhabitants of Helsinki is higher than the income of the rest of the population. In 1991, the percentage of inhabitants making over 100.000 FIM per year was about 44 per cent in Helsinki, while the figure for the rest of the country was about 31 per cent. Compared to the rest of the population, the expenditure of the inhabitants of Helsinki is considerably higher in the areas of traveling, dining out, recreation and culture, public transportation, housing, and clothing, and considerably lower in the areas of heating, light and electricity, as well as purchasing and maintenance of vehicles.

Within Helsinki, the inhabitants with the highest income are likely to live in the southern parts of the city near the centre or in the western parts of the city by the sea. The average floor surface of dwellings in a building per person, as well as the prices of dwellings, are higher in the southern and the western major districts than in the northern and eastern ones.

Most areas of the city have their own image and reputation, which are not determined by only by economic indicators, but also by the history of the areas. One of the most distinctive areas is the Kallio district, located a few kilometers north of the heart of the city - "on the Northern side of the Long Bridge" (The Long Bridge used to divide Helsinki's white- and blue-collar areas). Kallio is known for its overcrowded housing, romanticized working class image, the bohemian lifestyle of its inhabitants, and the only real local bars in the city. At the other end of the spectrum are areas such as Kaivopuisto, Kuusisaari, Kaskisaari, and Kulosaari, where the rich lead their secluded lives in their spacious departments, enjoying their view of the sea and the cool and prestigious image of their districts.

An emerging trend in the everyday life of the metropolitan area is multiculturalization. The process of European integration, the developments in eastern Europe, and the global refugee problem are all beginning to reflect in Helsinki's everyday life. While only 0,7 per cent of the population is of other nationality than Finnish, the figure in Helsinki is 2,5 per cent. It is worth noting that the figure for Helsinki has been increasing with about 0,5 per cent per year for the last years. Approximately one third of the foreigners are from the former Soviet Union, and one fourth from Europe, mainly Sweden and Norway. The shares of Africa and Asia, 10 per cent and 15 per cent respectively, are not large, but are

growing faster than the shares of the other groups. The City of Helsinki is committed to internationalizing the city by promoting multiculturalism and strengthening Helsinki's links to other big cities in the nearby areas at different levels of cultural life.

The status of the Swedish speaking minority, which adds up to 8,4 per cent of the population of the metropolitan area, is an often-cited example of excellent treatment of a minority group. The high level of education of the inhabitants of Helsinki ensures that most adults speak both Swedish and fluent English.

A distinctive characteristic of Helsinki is also its attraction to Finnish artists. While approximately 10 per cent of the adult population of Finland lives in Helsinki, the figure for artists varies between 25-75 per cent, depending on the art form. In 1986, 57 per cent of the artists in Helsinki were born outside the metropolitan area.

Helsinki is characterized also by the strong presence of nature in the city. The central park, which is actually a central forest, reaches from the suburban areas of the city all the way to the Olympic Stadium and the Finlandia Hall. It is not surprising, therefore, that the most popular leisure pursuits include berry-picking and mushroom-picking.

Typically Finnish are also the big variations between the four seasons: the temperature of Helsinki varies from 25 C° in the summer to -25 C° in the winter.

Almost 70 per cent of the total area of Helsinki is water. The centre of Helsinki is surrounded by the sea on three sides and over 300 islands are located off the city's coast. Historical sites, such as Suomenlinna and Seurasaari, an outdoor museum, as well as The Helsinki Zoo are located on islands. Recently, a significant amount of attention has been given by city planners for the development, recreational use, and traffic connections of the islands.

Helsinki's role as the daughter of the Baltic Sea is the key for understanding her role as a European metropolis. Large passenger ships carry every year nearly 3 million people from the heart of the Helsinki to Stockholm, Tallinn, St. Petersburg, Travemünde, and Gdansk. Since the end of the Cold War, the traffic between Helsinki and Tallinn has increased rapidly, and is likely to continue to grow. Annual imports to Helsinki's harbour add up to approximately 4,5 million tons, while exports add up to 2,6 million tons. Every summer some 10.000 boats and yachts fill up the city's shores. Almost 40 per cent of the inhabitants of Helsinki include boating among their leisure pursuits.

HISTORY & ARCHITECTURE

Helsinki's location in the middle of the coast of Southern Finland has placed it on the one hand along the busy trade routes of the Baltic Sea and the Gulf of Finland, and on the other hand in the unstable political vacuum between two powerful empires, Sweden and Russia (Novgorod).

The first Swedish settlers came to south-western Finland in the middle of the 12th century. During the 13th and 14th centuries they established the first villages to areas that later became Helsinki. Helsinki was officially founded in 1550 when Gustav Vasa, the King of Sweden, decided to create a city on the northern coast of the Gulf of Finland which would be able to compete with Tallinn for Baltic Trade.

