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Myrsky (Finnish for Storm) is a 2008–2011 nationwide major project of the Finnish Cultural Foundation. Myrsky projects undertaken and in progress are pictured in the pages of the annual report. For more about Myrsky, see page 12.
The role of the Finnish Cultural Foundation, according to its charter, is to “promote and develop national cultural and economic life” in Finland. In line with this, the Foundation provides grants to individuals and groups working in the sciences and the arts, and to people and organisations in other fields of intellectual and cultural endeavour. The Foundation also supports larger projects through substantial grant-based assistance.

The Finnish Cultural Foundation comprises a Foundation, founded in 1939, and an Association, founded in 1937; and includes a Central Fund and 17 regional funds. The Finnish Cultural Foundation is one of the largest foundations in Europe today, with assets based on donations and bequests received over more than 70 years and deposited in its Central Fund, regional funds, and over 700 donor funds. Grants are awarded annually from the Foundation’s Central Fund and regional funds, as well as donor funds, in accordance with the wishes of the donors concerned and the regulations governing the funds in question.

In addition to providing grants, the Foundation arranges courses, lectures, and other events in the arts, sciences, and other fields, and runs an art collection. The Foundation’s most important international event is the Mirjam Helin International Singing Competition, held every five years.
Secretary General’s review

The fiscal year 2007–2008 ended with an ambiguous feeling: the world economy was plunging into a serious crisis, while at the same time the Finnish Cultural Foundation counted with delight a record number of its own activities. By far the greatest part of the annual budget is still awarded as individual grants in February, but our large initiatives now keep us busy the year round.

The flagship project of this year was called Myrsky (“Storm”). Through it, we channel at least €3 million over three years to dozens of artistic projects all over the country. With Myrsky, we wish to contribute to the well-being and empowerment of youth, mainly between the ages of 13 and 17. Their groups will be guided by professional artists. Individual projects may reach only a couple of dozen young people – or as many as several thousand.

We also continued our National Book Drive initiative, which offers municipalities financial support to increase their book purchases for public libraries – if they increase their book-buying budgets as well. At the moment, we estimate that most municipalities have indeed done so.

Our support for the endangered Finno-Ugrian minority languages has also grown to become a major campaign. It has two strategic goals: First, to preserve the Inari Sámi language, spoken by ca. 300 people in Finnish Lapland, as a living tongue for at least the next hundred years. Second, to export this knowledge and experience of revitalising minority languages to Russia. To reach these objectives, we need strong support from the public authorities in both countries. There is hope for increasing understanding on both sides, since last summer President Medvedev welcomed our language revival methods for use in the Russian Federation.

Together with the Finnish Broadcasting Company, the Foundation launched a nationwide campaign called “Cultural Fitness”. With humorous overtones, it invites ordinary Finns to increase their cultural capacity and their consumption of culture. With the largest newspapers and the Finnish Critics’ Association, we established the “Gateway to Critique”, a virtual entrance leading to arts reviews published on the web pages of some 30 newspapers. Additionally, two high-quality courses revived important artistic skills: the translation of metric poetry, and classical portrait painting, the latter with teachers from the Repin Institute of St. Petersburg.

Thus, the Finnish Cultural Foundation is now actively cooperating with many organisations which also promote Finnish culture, such as the Ministry of Education, municipalities, the Finnish Broadcasting Company, institutions of higher learning, foundations and associations. The relationship between a private foundation and the public authority is still a sensitive issue, so we have to consider very carefully the form of cooperation in each case. However, identifying common interests is easy for all parties.

Many years ago, the Finnish Cultural Foundation initiated the appointment of a government committee to create a pension system for artists and scholars. After an initial failure, a satisfactory solution was found and the bill was passed in Parliament in 2008. To support the system, we have raised the size of individual whole-year grants to €21,000 to ensure that the net grant, after the new payments, remains the same. However, the number of recipients continued to decrease, as the total amount used for grants was raised only moderately. This is in line with our long-term goal: it is more important to increase the average size of grants than their quantity. In other words, it is more important to enhance the quality of artistic and scholarly work in Finland than its quantity.

In stark contrast to the surge of our activities, the economic outlook has grown ever gloomier. The global financial crisis has inevitably affected our finances as well. At the end of the fiscal year in September, the market value of the Foundation’s assets had decreased by €300 million, or one quarter from the year before. The decline continued in the ensuing months.

The stock market turmoil does not directly affect the activities of the Finnish Cultural Foundation. Since foundations are not speculative investors, they sell their assets only rarely, and hardly at all when the prices are low. Our finances are based on the constant flow of dividends, interest and rents, a flow which fluctuates with the general economic situation, but not as wildly as the stock market indexes. In recent years, investors had been used to exceptionally high returns, which are now over for the time being. However, during the opulent years, the Foundation hoarded a reserve of cash worth ca. €100 million. It will allow us to operate for several years, even if all external sources of income fail.

Thus, we look towards the future with a vigilant eye but calm mind. Our assets have been carefully diversified and will carry us through even a longer recession. During the past year, we have continued to receive generous bequests and donations, for which we are grateful to all donors. As far as I can see, the Finnish Cultural Foundation will emerge safely from the present storm.

Antti Arjava, Secretary General
From the Chairman of the Board of Trustees

Post-war Finland set as an objective creating a higher education system that would be regionally balanced and utilize all resources of giftedness. The development beginning with the establishment of the University of Oulu in the 1950s culminated in the polytechnic education system and regional university consortia established in the 1990s.

The Finnish university system is undergoing major reform. A new act concerning universities, structural development of universities and plans for funding has emerged. University reform in Finland is similar to reforms in many other OECD countries. By giving universities more financial and administrative autonomy through this reform, they will hopefully become even more flexible, diverse and efficient.

University reform is essential in developing culture, society and the national economy. However, the reforms must not be based on one-sided views about the roles of universities, the crucial importance of equality in education and university cultural traditions in the values of Finnish society.

University reform requires development of foundations, too. For instance, this applies to the ways of providing research funding in the form of grants and the role of universities as recipients of funding. The Board of Trustees of the Finnish Cultural Foundation has set up a working group to consider how to develop the grant system to suit the status of the reformed universities.

While the Finnish higher educational system was expanding regionally, the Finnish Cultural Foundation was establishing its regional funds. This development, which began with establishment of the North Finland Regional Fund in 1954, has made the regional funds crucial players in the regions. They have been influential in establishing universities and polytechnics, and in the creation of, for instance, art committees. The Finnish Cultural Foundation considers the role of regional funds as increasingly important. The Foundation strives to be a Cultural Foundation for All Finland. The regional funds already distribute altogether one third of the amount distributed annually. This has been enabled by money allocated to the regional funds from the Central Fund. For example, the regional funds of the Finnish Cultural Foundation distribute more grants as promoters of art than the Regional Arts Councils.

In 2008, four regional funds celebrated their 40th year of operations as independent regional funds. An increase in the level of total funding will be considered in the light of the funding decisions already taken. Following recent tragedies, it hardly needs stating that special attention should be paid to the needs of young people. Research shows that just one hobby outside the home, or a secure adult relationship can save a child from exclusion. Hobbies and projects relating to culture are a means for young people to deal with their emotions and experience involvement with other young people and adults.

The objective of promoting national and social unity has been prominent in the Finnish Cultural Foundation’s support for large projects. At the 2007 annual gala, a grant of €3.5 million was announced for the National Book Drive supporting the acquisition of books by local libraries in 2008–2010. During the year under review, the Board of Trustees of the Finnish Cultural Foundation allocated three million euros to fund cultural activities for young people for the next three years through the Myrsky (Finnish for Storm) project. The basic idea of the Storm project is to offer professional artists an opportunity to undertake projects with contents promoting activities bringing together art and young people. The aim is that the projects are targeted especially at young people traditionally regarded as aloof from cultural activities. The effectiveness of the Storm projects will be analysed in a separate study jointly undertaken with a youth research network.

The Storm project has attracted great enthusiasm and interest throughout the country. An increase in the level of total funding will be considered in the light of the funding decisions already taken. Following recent tragedies, it hardly needs stating that special attention should be paid to the needs of young people. Research shows that just one hobby outside the home, or a secure adult relationship can save a child from exclusion. Hobbies and projects relating to culture are a means for young people to deal with their emotions and experience involvement with other young people and adults.

The aim of the Finnish Cultural Foundation is to promote cultural and economic life in Finland. The economy and culture are not considered contrasting, but as two sides of the same thing. In the current financial and human crisis, this idea seems increasingly important.

Niilo Jääskinen, Justice, Supreme Administrative Court Chairman of the Board of Trustees
Cultural activities

The Sámi Siida association’s school for culture and sports at Tenojokilaakso increases young people’s identification with their location, use of language and knowledge of Sámi culture.
Turning ideas into deeds

During the year under review, the Association Committee of the Finnish Cultural Foundation approved principles according to which, in coming years, the Finnish Cultural Foundation will undertake its own cultural activities. The booklet Turning Ideas into Deeds considers the cultural policy aims of the Foundation and the relationship between its own cultural activities and providing grants in the light of this change in its mode of operation. In future, its own cultural activities will focus on responsibility for national and social unity, cultural activities of children and young people, bringing culture from the margin into the heart of society, and nurturing endangered cultural capital.

