



Master's thesis

Urban Studies and Planning

The role of Helsinki contemporary art biennial in placemaking and city branding.

An interdisciplinary study on the establishment of a new cultural event.

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Tiivistelmä – Referat – Abstract <p>In current city policies, cultural events take part in urban, social and economic development contributing in place making and city branding. This master thesis examines the role of the forthcoming Helsinki contemporary art biennial within the city strategies to fulfill social, economic and environmentally sustainable development. The vision of the city of Helsinki is to be the world's most functional city, creating the best conditions for residents and visitors as well as an attractive knowledge hub for companies and individuals. The potential of achieving some of the strategies' objectives through the contemporary art biennial is analyzed through interviews with experts of Helsinki Art Museum and benchmarking the city of Helsinki with other long-term biennial cities, specifically, Venice, Berlin and Liverpool. For the benchmarking, it has been used data provided by the European Commission's on line platform "Cultural and Creative Cities Monitor".</p> <p>Helsinki biennial takes part in the place-making, city branding as well as in the strategic plan for the city. Overall, the event is efficiently related to most of the objectives of the city strategies, of which the maritime strategy, the project for youth social inclusion, exercise and mobility, health and welfare promotion. The convergent outputs of the analysis of Helsinki provided positive scenarios on the creation of new jobs within the creative economy and revealed that human capital and education sectors might undertake a significant increase. Yet, a broad overview on the strategies for the city of Helsinki 2017-2021 revealed contrasting aspects within the sustainable development principles. The new jobs created through the maritime strategy seem not completely fulfill the ambitious aims of the city strategies to create new captivating jobs through new companies and startups. Furthermore, in order to avoid the worst effects of climate change, environmentally sustainable alternatives for the Biennial in the island of Vallisaari should be carefully considered.</p>			
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1.Introduction

Eventful cities are expected to promote sustainable urban development and therefore wellbeing for present and future generation. This master thesis focuses on the complex relationships among cities ability to promote culture and creativity and to make the city more appealing and accessible to its residents and visitors. While acknowledging the relevance of environmental resilience, this study examines also the social and cultural aspects of sustainability through the analysis of data of established biennial cities such as Venice, Berlin, Liverpool and Helsinki as a forthcoming biennial city. The role of Helsinki contemporary art biennial in place-making and city branding is related to the city strategies 2017-2021. This study examined the theoretical purposes of Helsinki city strategies in relation to the pragmatic approach on creating a new influential cultural event.

1.1. Background and context

Prior literature (Kavaratzis, 2005; Richards and Palmer, 2010) emphasizes that supporting lively urban culture with cultural events such as art festivals and contemporary art biennials, effectively take part in city branding, local attraction and global competition. Nowadays, there are hundreds of contemporary art biennials around the world. Besides the most popular displays in Venice, Berlin and Liverpool, new contemporary art biennials such as Riga (2016), Oslo (2019) and Helsinki (2020) have also emerged. Through biennials, art curators aim to reach new audiences out of the box. In the global competition of cities, art festivals and biennials contribute in attracting new visitors, residents and tourists. Not only do biennials affect culture, but also have an impact on city's economies, housing, traffic and even the environment of the hosting city. The production of a successful biennial is of great relevance considering that biennials are part of city strategies, as in the case of the city of Helsinki. In fact, the capital city will hold its first maritime contemporary art festival in 2020. The City of Helsinki Culture and Leisure Committee as part of the 2018 annual plan made the decision. The artistic production of the biennial is assigned to Helsinki Art Museum (HAM). Helsinki biennial is part of a larger maritime strategy for developing boat routes, shore areas, as well as the archipelago nearby the city.

1.2. Research objective and question

The purpose of this study is to investigate the forthcoming contemporary art biennial in place making and branding for the city of Helsinki. Furthermore, the aim is to analyze how this new event must be planned in order to fulfil the vision of the current city strategy of being the most functional city in the world. The actual city strategies (2017) state that being a functional city is a path for Helsinki to create advanced everyday life. Thus, Helsinki attempts to create the best conditions of urban life for its residents and for visitors. Through the city strategies, the city administration attempts to make gradual changes, with the purpose of making the life for residents easier and more pleasant. The main task for the city is to provide quality public services conditions for a stimulating and enjoyable life. (Helsinki, 2017)

The city of Helsinki aims to be “*an international, living and captivating Helsinki of events*” as well as “*a moving and healthy city for all residents*”. Securing sustainable growth is an essential task for the city. Helsinki support ecological values and strives to join the C40 climate network profiling itself as an internationally networked city, which pioneer local implementation of global responsibilities (Helsinki city strategies 2017-2021). The city strategies (Helsinki, 2017) include seven different projects to be implemented, these projects are Real Estate Strategy, Central Pedestrian Zone and Underground Distributor Street, Land Policy, Helsinki Maritime Strategy, Project for Youth Social Inclusion, Health and Welfare Promotion, and Exercise and Mobility Scheme Project. The contemporary art biennial is officially part of the Helsinki Maritime Strategy and it is related to at least three of the last-mentioned strategic projects.

This master thesis analyzes how the biennial is integrated in the Helsinki Maritime Strategy, and how the biennial will be related to the Project for Youth Social Inclusion, Health and Welfare Promotion and Exercise and Mobility Scheme. Moreover, the aim of this study is to scrutinize how the event can be planned, and eventually created, with sustainable and successful assets comparing existing data related to Helsinki and other already established biennials European cities, such as Venice, Berlin and Liverpool. Helsinki has been Design Capital in 2012, promoting and enhancing its cultural life as well as confirming its relevance in the design heritage. More recently, Helsinki Marketing Office has taken the decision of raising Helsinki’s profile as a city of art and culture, a move that increase the international visibility of Finnish art and artists, that culminates with the establishment of the contemporary

art biennial 2020 (Hurskainen, interview, 2019). This study will attempt to outline the process of planning strategically the growth of Helsinki including art and culture inside a holistic scenario composed of economics, environmental and social topics. As Helsinki Contemporary Art biennial is currently at its planning stage, the cultural program and the curatorial choice of local and international artists is not published yet. Therefore, this study does not analyze in detail the artistic choices related to the forthcoming biennial in Helsinki.

1.3. Relevance of the topic

In his forewords for the report on monitoring the cultural and creative sector as an economic and social engine, European Commissioner Tibor Navracsics (EU, 2016) writes that culture nourishes our souls and creates social cohesion. Navracsics (ibid.) stress on the role of creativity to find new answers to current time challenges and anxieties. Furthermore Navracsics (EU, 2016) states that the industry of creativity and culture is a source of great economic and of societal wellbeing. Navracsics (ibid.) claims that for these reasons culture should be at the heart of European policy making to boost job creation and protect cultural heritage through the promotion of cultural diversity. Navracsics (ibid.) points out that although ever since culture and creativity are considered important to society, an evidence of their utility is not easily demonstrable and often it is even contested. It is obviously difficult to capture and quantify the value of culture, as it is something intangible and abstract, but outputs of vibrant and creative cities demonstrate that culture and creativity are a strategic resource for urban development (EU, 2016). According to the research conducted by the Joint Research Center (JRC) of the European Commission Science Hub (EU, 2016) on European cities with a minimum of 50.000 inhabitants, cultural and creative cities attract human capital and contribute to provide more jobs. The monitoring of cultural and creative cities reveals 19% more jobs per capita; 8% more young people (20-34 years old) per capita; 73% more students in higher education per capita and 15% more highly educated people per capita; 22% more EU foreigners and 26% more non-EU foreigners per capita. The increased work occupation of foreigners in creative cities was explained by the results of a recent study using data from the World Bank revealing that cultural diversity has a positive impact on real GDP per capita, meaning that vibrant cities such as Berlin, London and Barcelona have recruited transnational multilingual skilled employees, for example, with jobs in museums or as designers in the new media industry (EU, 2016).

As the report (EU, 2016) points out, it is commonly implicit that art and culture play a vital role for cities promoting dialogues and awareness on different topics within and beyond national borders. Although economic growth improves living standards, an urban model based merely on economic growth is not sufficient. The sustainable development of a city should include also social, cultural and environmental dimensions. Culture is recognized as a key driver of urban growth and job creation providing innovations and fostering sense of identity among residents. However, there is the need to quantify and identify, at city level, the role of culture and creativity in improving socio-economic perspectives as well as sustainability and resilience.

1.4 Case Study on Helsinki Contemporary Art Biennial

In order to extrapolate key themes and outputs that help to predict future scenarios on the effect of the establishment of a new cultural event in Helsinki, this master thesis examines the case of the forthcoming Helsinki Contemporary Art Biennial exploring qualitative and quantitative data throughout interviews and benchmarking existing biennial cities. The case study for this thesis is designed as a comparative investigation that shows relationship among biennials cities within cultural vibrancy, creative economy and enabling environment perspectives. The quantitative data will converge with qualitative data in the form of interviews with experts involved in the planning of Helsinki Maritime Biennial 2020 and thereby the outputs will be contextualized within an in-depth analysis of the objectives of Helsinki City Strategies 2017-2021.

This paper is designed around the case study of Helsinki Contemporary Art biennial to thoroughly investigate the role of contemporary art biennials in place making and city branding, the potential of creating new jobs in the creative economy, and the relation of cultural events with sustainable development. The aim is to reveal best practices of well-established biennials, highlight key programs of contemporary art exhibitions and scrutinize the multifaceted topic of sustainable development as a theme for cultural events to acknowledge visitors on global issues, as a form of improving quality of life through culture and creativity and thus the importance for biennials of being self-sustainable cultural events.

As above mentioned, the sustainable development of a city should include social, cultural and environmental dimensions, therefore data on creative and cultural cities performances on these three perspectives has been explored through the data provided by the Joint Research

Center (JCR) of the European Commission Science Hub available on the Cultural and Creative Cities (CCCM) tool for benchmarking the vibrancy of European cities. In addition to make comparison between cultural and creative cities, the CCCM tool enable the creation of future scenarios by adding cultural events, services or venues. The CCCM is a new tool to promote mutual exchange and learning between cities to boost culture-led development. The tool provides monitoring and assess the performance of 'Cultural and Creative Cities' in Europe using both quantitative and qualitative data. The quantitative information is provided by 29 indicators relevant to nine dimensions reflecting the major aspects of the cultural, social and economic vitality of cities. In tables 1 and 2 (pages 7 and 8), **Cultural Vibrancy** measures the cultural buzz of a city in terms of cultural infrastructure and participation in culture; **Creative Economy** reveal how the cultural and creative sectors contribute to increment a city's cultural and creative job creation and innovative clustering; **Enabling Environment** data identifies prerogatives which contribute in making cities attractive to high skilled employees and stimulate cultural engagement (EU, 2016). The qualitative component of the CCCM includes key themes of cities' cultural and creative assets converging with quantitative evidence. The qualitative features monitored by the CCCM range from heritage venues, artistic institutions or cultural events to the development of policies and infrastructures in the form of funds, tax and incentives that reveal the city's interest in supporting culture and creativity (EU, 2016).

The CCCM tool is an online platform which provides open data to anyone interested in the topic of eventful cities. The benchmark for this case study has been carried on comparing the current units and scores of the city of Helsinki to the long-term established biennial cities Venice, Berlin and Liverpool. Tables 1 and 2 reveals respectively units and scores of cities cultural vibrancy, creative economy and enabling environment. The outputs of the comparison will be analyzed and discussed with the aid of charts, throughout chapter 2, to highlight and present the benchmarking of Venice, Berlin and Liverpool biennials.

Table 1 A comparison between Helsinki and currently existing biennials cities Venice, Berlin and Liverpool reveals the potential of biennials in creating new jobs in the creative sectors. Performances are expressed in units.

