

# (p)review

2010/2011  
THE FINNISH INSTITUTE  
IN LONDON

THE  
FINNISH  
INSTITUTE  
IN LONDON

The Finnish Institute is a London-based private trust. Our mission is to identify emerging issues relevant to contemporary society and to act as catalyst for positive social change through partnerships. We work with artists, researchers, experts and policy makers in the United Kingdom, Finland and the Republic of Ireland to promote strong networks in the fields of culture and society. We encourage new and unexpected collaborations and support artistic interventions, research, the creative industries, foresight and social innovation.



**The Institute**

2  
Director's Introduction  
3  
20th Anniversary 2011  
26-28  
Partners  
29  
Locations  
30  
Staff, Contact & Network

**Arts & Culture**

4  
Introduction  
6  
Programme Director's  
Introduction  
7  
HEL/LO –  
Design Cultures 2010-2012  
8  
HEL YES!  
10  
Architecture & The Nest  
12  
Art, Animation and  
New Cinema  
13  
DIY Media Spaces  
14  
The Story of OK Talk

**Society**

16  
Introduction  
18  
Programme Director's  
Introduction  
20  
Public Services  
21  
Further Education:  
Tuition Fees  
23  
Social Entrepreneurship  
& The Hub  
24  
The Public Domain



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## Director's Introduction

2

THE INSTITUTE

1 press trip  
2 facebook pages  
3 websites  
3 artists' residencies  
4.5 permanent staff  
6 board members  
8 interns  
11 networking events  
12 e-Newsletters  
15 cities in Britain, Ireland and Finland  
19 British art experts to Finland  
60 Finnish artists and designers to Britain and Ireland  
96 articles in press or blogs  
150 partner organisations  
3,555 people like the facebook pages  
5,000 paying guests at 1 restaurant in London

We are increasingly asked to measure our work in numbers, to present calculable facts about the work we do at the Finnish Institute. If you divide the combined numbers above by our annual funding, you get the sum of £67.

The numbers indicate a much more interesting and, for us, important trend: we have engaged with more people than ever before. We have been busy setting up meetings and propagating dialogue. Ultimately, that is why we are where we are: to foster communities through ideas, to think about some of the challenges we face in our societies today.

This, our second (p)review is a testament to this: the following pages celebrate meetings where people and ideas come together, where collaboration opens unexpected doors, and where communities become experts.

In this respect, £67 seems like good value.

**RAIJA KOLI**  
DIRECTOR



## 20 Years in the Making

3

THE INSTITUTE

We are celebrating our 20th anniversary this year. In December 1991, the Finnish Institute opened its doors at 35-36 Eagle Street in Holborn, London. The Institute has operated in or from this house ever since, staying true to its name – Finnish Institute in London.

Twenty years later, it seems pertinent to reflect on the concept of a house and on the site-specific nature of our early days. In the 2010's, we are no longer only the Finnish Institute in London, but the Finnish Institute in Great Britain, Ireland and Finland, or wherever our partners and co-collaborators deem meetings necessary. Networking, brokering ideas and relationships, facilitating collaboration and identifying challenges – all within the Institute's strategic aims – call for a different sort of building.

The Institute's premises on Eagle Street are solid, dark grey and mute, much like the Finnish icebreakers that sit in the harbour in Helsinki waiting for a weather event to shake life into them. The large ships will then venture out of the harbour, but never too far, and always within predictable parameters.

Last year, we made a final attempt to work with the house. We commissioned a wooden pergola called the Nest for our rooftop to showcase Aalto University's international Wood Programme. By refusing to grant planning permission for The Nest, Camden Council asserted the uselessness of the premises and pointed out what we already knew: that we should never work in our house by ourselves, and instead always mingle, collaborate and network.

In due course The Nest found a much better home in a pop-up garden on Union Street (see page 10).

House, location, site, space, geography, public, private – these are some of the themes that recur in the fields we are exploring as we assess our achievements and look into the future. Ideas and people with ideas seldom thrive in safe environments, behind closed doors.

These themes will take us out, into spaces defined by design and architecture, into uncertain, turbulent and contested places, such as media spaces and the public domain.

So, you might not find us at Eagle Street, but you will always be able to locate us at [www.finnish-institute.org.uk](http://www.finnish-institute.org.uk).



## Arts & Culture

The Arts & Culture Programme promotes excellence in contemporary art and culture by fostering best practices, creating opportunities for cross-disciplinary and international collaboration and brokering contacts between Finnish, British and Irish arts professionals. We support cultural exchange through residencies and expert visits, commissions, exhibitions and seminars. In 2010/11 the programme focuses on changes in physical, social and imagined spaces through activities and interventions within the fields of design, architecture and new media cultures.