The Finnish Cultural Foundation’s main role has always been to provide grants. In addition, on its own initiative in different decades, in different ways and to different extents it has influenced matters that were vital at the time. In providing grants and in its own cultural projects, the Foundation has targeted culture created with ambition and professionalism. Quality has been more important than quantity in the cultural activities offered.

In the past decade, the assets of the Foundation have grown, and at the same time so has its interest in major cultural policy matters with effects extending beyond the boundaries of a single project. Because of the current size of the Foundation and the diversity of its values, it is inevitable that grants will sometimes be awarded to different projects with conflicting aims. However, its priorities are clearer in selecting its own active campaigns:

**Responsibility for national and social unity.** In today’s world, there is an increasing risk that society will become divided into successful and marginalized people. Exclusion of children and young people would have the gravest impact of all. It is consistent with the historic role of the Foundation to strive against such a trend, and its projects are intended to be models for facilitating the unifying of the nation and society. Culture could unite people across social, financial, ethnic and religious boundaries.

**Cultural activities of children and young people.** The Finnish Cultural Foundation promotes culture created by children and young people themselves, as well as their maturing into people who appreciate culture and enjoy it. These mutually consistent objectives can be achieved in many ways among young people of various ages. The cultural activities for which the Foundation generally provides grants reach mainly young people who are doing well and with a family background that encourages cultural activities. It is especially difficult to reach out to vulnerable young people who are doing well and with a family background that encourages cultural activities. It is especially difficult to reach out to vulnerable young people who are doing well and with a family background that encourages cultural activities. It is especially difficult to reach out to vulnerable young people who are doing well and with a family background that encourages cultural activities. It is especially difficult to reach out to vulnerable young people who are doing well and with a family background that encourages cultural activities. It is especially difficult to reach out to vulnerable young people who are doing well and with a family background that encourages cultural activities. It is especially difficult to reach out to vulnerable young people who are doing well and with a family background that encourages cultural activities.

**Bringing culture from the margin into the heart of society.** The Finnish Cultural Foundation promotes prerequisites and phenomena that in the field of culture raise the status of the arts relative to forms of popular culture. It also promotes a spirit that stimulates a relationship of mutual respect and understanding between arts experts and their audience. Enhancing the way that science and the arts are talked about and written about is just as important. Restoring popularization as an ideal in discussion of cultural matters would encourage many new people to join in, and increase the attraction of culture.

**Nurturing endangered cultural capital.** Knowledge of one’s own national and local cultural heritage, and further increasing that knowledge, are in themselves values on which the Finnish Cultural Foundation was originally established. In the future, it will be important to maintain information, skills and monuments that seem out of date and therefore doomed. Nevertheless, they may have significant value in the future, and their loss might later be considered a cultural scandal. An organization such as the Finnish Cultural Foundation, with a long-term perspective, can devote resources to objects with a future that seems uncertain.

The intention behind these four priorities is not to exclude other initiatives or projects that it is considered essential to start. The Finnish Cultural Foundation would like to remain able to take on new matters case by case. However, projects relating to these priorities are being sought and favoured. The Foundation would also like the regional funds to define regional priorities in their own strategies, and some of the regional funds have already started preparing them.

The general principle behind the Finnish Cultural Foundation’s own cultural activities will continue to be that it only takes on initiatives that others do not sufficiently promote. The effectiveness of its own cultural activities is amplified when they influence the decisions of others. For this reason, new modes of operation will be sought that will influence activities in the public sector and third sector. Ideally, the relationship between the public sector and the Finnish Cultural Foundation would be such that the Foundation tries to get the public sector players involved in its own initiatives and goals. To amplify the effectiveness of projects, one must induce others to follow the example, and communication acquires increasing importance in cultural policy through its role in achieving this.

The Finnish Cultural Foundation’s own familiar traditional cultural activities are still available at its discretion. However, recently a mode of operation has been introduced through which the Foundation has developed an idea or a significant new type of project using experts, and then sought one or more partners to implement the project. This will probably come to constitute the third major mode of operation of the Foundation, combining the benefits of own projects and grants. Preparation of separate projects and ad hoc operations will be a mode of operation of increasing importance.

After a break of a few years, the Foundation is also reviving seminars, in which solutions are sought to current cultural issues. In other respects, there are sufficient seminars currently in Finland. The Foundation may commission various reports and research to support project preparations and decision making. Also national for the Foundation will be to hold training and courses that would not otherwise be held in Finland so as to raise quality standards. Cultural activities of its own that are permanent fixtures include the Mirjam Helin International Singing Competition, the Kirpilä Art Collection, instrument loans and the annual galas.

The memorandum Turning Ideas into Deeds defines the four priorities that remain valid until further notice, but they will be reviewed again after about five years.
At the annual gala, Chairman Niilo Jääskinen launched the Myrsky project aimed at young people.

Professor Kari Enqvist’s speech at the gala was about the universe and what it tells about our past.

The Doina Klezmer band played lively klezmer music and soprano Kaisa Ranta (right) sang songs by Jean Sibelius.
Storm front spreading throughout the country

The Finnish Cultural Foundation’s nationwide youth project Myrsky (Finnish for Storm) is blowing joy and vitality into the lives of young people. Storm challenges the public sector, organizations and companies to join forces to benefit young people. The aim is to spread and establish new types of arts activities for young people throughout Finland.

In 2009 the Finnish Cultural Foundation will celebrate its 70th anniversary. The basic capital for the charter was collected by schoolchildren. Through Storm we are repaying some of our debt of gratitude to young people,” says Project Manager Raisa Kiesi, the Finnish Cultural Foundation’s director of legal affairs.

Young people have leading roles in Storm. Adults who are committed to the project support the young with adult expertise in educational and artistic matters.

“It is essential to have charismatic leadership for local projects – an artist, art teacher or group of artists with the skills, drive and ability to familiarize the young people involved in the project with the skills required, and inspire them to act on their own terms. The young people should come up with ideas, then plan and carry out their projects from start to finish. We would like to relate Storm as closely as possible to young people and their everyday lives,” Kiesi emphasizes.

Engulfed by Storm

In August 2007, the Finnish Cultural Foundation invited 40 representatives of youth and arts organizations to discuss plans for the Storm project. All of them were willing to cooperate.

A working group led by Professor Pirjo Stähle prepared the project implementation plan. Artist Harri Kivi undertook extensive preparatory work on the contents of Storm. He also came up with ideas and put together a collection of pilot projects, the first ten of which were announced at the Finnish Cultural Foundation’s annual gala in February 2008.

“We presented the Storm project to local interested parties at events hosted by regional funds in twelve cities between May and September. Experts at the ‘project clinic’ answered questions about projects already in progress and gave advice on applying to those planning a project of their own. The event with the greatest attendance, at Tampere, attracted a hundred people.”

Storm has gained a lot of publicity in the national and local media. The Finnish Cultural Foundation receives about twenty applications per month. A person, working group or organization can apply. Many project proposals are multidisciplinary. Exceptionally, funding decisions are taken every month. In 2008, about forty projects received a total of two million euros of funding.

“The interactive Storm website at www.myrsky.info is intended to create a network of small local and large nationwide participants. People will find each other, recycle their ideas, exchange their experiences and start implementing shared projects,” Raisa Kiesi envisages.

Workshops for young people in Kauhajoki

The Finnish Cultural Foundation asked the young people of IRC-Galleria what sort of activities they would prefer where they lived. Nearly 400 young people participated in this competition seeking ideas.

“I would like to see more diverse lessons in the arts provided in Kauhajoki, such as dance, art, photography and photo processing, making music and recycling things into art.” 15-year-old Essi Kossela replied. Her idea was supported by young people throughout the country.

Essi’s dream will come true through the Kadun Änet (Finnish for Street Sounds) working group, which received €99 578 through the Storm project to improve the well-being of young people in Kauhajoki. Street Sounds is a professional group of touring young musicians, dancers, producers and tutors. Its workshops for young people provide sensible, extravert activities for young people that increase self-esteem. In a secure environment, young people have the confidence to examine themselves, try out their capabilities and get to know other people.

About fifty young people from Kauhajoki will be able to try out hip hop music, dance and poetry under professional guidance.

The Street Sounds project was launched in Kauhajoki in November and will last half a
year. In six workshops the young people will have the opportunity to produce and record their own pieces, and practise dance and making radio programmes. A studio producer will establish a mobile studio with the young people where recordings can be made.

In spring the project will culminate in a final concert, where the young people will perform hip hop dance and music, and other programme items created during the project. Street Sounds encourages all young people to step into the limelight with their own style and in their own way.

“Our funding is meant for the payroll costs of the professionals and acquisition of the mobile studio. Kauhajoki municipality is providing accommodation, meals and practical help with arrangements for the tutors. The youth department of the municipality is a partner in the project,” says Raisa Kiesi.