Cultural and Creative Cities Monitor -Cities Performances				
Units	Helsinki	Venice	Berlin	Liverpool
Cultural Vibrancy	--	--	--	--
Cultural Venues & Facilities	--	--	--	--
Sights & landmarks	85	77	314	63
Museums	61	33	204	22
Cinema seats	7469	5055	51058	6758
Concerts & Shows	16	23	105	25
Theatres	11	16	35	6
Cultural Participation & Attractiveness	--	--	--	--
Tourist overnight stays	3308386	2317318	28743364	1461002
Museum visitors	1487816	875799	16224071	457250
Cinema attendance	2192581	727913	10384559	1792400
Satisfaction with cultural facilities	55	34	58	35
Creative Economy	--	--	--	--
Creative & Knowledge-based workers	--	--	--	--
Jobs in arts, culture & entertainment	71376	35052	142183	10914
Jobs in media & communication	90814	15410	96234	6295
Jobs in other creative sectors	250089	69697	319571	31618
Intellectual Property & Innovations	--	--	--	--
ICT patent applications	2579	61	2182	25
Community design applications	142	28	101	12
New Jobs in Creative Sectors	--	--	--	--
Jobs in new arts, & entertainment enterprises	334	298	4810	310
Jobs in new media & communication enterprises	251	129	3355	152
Jobs in new enterprises in other creative sectors	1196	1018	15284	580
Enabling environment	--	--	--	--
Human Capital & Education	--	--	--	--
Graduates in arts & humanities	2600	2536	4318	2227
Graduates in ICT	292	70	1278	580
Average appearances in university rankings	4	0	9	4
Openness, Tolerance & Trust	--	--	--	--
Foreign graduates	--	--	--	--
Foreign-born population	12	21	15	10
Tolerance of foreigners	40	13	34	38
Integration of foreigners	5	7	4	22
People trust	31	15	9	7
Local & International Connections	--	--	--	--
Passenger flights	869	480	651	84
Potencial road accessibility	21608964	21739611	24849002	18186021
Direct trains to other cities	25	13	26	13
Quality of Governance	158	-19 (-177)	47 (-111)	85 (-73)

Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017

Table 2. A comparison between Helsinki and currently existing biennials cities reveals the potential of biennials in creating new jobs. Performances are expressed in scores. Data in brackets express the difference between the existing biennial cities and Helsinki.

Cultural and Creative Cities Monitor -Cities Performances				
Scores	Helsinki	Venice	Berlin	Liverpool
Index	34.6	31.7 (-2.9)	34.6 (+0.1)	23.5 (-11)
Cultural Vibrancy	26.2	44.7 (+18.5)	28.7 (+2.5)	21.9 (-4.3)
Cultural Venues & Facilities	18.7	62.9 (+44.2)	17 (-1.7)	22.3 (+3.6)
Sights & landmarks	17.7	100 (+82.3)	11.6 (-6.1)	17 (-0.7)
Museums	28.4	100 (+71.6)	15.7 (-12.7)	11.5 (-16.9)
Cinema seats	17.2	29.9 (+12.7)	22.2 (+5)	21.1 (+3.9)
Concerts & Shows	19.9	73 (+53.1)	23.9 (+4)	43.4 (+23.5)
Theatres	14.6	48.5 (+33.9)	8.3 (-6.3)	10.6 (-4)
Cultural Participation & Attractiveness	33.7	26.6 (-7.1)	40.4 (+6.7)	21.4 (-12.3)
Tourist overnight stays	20	34 (+14)	32.5 (+12.5)	10.4 (-9.6)
Museum visitors	18.1	25.2 (+7.1)	36.8 (+18.7)	6.3 (-11.8)
Cinema attendance	25.4	16.7 (-8.7)	19.7 (-5.7)	27.7 (+2.3)
Satisfaction with cultural facilities	64.3	34 (-30.3)	68.6 (+4.3)	35.7 (-28.6)
Creative Economy	41.5	20.5 (-21)	40.8 (-0.8)	17.5 (-24.1)
Creative & Knowledge-based workers	60.7	34.3 (-26.4)	39.5 (-21.2)	21.7 (-38.9)
Jobs in arts, culture & entertainment	58.2	52.7 (-5.5)	52.9 (-5.3)	26.1 (-32.1)
Jobs in media & communication	60.8	17.3 (-43.5)	28.3 (-32.5)	12.1 (-48.7)
Jobs in other creative sectors	63	32.8 (-30.2)	37.2 (-25.8)	27 (-36)
Intellectual Property & Innovations	72.5	13.7 (-58.8)	26.3 (-46.2)	10.3 (-62.2)
ICT patent applications	79.4	3.3 (-76.1)	30.9 (-48.5)	2.4 (-77)
Community design applications	65.6	24.1 (-41.5)	21.6 (-44)	18.2 (-47.4)
New Jobs in Creative Sectors	6.9	10.2 (+3.3)	49.3 (+42.4)	16.8 (+9.9)
Jobs in new arts, & entertainment enterprises	6.1	10.8 (+4.7)	46 (+39.9)	21.2 (+15.1)
Jobs in new media & communication enterprises	7.1	6.8 (-0.3)	49.5 (+42.4)	15.7 (+8.6)
Jobs in new enterprises in other creative sectors	7.6	13 (+5.4)	52.5 (+44.9)	13.5 (+5.9)
Enabling Environment	37.4	27.9 (-9.5)	34.3 (-3.1)	39 (+1.6)
Human Capital & Education	25.3	23.3 (-2)	32.6 (+7.3)	35.1 (+9.8)
Graduates in arts & humanities	25.9	58.5 (+32.6)	7.7 (-18.2)	28.8 (+2.9)
Graduates in ICT	16.7	9.3 (-7.4)	13.1 (-3.6)	43.1 (+26.4)
Average appearances in university rankings	33.3	2.1 (-31.2)	77.1 (+43.8)	33.3
Openness, Tolerance & Trust	38.7	22.9 (-15.8)	28.9 (-9.8)	41.1 (+2.4)
Foreign graduates	9	10.1 (+1.1)	39.3 (+30.3)	46.8 (+37.8)
Foreign-born population	21.6	36.2 (+14.6)	25.8 (+4.2)	17.5 (-4.1)
Tolerance of foreigners	59.3	9.7 (-49.6)	48.1 (-11.2)	54.9 (-4.4)
Integration of foreigners	6.7	13.3 (+6.6)	3.3 (-3.4)	64.4 (+57.7)
People trust	96.9	45.4 (-51.5)	28.1 (-68.8)	21.9 (-75)
Local & International Connections	46.7	44.5 (-2.2)	41.1 (-5.6)	30.4 (-16.3)
Passenger flights	31	17.1 (-13.9)	23.2 (-7.8)	3 (-28)
Potential road accessibility	82.7	83.2 (+0.5)	95.1 (+12.4)	69.6 (-13.1)
Direct trains to other cities	26.4	33.1 (+6.7)	5.1 (-21.3)	18.5 (-7.9)
Quality of Governance	95.9	55.3 (-40.6)	70.4 (-25.5)	79.2 (-16.7)

Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

2. The role of contemporary art biennials in placemaking and city branding

Answering to the question “why cities exist?” expert in economics Jan Brueckner (2011) states that certain economic forces cause employment to be concentrated in space.

Concentrations of work leads to concentrations of residences as people locate near their workplaces, therefore creating urban agglomerations. Cities are thus seen as agglomeration of people and workplaces to provide services and goods. Yet cities have developed also political, cultural, religious, and network roles. It is vastly discussed that many cities currently are facing global competition (Dumont, 1966, Piguet, 2001, Florida, 2005, Vaattovaara et al. 2010), and when economic systems are no longer predictable, cities look for strategies related to their histories, places, cultures and creativity (Richards & Palmer, 2010). In order to better perform in the global competition, many cities are searching for distinctive ways to improve economic, social and cultural prosperity. Interestingly, it seems that in many cases, there exists a law of cause and effects in which cities need to invest in cultural events to become more dynamic and livable places, and eventually, the more attractive the city becomes, the better the economic returns for the city. Jane Jacobs (1961) states in her most influential book on urban planning *The Death and Life of Great American Cities*:

“Dull, inert cities, it is true, do contain the seeds of their own destruction and little else. But lively, diverse, intense cities contain the seeds of their own regeneration, with energy enough to carry over for problems and needs outside themselves.”
(Jacobs, 1961)

Similarly, in recent studies on eventful cities and branding strategies, Richards (2010) and Duif et al. (2017) argue that the processes of globalization, economic restructuring and urban regeneration, have placed cultural events at the center of cities strategies. Thus, cultural events are tools to achieve economic, social, and environmental outcomes within broader urban development strategies. Well-designed events can produce catalytic effects dynamizing the city and inspiring different stakeholders to collaborate and work on their shared interests. Furthermore, enhancing their vividness, cities becomes hubs of creative knowledge, attracting high-skilled employees (Florida, 2005; Vaattovaara, Bernelius et. al 2010).

Cultural events are crucial to provide numerous benefits to cities, such as improvements to the quality of life, creative activity, creation of partnerships, recreational and educational opportunities, economic and social benefit as well as national and international profile raising

(Richards and Palmer 2010:19). Animation or ‘vibrancy’ is important to cities for the above cited reasons. A lively atmosphere gives people a sense of belonging, thus makes the city pleasant. According to the authors (Richards and Palmer, 2010) the relationship between atmosphere and attractiveness means that cities need to think carefully about the use of space. The animation of an event needs to be managed. A space without a flow of events may feel unattractive. Yet, on the other hand, if the flow of events becomes too fast and unsustainable, it will create stress to the residents living nearby. In essence, too little stimulation produces boredom and a search for a higher level of stimulation; conversely, too much stimulation produces stress and a search for reduced stimulation, forces residents to move away from an excessive animated and unsustainable area. In his study on liveliness and livability of urban space, Matteo Clemente (2015) draws on the importance of the vibrancy of urban spaces, in relation to individual factors of perception of the well-being. These factors are related to the environmental, safeness for residents and visitors as well as accessibility. Animation and livability in a place should enhance sense of belonging. According to Clemente (2015), one of the main peculiarities of a lively and vibrant public space is the presence of people doing different activities and having opportunities to enjoy the space around. Clemente (ibid.) claimed that vibrant public spaces are the result of a well-done and sustainable design. The function of the design is to enhance place identity and improve quality of life in the form of individual and collective well-being, which is thereby founded in vibrant urban spaces. Thus, vibrancy, culture and creativity are of great value for cities, both artistically and economically. Cultural events, art festivals and biennials contribute to the visibility of the city, international circulation and economy of local and global contemporary art and potentially, eventful cities attract high skilled employees to settle, work and pay taxation, therefore benefiting the city economic wealth. Throughout an European research on accommodating creative knowledge and the competitiveness of European Metropolitan Regions within the Enlarged Union (ACRE, 2010), outcomes revealed that in Helsinki, transnational creative knowledge workers, were extremely satisfied with the high level of education in the capital city as well as the level of safeness, but lively urban culture should be enhanced. Particularly, interviews of transnational high-skilled employees revealed the lack of lively street-life and cultural life, the so-called “urban buzz” (Vaattovaara, Bernelius, Kepsu, Eskelä, 2010).

An outstanding example of urban regeneration through culture and urban buzz has happened during the last two decades in Bilbao with a carefully designed, culture-led local development

culminated with the establishment of the Guggenheim Museum Bilbao (GMB). The enhancement of the cultural and creative sectors helped the Basque capital city to recover from its deep economic crisis of the 1970s. Today, the city is one of the most cosmopolitan cities in Spain and it is constantly evolving (EU, 2016). The creative and cultural sectors, are considered strategic for the city, and they are supported through different public and private initiatives such as the Bilbao Art District aimed at enhancing the visibility of the local visual artists and galleries, the Ensanche building, proposing strategic initiatives in the fields of creativity, art and design, as well as the annual Design Week. The urban regeneration of Bilbao won the first Lee Kuan Yew World City Prize in 2010. The prize was devolved to Bilbao for the city's enhancement from a run-down industrial city into a knowledge-based economy throughout a holistic approach which included environmental clean-up, use of culture, internationalization and design (EU, 2016). In her article on the Bilbao effect, Beatriz Plaza (2007) states that when in the 1990's it was decided to spend \$228.3 million on the GMB, many critics objected to spend public money on something "irrelevant and exclusive". Today it is witnessed that GMB was a costly venture which successfully returned on investment already seven years after opening. According to Plaza (2007) since the museum was opened, the city has received an average of over 779.000 new yearly overnight stays and has created 907 new full-time jobs.

Globalization, transnationalism, city competition and creation of new jobs are relevant and motivating factors for investing in internationally recognized cultural vibrancy and establishing a new biennial, but local cultures should not disappear, they must be supported. Hans Mommaas (2002:38) and Mihail Kavaratzis (2005) point out elements that are necessary for cities to successfully carry on city branding by underlying the importance of cultural production, as well as the city's original attributes of local heritage. Moreover, Kavaratzis (ibid.) argues that place making is not merely an economic activity drawn by market perspectives, but from the cultural and sociological point of view, city branding is a way of *"introducing order and certainty into what is in principle a chaotic reality"*. For this reason, instead of 'forcing' on the city and its residents, importing culture only from the outside, the branding process should involve long-term residents and the support of local creativity. Furthermore, Kavaratzis (ibid.) refer to Kunzmann (2004) argumentation claiming that certainly city branding must promote cultural development, meanwhile, cultural development must strengthen the city's brand in a coordinated and harmonious manner. As Salla Jokinen wrote on Helsinki Quarterly (2018) city branding is more than just the promotion of cities

through visual representation using logos and slogans, it involves reinvention and redevelopment of cities through strategic practices and participatory processes. There is sufficient evidence illustrating that Helsinki contemporary art biennial is officially part of the Maritime strategy, whose aim is to re-inventing and developing the city of Helsinki throughout an interdisciplinary and “Glocal” team of experts of culture, marketing, art and environmental scientist. Helsinki biennial has a great role in profiling Helsinki as a city of art and culture, as Gary Bridge and Sophie Watson stated in the book *a Companion to the City*, *“How cities are envisioned has effects. Urban designers and planners have ideas about how cities should look, function and be lived, and these are translated into plans and built environments. Ideas about cities are not simply formed at a conscious level; they are also a product of unconscious desires and imaginaries”* (Bridge & Watson, 2002:350).