However, for the next two centuries the role of Helsinki for the rest of the country remained relatively small.

In 1713 Helsinki was burned to the ground as the Russians occupied Finland during the Great Northern War of 1700-1721. After Finland was defeated again by the Russians in the Russian War of 1741-1743 and the Eastern frontier of Russia was moved further west, a naval fortress, Viapori (Suomenlinna), was built just outside Helsinki to improve the country's defence. The building of Viapori took four decades and was the largest single building work conducted in the Sweden-Finland. As a unique architectural site, Viapori was placed on UNESCO's World Heritage List in 1991.

During the "Finnish War" of 1808-1809 the Finnish forces were finally defeated and Finland was annexed to Russia. In 1812, Czar Alexander I decided to move the capital of the Grand Duchy of Finland from Turku to Helsinki. Helsinki's role as the political and cultural centre of Finland was strengthened even further as Finland's first university, Turku Academy, was moved to Helsinki in 1828.

The German-born architect Carl Ludvig Engel, a representative of the neo-classical (also known as empire) school popular in St. Petersburg at the time, and Johan Albrecht Ehrenström, a Finnish officer, were chosen in 1816 to design the city plan. During the next quarter of a century, 30 public buildings were built in Helsinki according to Engel's drawings. Engel's best-known creation is the Senate Square, where the Cathedral of Helsinki (finished in 1839) oversees the Senate Building (to the east, finished during the 1820s), the main building of the University (1832) and the University Library (to the west, 1845), and several smaller buildings (to the south, renovated according to Engel's plans in the 1930s).

The plan for the Esplanade Park was drawn up by Ehrenström. The buildings on both sides of the Esplanade are considered architecturally valuable. Most buildings on the northern side were finished during the first half of the 19th century. The Swedish theatre on the western end of the Esplanade was finished in the 1860s and the restaurant Kappeli on the eastern end was finished in 1867 and extended in 1891.

Other architecturally valuable areas in the centre include the Kruununhaka district, which was the historical centre of Helsinki in the latter half of the 17th century, and the Boulevard, along which are situated the neo-renaissance Alexander Theatre (1879, known also as the Old Opera House), and the neo-classical Old Church (1826), among others. Both Kruununhaka and the Boulevard were built according to Ehrenström's original plans.

The Alexander's street, situated in the heart of the centre, is one of Helsinki's oldest streets, dating back to the 1640s. While the street itself gained its present form in the 1830s, most of its buildings were built in the late 19th century and early 20th century.

The new capital became quickly a tri-lingual city as the Russian authorities settled to the Swedish and Finnish-speaking city. The influence of Swedish and Russian, as well as German and English, can still be heard in Helsinki's slang. The Russian influence can also be seen in the Orthodox Uspensky Cathedral, the biggest Orthodox church in Western Europe, which was inaugurated in 1868.

In 1837 regular steamship traffic began between Helsinki, Stockholm, Tallinn, and St. Petersburg. Steamship traffic to Lübeck began in 1851, linking Helsinki to continental Europe and bringing German businessmen to the city.

Finland's first railway was opened a decade later between Helsinki and Hämeenlinna, linking Helsinki to the inland lake network and making the city the country's main export port. The Railway Station, designed by Eliel Saarinen and finished in 1914 reflects the national romanticism of the time.

Most national cultural institutions of the autonomous Grand Duchy were established during the latter half of the 19th century and the early 20th century. The first Finnish opera received its premiere performance in 1852. A Finnish theatre was founded in Helsinki in 1872 to complement the Swedish theatre. The National Gallery was completed in 1887. The Helsinki Philharmonic Orchestra was established in 1882. The National Theatre building was completed in 1902 and the National Museum in 1910.

The turn of the century also saw the first period of rapid growth in Helsinki's population. Between 1890 and 1910 the population of Helsinki increased from 56.000 to 119.000.

When Finland gained its independence in 1917, Helsinki became its capital. The Parliament House, designed by J.S. Siren and completed in 1930, is an example of 1920s Classicism. The Olympic Stadium, designed by Toivo Jäntti and Yrjö Lindegren and completed in 1938, is one of the first Functionalist buildings in Finland. Helsinki was designated to hold the Olympic Games in 1940, but the games were postponed until 1952 due to the Second World War.

The post-war years saw a tide of migration from the rural areas of Finland to the Helsinki metropolitan area and other big cities. In the two decades following the end of the war, the population of Helsinki increased from 276.000 to 494.000. The total population of the metropolitan area grew from approximately 400.000 to approximately 700.000 between 1950 and 1970. Many of the newcomers belonged to the baby-boom generation.