## Programme Director's Introduction

6

### ARTS & CULTURE

In June 2010, standing in the empty courtyard of a disused depot squeezed between London's Regents Canal and Old Street roundabout, we are staring at the sadness of abandoned rooms and the greyness of worn-out walls. A few months earlier, we had set out to produce the first in a series of annual design-led commissions leading up to 2012, when Helsinki will be World Design Capital.

By September 2010, the depot is transformed into HEL YES!, a temporary restaurant and working design exhibition. It becomes one of the most talked-about events of London Design Festival 2010, a fantastical mix of food and design. But on this summer afternoon, there is no one around, there is decay, there is loads of work to be done. What were we thinking?

At the Finnish Institute, we work towards catalysing new encounters between place, people and ideas. A collective process of imagining new design cultures was also at the heart of HEL YES! In the following pages, you can find out more about this and other unique collaborations we participated in last year: an urban orchard in the heart of London, a residency exchange and public screenings between two community TV stations in Liverpool and Helsinki, and a bark-boat sail across the river Mersey.

We believe in embracing the unexpected while nurturing and maintaining excellence in contemporary art and cultural practice. A pinch of risk-taking accompanied by the hard work of imaginative people can transform the cultures and spaces we collectively inhabit, from disused depots to screens in city squares, from community gardens to spaces of debate.

**HANNA HARRIS**

PROGRAMME DIRECTOR, ARTS & CULTURE



## HEL/LO: Exploring New Design Cultures 2010-2012

7

### ARTS & CULTURE

Today, design seems to be everywhere. Design methods and thinking are applied to a growing number of practices throughout society, while design itself – from product to interior, from digital to service design – is increasingly in transition, flirting with art, technology and beyond. HEL/LO – Helsinki / London Design Camp 2010-2012 is the Finnish Institute's programme for promoting Finnish design culture and establishing long-term networks and opportunities for collaboration between Finnish and British design professionals. Through annual commissions, debates, residencies, workshops, studios, expert visits and export training programmes we aim to test design's boundaries, foster best practices and create places for critical thinking.

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#### OK TALK: DESIGN DIALOGUES BETWEEN HELSINKI AND LONDON

In 2010, we commissioned Finnish design think tank OK Do, founded by Jenna Sutela and Anni Puolakka, to create a platform bringing together designers, artists and theorists operating in Finland and Britain. The result was OK Talk – a September series of breakfast and brunch talks about emerging questions in design philosophy and strategic design. The events kicked off at Helsinki Design Week and then travelled to the Institute's temporary restaurant HEL YES! in London for a further three breakfast and brunch events.

The topics were 'Making Places', 'Strategies of Participation' and 'Borderlands'. Each session had 4-5 speakers, including Celine Condorelli, Ulla-Maaria Engeström, Sarah Ichioka, Martti Kalliala, Max Lamb, Amanda Leveté, Karen Mirza, Shohei Shigematsu, Aamu Song, Teemu Suviola, Tuomas Toivonen, Nene Tsuboi and Åbäke. All talks were accompanied by a tabloid paper in which the speakers and topics were introduced both to each other and to the participants.

In 2011, OK Do will publish OK Talk Book – a documentary publication with thoughts, questions and references from and inspired by the get-togethers.

At the end of this process we asked OK Do and artist and designer Nene Tsuboi to reflect on it. You will find this specially commissioned visual essay on pages 14-15.

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## HEL YES! – Design and Food from Helsinki

8

### ARTS & CULTURE

Can furniture be made from trees thinned out from the forest? Can a new dinner set be created from donated plates? Can a restaurant gather ingredients straight from the forest? In short, can something new come out of foraging the old?

In 2010, we worked with a team of Finnish creatives to imagine and realise HEL YES!, a temporary restaurant and working design exhibition. Unveiled 15 September 2010 in the disused Londonewcastle Depot in East London, HEL YES! served as a melting pot of people and ideas for three weeks during the London Design Festival. It became one of the festival's most talked-about events, pushing the phenomenon of pop-ups to new, conceptually tighter levels.

Restaurateur and chef Antto Melasniemi, illustrator Klaus Haapaniemi and art director Mia Wallenius led the creative team with a passionate flair. Other friends and design houses, from pioneers Artek and Iittala to niche businesses Saas Instruments, Selki-Asema and Nikari, brought important contributions. Fashion East protégé Heikki Salonen designed the waiters' outfits, Harri Koskinen created the unique lights and the goblets, the textiles were from the new Klaus Haapaniemi range and the art by Maria Duncker.