2.1 Literature review

Richards and Palmer (2010) attempt to answer questions related to cultural, creative and eventful cities. Primarily, one of their questions is as follow: what are the benefits for a city of being cultural, creative and eventful? Secondly, the authors analyze how an eventful city develops. Thirdly, they examine the relationship between cultural events and city development. Furthermore, Richards and Palmer (ibid.) investigate how cities create, manage and market events and how, in turn, cities gain in branding and increasing its image. Richards and Palmer (ibid.) argue that eventfulness should not be merely a purpose itself, but a means of improving a city and enhance its attractiveness and livability. Moreover, their study aims to prove that successful events, as part of a broader city strategy, will return the benefits that generate even wider cultural, social and economic benefits.

Furthermore, Richards and Palmer (2010) provide answers to the questions why cities need to be eventful and why the human being needs cultural events. Through historical analysis, The authors (Richards & Palmer, 2010) explain the relation between cities and the need of events required by its citizens. Since the pre-industrial time, cities were designed around spaces where to perform rituals and events, such as the Greek agora or the Roman forum. In addition, after later developments of civic societies, public celebrations and events maintained their

importance in everyday life, for example, during the medieval time, cities celebrated holy days, and carnivals which lasted several weeks. Thus, since ancient time, festivals represented for people, a temporary recreation from the reality of everyday life and the need of distraction from the reality is still inside every human being, although historical events have changed and shaped the forms of rituals and festivities. Lately, industrial revolution and the increasing civic culture have established new cultural landmarks such as museums, opera houses and concert halls. In 1851 festivals became showcases for goods and services with the establishment of the Great Exhibition in the UK, the forerunner of subsequent World Fairs and Expos. Richards and Palmer (ibid.) claim that today, cultural events re-ritualize the city, reinforce social cohesion and inspire residents and visitors with their ideas about the city.

Cities of today are growing enormously, providing a mass audience for culture. Events must be managed to succeed and therefore create more success to the cities hosting them. A study by Linko and Silvanto (2011) on Helsinki metropolitan region art festivals, reveals that cities are often seen as “experience machines”. The quantity and variety of experience promoted are vital to succeed in the global competition of cities attracting human capital. Linko and Silvanto (2011) highlight the importance of artistic quality as something to which cultural policy makers and arts audiences are aiming. To certain extent artistic excellence is seen as a major contributor to the success of cultural events.

Cultural experiences are beneficial from the points of view of cities’ primarily for the recreational features reflecting on the psycho-physical health of urban residents, which features, are considered premises for economic prosperity. The higher the quality -excellence, the higher the success and the more the benefits.

Linko and Silvanto (2011) write alongside Danish scholar Dorte Skot Hansen on the rationales behind urban cultural policies. According to Skot-Hansen, four rationales have dominated cultural policy discourses. These rationalities are called “Four E’s”:

Enlightenment, Empowerment, Entertainment, and Economic impact. Skot-Hansen argue that, in cultural policies, more attention should be paid to the experience of individual city residents, therefore a Fifth “E” for Experience, must also be added. Linko and Silvanto (2011) add even a sixth “E”, for “Excellence” to emphasize on the importance of quality of the events.

Hence the reverse of the medal, a review of recent media throughout newspapers and websites, reveals that two of the most attractive European cities, Berlin and Venice, offering

several events at a “six E” level, included biennials, are struggling with issues related with mass tourism. Oliver Bennet (The Guardian, 2017) write that at best, art biennials can positively transform our engagement with cities, but disadvantages to this phenomenon has been perceived. Biennials, for example, in some cases, are agents of gentrification causing displacement. The Italian daily newspaper Corriere della Sera (Fumagalli, 2017) informs about protests of long-term residents against the unsustainable tourism created by the thousands-passengers cruise ships entrance in the laguna, and furthermore housing problems culminated in the transformation of a retired-home into a hotel. According to the Independent (Payton, 2016) the city of Berlin banned tourists from renting entire apartments through Airbnb and its competitors attempting to protect affordable housing. Later on, in 2018, the city’s assembly decided to overturn the law and the city of Berlin formally allow vacation rentals again, but under a strict new set of rule and tough penalties (citylab, 2018). Artists invited at Venice biennial, have sometimes taken actions to shed on issues in Venice caused by the lack of strategies to protect Venice. As an example, “Support”, a large-scale installation of giant hands reaching to sustain the endangered Palazzo Sagredo, made by artists Lorenzo Quinn, unveiled during the last Venice Biennale (Sharp, 2017; Rodriguez, 2017).

Anthropogenic climate change is a topic that will probably come out also for the Finnish capital city’s biennial. Throughout their curators’ statement for Helsinki biennial, Pirkko Siitari and Taru Tappola (2018) reveal that for the first biennial held in the Finnish capital city, HAM has invited artists to create new site-specific pieces or by showing their existing work. Artists’ works are connected in a dialogue with the island and topics evoked by the setting, but also with issues of broader relevance. HAM curators Siitari and Tappola (2018) write that the theme for Helsinki biennial 2020 will be “ *the island and sea as symbolizing isolation and entanglement, boundaries, metamorphoses and urgent contemporary issues such as climate change, a concern that unites every being on our planet in a complex relationship of mutual interdependency.* ” (Siitari & Tappola, 2018)

The relevance of the relation between ecological and social wellbeing in Finnish culture is stressed trough studies on sustainable Helsinki as a reality and as a cultural representation by scholar Giacomo Bottá (2012). Throughout an examination of cinematographic representations of Helsinki, the author shed light on the contemporary concern for the environment and for ecologically sustainable living in cities that has brought the ‘political’ and the ‘natural’ discourses closer to one another. According to Bottá (2012), cities represents

a huge contemporary challenge regarding the balance between natural and human needs, and the sustainable planning of cities should respond to both a social and an ecological awareness. Bottá claims that *“sustainable Helsinki should be built on multiple layers – between the social and the ecological, the urban and the suburban, the developed and the natural, the visible and the invisible, and the real and the represented”* (Bottá, 2012).

Throughout ethic messages, biennials give their contribution to build layers of visible and invisible as well as layers of real and represented. As witnessed in different European biennials, inside the dialogue between the artists and the public, the social and ecological sustainability concerns are expressed by numerous artists. Culture is an arena in which awareness of resilience-related issues are raised and the approach to climate change through cultural heritage can provide a great impact. As Richards and Palmer (2010:435) state, the current rethinking of energy resources and the awareness on the potential issues caused by global warming, have opened new discussions about values and the interpretation of quality of life. Climate change and environmental issues are often given as a theme for cultural events, thus cultural events are expected to be at their most environmentally safe and encourage sustainability among their audiences. Therefore, there is a call for cultural events to be coherent with sustainability principles through environmentally friendly actions and self-sustainable cultural events (Richards and Palmer 2010:437).

2.1.1. Biennial, definition of the term and aims

Typically, biennials are large-scale international contemporary art exhibitions, defined by their recurrence. As a matter of fact, the term biennial means ‘occurring every two years. Biennials archetypes respond to different interests and contexts, and can present various characteristics and themes, subject to change over time (Montero 2011). Biennials of art have the common aim of establishing a close dialogue between contemporary artists and the audience on theories, concerns and politics in a changing society. As Panos Kompatsiaris (2017:2) defines *“...biennial cultures in general invoke in their claims to be politically relevant and socially interventionist”*. Furthermore Kompatsiaris (2017:2) digs into a deep description of a common essence of biennial in the world by stating the following quote: *“... contemporary art biennials, or ‘new biennials’, are sites of prestige, innovation and experimentation, where the category of art is meant to be in perpetual motion, rearranged and redefined, opening itself to the world and its contradictions; to the world of politics and critical theory; to the world of business and creative branding; to the world of flexible labour and urban renewal; to the world of left-wing activism and social intervention. They are sites of a seemingly peaceful cohabitation between ‘high’ and ‘low’ culture, or between the ‘elitist’*

and the 'popular', where the likes of Jeff Koons encounter the likes of Guy Debord, where Angela Davis and Franz Fanon share the same ground with neoliberal cultural policy-makers and creative entrepreneurs and where such contradictions are channelled for wishfully staging challenging and thought-provoking art events. They are sites of coded dissent, where members of the art world employ idiosyncratic languages to enable resistances against dominant hierarchies or raise awareness on the issues of the day. And, as they foster an abundance of cross-cutting agencies, these sites are equally striving to display their capacity to be artistic, to confirm their 'artfulness', so to say, through aligning themselves with qualities and intellectual discourses scattered around the tradition of fine arts."

Designed by the Venetian local government, Venice Biennale is the oldest in the world, and was established a year before the first modern Olympic Games, getting inspiration from the world fairs and international exhibitions. Venice Biennale it is also called "**La Biennale**", literally meaning "**The Biennale**". The model of Venice contemporary art biennial served as an archetype for other numerous contemporary biennial exhibitions established in different cities around the world, concurring in the establishment of the phenomena of **Biennialization**.

2.1.2 Biennialization

Gustavo Grandal Montero (2011) argue that often, biennials are created for cities to develop their cultural assets and to integrate themselves into the cultural tourism networks. The duality within the cultural and economic systems catalyze urban development and industrial renovation. Furthermore, biennials enhance the creation of new museums and galleries, rising visitor numbers to exhibitions, therefore growing academic and professional provision and output.

Montero (ibid.) study on the phenomenon of biennials reveals that currently in the world there are more than a hundred biennials of contemporary art. The oldest, Venice Biennale, was first held in 1895 and followed by São Paulo -Brazil in 1951. During the following three decades, a few more biennials were established, such as Documenta in 1955 and Paris in 1959. By the mid-1980s, there were about 20 biennials around the world. The process of biennials proliferation was named 'Biennialization' by the mid-1990s, as around five continents, more than 60 contemporary art biennials were established. Overall numbers have stayed above one hundred for the last decades and grown to 110 in 2011 (Montero 2011:19-21), and many others coming afterwards. According to Montero (2011), the proliferation of major biennial during the last two decades, is closely related to the major changes in politics, economics and culture described as 'globalisation'. Moreover, Montero (ibid.) points out that the success and

longevity of biennials archetypes are a consequence of their versatility, resilience and high degree of popularity.

2.1.3 The topic of sustainable development as a concern in recent biennials

Richards and Palmer (2010) explain the concept of sustainability through a definition stated by the World Commission on Environment and Development (1987) – also known as the Brundtland Report after the commission chairwoman Gro Harlem Brundtland. The Brundtland report states that “*global environmental issues are the consequence of the enormous poverty of the South and the non-sustainable patterns of consumption and production in the North*”. The report points out to the need for a strategy that unify development and environment, the equivalent of what today is called «sustainable development». Through sustainable development contemporary society should “*meet the needs of the present without compromising the ability of future generations to meet their own needs.*” (Federal Office For Spatial Development, 2019). The concept of sustainable development was originally mostly applied to environmental concerns, but recently, other aspects have also been added in the perspectives of sustainability. As a matter of fact, the 2030 agenda of the UN for sustainable development signed by 93 members of the UN, includes a number of 17 sustainable developments as illustrated in figure 1. Many of these objectives can be found also within Helsinki City Strategies 2017-2021, e.g. economic grow, reduced inequalities, sustainable cities, good health and well-being.

Figure 1. The 17 Sustainable Development Goals at the heart of UN 2030 Agenda.



Source: UN, 2016

Richards and Palmer (2010) stress on the idea that nowadays, sustainability presents several different dimensions, not only environmental and economic but also social, political and cultural. According to Richards and Palmer (2010:383-384) the principle of cultural sustainable development is recently getting more and more relevance. In their study, the authors (ibid) claim that cultural sustainability refers also to the permanent continuity of an event itself. Due to the “organic growing” of cultural event programs, the sustainability of events is often an afterthought rather than the fruit of a systematic plan. In order to achieve a successful and permanent cultural event, its sustainable development should be prioritized and considered holistically. Although sustainability should always be an obvious pattern in planning, sustainable development it is not always a priority and more policies on resilience and sustainability are required both globally and locally.