Effects of Storm being evaluated
What forms, roles and tasks do arts activities take in the lives of young people in different situations in life? What role can a community supported by a professional artist play in enabling arts activities for young people? These questions will be studied during the whole Storm project through quantitative and qualitative research. The aims include trying through the arts to understand young people’s perceptions and experiences in building up their own identity and well-being, to evaluate the effects of the Storm project on young people’s lives, and to develop ideas and best practices to support culture and youth policy planning.

The main target group of the empirical research studies will be young people aged 13–17 participating in various projects funded by Storm in different parts of Finland. The young people and artists tutoring them will be approached through statistical surveys and several high-standard methods.

The Storm project research will include three separate sub-projects: arts activities in young people’s lives, arts activities as an educational meeting place and arts activities with young people as a political process.

Docent Sirkku Kotilainen of the University of Jyväskylä is head of the research. The Finnish Youth Research Society is coordinating the work.

“Art is a source of mental well-being and a healing power. Through the research, we will be able to prove the effectiveness of Storm to decision makers who rely on numbers and statistics,” says Raisa Kiesi.

The project has two steering groups: one for the project and one for the research. They involve different persons.

...I believe that if I can show one true side of myself, it will be perceived by another person at a level that makes something deep in that person wake up. It is the experience that I myself have been seeking from the arts.

I do not necessarily believe that a person will become better or wiser. But a person can become more open, bolder, more empathetic and more trusting in life. The best quotation about the meaning of art that I have come across recently was Andrei Tarkovsky’s notion that art should prepare a human being’s soul to welcome good. That expresses the idea in the right way. To prepare to welcome good, not to become a better or ever-better person, which is the mantra of today...

Anna, blog of Storm’s YDIN project in Kainuu, November 2008
Get a GOOD life!

In 2008 the Finnish Cultural Foundation and the Finnish Broadcasting Company YLE’s Culture section jointly launched a nationwide programme promoting cultural fitness. The cultural fitness campaign will increase mental aerobic capacity and create hunger for culture. It will become culture’s own national sporting highlight.

This unique joint project produced by YLE Culture and funded by the Finnish Cultural Foundation appeals to ordinary Finns whose cultural fitness leaves room for improvement – in their own or others’ opinion. The cultural fitness campaign was launched on 1st October 2008. It brings together the suppliers and audience of culture into the scope of shared experiences. It decreases fears and prejudice concerning cultural experiences, inspires exploration of new types of culture, creates positive cultural experiences and makes enjoyment of culture a natural part of everyday life.

The Finnish Cultural Foundation took the opportunity to stimulate people’s budding interest in culture through this campaign, thereby preventing or slowing deterioration in cultural fitness.

Health from the arts, fitness from culture
Head of Culture at YLE Airi Vilhunen points out that in recent years researchers have discovered a lot new about links between culture, health and physiology.

One of the most quoted is Boinkum Ben-son Konlaan, a Swedish doctor. In his doctoral thesis in 2001 he asserted that cultural pursuits leave effects not only in the mind, but also in the body. Arts activities reduce blood pressure and stress. They improve a person’s perceived health, raise the level of so-called good cholesterol and increase life expectancy. Those without cultural interests have a 57 % higher risk of dying prematurely than those with cultural pursuits. Taking up a cultural pastime rapidly improves one’s perceived health.

Veikko Karskela, a doctor specializing in general medicine and occupational health, who is also a sculptor, regards culture as an operating system. It comprises data, values, beliefs and feelings. Culture guides our feelings, observations, thoughts and deeds. The arts provide a means for us to clarify and convey feelings.

“The broad scope and network of over two hundred partners makes this a pioneering campaign for YLE. The media have passed the message on. Cultural fitness benefits everyone, and now is the right time for the campaign,” says Airi Vilhunen.

“The country is full of cultural exercising facilities. Why should they be used only by those who are super fit?” asks Project Manager Marjaana Mykkänen, who produces the programme Cultural Fitness. “Culture is the exercise of thoughts and feeling. Above all, try something new, let loose and be creative.”

Stretch your thoughts after exercising
“The cultural fitness campaign notes that only half an hour of culture three times a week is sufficient to keep you fit. If you want to improve your fitness, the campaign recommends finding cultural activities that raise your heart rate and make you mentally sweat. At any rate, exercise is more effective when one stretches one’s feelings and thoughts. The processing intensifies the experience. Cultural exercise should be continual, diverse and varying,” says Assistant Producer Minna Joenniemi. A few years ago, she got a marvellous idea when looking at her workplace physical fitness card. By substituting cultural for physical, she invented the cultural fitness card. Thanks to the Finnish Cultural Foundation, this idea grew and was developed into a television series and a major project that encourages people to get a good life. Svenska Kulturfonden, the Swedish Cultural Foundation, provided funding for the material and web pages in Swedish.

“The effect of the exercise begins immediately the activity starts, and you will feel invigorated already during the first cultural experience. After a few weeks of regular training, you can expect more lasting changes to your state of mind.”

Card shows how fit you are
The cultural fitness card is at the heart of the campaign. Each day, any activity lasting at least half an hour may according to one’s conscience be recorded in the card. Karaoke singing, reading a fairy tale, listening to a concert by a symphony orchestra and watching an episode of quality television drama each count as an activity for the cultural fitness card. At its best, filling in the card stimulates an interest in a variety of cultural activities and also analysis of cultural experiences.

The cards are available at cultural institutes throughout the country and at the supportive website www.kulttuurikunto.fi that was launched in October, which is an interactive meeting place for people improving their cultural fitness, where anyone who asks will get an answer, and anyone who is experiencing culture will get feedback about feelings.

“Many nationwide employers have distributed cultural fitness cards to their staff. So too has Finland’s largest employer, Helsinki city, which will raffle prizes among employees who have achieved a minimum score after the campaign ends in November 2009. The Finnish National Ballet joined as a provider of culture and as an employer. One aim of the
Pictured are Minna Joenniemi (left), Marjaana Mykkänen and Airi Vilhunen.
campaign is to make cultural fitness activities part of improving well-being at work. It can improve morale at the workplace and ability to solve problems. It will also increase the attraction of the workplace,” says Joenniemi.

“The supply of cultural activities, incentives provided by employers and actions by people involved in cultural fitness are integrated into a network that benefits everyone.”

“I want to become a human being again”

“Are you or someone close to you suffering from BOREDOM? YLE TV1 is seeking participants for a new CULTURAL FITNESS programme to be broadcast on TV1 from the beginning of November...”

In spring 2008, over 800 Finns applied to participate in the cultural fitness programme. They were from nearly all age groups and different parts of the country: young people, mothers, pensioners, carers, unemployed, rustics, lonely people, dreamers and couch potatoes – even superfit artists.

A typical applicant was a middle-aged or older adult. Many said they were at a turning point in their life. Regionally, most applications came from southern Finland and towns. Every third applicant was a man.

Seven people of different ages were selected as subjects to improve their cultural fitness in the Cultural Fitness Clinic programme series: four women and three men.

A cultural fitness panel assessed their cultural fitness, gave diagnoses and compiled an individual strengthening and invigorating cultural fitness treatment for each one.

The panel comprised actor and musician Reino Nordin, actress, director and playwright Susanna Haavisto and psychotherapist Dr Mikael Saarinen.

Within a couple of months, the participants improved their cultural fitness in their own ways: stretching their stagnant tastes, training their eye for beauty, improving their ability to put their heart into culture, breaking out of firmly fixed routines. They returned to the clinic in the autumn for a check-up and further treatment. Their humorous success stories were seen on TV1.

New fields and days for recovery
Cultural fitness is promoted on all YLE’s television, radio and Internet channels. YLE Culture, with one hundred employees, has Finland’s biggest editorial staff on its culture news desk. When working on culture, is there any reason and any energy left for improving cultural fitness?

“The cultural fitness card is hanging on my door. In the autumn I participated in the workshops for Christmas on printing fabrics and binding books. Podcasting was a totally new triumph for me. For example, I download radio programmes into my MP3 player and listen to them while I am walking. I recommend this to others!” says Airi Vilhunen.

For Marijana Mykkänen, who has little leisure time, only short breaks are available in her very busy everyday life. A person seeking cultural fitness also needs days for recovery.

“I dream about seeing visual art. I enjoy small galleries, even though it sometimes feels difficult to walk into them. Recently, I was wandering around the art galleries of Tallinn.”

Minna Joenniemi is developing herself into a bolder person who laughs more.

“I am strengthening my laughter muscles by seeking out comedies. In real terms, I am looking for things that make me laugh. After laughing out loud, I feel relaxed. I am also increasing my ability to spring into something new. I have had the courage to take part in general public debates and improvisation, where I cannot just watch others. I have changed myself from a watcher into a doer. Culture can help you get a more rounded personality.”

First national Cultural Fitness Day
“The campaign wants to interest Finns in the importance of culture in promoting national identity and well-being. We therefore set the date for national Cultural Fitness Day as 5th December, the eve of Independence Day,” Airi Vilhunen explains.