Interior designer Linda Bergroth set out to create a camp-like space inspired by the yurt bistros that travelled on the frozen sea between Finland and Estonia: a place of shelter, sociability and food. And this HEL YES! most certainly became. The Finnish dishes from sea bass tartar to liquorice pudding, served from vintage plates collected at plate swap events in Helsinki, went down a storm. All 5000 dinner seats sold out before the restaurant opened to the public. Finnish and British design professionals met at numerous networking events and open public talks (see page 7).

For some of the contributors, the project offered a candid place for experimentation; for others, the clever fusing of existing elements, traditional craft skills and contemporary sensibilities opened new perspectives for business. Originally produced as a Finnish Institute commission, HEL YES! travelled to Helsinki in January 2011. Where next?

“  
HEL YES! realised its ambition. It changed the way London sees Helsinki – if you were lucky enough to get a table!  
”

**BEN EVANS**  
DIRECTOR, LONDON  
DESIGN FESTIVAL

“  
HEL YES! gave a positive and contemporary sense of Finland. It was a brilliant, boozy masterpiece and surpassed our already high expectations.”  
”

**DAN JONES**  
EDITOR, TIME OUT

“  
HEL YES! was a confident and well thought out presentation of fresh and progressive Finland. And the food was good enough to finally shut up Berlusconi.  
”

**TOM DIXON**  
DESIGNER



In 2010, the Finnish Institute began working on architectural projects that explore the use of public spaces in changing urban environments. In the first project we collaborated with Aalto University for the London Festival of Architecture on a pavilion commission presented as part of an urban orchard. In 2011, we will be working with the Architecture Foundation to develop the New Architects: Finland\_UK exchange programme. Following the success of the Architecture Foundation's projects in Italy, Turkey, Norway, and most recently Portugal, the New Architects: Finland\_UK exchange programme is intended to identify, exchange and promote some of the best new architects from both countries. The project will develop networks, dialogue and cultural exchange that allow for the sharing of information, ideas and new thinking.



THE NEST, UNION STREET URBAN ORCHARD

“

The Architecture Foundation was absolutely delighted to collaborate with the Finnish Institute to host the Nest in the Union Street Urban Orchard. This elegantly designed and precisely executed piece of public architecture enhanced the Orchard both aesthetically and socially, and was a favourite of many London Festival of Architecture visitors.

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SARAH ICHIOKA  
DIRECTOR, ARCHITECTURE  
FOUNDATION  
/  
CO-DIRECTOR, LONDON  
FESTIVAL OF ARCHITECTURE

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### NESTING IN AN URBAN ORCHARD

The Nest, a wood pavilion commissioned by the Finnish Institute in London, was launched at the London Festival of Architecture 2010 as part of the International Architecture Showcase. The Nest was presented at the Union Street Urban Orchard, a disused site that was turned into a flourishing urban garden for the summer 2010.

The Nest is the result of an architectural competition with the Wood Programme at the Department of Architecture at Aalto University in Finland and the Finnish Institute in London. The structure was designed and built by an international group of students and in-house architects from the one-year course directed by leading Finnish wood architect Professor Pekka Heikkinen. The programme aims to increase knowledge of the architectural, ecological, aesthetic and technical aspects of wood in contemporary architecture. It is internationally renowned for annual 1:1 scale experimental projects, including several pavilions and, most recently, a prototype solar powered energy house as part of the 'Solar Decathlon 2010' competition in Madrid.

The Nest was invited by the Architecture Foundation to be part of the Union Street Urban Orchard project. The orchard, located at 100 Union Street in the Bankside area in Southwark, was created in collaboration with a number of community groups. Events at the Urban Orchard included urban food-growing workshops, a plant adaptation scheme and outdoor screenings.

The Nest's pergola-like design, consisting of a mesh of shelter, decking and stools, added an abstract timber garden to the site and offered a spot where visitors to the orchard could meet, rest and explore the garden throughout the summer.

After the Union Street Urban Orchard was dismantled in September 2010, the Nest was adopted by the owner of the Orchard site, architect Roger Zogolovitch from Lakeside Estates. The second UK home of the Nest will be a private development on the Dorset coast.

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## Screening Places: Art, Animation and New Cinema

12

ARTS & CULTURE

2010 has been a busy year for Finnish contemporary artists and filmmakers. A number of them created site-specific work, such as sailing on the Mersey, re-reading London travelogues and leading alternative Belfast city tours. Filmmaker Jani Ruscica was in residency at Camden Arts Centre exploring the relationship between contemporary art and animation, while Juhana Moisander animated haunted histories of Manchester's Cornerhouse as part of the AND (Abandon Normal Devices) festival. Animation featured in Dublin, too. Our long-term partner Temple Bar Gallery and Studios in Dublin hosted a curator residency resulting in a group show, curated by Laura Kõönikkä, presenting four Finnish artists working with animation. Four Finnish artists were also part of the Liverpool Biennial 2010 while Eija-Liisa Ahtila, Salla Tykkä and Elina Brotherus all had UK solo shows.