Many children and young people are concerned about apocalyptic future scenarios due to lack of resilience and sustainability. In Sweden, 15 years old girl, Greta Thunberg, every second Friday, refuses to go to school as a protest against environmental politics in her Country (The Guardian, 2018). Greta’s protests on climate change are internationally awakening consciousness and evoking concerns. The young woman was invited to take a speech at the UN at the COP24 conference in Katowice 2018 to express her concerns on global warming and climate change and she has been nominated as a candidate for the Nobel Peace Prize 2019 (Carrington, 2019). Greta Thunberg has inspired also children and students from Finland with a “climate strike” in Helsinki, in front of the Parliament. The strike was coordinate and promoted online, using hashtags #ClimateStrike and #FridaysForFuture, it received great media attention and complacency (YLE NEWS, 2019).

The dialogue on sustainable development, is often expressed also by artists in different biennials, reflecting on both local and global issues. E.g. the concern about the complex and varied relations between humans and other living organisms in an age when climate change and mass extinction are undermining the preconditions of life on Earth will also be the message displayed in the Nordic Pavilion at the forthcoming Venice Biennale in 2019, represented through the exhibition “*Weather Report: Forecasting Future*”. The museum of contemporary art Kiasma is in charge of the Nordic Pavilion exhibition, thus invited artist duo nabbteeri from Finland, Ane Graff from Norway and Ingela Ihrman from Sweden to work on the themes of today’s most pressing global issues.

Biennials brings a decisive impulse to the activities in its educational program targeted to the younger generations, to improve their familiarity with the arts and with the biennial as an institution that promotes a meaningful relationship with its own public and direct knowledge of the world of the arts, while raising awareness to local and global edge topics such as resilience and sustainable development. Since 2015, the city of Melbourne, is even hosting a biennial completely dedicated to climate change. In collaboration with the sustainable living festival, Burrinja Climate Change biennial is provoking long-term critical and cultural conversations on environmental, political, scientific, social and cultural aspects of climate change between artists, scientist and public audience (Climate Change Biennale, 2019).

2.2 Benchmarking Venice, Berlin and Liverpool biennials

Venice, Berlin and Liverpool were chosen as case studies for this thesis, as their biennials have been playing a leading role in the international contemporary art scene and attracting hundred thousand of visitors at cultural destinations. Liverpool Biennial (LB) is considered to have a clear placemaking role in the city's cultural status making the fifth largest UK city a vivid place where to live, work, study and visit. Venice biennial is one of the oldest and most prestigious cultural institution in the world, but the city is struggling with an extraordinary number of visitors and moreover with issues related to the conservation of the city itself, due to climate change and the rising of water level in Venice. Since 1998, also the Berlin biennial (BB) for contemporary art has become one of the most important events of contemporary art worldwide, exploring artistic developments and visions of the art scene. The biennial art festival in Berlin attracts art lovers from all over the world, contributing to the great success of one of the most interesting cultural capital in Europe that increasingly contributes, to touristic boom that has now become a major concern for housing gap, price raising and transformation of the urban settlement. At the end of this section (pages 35-36) figures 4-7 show the different spatial contexts among Helsinki, Venice, Berlin and Liverpool biennials.

2.2.1. “La Biennale” in Venice

The history of Venice Biennale trace back to over 120 years. La Biennale is one of the most prestigious cultural institutions in the world. The first art biennial in Venice was established in 1895, heretofore, at the art exhibition, there is an attendance of over 500.000 visitors (La

Biennale, 2019). Also, in the 1930s, new festivals such as Music, Cinema, and Theatre started to be organized in Venice Biennale. In 1980 the first international architecture exhibition took place, and in 1999 Dance was also included in the program of Venice biennial festivals. According to the official website of Venice biennial (La Biennale, 2019) Venice art festival has been recognized as the world leader in contemporary art exhibitions and the countries participating have increased from 59 (in 1999) to 86 in 2017. Venice architecture biennial is hosted every second year, alternating with the contemporary art biennale. The architecture-focused event has an attendance record of up to 250.000 visitors per exhibition period.

Venice biennale is displayed in two main areas: The Arsenal, a large exhibition hall, and the Giardini, a large garden hosting 40 permanent national pavilions built by the countries that are taking part and showcasing their selected artists for the biennial. Furthermore, many other different venues in Venice are at disposal for countries that do not own their pavilion. Pavilions and venues in Venice biennale are designed and curated to reflect their respective countries' perspective on the given year's theme, chosen by the biennale's director.

The ultimate 57th international art exhibition in Venice was held in 2017, it was titled VivaArteViva, 120 artists were invited from 51 countries and it was dedicated to an open dialogue between artists and between the artists and the public (La Biennale, 2019). French curator Christine Marcel was in charge of Venice Biennale 2017, she called it an exhibition inspired by humanism. Marcel stated that in today's world full of conflicts and shocks, art is the ultimate ground for questioning, reflecting and promoting individual expression with freedom. *"Art is the last bastion, a garden to cultivate above and beyond trends and personal interests. It stands as an unequivocal alternative to individualism and indifference."* (La Biennale, 2019).

Hence, on the unequivocal role of public art to be an alternative to individualism and indifference, one of the most emblematic installation, at Venice biennial (2017) that stand out, was the installation of giant hands supporting the endangered Palazzo Sagredo, made by artists Lorenzo Quinn. The art piece titled *"Support"* (see figure 2.) is a forewarning on climate change concerns and witness the need to protect the outstanding universal value of the city, to preserve the city and protect its historic settlements as well as against the flood of Venice lagoon.

Figure 2. Installation, *Support* by artist Lorenzo Quinn



Source: Lorenzo Quinn, 2017

Figure 3. A giant cruise ship arriving in Venice.



Source: Andrea Pattaro/AFP/GettyImages, 2017

The art piece “Support” is a clear example of the relation between various contemporary art biennials to the multi-faceted sustainability approach. According to the Unesco website (WHC, 2019) about the city of Venice, the phenomenon of high water is a threat to the integrity of cultural, environmental and landscape values. The increase in the frequency and levels of high tides, in addition to the phenomenon of wave motion caused by motor boats, is one of the main causes of deterioration and damage to the building structures and urban areas. Currently, even giant cruise ships are entering the lagoon in Venice as illustrated in Figure 3 above. Furthermore, the Unesco website informs on the concerns on factors that may have serious and negative impact on the identity of Venice in the future. One of the main concerns is the transformations occurred in Venice urban settlements in terms of functionality. Decrease in population as well as changes in many of Venice buildings, have altered the city urban functions. Today Venice is struggling with an exceptionally high tourism pressure causing the replacement of long-term residents’ houses with accommodation and commercial activities and services with tourism-related activities that endanger the identity and the cultural and social integrity of the area (WHC, 2017).

There is an evidence, that a sustainable tourism strategy is needed in Venice Management Plan priorities. Strategic objectives and a specific action plan have been agreed upon to relieve the pressure on Venice by offering alternative and complementary options to traditional tourism by creating a network among the municipalities in the lagoon boundary area and other key stakeholders that are operating within the area with the aim to manage tourist flows (WHC, 2019). In addition to the improvement of tourism flow, Venice should also improve the quality of cultural facilities. A close observation of the Cultural and Creative

Cities Monitor (CCCM) comparison of scores between Helsinki, Venice, Berlin and Liverpool, reveals that, Venice is top ranking in cultural vibrancy (chart 1.), while the scores monitored for Venice regarding satisfaction on cultural facilities are the lowest (chart 2.). For more information about the CCCM tool, see pages 6 and 50.

Chart 1.

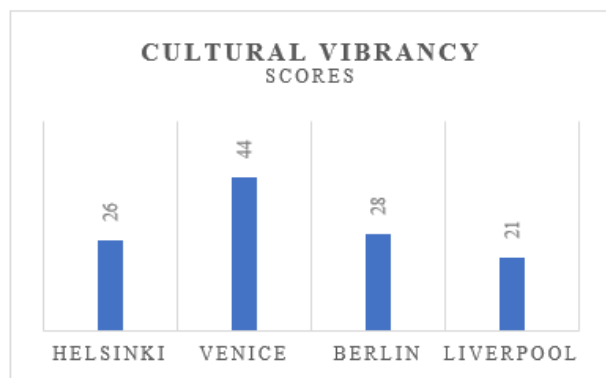


Chart 2.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 1. Venice reached highest scores in cultural vibrancy (44 scores). **Chart 2.** In the comparison of data of satisfaction with cultural facilities, Venice has got least scores. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

According to the report written by Montalto et al. on the Creative Cities Monitor (2017:93), the size of cities¹ does not matter for cities' performance in culture and creativity, meaning that, on average, smaller cities can perform as well as larger ones. An obvious example is the case of Venice, considered a L-size city, versus Berlin, an XXL-size city. Despite Venice is fairly smaller than Berlin, the scores of the Italian city on cultural vibrancy are even higher than the second greatest European city. Conversely, Berlin is ranking well in terms of satisfaction with cultural facilities, both in this comparison of biennials cities, as well in the ranking of XXL cities of the Creative Cities Monitor. Charts 3 and 4 also show a disproportion between the scores on the amount of museum scores versus the scores in term of museum visitors. Again, both Venice and Berlin gain top scores in the ranking done for this study. As the charts show, Venice has the greatest scores on number of museums, whilst Berlin ranks with scores for the number of visitors.

¹ The CCCM considers the size of cities as follow: **XXL**: > 1 million inhabitants | **XL**: between 500,000 and 1 million | **L**: between 250,000 and 500,000 | **M**: between 100,000 and 250,000 | **S**: between 50,000 and 100,000.

Chart 3.

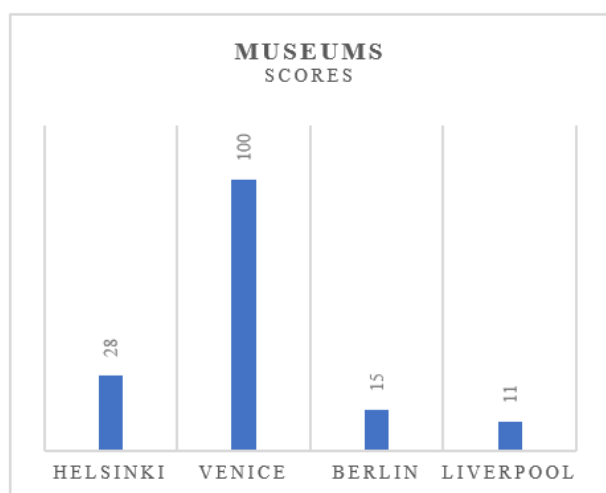
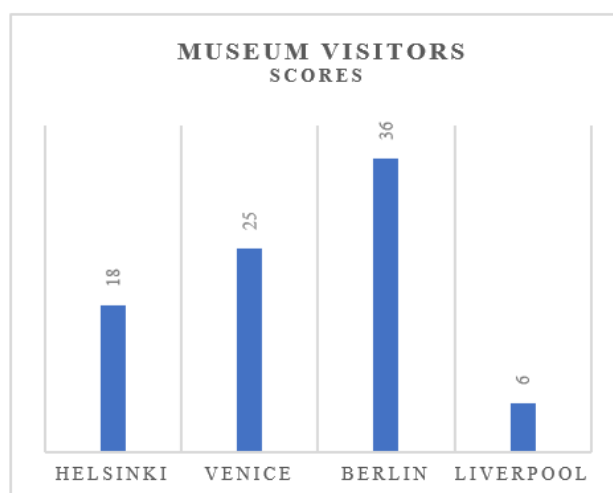


Chart 4.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 3. Venice reached highest scores in number of museums (100 scores). **Chart 4.** Berlin is ranking for museum visitors with 36 scores. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

Chart 5.

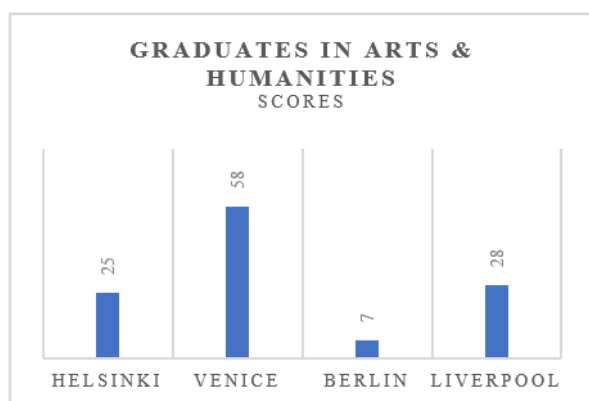
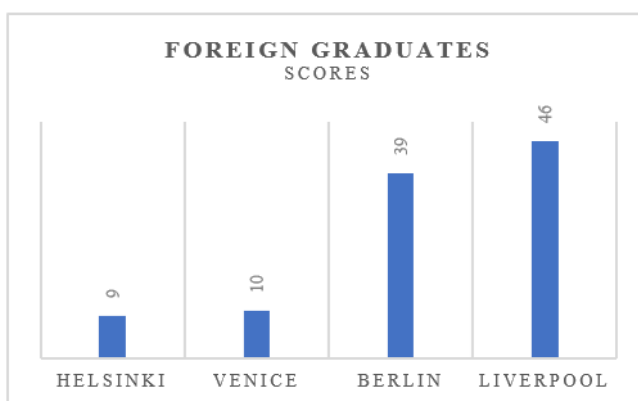


Chart 6.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 5. Venice reached highest scores for the relative number of graduates in art and humanities (58 scores). **Chart 6.** Liverpool is ranking for the relative number of foreign graduates, with 46 scores. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

As shown in chart 5, in the comparison between Helsinki and other biennial cities, Venice is ranking also with its scores for graduates in arts and humanities (chart 6) whilst Liverpool has reached the top rank for its high values (46 scores) on foreign graduates. According to the official website (La biennale, 2019), Venice biennial has strengthened the organization of educational activities and guided visits enhancing the participation of schools from the Veneto region and beyond. This spreads the creativity on the new generation (3.000 teachers and 30.000 pupils involved in 2014). The pedagogical activities have been supported by the Venice Chamber of Commerce. Furthermore, there are co-operations with international Universities and research institutes to arrange special tours and workshops at the exhibitions.