The day was full of prominent activities throughout the country. Special performances for people seeking cultural fitness were provided by, among others, in Helsinki the Radio Symphony Orchestra, Hurjaruuth Dance Theatre and Arena Comedy Theatre.

“We want the idea of cultural fitness to live on and the phrase to become a natural part of everyday life.”
Language nest – kohanga reo, kielâpiervâl, kielipezä – operations expanding in endangered language communities

In the mid 1990s in Inari, the future of the indigenous Inari Sámi language of the area did not look very bright. Changes in the twentieth century had endangered the language to the extent that it had only five native speakers less than thirty years old. The number of active speakers less than fifty years old was not large either. The number of Inari Sámi speakers has never been particularly large: it is estimated that there have never been more than a thousand speakers. The situation was starting to look hopeless. However, the frontline within Anarâškielâ Servi, the Inari Sámi Language Association, is no place for pessimism – on the contrary, strenuous efforts are made to think of ways of improving the situation. A possible solution came from the other side of the globe, from New Zealand, or Aotearoa in the language of Maoris.

Many speakers of Maori had woken up to the catastrophic situation of their language in the early 1980s. There were then still tens of thousands of speakers of the language, but they were elderly or middle aged. Children did not learn Maori at home because their parents could not speak it. It was time to take the fate of the language into their own hands: the language had to be taken outside the home. Maori language nests (kohanga reo) were established. They were children’s day care places, where older women who still spoke Maori passed on the Maori language to the children by talking to them all the time, all day in everything they did. The principle, called language immersion, is simple, and the Maoris were not the first to utilize it. Developed in Canada in the 1960s, it had already spread around the world and become recognized as the supreme method of learning a new language.

Nobody could afterwards remember exactly how the language nest idea reached Inari. Matti Morottaja, Chairman of Anarâškielâ Servi, probably heard about the Maori language nests from language sociologist Tove Skutnabb-Kangas. Inari Sámi language nest operations began in 1997. One language nest (kielâpiervâl) was established in Inari village with the help of a grant from the Finnish Cultural Foundation, and another in Ivalo with EU project funding. The language nest in Ivalo lasted four years, but the one in Inari is still operating. In the north, the language nest rapidly proved itself to be an effective way to revive a language. Children enjoyed the language nest and learned Inari Sámi quickly. Some of their parents also began learning the language, and in a few families Inari Sámi became a language used at home. Inari Sámi was accepted as a mother tongue in the matriculation exams, and Inari Sámi started to be taught at university level. In 2000 Inari Sámi gained much better status at school when various subjects were taught in Inari Sámi in primary schools. The “It will die out anyway” attitude to Inari Sámi started to fade away. The language came to be spoken more boldly and in public affairs. Inari Sámi names and national dress became fashionable again.

Now, over ten years later, the rapid revival of the language is apparent in the unevenness of the pyramid of speakers. A lot of the speakers are still elderly, but the proportion of children has increased significantly. There are relatively fewer speakers aged 20–50 – the people needed to work in language nests, at schools, with the young, in the media, as translators, as producers of study material, and so on. To remedy this, there are now plans for totally new, innovative Inari Sámi language training, which is being planned and will in part be provided through funding from the Finnish Cultural Foundation.

During the 2009/10 academic year, twenty people already in work in various professions will be trained in Inari Sámi so that they can then be employed in workplaces using Inari Sámi. Most of those on this course will be teachers, but day care professionals, journalists and theology graduates will also take part. A high target has been set, and nothing can be said for certain about the results, because as far as is known, this training programme is the first of its kind in the world. From the very beginning, the training will focus on language skills needed in communicating, so language immersion will also be utilized in addition to conventional teaching methods. The students will be able to practise their language skills in many work training periods, in courses about Sámi culture, and with people mastering the language. The authoritative language teachers will be ordinary people speaking Inari Sámi willing to spend their time with one or two students on everyday tasks – of course, speaking only the Inari Sámi language.

Exporting language nests
The language nest idea has spread out from Inari. There has been a Karelian language nest since 2000 at Uhtua in Russian Karelia. In spring 2008, the Finnish Cultural Foundation decided to launch a project to promote the principle of language nests and spread it especially among Finno-Ugric peoples in Russia. In practical terms, this support means expert help in establishing the language nest and training language nest teachers. Progress
has been greatest in Petroskoi, capital of the Republic of Karelia, where the language nest should start operations in autumn 2009 with Aunus Karelian and Finnish language groups. It is also intended to start up in other Karelian and Veps areas, and to identify the prerequisites of the Kola Sámi people and in areas with the smallest and most endangered related languages, such as Votic and Livonian. In Finland, it is intended to establish a Karelian language nest in Nurmes. In addition, the Inari Sámi people need another language nest, in Ivalo. Language nests are also absolutely essential for middle-sized Finno-Ugric languages, in other words where the Mordvinic, Mari, Udmurt and Komi languages are spoken, and particularly crucial for the small numbers of Khanty and Mansi in Siberia.

Language nest matters were clearly highlighted in the Fifth World Congress of the Finno-Ugric Peoples in Khanty-Mansiysk from 27th June to 1st July 2008. In the opening ceremony, Ms Tarja Halonen, President of Finland, took the language nest project of the Finnish Cultural Foundation as one the main themes in her address, and the topic was raised in discussion between President Halonen and President Dimitry Medvedev. Language nest matters were also discussed in general meetings and in the Language and Teaching section. During the congress, language nest brochures in Russian were distributed, and there were several discussions and negotiations about language nest projects between delegates representing different peoples.

Language nests operate in different ways in different communities and under different circumstances. However, the main principle should be the same everywhere: the language nest personnel speak only the minority language in question. Other basic factors, such as smaller than usual size of day care group and quite frequent attendance by children, should aid effective bilingualism. Just a few hours of language lessons at school or in day care are not enough to achieve this. If a language is so endangered that it is not passed on at home from parent to child, a language nest is in practice the only way that the children of the language community can gain fluency in the language and the minority language identity.

Annika Pasanen

Anarikkielä Sertti Ry ‘Inarinsaamen Kielen Yhdistys Ry’ (Inari Sámi Language Association)
Gather newspaper arts reviews that are easily found and freely read by all. That sounds sensible and easy. However, the reality of the Internet is everything but what it seems. If a website is straightforward and effective for the user, in all probability it will have very complicated structures and an almost inhuman amount of work behind it.

“If only there were a place where everything could be found. Such a website would gather all the arts reviews from the newspapers in Finland, and anyone could freely access what is being written about books, plays and concerts. One could follow the articles by the one critic about different works and different critics’ articles about the same work, and search for them collectively, even spanning some years.”

Some time ago, that was only a dream for a culture enthusiast. But today Kritikkiportti (Finnish for Gateway to Critique), jointly launched by the Finnish Cultural Foundation, newspapers and the Finnish Critics’ Association, has to some extent made this dream come true. “Everything” can hardly ever be achieved at once, but with determination the coming months will take Gateway to Critique close to achieving this.

Gateway to Critique is a portal, a virtual entrance, from where doors lead to arts reviews published on the web pages of about 30 newspapers. The home page of the portal will always contain the most recent critiques. If they wish, users can undertake searches by field of the arts, by newspaper or by critic. The search can also be based on a search word.

When the portal was launched in summer 2008, our main objective was providing a service for readers. If this is achieved and enough users find what they are searching for via Gateway to Critique, other benefits will follow. Critics will gain recognition for their work and newspapers will gain visitors to their websites. The work of different critics and the quality of the reviews in different daily newspapers can be compared with each other in a totally new way. A clearer picture will also emerge of the diversity of Finnish arts and culture.

Creation of Gateway to Critique is one response to the debate about monopoly power in journalism and reviews of cultural matters. The idea was raised in discussions between Secretary General Antti Arjava and Saskia Snellman, arts editor of Helsingin Sanomat, the largest newspaper in Finland, well over a year prior to the launch of the portal. Arjava turned the idea into deeds with a model approved by the Foundation, in which the role of the Finnish Cultural Foundation is to bring the parties together and provide funding to help launch the service. Later, those gaining the greatest benefit from the service should take over responsibility for the project, including its running and financing.

The model is ideal for supporting and steering the operations of Gateway to Critique. The portal is maintained by part-time subeditor Päivi Nikkilä, with editor-in-chief Sisko-Tuulikki Toijonen supporting her part-time. The contents are created by newspapers that publish arts reviews on their websites. There are also freely flowing discussions relating to individual reviews in the newspapers.

The Finnish Cultural Foundation has guaranteed basic funding for Gateway to Critique until 2011. During this initial period, the portal should become so good, vital and popular that funds to finance it will come from another source.

The task is challenging – things are rarely what they seem to be in the Internet. What seems straightforward and effective to the user of a website will in all probability have very complicated structures and an almost inhuman amount of work behind it.

Bearing in mind that all this was known when Gateway to Critique was being developed, it was nevertheless surprising how much resources were required on a daily basis to maintain the portal well. In building the website, it had to be faced that although Finnish newspapers are well displayed on the Internet, their web technologies are of different ages and technically very different.