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### VOYAGES BETWEEN SUCCESS AND FAILURE: THE SPACES OF ANTTI LAITINEN

Artist Antti Laitinen performs and creates spatial utopias, navigating a territory that is simultaneously innocent and haunted by a knowledge of our current ecological crisis. In 2005, Laitinen participated in one of the Finnish Institute's early artist-in-residence programmes, spending three months at the Baltic Centre for Contemporary Art, where he produced a series of GPS map drawings. Since then, he has built his own island, sailed the Thames on a palm tree and attempted to split the sea.

In 2010, Laitinen was commissioned to produce a new work for the Liverpool Biennial, and invited to show a selection of his previous works. He built a vessel in the gallery of A Foundation Liverpool. The Bark is a boat made from old bark, a common material of Finnish children's games, collected from the floor of the forest. Laitinen set out on an inaugural voyage in his vessel on September 2010, as part of the biennial programme and steered his tiny bark boat through the rough tides of the Mersey. "It is more important to struggle for your dreams than to succeed in them," he says of his work.

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“

The thematic approach of the 2010 exhibition 'Touched' was intended to draw attention to the engagement of the artist as a whole being with their art – and the corresponding way that the artwork can then affect the whole being of the viewer. Antti Laitinen's contribution to the show was very extensive – almost a retrospective – and this supported visitors in a multi-layered engagement with the wide range of his video works. But the centrepiece was the boat made by him, during his residency in the gallery, of tree bark imported from Finland. There were doubters when he said he would sail it across the Mersey, but the doubts were confounded! He left behind an abiding impression of a man unafraid to open himself to the elements and bring some wild vulnerability to our over-rationalised lives.

”

**LEWIS BIGGS**  
DIRECTOR, LIVERPOOL BIENNIAL

## DIY Media Spaces: Artist-led Practices Are Showing the Way

13

ARTS & CULTURE

The Finnish Institute's Media Spaces project explores the role of community and local media in changing urban environments. We are keen to explore how local people find voices through DIY participation and how these urban media practices enable creative uses of public spaces. In 2010, activities have included a residency exchange and public screenings. In 2011, activities will include an expert meeting and the publication of a book. We aim to promote debate around community media, explore the role of artists in developing platforms and methods, network Finnish, British and Irish community media practitioners, exchange best practices, identify areas of international collaboration, and make recommendations for the future development of community media in the UK and Finland.

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### URBAN MEDIA IN LIVERPOOL AND HELSINKI

In 2010, a pilot residency exchange initiated and supported by the Finnish Institute created a strong bond between two groundbreaking community television projects in the neighbourhoods of Anfield in Liverpool and Kontula in Helsinki on issues of public space, social change and citizenship.

Tenantspin, the acclaimed Liverpool-based community television operated from within FACT (Foundation for Art and Creative Technology) and Helsinki-based m2hz at the m-cult Centre for New Media Culture collaborated in both cities and produced work to be screened in public spaces. The unique project aimed to create new ways of seeing and being heard, exploring issues of loneliness and normality in urban environments. The residency started off in summer 2010 when Tenantspin travelled to Helsinki to work with m2hz and community groups in the Kontula neighbourhood. In late September 2010, the Finnish participants travelled to Liverpool and worked with local groups on their project Giants of the Hoods to produce animated "dance battles" that were projected onto building facades.

The exchange contributed to Media Facades 2010, an European festival of media art and urban media that reclaimed public spaces and showed work on urban screens in seven European cities throughout Autumn 2010.

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# The Story of OK Talk

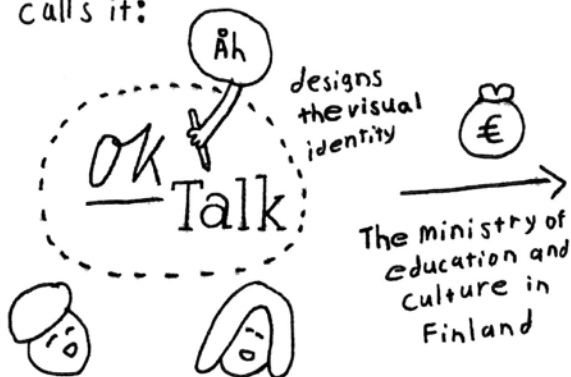
by OK Do and Nene Tsuboi

The Finnish Institute in London

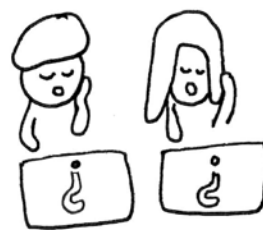
Could you put together discussions as part of HEL YES! event at London design festival?