During the years 2012-2014, an amount of 227 universities (79 Italian and 148 international) have joined the Biennale Sessions project. The ultimate biennial exhibition attracted 615.000 visitors, on top of the 23.531 attendants of the preview days, meaning an increase of 23% to the visitors of 2015. Young visitors under 26 years of age were 31% of the total amount. Students who visited the exhibition as part of a group represented the 15% of the total number of visitor (La biennale, 2019).

The 58th International Art Exhibition in Venice will be curated by the director of Hayward Gallery in London, Ralph Rugoff. The exhibition will take place from 11 May to 24 November 2019 and it will be titled *May You Live in Interesting Times*. The biennale website page (La biennale, 2019) explains the title refers to a phrase of English invention that has been mistakenly cited as an ancient Chinese curse revoking era of uncertainty, crisis and turmoil; "interesting times" as the ones we are experiencing today. Furthermore, La Biennale president Paolo Baratta claims:

“The expression “interesting times” evokes the idea of challenging or even “menacing” times, but it could also simply be an invitation to always see and consider the course of human events in their complexity, an invitation, thus, that appears to be particularly important in times when, too often, oversimplification seems to prevail, generated by conformism or fear. And I believe that an exhibition of art is worth our attention, first and foremost, if it intends to present us with art and artists as a decisive challenge to all oversimplifying attitudes.” (La Biennale, 2019)

The Pre-opening of La Biennale in Venice will be on 8, 9, 10 May 2019. In this occasion a delegation from HAM and Helsinki Biennial office will officially declare the establishment of the new Maritime Biennial starting from 2020 in the island of Helsinki archipelago Vallisaari (Peltomäki, interview, 2019). The ceremony of declaration will be held in Venice at the “Circolo degli Ufficiali”, which is the Marine Officers Club. Furthermore, Finland will be present at Venice Biennale in two sites, the above-mentioned Nordic Pavillion curated by the contemporary art museum Kiasma and the Alvar Aalto Pavilion hosting artist operating in Finland “The Miracle Workers Collective” (MWC). The collective is formed by a transdisciplinary and transnational community of artists, filmmakers, writers, intellectuals, performers, and activists (Frame, 2019).

Finland has been represented at La Biennale in Venice for more than a century. Already before Finland independence (1917) Akseli Gallen-Kallela had his own hall in the biennial in 1914, but officially Finland participated in Venice biennial in 1954, with the works of Wäinö Aaltonen and Tyko Sallinen. In 1956, the national pavilion of Finland designed by Alvar Aalto

was opened inside the Giardini and the first exhibition in the Finnish pavilion presented works by Helene Schjerfbeck. In 1962 the Nordic Pavilion was built, and Finnish artists were exhibited there, as Aalto pavilion was rented out to other countries, such as Iceland, Argentina and Portugal (Frame, 2019). Starting from 2007 Finland returned to its own national pavilion with Maaria Wirkkala's exhibition *Landing Prohibited*. In 2015 Finland presented a site-specific installation made by artist duo IC-98. For the biennials of 2011, 2013 and 2015, it was developed a format for the Nordic Pavilion which regulated solo commissioning by each country of a project. For the period 2017-2021 it has been resumed the agreement entailing that all three Scandinavian countries -Finland, Sweden and Norway are represented on equal terms (ibid.). Throughout an article on Venice's Giardini Della Biennale and the Geopolitics of Architecture Joel Robinson (2014) shed light on the geopolitical superstructure of the Biennale as an institution. Giardini consists of over thirty pavilions, which were built along the course of the twentieth century. Each of these pavilions is owned and administered by a nation, and both the architecture and the artwork exhibited inside are bounded with national identity. These pavilions are permanent structures, they are fixtures inside the Giardini, defining sense of place. A few of the pavilions have been restored or reconstructed, because of practical necessities or due to changes in the way a nation sees itself. Robinson (2014) remind us "*after all, national identity is always under construction*". Thus, La Biennale is the place where to follow the construction of national identities through the arts, but national pavilions are also seen as anachronistic. To shade light on this issue, during the 50th edition of the biennale, Spanish artist Santiago Sierra bricked down the door of Spanish pavilion. The entrance into it was allowed only to Spanish public, upon presentation of ID card (Kućma, 2009). Venice Biennale is considered Europe's most glamorous international forum where to discuss issues through contemporary art. As Alloway (1969:23) claimed, Venice is the place where to find more artists, dealers, collectors and writers in one place at one time than can be found anywhere else in the world.

2.2.2. "BB" in Berlin

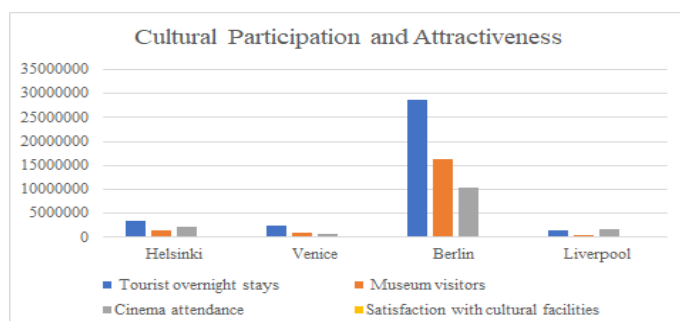
The Berlin biennial (BB) for contemporary art was founded in 1996 by Klaus Biesenbach, founding director of KW Institute for Contemporary Art, together with a group of collectors and patrons of the arts. The will of establishing a biennial in Germany was inspired by the Venice Biennial, aiming of uplifting the profile of contemporary art in Berlin and to promote younger artists. One of the Berlin biennial most important institutional partner is the KW Institute for Contemporary Art, which provides exhibition spaces. The Berlin biennial has

established itself as an open forum that experiments, identifies and critically examines the latest trends in the art world (Berlin biennial foundation, 2019).

Since 2004, BB receives funds from the German Federal Cultural Foundation recognizing the biennial as a cultural institution of excellence, local relevance as well as international reputation. The support of the German Federal Cultural Foundation allows BB curators to perform a high degree of autonomy and experimentation. Furthermore, it provides freedom to display the ultimate relevant and challenging positions without forced influences from the market and collection interests. To young artists, the chance of participating in the biennial exhibition has contributed to achieve transnational status (Berlin biennial blog, 2019).

The Berlin biennial promotes itself as a “glocal” event. The artistic and curatorial programme shade light on cultural issues and trends that are up to date and internationally relevant. According to the official webpage of the Berlin biennial (ibid.), the BB appeals Berliners as well as international visitors, enhancing the city cultural highlight. As above shown in chart 2, within the Cultural and Creative City Monitor benchmark made for this study, the city of Berlin has recorded high scores in term of satisfaction with cultural facilities as well as cultural participation and attractiveness as illustrated in chart 7.

Chart 7.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

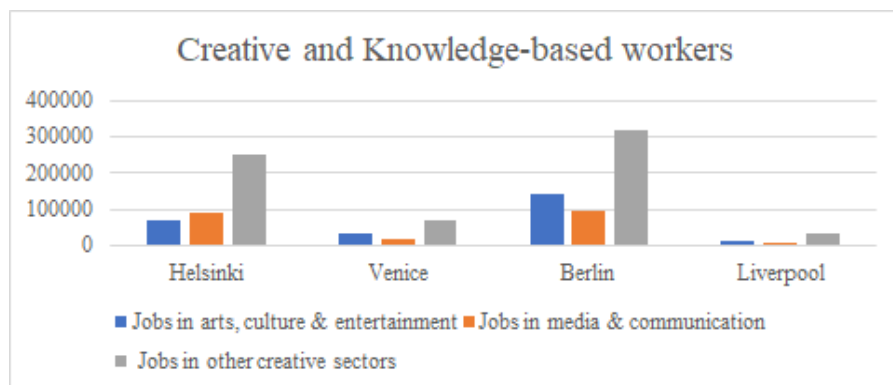
Chart 7. In term of units, the chart shows the powerful of Berlin in cultural participation and attractiveness.

Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017

Notwithstanding the art exhibition of BB has an open, public character, it also has an inner forum in which professionals work at shaping the exhibition and its interpretation of current cultural and social developments. The Berlin biennial has become an important worldwide contemporary art event thanks to the progressive and creative art scene of the German capital city. Outputs from the CCCM comparison made for this study show Berlin top ranking for new jobs in the creative sector (charts 8.-12.) and high scores in human capital and education (chart

16). These data might have a correlation with the interest towards the excellent production of art festivals, and cultural activities attracting high-skilled employers of the creative economy.

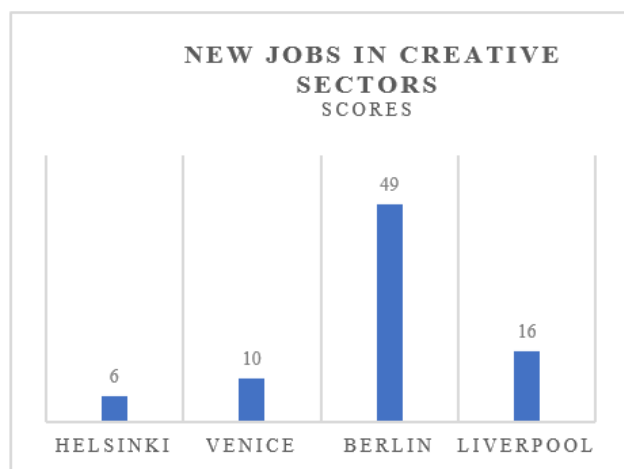
Chart 8.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 8. In term of units, the graph shows Berlin and Helsinki top ranking in creative and knowledge-based workers. Data Source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

Chart 9.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 10.

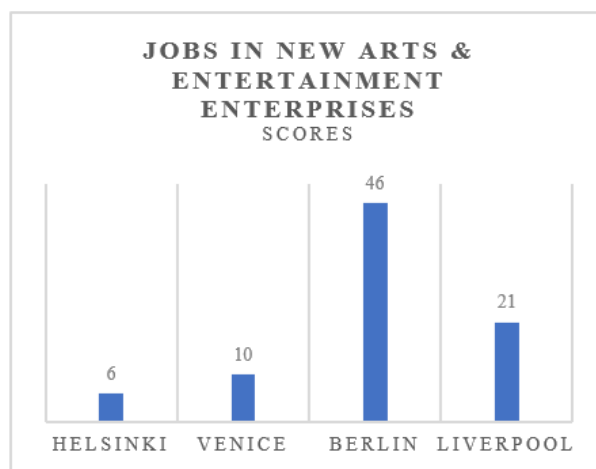


Chart 9. Berlin and Liverpool are top ranking in new jobs in creative sectors. **Chart 10.** Berlin and Liverpool are top ranking in new arts and entertainment enterprises. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017

Chart 11.