The migration had direct effects on the metropolitan area. New housing estates had to be built quickly and cheaply to the suburban areas, which resulted in pragmatic planning and deviations from the plans. Aesthetic ideals and cultural values gave room to technical, economical, and political concerns in city planning. Many of the suburbs built at that time are still the areas with the worst reputation and lowest prices, though some suburban areas have managed to built an identity of their own and been able to create local cultural activity. The best-known exception of suburban planning in the 1950s and 1960s is the garden town of Tapiola in Espoo, in which the buildings are scattered as in a farm.

For the newcomers, Helsinki was not primarily a social and cultural environment, but rather the site of the working place. The large number of first-generation city-dwellers, whose identities usually remained attached to their rural roots, hindered the development of Helsinki as a cultural centre area. A semi-public area of market places, parks, squares, cafe's, and restaurants never made its way to the suburban areas.

At the heart of the problematique created by the migration was the speed of the change. Local production, local know-how, local control and local communality were replaced by modern technology, information, bureaucracies and centralized, external control in the time of one generation. The rapid and late urbanization of Finland is the context in which the ambivalences, ambiguities, and negations inherent in Helsinki's city culture and in the lifestyle of its inhabitants should be understood. When compared to other European metropolises, Helsinki is

a unique melting pot of modern city culture, reflections of rural communality, and an emerging postmodern society.

After the hottest years of suburban building, a number of architecturally important buildings were built in Helsinki. Finlandia Hall, a concert and congress centre designed by Alvar Aalto was completed in 1971. The Finlandia Hall has been the scene of many important international happenings, including the Conference on Security and Cooperation in Europe in 1975 and the Helsinki Summit in 1989. Other examples of Aalto's humanistic approach in Functionalism include Helsinki's House of Culture (1958) and the Academic Bookstore (1969).

The Temppeliaukio Stone Church, designed by Timo and Tuomo Suomalainen, was completed in 1969.

The first expressions of an urban counter-culture in Helsinki were seen in the student occupation of the Old Student's House in 1968 and in the occupation of the "Lepakko", an old warehouse, in the middle of the 1970s by members of the New Music Association. However, it was not until the 1980s and the emergence of the individualistic "city-culture", created by the offspring of the baby-boomers, that the cultural field of the metropolitan area began to diversify, commercialise, internationalise, and otherwise resemble the culture of other Western European metropolitan areas of its time. In Helsinki, the emergence of the city-culture was partly due to the increase in the purchasing power of the young people during the 1980s. However, the city-culture of the 1980s should not be totally equated with the "yuppie"-phenomenon, surfacing in many western societies during the decade, since the driving force of the "city-romanticism" in Finland were the affections of the first large and real urban generations towards their city.

In Helsinki, symbols of the city-romanticism of the 1980s included Radio City, the first commercial radio station in Finland, and "City", a free-distribution magazine devoted to city culture. Other events in Helsinki's cultural life during the decade included the founding of MUU - The Finnish Organization for Audiovisual and Intermedia Arts and its settling down at an old storehouse opposite the Parliament building, as well as the "legal occupation" of the Cable Works in 1989-1990.

After the rapid economic growth of the late 1980s, the beginning of the 1990s has been a time of economic recession and unemployment. The biggest recent change in Helsinki's appearance has been contributed by the Finnish National Opera's new building, designed by architects Hyvämäki, Karhunen, and Parkkinen. It was inaugurated in 1993.

NATIONAL INSTITUTIONS

The cultural supply of the Helsinki metropolitan area is strongly affected by the fact that most national cultural institutions are located in Helsinki (the exception being TTT - Theatre From Finland, which is located in Tampere). The National Gallery, the National museum, the National Theatre, the National Opera, and the Swedish Theatre provide the metropolitan area with a level of state-paid cultural institutions that the rest of the country does not have.

The Finnish National Gallery, which reopened in 1990 after a thorough renovation, maintains the Museum of Finnish Art, the Museum of Foreign Art, the

Museum of Contemporary Art, and the Central Art Archives. The National Gallery collects, stores and exhibits Finnish and foreign art from the 18th century onwards as well as carries out research work and gives advice to other art museums. The National Gallery is by far Finland's most popular art museum. In 1992, 339.000 people paid a visit to it. The total expenditures of the National Gallery in 1993 were 28.433.000 FIM.

The Finnish National Theatre, located opposite of the National Gallery, is the country's largest theatre. In 1992, the National Theatre gave 901 performances, drawing an audience of 270.000. Its total expenditure were 56.293.000 FIM in 1993. The Swedish Theatre, located at the western end of the Esplanade, gave 335 performances in 1992, attracting an audience of 66.000. The expenditure of the Swedish theatre were 20.864.000 in 1993.

Until the Finnish National Opera opened its new house at the head of the Töölö bay in 1993, it operated in the Alexander's theatre, located at the Boulevard. In 1993, the total expenditure of the Opera (including the Finnish National Ballet) were 129.700.000 FIM. Statistics about the audiences of the new opera house are not yet available, but in 1992 the National Opera drew an audience of 120.000. The National Opera reinforces Helsinki's central role in Finnish cultural life since it is the only opera house in the country.