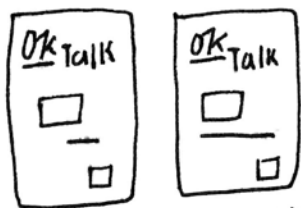
OK Do comes up with a conversation platform and calls it:



The OK Talks aim to generate questions, insight and tools for the creative field, developing its societal role in conversation between different cultures and disciplines.



The tabloids

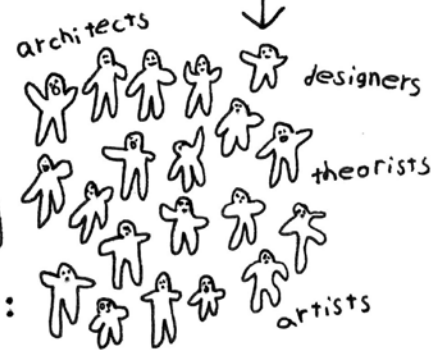


are distributed around the cities of Helsinki and London.

The discussion starts through interviews with all the participants for the OK Talk tabloid.

They discuss these topics:

- Making Places
- Strategies of Participation
- Border lands



Quotes from the Making Places discussion:

How do you create spaces that become places?

How are institutions like the government supporting - or not supporting - things that we would like to have in the city? How can we create structures that could better enable that?

How can citizens be involved in making city? Let's make it personal. We could ask each other: when was the last time that you made city? When you die, how much city will you have made?



Many of its readers sign up for the brunch discussions. Some of them are asked to bring breakfast ingredients.

There will be more OK Talks in the future - as well as a book about the ones that took place so far!



[www.ok-do.eu](http://www.ok-do.eu)

[www.nenetsuboi.com](http://www.nenetsuboi.com)



## Society

The Society Programme identifies and develops new insights and novel solutions to contemporary societal challenges. We encourage cross-disciplinary and international cooperation between partners in our networks. We engage in research, broker people, link ideas, and provide our partners with a platform to discuss and act. Our key partners include universities, think tanks and other research organisations, public sector providers and policy makers. In 2010/11 the programme focuses on the future of public services and the public domain.

## Programme Director's Introduction

18  
SOCIETY

The first two months at the head of the Society Programme have been hectic. London itself is huge and bustling with life compared to my home town of Rovaniemi on the Arctic Circle. I have also been busy formulating a programme for the coming years, making full use of the strengths of our small London-based organisation.

The mission of the Finnish Institute is to identify emerging issues and to act as a catalyst for positive social change. London is like a watchtower, where one can spot developments, trends and discussions that will reach places like the periphery of Northern Finland much later.

In practice, our work is organised into projects that we formulate and execute jointly with our partners. We carry out research, organise seminars and facilitate new relationships between people and organisations in order to delve deeper into the questions addressed in each project. At the same time we look at the greater challenges connecting all the projects.

We want to operate at the cutting edge. Because of our independent status we are able to take risks – investigate novel ideas that may be extremely important and useful to society, but of which we cannot be sure. The next big thing can come from almost anywhere – from a political seminar, from an artist or from a visiting researcher. We keep ourselves open and listen to our networks in Britain, Ireland and Finland. We stay alert and act when the time is right.

Soon after I first started this job, we had a fire training at the Finnish Institute. The lesson seemed to be that fire security in offices is generally good, and the greatest risk is actually employees playing with fire. Clearly we do not want to hire pyromaniacs, but a certain obsession with igniting flames of thought and action is needed in this profession. And when that fire is burning and spreading, we can move forward.



**JUSSI NISSLÄ**  
PROGRAMME DIRECTOR, SOCIETY



The future of public services has been one of the leading themes in our work during the past few years. The public services are in crisis in most Western countries. Not only are they often too expensive for the public economy, but also too bureaucratic and altogether too ineffective in meeting the needs of the citizens of modern societies.

As we see changes taking place, we have to ask questions such as what kind of institutions will produce public services in the future, how will these services be produced, and how will they be financed? Ultimately, we also begin to tackle the question of the roles of the public, the private and the community sector in society.

In the UK, the government has recently started numerous initiatives to reform public services, for example in the health-care sector and in higher education. While the government claims that it aims to take power away from politicians and give it to the people, critics claim the initiatives are nothing more than a diminishing of the role of the state.

“ UCL has been collaborating with the Finnish Institute in London for nearly a year now to organise and jointly host an international conference on the Future of Healthcare in Europe – one of the most high-profile projects the UCL European Institute is undertaking in its launch year. The partnership has already proven to be very productive and we look forward to working with the Institute again in the future.