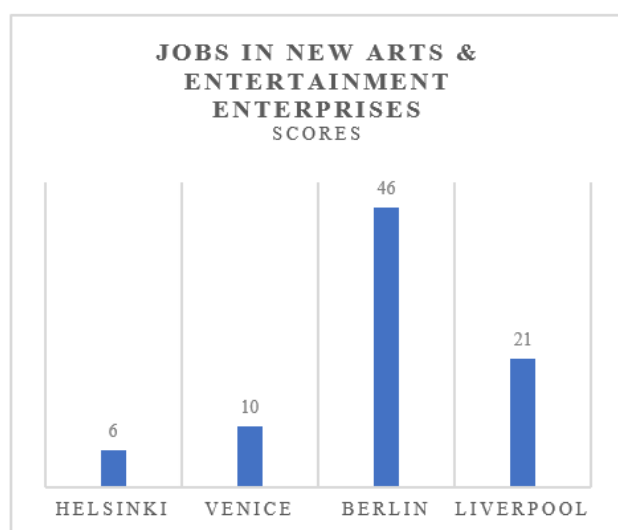
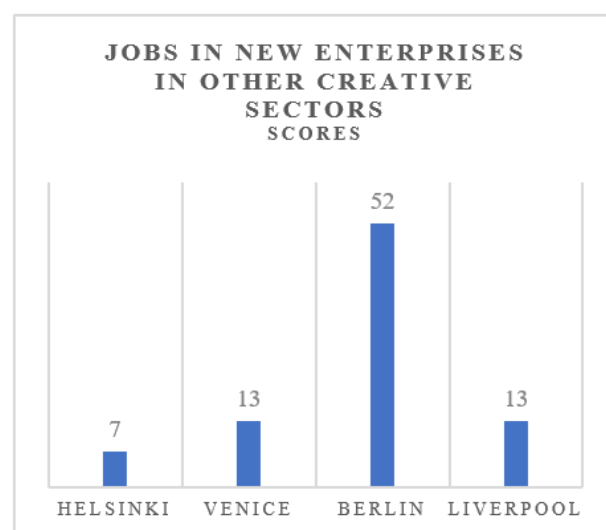


Chart 12.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 11. Berlin top is top ranking in jobs in new arts and entertainment enterprises. **Chart 12.** Berlin is top ranking also for jobs in new enterprises in other creative sectors. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

The above, charts show that the city of Berlin is top ranking in all the **new** jobs in the creative sector. Nevertheless, Helsinki is top ranking in all creative and knowledge-based workers scores such as jobs in arts, culture and entertainment, media and communication, jobs in other creative sectors (charts 11.-13.) while Liverpool gained most scores in human capital and education (chart 14.).

Chart 13.

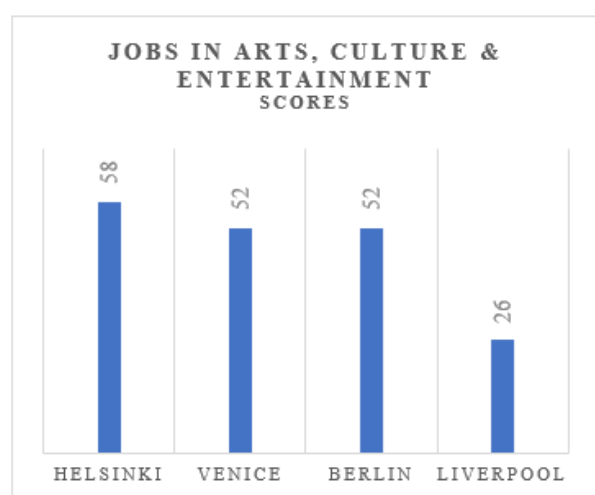
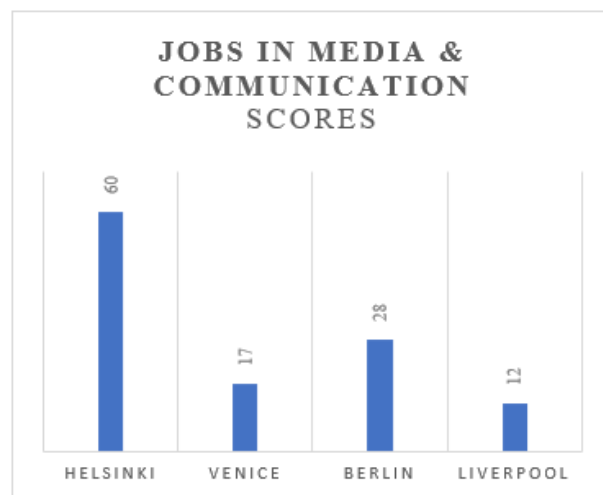


Chart 14.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 13. shows Helsinki top ranking in jobs in arts, culture and entertainment. **Charts 14.** shows Helsinki top ranking also for jobs in media and communication. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

Chart 15.

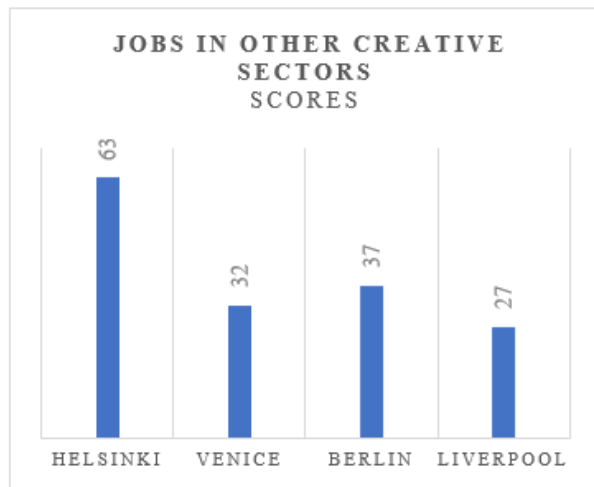
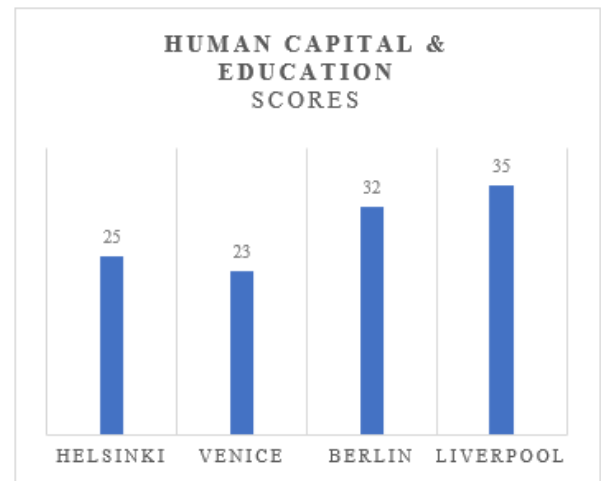


Chart 16.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 15. Helsinki is top ranking in jobs in other creative sectors. **Chart 16.** indicates Liverpool and Berlin top scores in terms of human capital and education. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

Since the 1990's Berlin has become a magnet for European youth, entrepreneurs and high-skilled employers in the new creative sectors, as well as for short-time visitors on a business trip or for tourism. An almost inevitable consequence for Berlin of being an attractive city is the housing gap. The average of tourists staying overnight is over 28 million per year (see table 1). In order to recover the housing market, in 2016, the city of Berlin decided to ban the accommodation-sharing companies Airbnb and Wimdu, implementing strict regulations for vacation rentals. The law was overturned two years later, but still for Berliners there are severe restrictions for short-term renting of second houses as the city need to solve gentrification and displacement issues (Beck, 2018; Citylab, 2018). Cameron and Coaffee (2005) claim that analyses of gentrification have identified that often art and cultural activities are agents in the initiation of gentrification processes, recognizing the phenomena of capital following the artistic and cultural vibrancy into gentrified areas and thereby displacing the initial gentrifiers. According to Kućma (2009) the act of hosting an international biennial of contemporary art is considered a gentrifying agent. Biennials are often included in cities' cultural policies as an instrument for boosting local economic development, and tourism. Furthermore Kućma (ibid.) point out that nowadays cultural events have become more marketable and they have relevant roles in the global competition between cities. Thus, cultural industries have provided a very important economic strategy for the development of cities. The existence of large-scale exhibitions is desirable and is supported for the wellbeing of residents and therefore also for

economic reasons. Often biennials play a pivotal role both in urban regeneration and local communities' engagement in art (Kućma, 2009).

Berlin is internationally recognized as a city of culture and new creative industries. The city's economy is mostly based on high-tech firms and services, creative and IT industries, innovation and research. The city of Berlin was elected European Capitals of Culture in 1988 and, in 2005, was awarded the UNESCO Creative City of Design title. Berlin offer a wide range of cultural events, many of which representing the rich and diverse heritage of the city, such as the Museum Island (UNESCO World Heritage Site), the Berlin Philharmonic Orchestra and the Berlin International Film Festival (EU, 2016). It is worth noting that, after the fall of Berlin wall in 1989, the city started to be a fertile ground also for young generation cultures. Since the 1990's Berlin has become a "world media city" and the reason might be its strongly, characteristic dynamic subculture expressing itself with Techno, Electronic, and HipHop music. (Bader & Sharemberg, 2010). Historical, political, real estate factors and even the decadent architecture of the East side have influenced the grow of Berlin young generations' cultures to an "*Alfa world media city*" (Bader & Sharemberg, 2010). Berlin biennial for contemporary art certainly contribute to the success of Berlin's cultural event program. The last edition of Berlin biennial (2018), titled "We don't need another hero" was held at five exhibition venues, presenting over 150 works by 46 artists and collectives. At its tenth edition, during a period of three month, BB10 had an affluence of over 100.000 visitors (Berlin biennial, 2019).

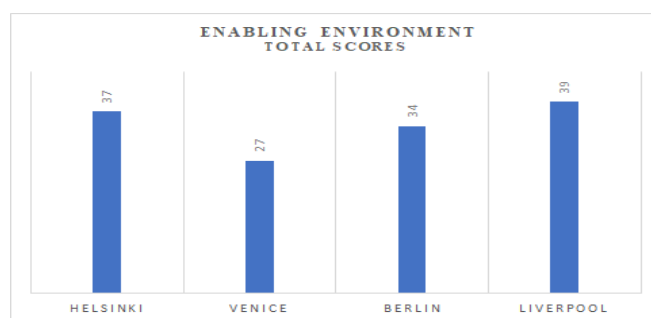
2.2.3 "LB" in Liverpool

Liverpool Biennial (LB), established in 1998 by James Moores, is the UK biennial of contemporary art. LB takes place across the city in public spaces, galleries, museums and online. The Biennial commissions international artists to create art pieces, performances and installations in the context of Liverpool. LB is underpinned by a program of research, education, residencies and commissions. So far, the biennial has commissioned over 340 new artworks and presented works by more than 480 artists from all over the world (biennial, 2019). LB is one of the clearest examples of a biennial focused on urban regeneration, refurbishing and transforming areas of the city in disrepair into art venues (Pallister, 2012). Liverpool was formerly a center of industrial power and trade and once home to one of the world's biggest slave markets, today has become an ideal site where to reflect, through art, on issues of the modern world. Moreover, the aim of LB institution is to be a major player in the British cultural

economy, with the stated mission of engaging art, people and places (Liverpool Biennial, 2009 cited in Kućma, 2009).

Within this study monitoring on cultural vibrancy of the selected biennial cities, Liverpool has ranked highest scores in terms of concerts and shows (see table 2.), and moreover, in term of enabling environment (charts 17. and 18.). Scores in chart 18. show the city of Liverpool top ranking in enabling environment for human capital and education, graduates in ITC, Openness, tolerance and trust, Foreign graduates and integration of foreigners. Liverpool enabling environment can be witnessed also in the way LB engage Liverpool citizens in the process of the creation of the biennial with lectures and workshops even before the actual biennial commenced (Kućma 2009).

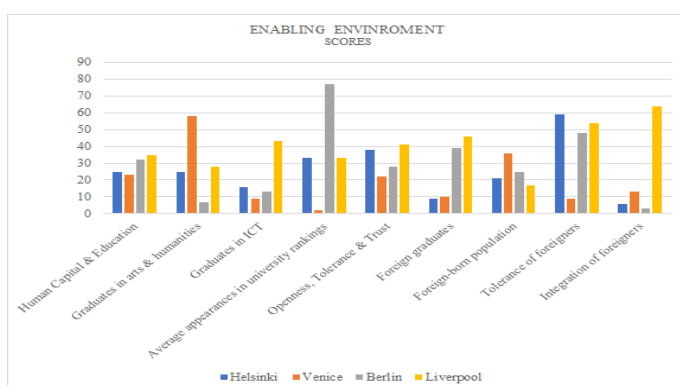
Chart 17.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 17. The chart show Liverpool has ranked highest scores for its enabling environment. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

Chart 18.



Benchmark of Helsinki and currently existing biennials cities Venice, Berlin and Liverpool.

Chart 18. The chart shows the city of Liverpool top ranking in enabling environment in human capital and education, graduates in ITC, openness, tolerance and trust, foreign graduates and integration of foreigners. Data source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

According to Anna Kućma (2009) there is a dividing in the discourse about international biennials. In her thesis (Kućma 2009) claims that some argue that biennials have become cultural industries merely orientated towards profit, while others view biennials exhibitions giving their contribution to new social, political, and cultural relations. In favor of the second opinion, Kućma (2009) points out the case study of Liverpool. Being a relatively young art festival, LB organizers has taken into consideration the issues and critique related to other biennials and used this information to make LB a significant event holistically, to the city, its citizens, its art circle and the international art world. Kućma (2009) claims that the success of LB is to engage with major local art institutions in the selection of curators and artists, the production and installation of works and the promotion of the whole exhibition. Moreover, placing artworks in different locations around the city engage visitors with discovering the rich character of Liverpool as they experience the art (Bond, 1999 cited in 1st Liverpool Biennial of International Contemporary cited in Kućma 2009).