The National Museum, located opposite of the Finlandia Hall, is Finland's most popular museum with a total of 88.000 visitors in 1992. Its expenditure in 1993 were 21.222.000. The purpose of the National Museum is to exhibit the history and cultural heritage of Finland as well as to maintain the collections of the various museums of the National Board of Antiquities under its supervision. The Central Museum of Natural Sciences, which attracted 44.000 visitors in 1992, is also a national institution. In 1993 its expenditure were 18.630.000 FIM.

HIGHER ARTS EDUCATION IN HELSINKI

Helsinki is also the site of higher arts education in Finland. The four institutions offering university degrees in arts are the Sibelius Academy of Music, the Theatre Academy, the Academy of Fine Arts, and the University of Arts and Design.

The purpose of the Sibelius Academy of Music is to offer courses for basic and post-graduate degrees in music performance, teaching, theory, and composition. Almost all of Finland's world-class conductors, composers and solo performers have received their education at the Academy. In 1992 the Sibelius Academy had a total of 1.712 students, of which 1.356 were studying for a Master's degree. During the same year, the Academy organized 180 concerts. The total expenditures of the Sibelius Academy in 1992 were 115.446.000 FIM.

University of Arts and Design offers 13 degree programmes reaching from audiovisual journalism to interior design. The University aims to be one of the leading institutions for applied arts in Europe. In the recent years, the University has placed emphasis on cooperation with business and utilization of the possibilities created by technology, and seen a considerable increase in external funding and continued growth in international stature. In 1993, the University of Arts and Design had a total of 1.359 students and a budget of 89.138.000 FIM.

The Theatre Academy offers degree programmes in acting (Finnish and

Swedish), dramaturgy, directing, dance, and light and sound design. In 1993 the Theatre Academy had 263 students and total expenditures of 50.101.000 FIM.

The Academy of Fine Arts, which became an institute of higher education in the beginning of 1993, offers degree programs in painting, graphics, sculpture and general studies (audiovisual arts, photography, landscape and environmental art etc.). In 1993 it had 130 students and expenditures of 10.237.000 FIM.

The institutes of higher arts have also developed cooperation between each other and other universities in the metropolitan area. In costly areas, such as cinema and tv-education, and the media laboratory project, rationalisation has already taken place between the institutes. An example of cooperation between the institutes of higher arts education is the "West Side Story", produced jointly by the Theatre Academy, The University of Arts and Design, and the Sibelius Academy in 1992. The 20 performances, which took place in the Cable Works, drew an audience of 14.000.

CULTURAL ADMINISTRATION IN THE METROPOLITAN AREA

The highest authority determining Helsinki's cultural policy is the City Council. In practice, Helsinki's cultural policy is coordinated through five organs, all of which are responsible for the Deputy Mayor for Cultural and Personnel Affairs. The most important organ is the Cultural and Library Committee, which coordinates the work of the City Library and the Cultural Centre and distributes the annual grants for professional theatres and other cultural organizations. The City Museum and the Philharmonic Orchestra and as well as the Swedish and Finnish Adult Education Centres have boards of their own. The Finlandia-house is a separate foundation responsible directly for the Mayor.

The Cultural Centre operates in a dozen locations in various parts of the city. In producing cultural programmes, the Cultural Office is particularly concerned with areas not covered by other institutions operating in the metropolitan area. The emphasis of the Cultural Centre's work is therefore in new and experimental performing art, rapidly changing repertoires, art education and local culture work. A special characteristic of the Cultural Centre is that its managers are in close touch with the realities of the city's cultural policy, since they all run one of the operating points of the centre.

The Cultural Centre's administration is located in the Alexander Theatre, which was the home of the National Opera and Ballet from 1919 to 1993. Besides housing the Cultural Centre, the theatre is used to stage guest productions, and is the home of the Sibelius Academy Opera Studio, the junior classes of the National Opera's ballet school, and the Information Centre for Dance.

The largest operating point of the Cultural Centre is the Annantalo Arts Centre, which was responsible for 18 per cent of the total expenditures of the Cultural Centre in 1993. Since being restored in 1987, Annantalo, a former elementary school, has housed an arts centre for children and young people. Instruction is being provided in both Finnish and Swedish in various fields of art, including visual arts, dance, textile, video and photographic art, music, speech, and drama.

The local cultural centres, which are all relatively new, each have their own specialities. Stoa - The Cultural Centre of Eastern Helsinki - concentrates on theatre, while Malmitalo - The Cultural Centre of Northern Helsinki - specializes in crafts, and Kanneltalo - the Cultural Centre of Western Helsinki - specializes in Music. The Kurkimäki Community Centre focuses on children's events and arranges hobby facilities for adults.