We are living through exceptional times in terms of how the media are used. The values, expectations and user behaviour of readers are changing faster than publishers can respond. On the Internet, something that is a few years old may be totally out of date.

Many newspapers did not publish arts reviews electronically at all before Gateway to Critique was launched, because they were not considered the type of article normally communicated through the Internet. For that reason, the websites of some newspapers may still not include a section on culture, reviews being categorized under entertainment.

That division is a remnant from times when it was thought that the Internet would become more a means of entertainment than a source of knowledge. Currently, it seems that high quality content and benefits perceived by readers will ensure the longest useful life for information, irrespective of where the information is published.

Gateway to Critique is a bold step into a new way of defending Finnish culture. Since the portal was launched, the number of visitors has been gradually but consistently rising. This year will show what the real value of the reviews accessible through this website will be to the public.

When the next maintainer of the portal is sought, the funding issue hardly can be ignored. Hopefully it will not be the only factor determining the future of this fine project.

Riitta Raatikainen
Member of the Association Committee of the Finnish Cultural Foundation, Chairperson of the steering group of Gateway to Critique
Taidekoti Kirpilä – Kirpilä Art Collection

The Kirpilä Art Collection is located at the home of Licentiate in Medicine Juhani Kirpilä (1931-1988), who bequeathed his property including this collection of Finnish art to the Finnish Cultural Foundation.

Scampering to Kirpilä
During the year under review, Taidekoti Kirpilä started organizing special guided tours for children. Hardly any of the visitors to Taidekoti Kirpilä are less than ten years old. A typical visitor is a woman aged 45-64, according to a survey of visitors undertaken last year. Following this survey, guided tours were started intended for children and adult couples, especially children aged 5-7.

Taidekoti Kirpilä was assisted in planning and launching this programme by visual artist Marjo Levlín. The guides were Christine Langinauer, Pia Hyttinen, Olli Vallinheimo and Jukka Cadogan (in the picture).

As a memento of their visit to Taidekoti Kirpilä and taking part in the "Scampering to Kirpilä") guided tour, the visitors received a surprise mask and a bookmark inspired by themes in the art collection.

Owing to the popularity of these guided tours, the child-adult tours have continued, and since autumn 2008 Kipinkapin guided tours have also been organized for day-care and primary school groups.

Year under review 2007/08
Visitors
3163

Guided tours
General public and pre-booked guided tours 169.

Open lectures
During the year under review, eight open lectures were given on artists whose works are included in the art collection.

Lied concerts
Seven concerts were held in cooperation with the Sibelius Academy, with pianist Ilmo Ranta as the artistic director.
Pekka Halonen (1865–1933)
*Shore Landscape* 1915
oil on canvas 73 x 65
(inv. 123)

Helene Schjerfbeck (1862–1946)
*The Blacksmith’s Daughter* 1928
oil on cardboard 40 x 26
(inv. 445)

Helene Schjerfbeck
*Masse II* 1943
oil on canvas 40 x 28
(inv. 444)
Grants

In 2008 the Tulikansa theatre group taught skills in a fire circus for young people at Somero.
Bigger grants to fewer recipients

During the 2008 application period, the Central Fund of the Finnish Cultural Foundation received 7,203 applications seeking a total of €114 million of funding for arts and science projects. The number of applications was 500 less than in the previous year, but despite this, the total sum applied for remained the same. Consequently, there were fewer applications but for larger grants.

This trend is also apparent in the grants awarded by the Central Fund, as the average amount granted has been deliberately increased over the years. At the annual gala in February 2008, 1,207 grants were awarded, which is over a hundred less than in 2007. However, the total sum of grants awarded rose to €19.6 million, compared with €18.7 million in the previous year.

During the year under review, the Central Fund awarded 561 whole-year grants for artistic or scientific work, including 43 new three-year-grants and 56 grants for the second or third year of a previously awarded three-year-grant.

Grant diversity
The typical recipient of a whole-year grant from the Central Fund of the Finnish Cultural Foundation in 2008 was a person 25-35 years old living in the Helsinki conurbation. However, the grant recipients and their projects were very diverse.

The youngest this year were the 13 recipients of United World College scholarships for studies in upper secondary schools abroad. Senior artists and scientists in 2008 were represented by the nine recipients of Eminentia grants, who began setting out their own life’s work in writing.

The largest grant in 2008, €250,000, was awarded for a three-year research project focusing on interdisciplinary research in actor pedagogy and actor’s skills in Finland. A three-year grant of €150,000 was awarded to restart the international programme for visiting artists in residence in Suomenlinna.

Two-year Science Workshop grants were awarded for the second time. Each grant of €100,000 per year enables Finnish and foreign researchers to come together to discuss shared research problems. The Central Fund awarded 96 grants of at least €20,000 totalling €3.67 million.

The average amount awarded by the regional funds also increasing
The 17 regional funds of the Finnish Cultural Foundation annually award major grants to projects of great regional importance. During the year under review, the South Karelia regional fund, for instance, awarded a grant of €30,000 to support a film centre’s operations. The Satakunta regional fund awarded a grant of €20,000 for collecting and transcribing recordings of colloquial language in modern-day Satakunta and undertaking the research project, and the Kymenlaakso regional fund awarded a grant of €40,000 to hold the I. E. Repin Institute of St Petersburg arts course in Kymenlaakso.

The average amount of grant awarded by regional funds is on the increase, like the grants awarded by the Central Fund. In 2008 the funds awarded altogether 1,390 grants totalling €8.9 million. In the previous year, the number of grants awarded was several dozen more, but the total amount distributed was as much as a half a million euros less. The growth trend in the average amount is also apparent in the number of whole-year grants that the regional funds awarded: about 130 in 2008, compared with 104 in the previous year.
### Distribution of grants 1 October 2007 – 30 September 2008

<table>
<thead>
<tr>
<th>Category</th>
<th>Central Fund</th>
<th>Regional Funds</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€</td>
<td>%</td>
<td>€</td>
</tr>
<tr>
<td>Architecture</td>
<td>439 302</td>
<td>2.2</td>
<td>53 000</td>
</tr>
<tr>
<td>Literature</td>
<td>950 831</td>
<td>4.8</td>
<td>342 124</td>
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<tr>
<td>Fine Arts</td>
<td>2 164 424</td>
<td>10.9</td>
<td>1 279 887</td>
</tr>
<tr>
<td>Children’s Culture</td>
<td>414 626</td>
<td>2.1</td>
<td>550 600</td>
</tr>
<tr>
<td>Theatre and Dance</td>
<td>1 364 853</td>
<td>6.9</td>
<td>703 654</td>
</tr>
<tr>
<td>Music</td>
<td>2 095 104</td>
<td>10.5</td>
<td>1 148 608</td>
</tr>
<tr>
<td>Arts and Crafts</td>
<td>610 036</td>
<td>3.1</td>
<td>315 327</td>
</tr>
<tr>
<td>Photography and Cinema</td>
<td>506 067</td>
<td>2.5</td>
<td>378 148</td>
</tr>
<tr>
<td><strong>Arts total</strong></td>
<td><strong>8 545 243</strong></td>
<td><strong>43.0</strong></td>
<td><strong>4 771 348</strong></td>
</tr>
<tr>
<td>Humanities</td>
<td>3 935 971</td>
<td>19.8</td>
<td>1 071 405</td>
</tr>
<tr>
<td>Educational Sciences</td>
<td>694 501</td>
<td>3.5</td>
<td>262 802</td>
</tr>
<tr>
<td>Natural Sciences</td>
<td>1 608 590</td>
<td>8.1</td>
<td>736 231</td>
</tr>
<tr>
<td>Medicine</td>
<td>1 608 346</td>
<td>8.1</td>
<td>906 608</td>
</tr>
<tr>
<td>Agriculture and Forestry</td>
<td>779 174</td>
<td>3.9</td>
<td>223 677</td>
</tr>
<tr>
<td>Technology</td>
<td>548 230</td>
<td>2.7</td>
<td>151 000</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>1 614 435</td>
<td>8.1</td>
<td>626 607</td>
</tr>
<tr>
<td><strong>Scientific research total</strong></td>
<td><strong>10 789 247</strong></td>
<td><strong>54.2</strong></td>
<td><strong>3 978 330</strong></td>
</tr>
<tr>
<td>Education</td>
<td>556 160</td>
<td>2.8</td>
<td>144 500</td>
</tr>
<tr>
<td>Other</td>
<td>3 320</td>
<td>0.0</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>559 480</strong></td>
<td><strong>2.8</strong></td>
<td><strong>144 500</strong></td>
</tr>
<tr>
<td><strong>All total</strong></td>
<td><strong>19 893 970</strong></td>
<td><strong>100.0</strong></td>
<td><strong>8 894 178</strong></td>
</tr>
</tbody>
</table>

### Distribution of grants in arts and culture, %

- Fine Arts _______ 25.3
- Music __________ 24.5
- Theatre and Dance______ 16.0
- Literature _______ 11.1
- Arts and Crafts_____ 7.2
- Photography and Cinema____ 5.9
- Architecture________ 5.1
- Children’s Culture____ 4.9

### Distribution of grants in scientific research, %

- Humanities _______ 36.5
- Social Sciences _______ 15.0
- Natural Sciences _______ 14.9
- Medicine _______ 14.9
- Agriculture and Forestry _______ 7.2
- Educational Sciences _______ 6.4
- Technology _______ 5.1
City in AD 79

The Finnish Cultural Foundation awarded Docent Dr Antero Tammisto and his working group a grant of €70 000 for the second phase of their Pompeii research project.