For the LB 2006 edition curated by Manray, special attention was paid to the city's urban regeneration through Archipuncture. The idea of Archipuncture consists of placing works of art in different sites through the city as a sort of artistic acupuncture, the art like needles "stings" sites for urban regeneration (Hsu, 2006, cited in Kućma 2009). Archipuncture was a crucial intervention for Liverpool as one of the post-industrial, depopulated cities to repositioning itself on the global level. As Kućma (ibid.) claims, artists were invited to participate in the exhibition to make new works for the city and citizens had the chance to experience Liverpool through visits, workshops, lectures and presentations being involved in their biennial before the actual exhibitions started. Through citizen participation the biennial offered a dual opportunity to witness the biennial itself meanwhile interacting with the production process, local history and social relations (Hsu, 2006 in Domela (ed.) cited in Kućma 2009). More recently, the edition 2016 of LB presented works by over 50 artists across more than 20 sites, including public spaces, unused buildings, galleries and online. In 2018 Liverpool biennial celebrated 20 years of presenting international art in the city and region. For the 10th edition, LB has commissioned more than 40 artists from around the world to make and present work in the context of Liverpool under the theme "*Beautiful world, where are you?*" inviting artists and audiences to reflect on the world's social, political and economic turmoil. All the exhibitions are free of charge for visitors (Liverpool biennial, 2019).

According to a report produced by BOP consulting (2017) LB plays a leading role in the UK and international contemporary art scene, as well as in the brand of Liverpool as a cultural destination. Liverpool Biennial 2016 attracted a large audience to a broad range of venues and public sites. Approximately 1.2 million people had experienced the biennial exhibition or public artwork. This includes 109.339 ‘highly engaged’ visitors who made 645.100 visits to Biennial venues. The report outcomes revealed that 60% of visitors were from outside the city, including 9% from outside the UK of which, 92% stated that the biennial was the main or partial reason for visiting, indicating its strong influence in attracting people to the city (BOP, 2017).

Through a survey of participating artists, the report revealed that LB 2016 also contributed to the strength of the international contemporary art sector. All the surveyed artists answered that taking part in Liverpool biennial was a good opportunity to meet and work with their peers and other artists. 84% of participating artists reported that they think LB will positively contribute to their work in the coming 12 months (BOP, 2017). Furthermore, the outputs of stakeholder interviewees showed that LB has formed a significant cluster for international, national and local artists providing networks between artists and organizations. The report (ibid.) also point out that LB 2016 achieved large media and digital audiences; content from the festival campaign was seen over 8.5million times on the biennial’s digital channels, including the website and social media.

The autonomous report (BOP, 2017) evaluated also that LB has a clear placemaking role that works with Liverpool’s cultural status to help make the city a vital place to live, work, study and visit. This outcomes is explained by the responses of 90% of interviewed which agreed that Liverpool should be proud of its art scene, 82% agreed that Liverpool should do more of this sort of thing, and 63% agreed that they are more likely to visit Liverpool again based on their experience. Using the Arts Council England Quality Metric measures, 80% of attendees also agreed that ‘it’s important that [the Biennial] is happening here’ (BOP, 2017).

The report on LB by BOP (2017) also reveals that interviewed stakeholders agreed that *“Liverpool Biennial is recognised as a globally leading contemporary art festival, but at the same time provides an opportunity for people “to reflect on Liverpool as Liverpool”. These findings combined indicate that Liverpool Biennial has a unique local identity, whilst also achieving influence and recognition on a much broader scale”*.

A third relevant element pointed out in the LB 2016 report (BOP, 2017) shed light on Liverpool Biennial's cultural, social and economic impacts contributing to the experience of individuals, families, communities and the city. Interviewed reported high satisfaction with their experience, as well as positive responses across a range of personal and social outcomes, including increased wellbeing. The authors of the report (BOP, 2017) used a UK Treasury standard methodology, to calculated how LB 2016 influences on the total numbers of fulltime jobs. The output was that *"the total net contribution Liverpool Biennial 2016 made to the Liverpool economy is £5.3 million; and the net contribution to the North West economy is £5.5 million. This is equivalent to supporting 138 permanent fulltime jobs in Liverpool or 128 permanent fulltime jobs in the North West, above and beyond those directly employed by Liverpool Biennial. The total number of jobs in Liverpool is higher due to the popularity of the Biennial among those living across the North West who come into the city and spend money when attending"*. Furthermore, 92% of the young people who worked as mediators in exhibitions believed that the Biennial had improved their future career prospects.

Last, but not least, the report (BOP, 2017) confirmed the role of Liverpool Biennial as a catalyst, bringing together venues, arts organizations and different stakeholders (see fig. 7) wide spreading interest in contemporary arts and attracting new and diverse audiences. As an example, the colorful double decked Arriva buses designed by children and artists partnering with a public transport provider, achieved great exposure being seen by 280,000 people at an average of 10 times. The output confirms that within and beyond the city, the biennial raises interest about contemporary art in new and innovative ways.

The map below, in Fig. 7, shows the variety of venues involved in the ultimate edition of Liverpool biennial. Maps in Fig. 4-7 show the different spatial context among the most recent editions of Venice, Berlin and Liverpool and the forthcoming Helsinki biennial 2020 venue in Vallisaari.

Fig. 4. Helsinki biennial 2020 location at Vallisaari



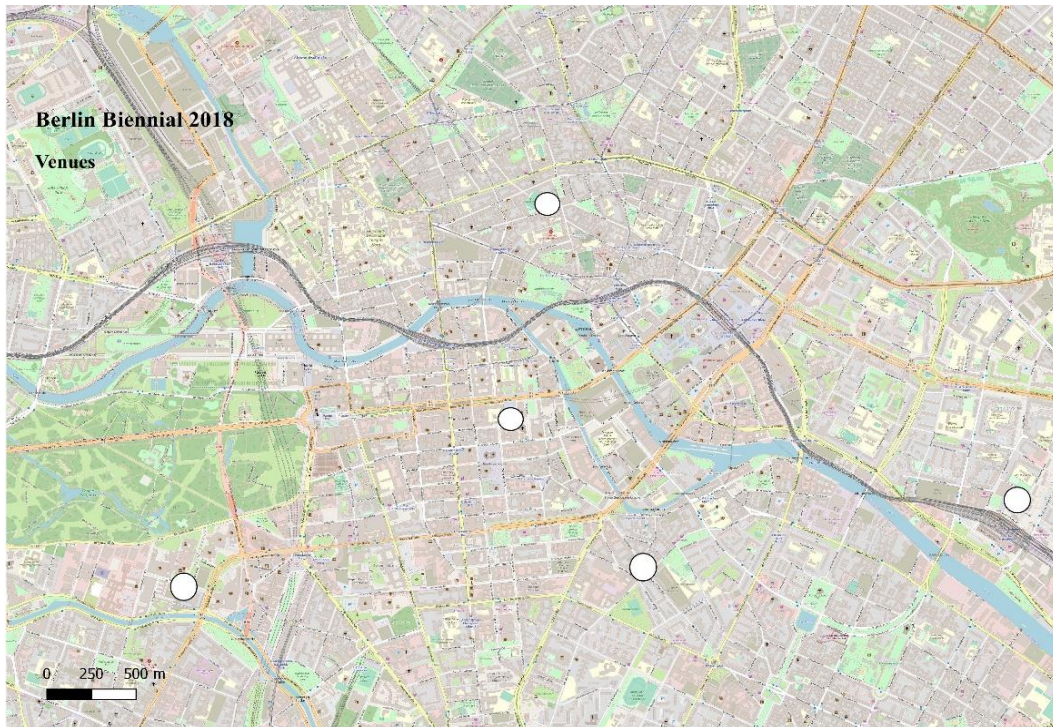
The first edition of Helsinki Contemporary Art Biennial will be in Vallisaari, an Island within the Helsinki Archipelago. The nearby island, Kuninkaansaari, will host artworks of Helsinki Academy of Fine Arts.

Fig. 5. Venice Biennial 2017 Headquarters “Giardini” and the venue “Arsenale”



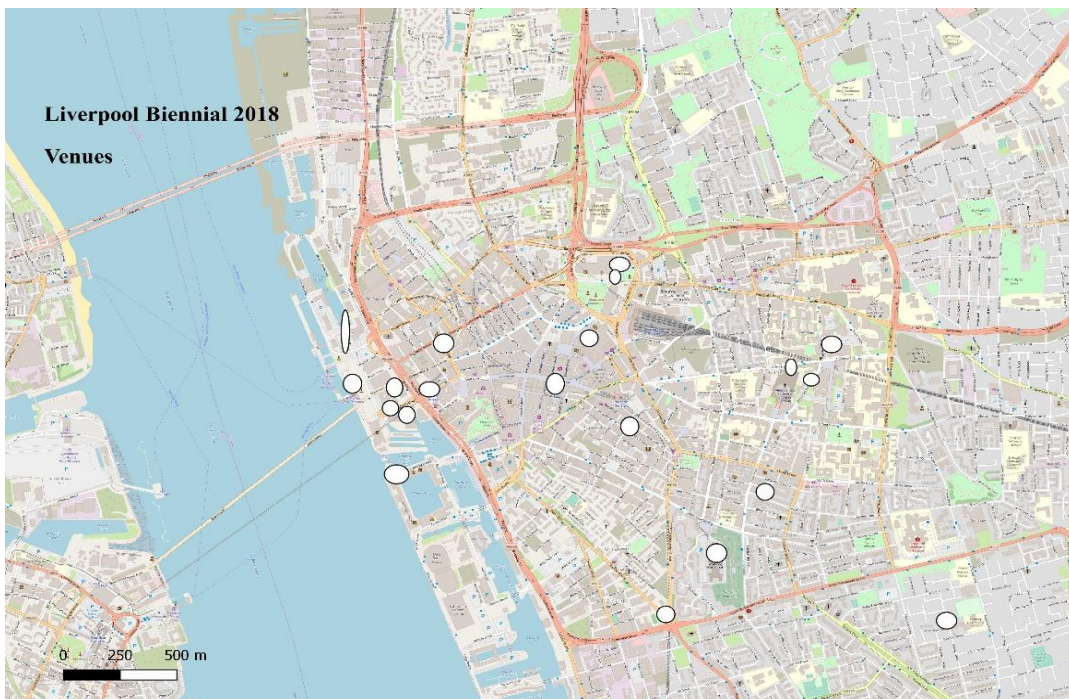
“Giardini della Biennale” hosts foreign pavilions. The Arsenale exhibition space hosts, among others, the National Pavilion destined to the exhibitions promoted by The Ministry for Cultural Affairs. The total area of the Arsenale is 11.430 square meters. During the biennial, Venice also hosts exhibitions spots around the city.

Fig. 6. Berlin Biennial 2018 Venues



The tenth edition of Berlin biennial was displayed in different venues around the city: Akademie der Künste at Hanseatenweg, KW Institute for Contemporary Art, Voat lksbühne Pavilion, ZK/U – Center for Art and Urbanistics. In co-production with HAU Hebbel am Ufer, HAU2 served as a site for two performances over the course of the biennial.

Figure 7. Liverpool Biennial Venues



Liverpool Biennial 2018 was displayed across the city's public spaces, galleries, museums and civic buildings, of which the Tate Liverpool, St. Georg Hall, The Oratory, Liverpool Metropolitan Cathedral Plateau, Exchange Flags, Great Georg Street, FACT, Victoria Gallery & Museum, Bluecoat, RIBA North, National Architecture Centre, The Playhouse Theatre, Blackburne House, Invisible Wind Factory, Open Eye Gallery, LJMU's Exhibition Research Lab and the Resilience Garden

3. The establishment of Helsinki Contemporary Art Biennial as part of the City Strategies

In this caption and sub captions, I will analyze the role of the forthcoming Helsinki contemporary art biennial 2020 in relation to Helsinki City Strategy 2017-2021. In its strategies, the Finnish capital city has the ambition to be the most functional city in the world. The Strategy will be put into action in seven key projects, of which, at least four, are strictly related to the establishment of the new Helsinki biennial. The biennial is officially part of the Maritime Strategy Project, but it is as well intertwined with the Projects for Youth Social Inclusion and with the Exercise and Mobility Scheme Project (Helsinki., 2019). Firstly, I will summarize the city strategies, secondly I will point out the connection of the biennial to the key projects of the strategy and thirdly I will analyze the role of Helsinki Art Museum (HAM) in establishing, curating and managing the forthcoming contemporary art biennial which will start from the year 2020 and then continue to be staged every second year.