The Savoy theatre, located near the Esplanade Park, specializes in guest productions as well as music, dance, and touring theatres from Finland and abroad. The White Hall, located in the southern buildings of the Senate Square, was renovated in 1992 with a view to chamber music. Also other performing arts productions, meetings and galas have been arranged in the White Hall. The Esplanade Bandstand is the site of daily musical events and other performances from the first of May (Vappu) until the Night of the Arts at the end of August.

The Aino Acté's Villa, an architecturally valuable two-storeyed log building dating from 1877, is the scene of musical and cultural events, meetings, seminars and private occasions, and a practice and teaching centre for acoustic music. The Harakka Island Artists' Studios, located on one of the islands of the Suomenlinna fortifications, hires out working premises to artists and craftsmen, and is the site of meetings and seminars.

New ground has recently been broken by the Cable Works, a City company with services provided mainly by the Cultural Office. The Cable Works is a large marine cable factory, built during the 1940s and 1950s, which was hired from the owning company by private artists and the Cultural Office in 1989. Besides providing working space for artists, the Cable Works hosts theatre, music and dance events, exhibitions, meetings and congresses.

The cultural administrations of Espoo and Vantaa resemble that of Helsinki, except that they are smaller. In Espoo, the Cultural Centre, which is responsible for the Cultural Board, coordinates cultural policy and distributes the annual grants. Tapiola Sinfonietta, the city orchestra of Espoo, has been a separate unit with its own budget since the beginning of 1993. The City Library and the Adult Education Centres operate under the Board of Free Education.

In Vantaa, the Unit of Cultural Affairs (equivalent of the cultural centre), does not have a board of its own, but works under the Board of Leisure Time, which coordinates also for example sports activities. The City Library is its own unit working under the Board of Leisure Time.

*CULTURAL EXPENDITURES IN THE METROPOLITAN AREA***Helsinki (1994)**

City Museum	16 805 000
Helsinki Philharmonic Orchestra	28 061 000
Finnish Adult Education Centre	34 168 000
Swedish Adult Education Centre	8 813 000
City Library	110 783 000
Municipal cultural administration	139 152 000
of which:	
- Cultural Centre	42 310 000
- City Theatre	31 261 000
- Svenska Teatern (Swedish Theatre)	5 855 000
- Other Professional Theatres	15 188 000
- Helsinki Festival	4 110 000
- National Opera	11 700 000
- Other Organizations	28 728 000
Finlandia House	15 784 000
 Helsinki total (approximately)	 353 566 000

Espoo (1993)

Espoo City Museum	5 790 000
Espoo City Library	30 423 000
Tapiola Sinfonietta (Espoo City Orchestra)	7 905 000
Cultural Centre	36 885 000
of which:	
- Management and collective expenditures	7 803 000
- Visual Arts	5 047 000
- Performing Arts and Literature	10 919 000
- Music	13 116 852

Vantaa (1993)

City Library	27 022 000
The Unit of General Cultural Affairs	15 500 000
Music	10 000 000
Aid for the National Opera	2 000 000

THE "SUPPLY" AND "CONSUMPTION" OF CULTURE IN THE METROPOLITAN AREA

Museums, Art Museums and Art Galleries

Helsinki has over 30 museums and art museums, and over 40 private art galleries. For a city of its size, Helsinki has a large number of special museums. Statistics show that the inhabitants of Helsinki also utilize the possibilities provided and are more active in visiting museums than people in other parts of the country.

After the National Museum, the most popular museum in the metropolitan area in 1992 was the War museum, which had 70.000 visitors. Other popular museums included Seurasaari outdoors museum (46.000 visitors in 1992) and Helsinki City Museum (34.000). The city museums of Espoo and Vantaa attracted 29.000 and 1.900 visitors in 1993, respectively. Smaller special museums in the metropolitan area include the Museum of Technology, the Theatre Museum, the Postmuseum, the Naval Museum, the Sports Museum, the Aviation Museum, and the museums of presidents Mannerheim and Kekkonen.

The most popular arts museums were the Arts Hall (61.000 visitors in 1992), Amos Anderson's Art Museum (51.000), the Museum of Industrial Arts (49.000), the Helsinki City Arts museum (25.000), and Sinerbrychoff's Arts Museum (21.000). Worth mentioning is also the Nordic Arts Centre, located in Suomenlinna, which organizes annually a number of Nordic Modern Art Exhibitions.

In 1993 the total aid given to museums in the metropolitan area by Helsinki, Espoo, and Vantaa was 24.129.630 FIM. Of the total sum, one million FIM was used by Helsinki for new purchases to the City Arts Museum, and one million was invested in public monuments and works of art. The aid from the state to the museums in the same area amounted to 23.913.000 FIM (the national institutions, the War Museum and the Post Museum not included).