**The** time has stood still in Pompeii since Vesuvius erupted in October AD 79. The city was buried under layer of pumice and ash five metres deep. After the eruption, it lay forgotten for over a thousand years.

Today Pompeii is one of the world’s most famous ancient remains and a major source of knowledge about the way of life in a Roman city. This national pride of Italy has been excavated since 1748.

But Vesuvius is still an active volcano.

Research into Pompeii is now in its most fascinating phase. In the 1990s, international cooperative research began that has enabled Finns for the first time to have unique opportunities for training as researchers and participating in research into classical archaeology at the Pompeii excavations.

In the Pompeii project of the University of Helsinki (Expeditio Pompeiana Universitatis Helsingiensis, EPUH), Finns have decided to participate in research into classical archaeology at the Pompeii excavations.

The earliest discoveries concern human activities near Marcus Lucretius’ house and linking them to developments in the construction phases of Marcus Lucretius’ luxurious house and garden. Also on display in addition to the new findings were objects excavated in the nineteenth century, such as complete items of glassware, a doctor’s instruments in bronze and a collection of miniature terracotta sculptures.

The whole exhibition was the result of the Pompeii project and EVTEK’s pioneering ‘innovation university project’. It was undertaken mainly through the voluntary unpaid assistance of students as part of their dissertation work. A total of over two hundred students from eight institutes participated,” says Tammisto.

**Benefits in many fields of research**

Finns began the first phase of the Pompeii project in 2002 with Marcus Lucretius’ house, which had been badly damaged without being properly documented. The fieldwork was completed in 2007. The Pompeii excavation authority then began restoration of the house so that it can again be opened to the public.

About twenty researchers from the University of Helsinki are working on this interdisciplinary project: archaeologists, linguists, historians and art historians. Since 2004, they have been working with the EVTEK Design Institute (currently Metropolia Polytechnic). During the project, its teachers and students have developed new methods of conservation and 3D modelling applications for classical archaeology.

A lot of work must be done on developing three-dimensional modelling to meet scientific criteria before it can be used as a documentation method, but it could become a major tool in scientific debate. The aim is to refine modelling and hypothetical visualisation for use in popularization of science and for evaluation by scientists.

The restored frescos in Marcus Lucretius’ banquet hall are unique.”

**House in Pompeii – and in Helsinki**

The first phase of the Pompeii project culminated with the DOMUS POMPEIANA – A House in Pompeii exhibition at the Amos Anderson Art Museum in May 2008. This first Finnish exhibition about Pompeii was on display only in Helsinki. It offered the public a rare opportunity to view ancient paintings and experience aristocrat Marcus Lucretius’ luxurious house and garden. Also on display in addition to the new findings were objects excavated in the nineteenth century, such as complete items of glassware, a doctor’s instruments in bronze and a collection of miniature terracotta sculptures.

“Cooperation with the Design Institute led to interesting results in studies of the wall pigments and the use of 3D modelling in presenting archaeological findings. The method developed there is also a significant achievement in that it saves the wall painting fragments from wear due to exposure to handling. In addition, it allows the fragments to be separated, if required, without harming them.

In the picture Antero Tammisto
Wall paintings are especially valuable for art researchers, because most frescos near Vesuvius were destroyed. Mythological paintings from Marcus Lucretius’ house on loan from the National Archaeological Museum of Naples were on display at the exhibition. They depicted wine, the theatre and Dionysus, the god of fertility, which were important to people in ancient times. Antero Tammisto thinks that by choosing these subjects for the paintings, the house owner wanted to be seen as a learned man. Lucretius was a wealthy and influential man, a member of Pompeii city council.

The colour scheme in Marcus Lucretius’ house was elegant: the entrance and atrium were painted with distinguished Egyptian blue, the side rooms were yellow and the large triclinium banqueting hall was cinnabar red. Cinnabar was the most expensive pigment in the ancient world. The garden was decorated with 18 marble sculptures.

“This was the first time we were able to exhibit genuine wall frescos and marble sculptures from Pompeii in Finland. The exhibition was also historic and unique in international terms, because these finest frescos from Pompeii and the sculptures from the most decorous garden in the city were being displayed together in an exhibition for the first and perhaps also the only time, 150 years after the most important paintings from the banqueting hall in this magnificent house had to be taken into the care of the Naples museum, a decade after the house was excavated. Following the success of the exhibition, a new version of the exhibition is being planned for display at the Naples museum.”

A book on the exhibition edited by Professor Emeritus Paavo Castrén is a scientific pub-
lication with lots of pictures. Its layout was devised in the Design Institute as dissertation work.

The House in Pompeii exhibition was the Amos Anderson Art Museum’s most popular exhibition, with 38 000 visitors in three months.

Finns respected as Pompeii researchers

By the eighteenth century, Pompeii had already become an important travel destination for the aristocracy and high society. Kustaa Mauri Armfelt was the first Finn known to have visited Pompeii; he visited the area in 1784. Tammisto points out that the excavations were indirectly crucially important in the development of neoclassicism in Finland. Ehrenström’s and Engel’s Helsinki monumental-style city centre is the world’s only Empire-style city centre.

There is a long tradition of Finnish research concerning Pompeii. In 1937 Professor Veikko Väänänen published a doctoral thesis on clarifying features of the Latin in inscriptions on Pompeii’s walls. It attracted attention among international researchers as it proved that features considered characteristic of Romance languages were already apparent in the Latin spoken in Pompeii.

In the 1960s, the second-generation researchers Paavo Castrén and Heikki Solin studied Pompeii’s inscriptions and administration history. The third-generation researcher Liisa Savunen studied women’s status in Pompeii and Antero Tammisto studied the mosaics in Pompeii, especially those with bird themes.

Finnish fourth-generation researchers are participating in the Pompeii project of the University of Helsinki.

“Finns are exceptional for their tenacity and lack of prejudice. We take on subjects that have not received much attention. We are determined to do our work thoroughly and well until it is completed. We have managed to distinguish ourselves from others,” says Tammisto, explaining the good reputation of Finns as workers.

In October, the Classical Association presented its “Vuoden klassikko 2008” (“Classicist of 2008”) award to Paavo Castrén and his Pompeii working group.

Eternal subject of research

The area enclosed within the walls of Pompeii is over 66 hectares. Two-thirds of it has been excavated. The monumental centre of the city has been excavated, and in contrast to nearby Herculaneum, no new city was built in its place.

“Pompeii is unique in the manner of its destruction, but despite this, it is the best known city in the region from ancient time for the history of its excavation. When the excavations started, they were inadequately documented. Only remains of residential buildings from the first century have been conserved in Rome. Herculaneum will be the focus of archaeologists in future, but Pompeii will always remain the benchmark site and the main city for research into city culture.”

According to Tammisto, the last third of the area of Pompeii will remain unexcavated. The focus is now on conservation of what has been excavated to prevent it decaying into dereliction. This will require a Europe-wide conservation project.

“In the second phase of the Pompeii project in 2008–2011, we will study the west side of the quarter using the same principles and methods as in the first phase. Instead of one large dwelling, the subject of research is now a collection of small homes and workshops. This will in particular enable the social relationships and economy of the quarter to be studied. Researchers into politics and city planning will benefit from our archaeological discoveries. We will spend the grant from the Finnish Cultural Foundation mainly on fieldwork in spring 2009.

“There is a lot of work to be done, but the future of our project depends on funding. It would be a pity if we were forced to leave our research uncompleted, because we could still find and achieve something unprecedented. Nothing could beat the thrill of that.”
Halipula (Finnish for Lack of Hugs) is a musical by young people living in the countryside at Multiala. Eight performances were given in April 2008.
Finnish Cultural Foundation awards for outstanding cultural achievements

Dancer, choreographer and artistic director Tero Saarinen (born in 1964) received an award for “boldness, radiant movement and striving towards the unnamed”. Saarinen is Finland’s internationally most successful choreographer and a visually expressive dancer. He began his career as a dancer at the National Ballet in 1985. Despite his popularity and important roles, he left the ballet and travelled to for example Asia to learn different dancing techniques. In 1996 he established his own Tero Saarinen Company to convey his choreographic vision. The Company’s performances have gained fame for their originality throughout the world. The dancing technique developed by Saarinen is the result of deep analysis and contains a whole philosophy. The use of live music is characteristic of the choreography. Several top international ballet companies have performed Saarinen’s choreographies.