”  
DR. UTA STAIGER  
DEPUTY DIRECTOR,  
UCL EUROPEAN INSTITUTE



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### FURTHER EDUCATION: TUITION FEES

“We won’t be a lost generation, fight for jobs and education,” was one of the more politically correct chants of the student protesters during the mass demonstration of September 2010, the day when Parliament voted in favour of tripling university tuition fees in the UK. “Nick Clegg shame on you, shame on you for turning blue” represented the other end of the spectrum – perhaps closer to the true feelings of the students as the demonstration turned into a riot.

We followed closely the reactions prompted by the Browne review on the future of higher education in England. Education has long been considered an important public service, important for social mobility and for the progress of society. However, recent policy changes and rising tuition fees portray a different story – higher education is increasingly thought of as a market where universities, with little public subvention, compete to attract student consumers.

In Finland the higher education field is also being reformed and the introduction of tuition fees has come up in discussions. Our study on the issue resulted in a report discussing the direction of higher-education funding with the aim of sharing British experiences with the Finnish audience.

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Even if Finnish society is in many ways different from the British or the Irish societies, we face many similar challenges. Our nations respond to these challenges in different ways, procuring different solutions. Within the Society Programme, we aim to identify challenges, look for the solution models used in our societies, and assess their usability in the other nations.

“

In 2010, the Finnish Institute in London hosted a trip for myself and a small party to view the world of social enterprises in London. This was very inspiring and gave me the push to really work on and develop social enterprise in Finland. Many thanks!

”

**ANNI SINNEMÄKI**  
FINNISH MINISTER OF LABOUR

“

We live in interesting times in Finland. Within a short timescale, the social entrepreneurship landscape has changed dramatically. The topic was introduced with the help of the Finnish Institute only two years ago, and now there's a great buzz about it. For example, there is a Task Force at the Ministry of Employment and the Economy working to further develop the model. Hub Helsinki regards social entrepreneurship as the future way of doing business – it simply makes sense to build a better society through value-driven entrepreneurship.

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**ANNE RAUDASKOSKI**  
MANAGING DIRECTOR,  
HUB HELSINKI

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### HUB HELSINKI

In September 2009, the first Hub opened in Helsinki – a node in the global community of people from different professions, backgrounds and cultures working at ‘new frontiers’ to tackle social, cultural and environmental challenges. We felt that the time was ripe for Finland to join an international network of social innovators and invited Jonathan Robinson, one of the founding members of the Hub in London, to visit Helsinki.

Our hunch was right: there are now three Hubs in Finland.

Our work on social enterprises included a media campaign to change the current social enterprise legislation in Finland, series of talks, reports on social enterprises in Finland – and visits to Finland and to the UK. We had introduced UK-type social entrepreneurship to the Finnish Parliament's Committee for the Future and the Minister of Employment, Ms. Anni Sinnemäki. In spring 2011, a working group, set up by the Ministry of Employment and Economy, will publish its findings on how to further develop the model of social enterprise in Finland. Our three-year intervention in this field has seen the introduction of the concept of social entrepreneurship as part of the ongoing discussion in Finland.

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## The Public Domain

24

**SOCIETY**

The social enterprise is an interesting model, combining features from public, private and community-sector organisations. It is a way of aiming at a compromise between a fair society and a functioning economy. Another sector where such a compromise is needed is intellectual property rights. Due to technological changes and globalisation, the role of digital goods and information is ever increasing. It now seems that the current model for protecting these resources is not serving anyone properly.

The owners and producers of immaterial resources are suffering due to ease of copying and breaches of privacy and data security. On the other hand, many citizens, groups and even countries believe that the current intellectual property-rights regime critically undermines their rights and capabilities to work and develop.

Different models of sharing, openness and capitalisation of information are being proposed in the digital world, yet, so far, the fundamentals have not changed. We therefore ask which mechanisms could both incentivise innovation and allow a fair use of resources? What kind of information and immaterial resources should be public and open? The Society Programme continues to search for answers to these questions, which are crucial for culture, business, education and, thus, for the whole of society.