The National Archives of Finland is also located in Helsinki. The purpose of the National Archives is to act as national repository and to administer the work of the seven provincial archives of Finland. In 1992, 32.000 people visited the National Archives in Helsinki.

Libraries & Special Libraries

The Helsinki City Library has over 50 operating points around the city. The total number of visitors in the City Library in 1993 was 5.962.000 and the number of books borrowed was 8.210.000. The total expenditure of the library in the same year was 100.700.000 FIM. The use of the City Library has increased rapidly during the recent years. Between 1991 and 1994 the number of visits to the City Library increased by almost 50 per cent, while the number of books borrowed increased by one fourth. Compared to the inhabitants of other European metropolises, the inhabitants of Helsinki are one of the Europe's most active users of library services.

In Espoo, 1.664.000 people visited their City Library borrowing 3.172.000 books in 1993. The total expenditure in the same year was 30.423.000 FIM. During the same year the inhabitants of Vantaa made 2.042.000 visits to The

Vantaa City Library and borrowed 3.244.000 books. The total expenditures for the year were 27.022.000.

The metropolitan area is also the site of numerous special libraries and archives. Much of the activity is concentrated around the University of Helsinki. In 1992 the total amount of borrowings from libraries of the university was 830.000 and the amount of money invested into purchasing new books was 25.800.000 FIM (libraries of some small departments are not included in the figures). Both figures amount to approximately one-fourth of the country's total figures. During the recent years, the trend in the libraries of the University of Helsinki has been the same as in the City Libraries: a rapid increase in the usage coupled with obligatory cuts in the expenditures.

Theatres

Besides the National Theatre and the Swedish Theatre, the Helsinki metropolitan area has currently 19 theatres and numerous amateur theatre groups. The largest one, the Helsinki City Theatre gave some 500 performances in 1992, drawing an audience of 188.000. In the same year the Espoo theatre gave 96 performances drawing an audience of 13.268. In 1993 the aid received from Helsinki and Espoo by the two theatres was 33.505.000 FIM and 6.550.000, respectively.

Other large theatres include the Swedish Lilla Teatern (56.000 visitors in 1992), the children's theatre Pieni Suomi (38.000 visitors), dance theatre Hurjaruuth (37.000), the puppet theatre Vihreä Omena (32.000 visitors), Ryhmäteatteri (24.000), dance theatre Raatikko (20.000) and Q-teatteri (16.000). The list reveals the diversification of the supply of theatre performances in Helsinki. The theatres in Helsinki aim their performances for special age groups as well as language groups.

The large number of Helsinki's professional theatre groups is largely due to the influence of the Theatre Academy. New theatre groups spring up as new professionals graduate from the academy. About one third of the expenses of the professional theaters in Helsinki are covered by the state and another one third by the city. The Cultural Centre also gives aid to amateur theatre groups.

Music

The metropolitan area is the home of three large orchestras: the Radio Symphony Orchestra, the Helsinki Philharmonic Orchestra, and Tapiola Sinfonietta. The Radio Symphony Orchestra, sponsored by the Finnish Broadcasting Company, holds its concerts mostly in the House of Culture. The net expenditure of the orchestra was 23.242.000 FIM in 1993. During 1993 the orchestra held 18 symphony concerts, which attracted 24.200 viewers, and several smaller concerts, which attracted an audience of 5.900.

The Helsinki Philharmonic Orchestra receives its financing from the city budget. The net expenditure of the orchestra budgeted for the year 1993 was approximately 28 million FIM. In 1992 the orchestra held 45 concerts which attracted an audience 46.200, and several other concerts, which attracted a total of 28.000 viewers. The overall trend in the popularity of the Radio Symphony Orchestra and the Helsinki Philharmonic Orchestra has been one of steady decline.

Tapiola Sinfonietta, the city orchestra of Espoo, holds its concerts in the Espoo Cultural Centre. Since it began to hold regular concerts in 1988 it has been able to increase the number of its audience. During 1993 the orchestra gave a total of 65 concerts, which attracted an audience of 28.000. The net expenditure of the orchestra in the same year was 7.905.000 FIM.

The metropolitan area is also the sight of numerous other musical events. In Helsinki, concerts other than those given by the two large orchestras, drew an audience of 20.000 in 1992 (events arranged by Fazer Oy not included). In Espoo, musical events arranged by the Cultural Board drew an audience of 23.000 in 1993.

The metropolitan area is also the home of the two professional big bands of Finland, Uuden Musiikin Orkesteri (UMO) and The Espoo Big Band. In 1993 UMO, which holds most of its concerts in the Jumo Jazz club, drew a total audience of 16.000 in 64 concerts. Its total expenditure for the year was around 5 million FIM, of which half was covered by the city of Helsinki and one-fourth by the state. The activity of the EBB is centered around the annual April Jazz Festival, arranged in Espoo. In 1993 EBB and the April Jazz festival received 787.000 FIM as aid from the city of Espoo.