Professor Päivi Törmä (born in 1969) received an award for her significant achievements as “a tamer of quanta and nano visionary”. At the age of 26, she gained her doctoral thesis on atomic and photon quantum physics and its applications in information processing. After four years of post-doctoral studies at Innsbruck and Ulm universities, she returned to Finland, this time to Helsinki University of Technology, to establish a new research group. In 2001 Päivi Törmä was appointed as a professor at the University of Jyväskylä, where she became the driving force and figurehead for the new nanoscience research centre. About three years ago, her research group received five years’ funding intended for young researchers from the European Science Foundation. Last year Päivi Törmä was appointed Professor of Theoretical Physics at Helsinki University of Technology. She can be considered a top researcher in the original meaning of the word. She opens doors to new things and walks through first herself.

Professor Kari Uusikylä (born in 1945) has been teaching for over forty years, including 25 years as a professor in the department of education at the University of Helsinki, in particular as Professor of Didactics since 1997. He is a pioneer of research into creativity and giftedness in Finland, and an eminent expert. He received an award as a “researcher into creativity and promoter of giftedness”. He has persistently championed Finnish basic education, academic teachers’ training and individual giftedness in pupils. Finland owes a debt of gratitude to Professor Uusikylä among others for its outstanding results in the PISA international comparisons.

Kari Uusikylä is an exceptionally gifted and active intellectual in society: a prolific author, witty sharp columnist, humorous radio speaker and honoured lecturer. In 2006 he was voted joint second in a poll by the magazine Opettaja (Finnish for “Teacher”) for “The best schoolmaster of the past century”.

Awards
Dancer-choreographer Tero Saarinen received the Finnish Cultural Foundation’s award for outstanding achievement for his eminent work promoting high quality Finnish national culture.

“I have always been dynamic and fascinated by new things,” concedes Tero Saarinen, Finland’s internationally most successful dancer and choreographer.

“When I was a child in my home town Pori, my hobbies included apparatus gymnastics and other sports. I was also interested in the visual arts, and my art teacher, Arja Kujansuu, was an inspiration when I was in secondary school. I took courses in pottery and art, and got prizes in national art competitions.”

Tero Saarinen was 17 when his father opened-mindedly took him to dance artist Liisa Nojo-nen’s dancing school.

“Some deep emotion touched me right from the first jazz dance lesson. Art was combined with exercise. Discovering this new world was a great experience. The notion of a male dancer was a revelation, too. Soon after jazz dance, I learnt folk dancing and classical ballet dancing.”

Saarinen moved to Helsinki on his own in 1982. He faced an arduous winter of studies: “My yearning to learn increased. Other cultures started to interest me. The desire to go and find other truths attracted me. The image of men in classical ballet is too limited, something in me felt repressed. I left for Japan to study Butoh dance under the master Kazuo Ohno. I wanted to find out how far a male dancer’s mind can be broadened. This stay brought me understanding about being an artist: what a man does in dances of other cultures and how traditions are passed on. I respect my ancestors and past lives. These important values I have wanted to study through my own dancing, too.”

Kazuo Ohno, who is now aged 101, is a revolutionary pioneer of Butoh dance in Japan. “The free movement of Butoh dancing feels pure and soothing. The dancer can librate uncontrolled, unconscious bad feelings. Classical ballet does not allow that. Ohno helped me to understand the potential of dance, and the continuum of the past and the future. He stressed the importance of improvisation, intuition and ancestors. My understanding of the ancient integration of dance and live music increased. In the dawn of time, people came together to play music, sing and dance. My belief in constant change that respects traditions and the past crystallized: we cannot avoid bearing the heritage of our predecessors and ancestors in our minds and bodies.”

Tero Saarinen has reformed the language of movement in modern dance. His own highly distinctive style is the outcome of deep philosophical analysis.

In touch with human nature
Saarinen founded his own dance company, Tero Saarinen Company, in 1996. That year, his choreography Westward Ho! attracted international attention with its originality. Since then, choreographies such as Wavelengths (2000), Petrushka (2001), Kaze (2001), the crown jewel of choreographies HUNT (2002), which has been performed about 130 times, and Borrowed Light (2004) have become renowned throughout the world.

Tero Saarinen Company, at the leading edge in exporting Finnish culture, has performed in over thirty countries in five continents. Its values have been defined as social inclusion, transparency of operations, uncompromising high quality and entrepreneurial spirit.

“Our primary aim is to explore, promote and communicate the human world view and basic human values through the language of dance. Our artistic aim is to create memorable experiences and open interactions that alert the audience to basic questions of human nature.”

The popularity of dancing as a form of art is increasing. Saarinen stimulates the home audience to become involved. He has got people to write about and discuss the art of dancing and the experiences created by it.

Saarinen explains that he has gathered around himself innovative people he has found who have a new way of thinking, which enables him to focus on creating art. “As members of a group, we share the same values, we are flexible and we discuss things a lot”. Saarinen rejects compromise. He and his whole group believe in being uncompromising.

“Art is at the heart of our work. Ethical and moral values must be effective in all operations. Social inclusion means respect and appreciation for the individual and his or her...
creativity, which is apparent in fair wages, for example. Currently, our company employs eight salaried professionals, plus about 80 per year in various fields for specific projects. One of our aims is to offer work to young Finnish dancers. Entrepreneurial spirit means that we believe strongly in our own operations and long-term commitment to developing them, our willingness to take risks and working hard to achieve our aims.”

Another record-breaking year
During the 2007/08 season, Tero Saarinen Company visited ten countries, including leading venues in the world’s greatest cities for dance: New York, Paris, London and Moscow. There were 41 performances abroad before audiences totalling nearly 30 000. In February, while the Finnish Cultural Foundation was holding its annual gala, the Company was starting its first tour of Australia and New Zealand. Tero Saarinen Company performed 15 times in Finland.

Saarinen’s most recent choreography, *Next of Kin*, is an international co-production that had its world premiere in Vilnius in May 2008. It has been described as a journey into collective unconsciousness, to the root of individual traumas and fears. The music for it was composed by *Jarmo Saari*, Saarinen’s new partner for collaboration. Right-hand men, artists *Mikki Kunttu* and *Erika Turunen* were once again in charge of lighting and costume design. Following the performances abroad, the work had its Finnish premiere during the Helsinki Festival at the Alexander Theatre.

Blue Lady on stage
Many famous choreographers have created solo dances for Tero Saarinen or enabled him to interpret them. The première of the eagerly awaited revival of Carolyn Carlson’s classic solo piece *Blue Lady* was at the Lyon Dance Biennale in autumn 2008.

Carlson had for years debated whether to bring back to the stage her creation dealing with a woman’s psyche, which was first performed in 1983. She decided to change the leading role from a female to a male dancer, and to raise the theme of her creation to a more general level. For the leading role, she selected Saarinen, who has worked with her for over twenty years. They first met in the 1990s when Carlson was a visiting choreographer at the Finnish National Ballet. Saarinen has performed in many of Carlson’s choreographies for multiple dancers, and Carlson created choreography for solo performances by Saarinen in *Travelling* (1998) and *Man in a Room* (2000), which is still included in Tero Saarinen Company’s repertoire.

“In the Blue Lady solo performance, Carlson gave me, a 44-year-old dancer of retirement age, a wonderful and educational opportunity. I was very honoured. The choreography is mentally and physically very demanding – I am dancing solo on stage all evening. In 2009 I shall perform it in Finland,” Saarinen explains.

“Carolyn Carlson is an innovator of dance: she does not follow trends and she does not give up. I admire these unyielding pioneers. The belief in one’s own philosophy does not fade away, even though times change. Such torchbearers are needed. I am a torchbearer for humanity.”

Dance creation is timeless
Saarinen has created in all about thirty choreographies for his own and other major international ballet and dance companies during his choreographic career.

“Choreographing a dance is not like making a sausage, and the outcome is not like fast food or a disposable product. Understanding this requires questioning your attitudes, and supreme confidence in your own work and vision. I believe that a dance choreography does not die after a few performances. One can return to it like a good book or work of art – year after year. Dance is an accessible art form: it can touch the audience at many levels. I want to ensure that old choreographies, not just my own, are performed again. We will present these pearls during the season at the Alexander Theatre, our home theatre in Helsinki.”

Tero Saarinen names as his pathfinders all the bold Finnish performers of the 1980s.

“Marjo Kuusela, Tommi Kitti, Jorma Uotinen, Reijo Kela... They showed what modern dance can include. And their convictions were very different. My own knowledge was nonexistent when I came to Helsinki and was savouring life as an artist.”

Jorma Uotinen has said that he recognized the uniqueness of Tero Saarinen early on: Saarinen had a divine spark within him, potential.

Saarinen is himself now one of the figureheads of dance. What sort?

“Through my work, I am setting an example for a future dancer: I show how one can operate and influence matters. I believe in dance that touches the human heart, and dance that speaks for itself. I would like to stress this to dance students: it is worthwhile dreaming, using your imagination, challenging yourself and not accepting a mediocre or easy solution. It is worthwhile taking risks, but above all, it is important to care about other people.”