## ARTS &amp; CULTURE

- A** Foundation  
Aalto University, School of Art and Design  
Aalto University, School of Science and Technology, Wood Programme  
Altia Koskenkorva  
AND Festival  
Animate Projects  
Architecture Foundation  
Artangel  
Artek  
Artrocker Magazine  
Avain Publishing
- B**elfast Exposed  
Bitter Lemon Press  
British Arts Festivals Association  
British Council
- C**amden Arts Centre  
Centrifugal  
City of Helsinki  
Clash  
Cornerhouse
- D**azed & Confused  
Design Forum Finland  
Design Council  
Design London  
Diarts Publishing  
DocPoint, Helsinki Documentary Film Festival  
Docfest
- E**mbassy of Finland, Dublin  
Embassy of Finland, London  
EUNIC - European Union National Institutes for Culture
- F**ACT - Foundation for Art and Creative Technology  
FILI - Finnish Literature Information Centre
- FIMIC - Finnish Music Information Centre  
Flow Festival  
Folly  
FRAME - Finnish Fund for Art Exchange
- H**artwall Lapin Kulta  
Hayward Gallery  
Helsinki Design Week  
HIAP - Helsinki International Artist-in-Residence Programme
- I**con Magazine  
IDEO  
It's Nice That  
Iittala  
ISEA 2009 Belfast - International Symposium on Electronic Art
- L**CAC - London Centre for Arts and Cultural Exchange  
Liverpool Biennial  
London Festival of Architecture  
London Design Festival  
London Design Guide
- M**2HZ  
M.A.R.I.N. Media Art Research Interdisciplinary Network  
m-cult  
Ministry of Education and Culture Finland  
Ministry of Foreign Affairs Finland  
MUSEX - Music Export Finland
- N**emo Publishing  
NICE Festival - Nordic Art & Culture Festival  
Nikari  
NME Magazine  
Nottingham Arts Club
- OK** Do  
Otava Publishing
- P**arasol Unit Foundation for Contemporary Art  
Pervasive Media Studio  
Pixelache Festival of Electronic Art and Subculture  
Portobello Books  
Pro Arte Foundation  
Purple PR
- R**oyal College of Art, Helen Hamlyn Centre
- S**AAS Instruments  
Selki-Asema  
Skandium  
Sunday Times  
Swedish Cultural Foundation in Finland  
Söderströms Publishing
- T**ampere Art Museum  
Tate Liverpool  
Temple Bar Gallery and Studios  
Tenantspin  
Theo PR  
Turku 2011 European Capital of Culture  
Turku Modern
- U**nion Street Urban Orchard
- V**ictoria & Albert Museum  
Visiting Arts  
VOID
- W**alker Books  
Wapping Project  
Wapping Project Bankside  
Waterloo Press  
World Design Capital Helsinki 2012  
Winchester Gallery  
WSOY Publishing
- Z**abludowicz Collection





## SOCIETY

Academy of Finland  
Ashoka

British Council Finland

CARA - Council for Assisting  
Refugee Academic

CASE Europe Centre for  
Metropolitan Studies

City of Berlin

City of Dublin

City of Helsinki

Confederation of Finnish  
Industries

Council of Finnish  
Foundations

Demos Helsinki

Embassy of Finland, Dublin  
Embassy of Finland, London

Fair Finance

Federation of Finnish  
Enterprises

FBCC - Finnish-British  
Chamber of Commerce

Finnish Council of University  
Rectors

Finnish Environment  
Institute

Finnish Funding Agency  
for Technology and  
Innovation (Tekes)

Finnish Institute in Germany  
Finnvera

Finpro

Green Tomato Cars

Greenwich Leisure Limited

Hackney Community  
Transport

Hanasaari, The Swedish-  
Finnish Cultural Centre  
Higher Education Policy  
Institute

Hoxton Apprentice

Hub Kings Cross

IDEO

IPPR Institute for Public  
Policy Research

KANE - Finnish government  
committee to enhance  
cooperation between civil  
society and the public  
administration

King's College  
Kuntaliitto - The Association  
of Finnish Local and  
Regional Authorities

Laurea University of Applied  
Sciences

London Borough of Barnet  
Council

Ministry for Foreign Affairs,  
Finland

Ministry of Education and  
Culture, Finland

Ministry of Employment and  
the Economy, Finland

National Institute for Health  
and Welfare in Finland

NESTA - National  
Endowment for Science,  
Technology and the Arts  
New Economics Foundation

Open Knowledge Foundation

Parliament of Finland,  
Committee for the Future

Parliament of Finland,  
Education and Culture  
Committee  
Pluto Finland

Remake EkoDesign

SSEES - University College  
London, School of Slavonic  
and East European Studies

Sitra - The Finnish  
Innovation Fund

Skoll Foundation

Social Enterprise Coalition  
Society for the Study of  
Ethnic Relations and  
International Migration  
(ETMU)

SYFO Oy

Technical Research Centre of  
Finland (VTT)