The metropolitan area has also a large number of amateur choirs and orchestras. Internationally acknowledged ones are for example The Tapiola Choir and The West Helsinki Chamber Orchestra. Cantores Minores, the boys' choir of the Cathedral of Helsinki holds large concerts in the Cathedral together with professional orchestras. All of the three receive aid from the cities.

The metropolitan area has an extensive network of music schools. In 1993 Helsinki invested 16.972.000 FIM in its music schools while the total financial aid from the city to the music schools in Espoo was 8.687.000 FIM. In the same year Vantaa invested about 10 million FIM in music, of which most went to its music schools.

Cinema

The Helsinki metropolitan area has currently over 50 cinemas, of which 10 are located outside the city of Helsinki. With a few exceptions, Helsinki's cinemas are located in the centre of the city. In 1992 Helsinki's cinemas had 1.998.000 visitors, which meant about four cinema visits per inhabitant.

For a city with half a million inhabitants, the variety of the supply of films in Helsinki is good. Statistics reveal that cinema culture in Finland is centered in Helsinki. While the total turnover of cinemas in the country was 174.275.000 FIM, 66.279.000 FIM of it was made in Helsinki. Also the production aid granted by the Finnish Film Foundation ends up mainly in the metropolitan area. Helsinki's cinema culture is also enriched by the Finnish Film Archives, which functions as a national archive and museum, film theatre and research institute. The city also has its own film festival, the Helsinki Film Festival, which runs a budget of 13.090.000 FIM (1993). Espoo also has its own film festival, the Espoo Ciné, which attracted an audience of 17.000 in 1993.

Commercial Radio Stations and Cable TV

Helsinki has currently three big commercial radio stations: Radio City, Radio Ykkönen, and Classic Radio and several smaller ones. Their annual incomes added up to 43 million FIM in 1993. Radio City, established in 1985, is currently Scandinavia's largest commercial radio station with an annual income of approximately 16 million FIM. It reaches over 470.000 listeners in the Uusimaa region per week. Radio Ykkönen reaches about 400.000 listeners and Classic Radio about 150.000. Surveys reveal that on the whole, radio listening is more diversified in the Helsinki metropolitan area than in other parts of the country.

In 1993, 176.614 households in Helsinki had the opportunity to watch cable television. In 1993, the incomes of Helsinki Televisio Oy, which runs the cable TV network, were approximately 96 million FIM. Most households watch programs distributed free by Paikallistelevio (Local Television), which gets its income from advertising. The number of subscribers paying to see special channels in Helsinki in 1993 was 26.300. The percentage of paying subscribers in the metropolitan area is about twice as high than in the rest of the country.

Festivals

The Helsinki Festival is arranged annually in August-September. In 1993 it consisted of 75 classical, rock, and jazz concerts, theatre performances etc, which drew an audience of 258.000. In the same year, the total budget of the festival was approximately 7 million FIM. The Helsinki Biennale, a festival of new music, is arranged every other year as part of the The Helsinki Festival.

The Night of the Arts has been organized annually in late August since 1989. Initiated originally by the Helsinki Festival and the Academic Bookstore, the Night of the Arts has grown into a gigantic arts carnival, which brings tens of thousands of people into the heart of the city for one night to enjoy all forms of art. The Night of the Arts is an unique happening in the context of Finnish culture: for one night the rationality and order typical to Helsinki gives way to the chaotic, the anarchic and the irrational, but not with the aid of alcohol, as on the first of May (Vappu), but because of the overwhelming presence of culture. It has been said that the Night of the Arts is one of the most important milestones in the urbanization process of the Helsinki metropolitan area. The event reflects the sentiments of those to whom the city is not only the working place - the negation of the romanticized rural areas - but also the true home and a crucial part of identity.

Helsinki is also the site of many large-scale single cultural events. Most visits by foreign rock, pop, and jazz groups, as well as orchestras, to Finland take place in Helsinki. The highlight of 1993 was the "Total Balalaika Show", which drew tens of thousands of people to the Senate Square to listen to the Finnish rock-group Leningrad Cowboys perform with the Red Army Choir.