Tero Saarinen has received several major awards in Finland and abroad for his artistic work. The Finnish Cultural Foundation presented him an outstanding achievement award of €30 000 for *boldness, radiant movement and striving towards the unnamed.*

“Dance is my attempt to try to understand basic human nature and its many forms of expression: friendship, love, power of the spirit. Having been brought up as a Lutheran, I find public recognition even embarrassing. The awards show that the dialogue between the audience and my art really works. However, hunger for something new drives me forward all the time. I feel I am only starting everything... and on the other hand, I seem to be reaping a wonderful harvest.”
The Kohtamisia (Finnish for Encounters) project by the Monitaideyhdistys Piste multifaceted arts association wants to reach out to immigrant children and young people of the Rovaniemi area who have lived less than two years in Finland.
US housing market problems culminate in global financial crisis

The US, European and Japanese economies were drifting into recession in late 2008. The financial crisis, housing market problems, and increases in food and energy prices undermined consumer confidence and cut buying power in the western world. The problems of the western industrialized countries have also affected emerging economies. Investment and consumer demand persist in large emerging economies with balance of payment surpluses, but economic growth has slowed in China and India, for instance.

International stock markets have had a gloomy year. During the year under review, the problems in US housing markets, especially the problems caused by sub-prime loans, culminated in a global financial crisis. The underlying causes were the huge amount of liquidity in financial markets and the excessive indebtedness of various parties in the markets. Capital was seeking increasingly risky investments to satisfy demands for excessive returns, and very complex and opaque investment instruments were developed. The financial system drifted into a deep crisis when the confidence of banks and financial institutions in each other started to crumble following credit losses and asset impairments. Investors with heavy liabilities were forced to sell investments, and asset values descended into a downward spiral.

To stabilize the financial system, governments had to recapitalize or take over financial institutions that were on the brink of collapse. The chain of events in September and October in practice led to the banking systems in some US and European countries being partially nationalized, or at least operating supported by government guarantees.

The year under review was especially difficult for stock markets. Panic selling and forced selling have been widespread. In difficult times, the US stock markets have traditionally fared best. In contrast, the stock markets of emerging economies have always come under pressure during crises. Since the peak of the financial crisis, Finland, which is considered a peripheral market, has been hit by selling pressure on shares. During the period under review, the OMX Helsinki CAP Index fell by 37.5 % and the MSCI Europe Index by 30.1 %. In the same period, the return on the MSCI World Index was –25.2 %. Stock markets fell least in the USA, by only 21 %. The MSCI Emerging Markets Index fell by 32.4 % and the MSCI Asia Index by 39.2 %. The outlook for stock markets remains uncertain as economic growth is slowing and the problems in the financial sector persist.

The Finnish Cultural Foundation’s accounting period ended at the end of September, in the midst of the financial crisis. The stock market plunge decreased the fair value of its assets by €311 million to €848 million at the end of the year under review. Shares accounted for about €465 million (55 %) of the asset value. Finnish shares accounted for €306 million (36 %) of the portfolio and international shares €158 million (19 %). The value of the total investment portfolio decreased by 26.2 % during the period under review, compared with a 26.9 % fall in the benchmark index.

The financial status of the Finnish Cultural Foundation in the midst of the market turmoil is stable. It does not have any debt, and its liquidity is good. At the end of the accounting period, the Finnish Cultural Foundation had €95 million of cash and cash equivalents. The cash will enable the Foundation to continue awarding grants, even if the global economic problems persist longer than anticipated.
**Foundation and Association**

Net income from investments 2007–2008

<table>
<thead>
<tr>
<th>Year</th>
<th>Dividends</th>
<th>Dividends from funds</th>
<th>Interests</th>
<th>Rents</th>
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**Foundation and Association**

Operating expenditure 2007–2008

<table>
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<tr>
<th>Year</th>
<th>Grants</th>
<th>Cultural projects</th>
<th>Personnel expences</th>
<th>General expences</th>
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<td>2007</td>
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<td>2008</td>
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**Foundation and Association**

Net income from investments, EUR million 2004–2008

<table>
<thead>
<tr>
<th>Year</th>
<th>Dividends</th>
<th>Dividends from funds</th>
<th>Interests</th>
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**Foundation and Association**

Operating expenditure, EUR million 2004–2008

<table>
<thead>
<tr>
<th>Year</th>
<th>Grants</th>
<th>Cultural projects</th>
<th>Personnel expences</th>
<th>General expences</th>
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<td>2004</td>
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<td>2008</td>
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### Income statement

**Foundation and Association financial statements**  
**1 October 2007 – 30 September 2008**

#### (1,000 €)

<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td><strong>ACTUAL OPERATIONS</strong></td>
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<td>Cost deficit</td>
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<td><strong>TRANSFERRED TO FUNDS</strong></td>
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<td>Capital donations</td>
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<td><strong>PROFIT FOR THE YEAR</strong></td>
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<td></td>
<td>−58,042</td>
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<td><strong>Breakdown of profit for the period</strong></td>
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<td>For future use of grants and other regular operations</td>
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<td></td>
<td>−58,042</td>
<td>50,191</td>
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# Balance sheet

**Foundation and Association financial statements**

1 October 2007 – 30 September 2008

<table>
<thead>
<tr>
<th>(1.000 eur)</th>
<th>30.9.2008</th>
<th>30.9.2007</th>
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<tr>
<td>Tangible assets</td>
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<tr>
<td>Kirpila property and art collection</td>
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<tr>
<td>Machinery and equipment</td>
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<td>Shares in housing companies</td>
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<td><strong>Investments</strong></td>
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<td>Other investments</td>
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<td>Cash and bank</td>
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<td><strong>LIABILITIES</strong></td>
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<td>Regional funds</td>
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<td><strong>LIABILITIES</strong></td>
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<td>18 424</td>
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<td>647 444</td>
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<td>718 703</td>
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<tr>
<td><strong>LIABILITIES</strong></td>
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<td>718 703</td>
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</table>
Honorary Chairmen, Trustees and Officials

*Kesämyrsky* (Finnish for Summer Storm) by the *Hyvän Mielen Talo* (Finnish for House of Good Spirits) association provided activities for young people to share in summer 2008, culminating in the multidiscipline Elorieha August event in Oulu.
Honorary Chairmen

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Former President of the Republic
Mr Pekka Hallberg
President of the Supreme Administrative Court
Ms Tarja Halonen
President of the Republic
Mr Mauno Koivisto
Former President of the Republic
Mr Olli Lehto
Academician

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Helsinki University of Technology
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Ms Leena Kartio Former Chancellor
University of Turku
Vice-President

Mr Kalevi Aho Composer
Ms Sari Baldauf MBA
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Bank of Finland
Mr Matti Halmesmäki President and CEO
Kesco Corporation
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Mr Seppo Honkapolha Director
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Hankkija Agriculture Ltd.
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University of Helsinki

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Mr Hannu Mäkelä Author
Mr Juhani Pallasmaa Professor, Architect
Ms Mirja Saari Professor
University of Helsinki
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University of Jyväskylä
Ms Heleena Savela President
Helsingin Sanomat Foundation
Ms Raija Sollamo Professor
University of Helsinki
Mr Jukka Suominen Chairman of the Board
Mr Jorma Uotinen
Ms Marja Usvasalo MBA
Mr Pentti Vartia Professor
Ms Ritva Viljanen Permanent Secretary
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Helsinki Music Centre
Ms Elina Ikonen Professor
University of Helsinki
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Mr Asmo Kalpala President
Tapiola Group
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Turku School of Economics
Vice-Chairman
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Supreme Administrative Court
Chairman
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University of Helsinki
Ms Riitta Jalonen Author
Mr Asmo Kalpala President
Tapiola Group
Ms Pirjo Ståhle Professor
Turku School of Economics
Vice-Chairman

Association Committee
Mr Matti Sintonen Professor
University of Tampere
Chairman
Ms Pirjo Ståhle Professor
Turku School of Economics
Vice-Chairman
Ms Satu Huber Managing Director
Tapiola Group
Ms Riitta Jalonen Author
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Tapiola Group
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Helsinki University of Technology
Mr Paavo Pelkonen Professor
University of Joensuu
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Savon Sanomat Newspaper
Ms Teija Tiihikainen Docent University of Helsinki
Ms Anni Kauserberg Professor University of Jyväskylä

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Director of Legal Affairs
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Mr Ralf Sunell LL.M.
Chief Investment Officer

Information
Ms Maisa Kotoaro BA
Information Manager

Cultural Affairs
Ms Petri Jääskeläinen MA
Planning Officer

Kirpilä Art Collection
Ms Anneli Lindström MA
Museum Director

Mirjam Helin International Singing Competition
Ms Marja-Leena Pētas MA
Executive Secretary
Regional Funds

Seventeen Regional Funds operate together with the Finnish Cultural Foundation. They support culture in their own region by providing grants and awards annually. Emphasis is given to scientific or artistic work that has originated in the region or is directed towards it, and to cultural and developmental projects of special regional significance.

Decisions concerning grants are made by an administrative committee diversely representing their own region’s culture. Practical matters are the responsibility of an officer chosen by the administrative committee, and a secretary assisting him/her. The Central Fund supports the Regional Funds by supervising the managing of their funds and their links with experts, and by assisting them in various practical matters.

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