Trade Union for the Public  
and Welfare Sectors,  
Finland

University of Bristol

University of Cambridge

University of Helsinki

University of Eastern Finland

University of Jyväskylä

University of Liverpool

University of Oulu

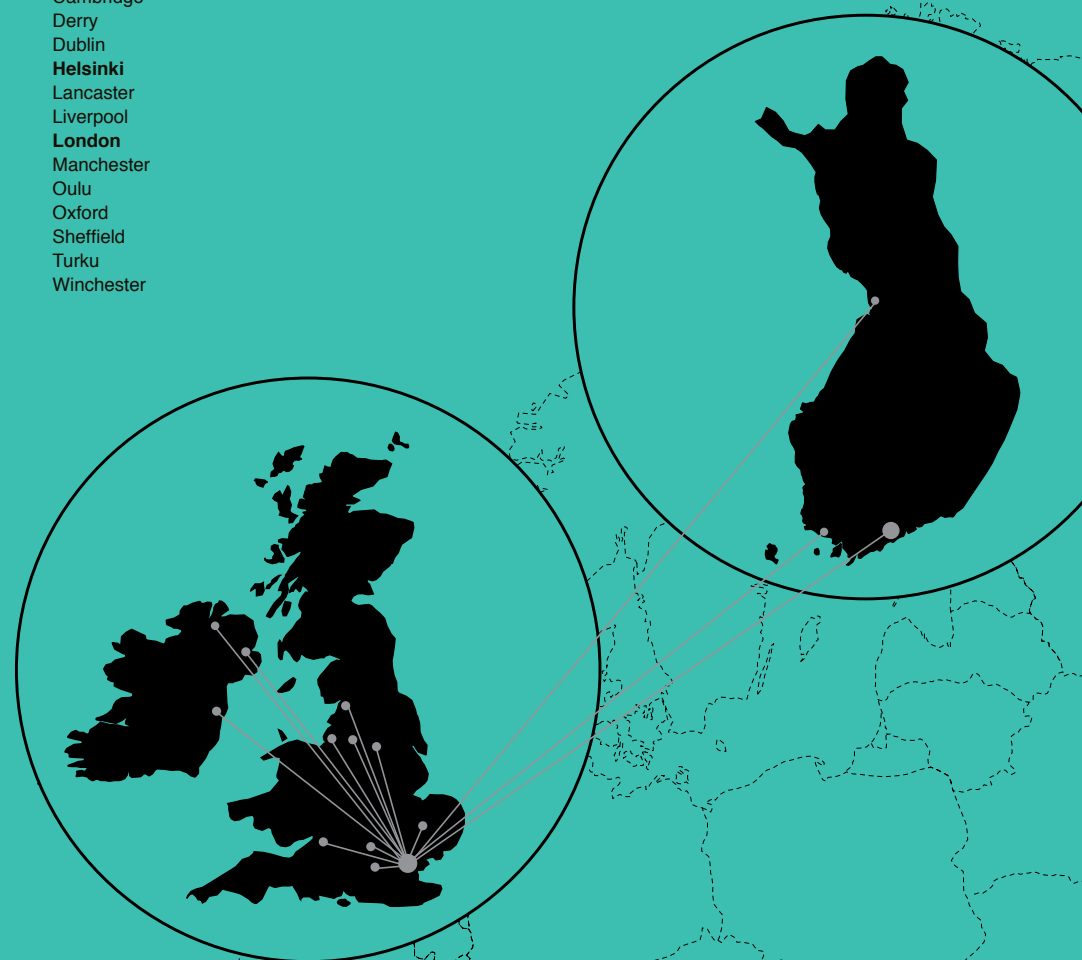
University of Oxford

Venturesome, Social  
Investment Fund

Westminster Forum Projects

Åbo Akademi University

Belfast  
Bristol  
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Derry  
Dublin  
Helsinki  
Lancaster  
Liverpool  
London  
Manchester  
Oulu  
Oxford  
Sheffield  
Turku  
Winchester



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30  
THE INSTITUTE

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#### Hanna Harris

Programme Director, Arts and Culture

#### Jussi Nissilä

Programme Director, Society

#### Animaya Grant

PR

#### Anita Rockman

Administration

The Finnish Institute also employs several trainees each year.

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### NETWORK

The Finnish Institute was established in London in 1991. Our core funding comes from the Ministry of Education and Culture in Finland.

The Finnish Institute is one of 16 independent Finnish cultural and academic institutes.

We are also part of EUNIC, the European Union National Institutes for Culture Network.

### Design:

Studio EMMI  
www.emmi.co.uk

### Photography/Images:

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Adam Laycock  
p. 2, 6 and 18  
Tina Korhonen  
p. 4  
Kirsi Tuura  
p. 5  
Markku Nousiainen  
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OK Do & Nene Tsuboi  
p. 16-17, 19, 22 and 25  
Jere Salonen  
p. 21  
Ilmari Nokkonen  
p. 27  
Guy Archard  
p. 29  
Emmi Salonen

### Print:

Printed using vegetable based inks by Geoff Neal Litho, a CarbonNeutral® company with FSC and ISO14001 Certification

### Paper:

These papers have been manufactured using FSC certified pulps from well managed forests and other controlled sources.