Työpapereita - Working Papers
Tutkimus- ja tiedotusyksikkö, taiteen keskustoimikunta
Research and Information Unit, the Arts Council of Finland
(ISSN 0788-5318):

- No. 1 Ritva MITCHELL & Sari KARTTUNEN: Why and How to Define an Artist?
Types of Definitions and their Implications for Empirical Research Results.
The Arts Council of Finland. Helsinki 1991. ISBN 951-47-4484-5.
- No. 2 Matti LAHTINEN: Evaluating Music Policy.
Applying Ethnomusicological Frame of Reference of the Study of "A Political System
Directing the Production of Music".
The Arts Council of Finland. Helsinki 1991. ISBN 951-47-4485-3.
- No. 3 Tuulikki KARJALAINEN: Kuhmo Chamber Music Festival.
The Structure of the Festival's Economy and the Economic Impact of Festival.
The Arts Council of Finland. Helsinki 1991. ISBN 951-47-4486-1.
- No. 4 Auli IRJALA: Säveltaiteilijatutkimus. Tutkimusjoukon kokoaminen.
Taiteen keskustoimikunta. Helsinki 1991. ISBN 951-47-4417-9.
- No. 5 Auli IRJALA: Selvitys musiikki-instituuttien toiminnasta vuosina 1987-1989.
Taiteen keskustoimikunta. Helsinki 1991. ISBN 951-47-4487-X.
- No. 6 Auli IRJALA: The Socio-economic Position of Composers and Musicians in Finland.
Collection of Data.
The Arts Council of Finland. Helsinki 1991. ISBN 951-47-4538-8.
- No. 7 Ritva MITCHELL: On the Arts and Employment in Finland.
The Arts Council of Finland. Helsinki 1991. ISBN 951-47-4541-8.
- No. 8 Presentation av forskningsprojekt och publikationer 20.3.1991.
Centralkommissionen för konst. Helsingfors 1991. ISBN 951-47-4542-6.
- No. 9 Paula KARHUNEN: Kuka on näyttämötaiteilija? Näyttämötaiteilijatutkimuksen lähtökohtia.
Taiteen keskustoimikunta. Helsinki 1991. ISBN 951-47-4649-X.
- No. 10 Paula KARHUNEN: Who is a Scenic Artist? Starting Points in the Study on Scenic Artists.
The Arts Council of Finland. Helsinki 1991. ISBN 951-47-4666-X.
- No. 11 Ritva MITCHELL: Patterns of Cultural Participation and Consumption in Finland in the 1980's.
The Arts Council of Finland. Helsinki 1991. ISBN 951-47-5492-1.
- No. 12 Auli IRJALA: Valtion tuki säveltaiteilijoille 1980-luvulla.
Taiteen keskustoimikunta. Helsinki 1991. ISBN 951-47-5493-X.
- No. 13 Ilkka HEISKANEN och Pasi SAUKKONEN: Kulturen och den regionala utvecklingen.
En översikt över de finländska forskningsprojekten.
Centralkommissionen för konst. Helsingfors 1991. ISBN 951-47-5721-1.
- No. 14 Paula KARHUNEN: Valtion tuki näyttämötaiteilijoille vuosina 1980-1991.
Taiteen keskustoimikunta. Helsinki 1992. ISBN 951-47-5921-4.
- No. 15 Sari KARTTUNEN: Kuvataiteilijan ammatti.
Katsaus viimeaikaisiin tutkimussuuntauksiin taiteilijan asema -tutkimuksen näkökulmasta.
Taiteen keskustoimikunta. Helsinki 1992. ISBN 951-47-6166-9.
- No. 16 Survey on the Economic Situation and Social Status of the Artist in Finland.
The Arts Council of Finland. Helsinki 1992. ISBN 951-47-6266-5.
- No. 17 Auli IRJALA: A Minority in Music. Women as Professional Composers and Musicians.
The Arts Council of Finland. Helsinki 1992. ISBN 951-47-6765-9.
- No. 18 Danielle CLICHE, Auli IRJALA and Eija RISTIMÄKI: National Cultural Policy Framework and Trends in
Finland.
The Arts Council of Finland. Helsinki 1993. ISBN 951-47-8200-3.

- No. 19 Merja HEIKKINEN and Paula KARHUNEN: Focus and Functions of Public Support for Artists in Finland. The Arts Council of Finland. Helsinki 1993. ISBN 951-47-8693-9.
- No. 20 Eija RISTIMÄKI: The Role of Intermediary Bodies within the Finnish Public Cultural Administration. The Arts Council of Finland. Helsinki 1994. ISBN 951-53-0226-9.
- No. 21 Paula KARHUNEN: The Interaction between Artists' Professional Training and Employment in the Field of Theatre. The Arts Council of Finland. Helsinki 1994. ISBN 951-53-0227-7.
- No. 22 Merja HEIKKINEN: Effects of Direct Support on Artists' Incomes. The Arts Council of Finland. Helsinki 1994. ISBN 951-53-0228-5.
- No. 23 Henrikki HEIKKA: The Helsinki Metropolitan Area as a National and International Cultural Centre Area. The Arts Council of Finland. Helsinki 1994. ISBN 951-53-0229-3.

Toimittajat - Editors:
Eija Ristimäki
& tutkimus- ja tiedotusjaosto
- Steering Group for Research and Information
Taiteen keskustoimikunta - The Arts Council of Finland
PL 293 - P.O. Box 293
00171 Helsinki
Puh. - Tel. 90-134 171
Telefax 90-1341 7069