3.1 Helsinki City Strategy 2017-2021 as the Most Functional City in the World

According to the publication of Helsinki city Strategies (City of Helsinki, 2017), Helsinki's vision is to be the world's most functional city. With these city strategies for the period 2017-2021 the city aims to create the best urban life conditions for the residents and for visitors. The main task for the city is to provide quality public services and create conditions for a stimulating and enjoyable life. Thus, pragmatic actions are required to achieve best urban life conditions that make quotidian life smoother for residents.

The publication (City of Helsinki, 2017) points out that functionality of the city is based on equality, non-discrimination, strong social cohesion and open, inclusive ways of operating. The city of Helsinki is following a route to create advanced everyday life with the attempt to be a user-oriented city. Furthermore, the publication states that the best economic and business policy is to be a functional city, where companies and experts operate in a well-organized, trustable environment, capable of solving global issues. Moreover, Helsinki's objective is to be one of the most captivating locations for innovative start-ups and an attractive knowledge hub for companies and individuals. Helsinki is a combination of contrasting qualities such as reliability and creativity as well as spontaneity and organization. In Helsinki, residents and companies have created new models of sharing economy, making the city diverse and inclusive. The city is a platform for experimenting and creative business.

(City of Helsinki, 2017). The Helsinki city administration outlines for city decision making in the years 2017–2021 are distributed in seven key points, for this study the last four projects are taken in major consideration:

1. Real Estate Strategy Project
2. Central Pedestrian Zone and Underground Distributor Street Project
3. Land Policy Guideline Project
4. Helsinki Maritime Strategy Project
5. Project for Youth Social Inclusion
6. Health and Welfare Promotion Project
7. Exercise and Mobility Scheme Project

The real Estate Project. The main objective for the real estate project within the strategies for Helsinki (City of Helsinki, 2017) is that properties are to be owned, designed, commissioned, built and maintained. The project focus on improving indoor air quality in building owned by Helsinki administration. Indoor air issues should be solved repairing the existing buildings or replacing them with new ones. The attempt is to raise the quality of the building stocks (ibid.). This project as well as the central pedestrian zone and underground distributor project are not directly related to the Helsinki biennial, but they are mentioned in this study to give a holistic description of Helsinki strategies.

Central Pedestrian Zone and Underground Distributor Street Project. The city of Helsinki attempts to extend the central pedestrian zone providing a better appeal and more functionality to the city center creating an underground distributor street which would reduce traffic downtown as well as heavy traffic to and from harbors. The city is also evaluating the possibility of financing the investment for the distributor street through road tolls (City of Helsinki, 2017).

Land Policy Guideline Project. The objectives of the land policy project within Helsinki city strategies (City of Helsinki, 2017) is to set the goals and framework for the City's plot provision and other land policy measures. The land policy outlines should be clear, flexible and respect the goals of the latest City Strategy. The City's investments are financed with incomes, land use and traffic investment are planned together. The city has the objective to prevent segregation through the housing production volume; moderating the rise in

construction and housing prices. The land policy guidelines aim to respect the variety and vitality of city districts, upgrading residential intensification. According to the text of the city's strategies, sustainable development objectives are planned to be achieved through energy- and eco-efficiency, quality of architecture and technical construction. Partners in charge of the objectives for Helsinki land policies project are the Urban Environment Division and Helsinki City Executive Office's business and economic development officials (City of Helsinki, 2017)

Helsinki Maritime Strategy. Currently, planners and officers of the city are working to make better public accessibility to the near archipelago and to promote recreational opportunities for residents, visitors and tourists as well as to enhance the city's vibrancy. The parties and partners involved in the maritime strategy project are the City's own actors such as Urban Environment Division, Culture and Leisure, Helsinki City Executive Office, Helsinki Marketing, Port of Helsinki and Helsinki Energy. Furthermore stakeholders and cooperation partners are cafés, cottage rentals, sport activities providers, boat transport entrepreneurs, saunas, civic organizations, environmental professionals, residents' associations, universities, The Regional Council, the Ministry of the Environment, the Finnish Environment Institute, Visit Finland, Senate Properties, the National Forestry Authority, the cities of Espoo and Vantaa and cottage owners, tourists, residents who live by the sea as well as other residents who are willing to get involved through public participation (City of Helsinki, 2017). Furthermore, the National Board of Antiquities is also involved for the protection of archeological sites e.g. in the island of Vallisaari, whose military history dates back hundreds of years (Hurskainen, interview, 2019; Peltomäki, interview, 2019).

According to the Helsinki strategies publication (City of Helsinki, 2017) yet, the sea and the archipelago have not been appropriately used as an attraction factor for the city. The Maritime Strategy project aim to improve public access to maritime sites, develop public services in the archipelago, and create various maritime events, of which, the international contemporary art biennial is going to be established. The maritime strategy outlines the development goals to be reached by 2030. The plan of action is based on a study made in spring 2018 which includes also a public participatory interactive map for gathering development ideas from the residents. The implementation of the program will be actuated in different City divisions co-operating with various stakeholders, such as public landowners and entrepreneurs working

along the City's sea location. The strategy for the Helsinki Maritime project is based upon the following main goals:

- Helsinki is an attractive and functional sea City
- the maritime services and recreation opportunities are accessible to everyone
- Helsinki cherishes its sea nature

According to the City Strategy (City of Helsinki, 2017), the accessibility of the near archipelago should be enhanced, and maritime attractions should be better utilized to increase vibrancy to the City. Helsinki Contemporary Art biennial has a great role in the action plan. As the Major of the city of Helsinki Jan Vapavuori states in the news on the web site of the city of Helsinki *"We now have clear goals and a plan of action, through which it is possible to develop Helsinki's unique maritime character into an even stronger factor of attraction for our City. One significant stage is the maritime Helsinki Biennial of public arts, to be arranged in the summer of 2020 in Vallisaari. It is expected to attract around 300,000 visitors from home and abroad"* (Uutta Helsinkiä, 2019).

As stated by the City News web site (Uutta Helsinkiä, 2019) the project for maritime strategy has already started to be implemented. In order to support the sustainable development of Vallisaari, the island is getting municipal engineering. Also, the water traffic schedules of Helsinki Archipelago will be included in the Helsinki Journey Planner providing the route directly from the metro to the island by city bicycles and the new city boats. Other implementations include digital services of the Boat in Helsinki, a project designed for whom is interested in boating in the archipelago. Last fall, the Bout application, also known as the Uber on boats, was launched in Helsinki. For the summer 2019, Skipper's city boats will arrive in Helsinki. During the upcoming summer (2019), also popular water sports will be improved. (Uutta Helsinkiä, 2019).

Project for youth social inclusion. Helsinki is developing a large and comprehensive project to prevent the issue of social exclusion among young people. Within a partnership framework, the project particularly focuses at halting the inherited deprivation process, for example people that have difficulties to be employed or have reduced work capacity will be supported. The project aims for Helsinki to become a model example for the prevention of segregation in Europe and, moreover, to enable equality and wellbeing in neighborhoods. Parties and

stakeholders of the project are the City's own actors such as Education Division, Culture and Leisure Division, Social Services and Health Care Division, Helsinki Executive Office's economic development officials as well as residents, associations working with children and young residents, companies, shopping malls, and various international partners (City of Helsinki, 2017).

Health and welfare promotion project. The city of Helsinki has the objectives of providing opportunities for good life to the residents also through health and welfare. Welfare is seen in a broad sense, and through the strategies the city attempts to inspire residents to exercise and move as well as to prevent mental health, illness, accidents, exclusion and deprivation. This project is thus correlated to the exercise and mobility scheme project as well as to the project for youth social inclusion, which is strictly related to Helsinki contemporary art biennial as well. The aim of the health and welfare promotion project is that gaps in health and welfare between population groups are reduced while keeping up and enhancing wellbeing, health, social inclusion, work possibilities and functional capacity of residents (City of Helsinki, 2017).

Exercise and mobility scheme project. The city improves cooperation structures for the promotion of health and welfare and highlights the importance of increased mobility and exercise through a pilot project in the health and welfare work. Mobility is promoted by the city comprehensively through public services and in collaboration with residents' organizations, associations, sports clubs and companies. Exercise and mobility should be attractive and easily accessible. The city of Helsinki has started a marketing campaign to inspire residents into exercise and mobility. Exercise and mobility are an important aspect for resident's everyday life, both for children and young people, as well for elderly people. The city attempts to engage into mobility residents of all ages through sports and exercise but also through arts and culture (City of Helsinki, 2017).

3.2. The role of Helsinki Contemporary Art Biennial within the Helsinki City Strategies.

The First Edition of Helsinki Contemporary Art Biennial 2020 takes officially part of the Maritime Strategy Project for developing boat routes, shore areas, as well as the archipelago nearby the city, The objective of the maritime strategy project is to enhance Helsinki's maritime location as an essential part of the city heritage and profile and the biennial primary

role is to attract visitors to a site which has been, until now, difficult to be accessed by the public. The biennial is also related to the strategic projects for youth social inclusion, health and welfare as well as exercise and mobility scheme. The relation with the project for Youth Social Inclusion is within the partnership framework of the large and comprehensive project to prevent exclusion among young people. At the biennial, Helsinki Art Museum will provide creative and educational workshops for children and young people. The program will be carried out by HAM's pedagogic staff. Children and young groups will participate at the opening of the biennial as VIP invited. This comprehensive educational project includes also different city's cultural centers as well the city's orchestras. The educational programs at the biennial will be performed especially during Helsinki Festival Weeks between August and September 2020. Furthermore, collaboration with the Youth Council will be implemented to give the possibility to young people to be heard through the biennial. (Peltomäki, interview, 2019).

Helsinki contemporary art biennial is also related to the Health and Welfare Promotion Project as the city highlights the importance of increasing exercise and mobility. The aim is to enhance residence wellbeing, health, social inclusion as well as working and functional capacity while preventing residents from illness, accidents, exclusion and deprivation. To do this, the city of Helsinki inspire people on exercising and moving. The biennial in the island of Vallisaari provide visitors the opportunity to take outdoor walking tours and recreational time which is beneficial for health and wellbeing. It has been counted that during the year 2017, around the island of Vallisaari comprehensively visitors have been walked for up to 350.000 kilometers. Therefore, it has been hypothesized that after the opening of the biennial walking tours in Vallisaari will increase kilometers up to 1,2 million which correspond to the total amount of one person walking around the Planet Heart for 28 times (Peltomäki, interview 2019).

3.3 The Role of HAM in establishing, managing and curating Helsinki Biennial

As above mentioned, the city of Helsinki's Marketing Office has taken the decision of raising Helsinki's profile as a city of art and culture (Hurskainen, interview, 2019), The contemporary art biennial is thus a move to achieve this aim. Helsinki Art Museum (HAM),

as one of the major institutions of Helsinki's art scene, it is in charge of the establishment, management and curation of the art event which will be, in the future, perpetuated every second year. According to an abstract of Hirvi-Ijäs and Näsänen (Governing Art, 2018), on the discourse of New Public Governance (NPG), institutions responsible for collecting and showing contemporary art have great influence on the production and dissemination of culture. Within the contemporary society, the leadership of art museums is highly powerful to set values and expectations around the definition of visual arts on a national context. The Helsinki Art Museum is a public museum, which belong to the city of Helsinki. Its collection includes over 9.000 works of art. Almost half of these artworks are on display in parks, streets, public offices, health centers, schools, daycares and libraries. The artworks are meant to be daily enjoyed by everyone. HAM maintains and accrues the art collection of the city of Helsinki, of storage, showcased public artworks and outdoor monuments. According to the web site (HAM, 2019), the vision of HAM as a cultural institution is to be a city-wide art museum. Through public art HAM aims to offer an enjoyable cityscape to the everyday life of residents and visitors searching for new ways of looking at life. Within its visions, HAM builds international interest in Helsinki. It is the most popular museum in Finland and continuously reaches new audiences. According to the website of Helsinki Art Museum *"HAM defines what an art museum can be"*.

The three main values of HAM are courage, joy and presence. HAM values to be curious, open-minded and not afraid to take a stand. The aim of the museum is to do things in new ways. With its second value, joy, the aim is to produce joy and meaningfulness through the facilitation of encounters and innovations. HAM provides inclusiveness, and everyone is welcome to visit its exhibitions. The third value, presence, reminds that HAM exists for the public. A good museum experience is built up while listening to the customers. HAM brings art into citizens' everyday lives being present all around the city (HAM, 2019).

HAM focuses on modern and contemporary art, its exhibitions are held mostly at the Tennis Palace, but it also collaborates with various cultural centers in different neighborhoods presenting different themes and participating in projects for enhancing the identity of suburbs in Helsinki. As Helsinki's leadership and the entire City administration have undergone a thorough reorganization in June 2017, Helsinki Art Museum is now part of a larger organization of culture and leisure, therefore the museum administration has imbrications with Helsinki's libraries, cultural centers, orchestras, sport facilities and youth division. This

large and comprehensive organization enrich each other divisions with co-operation. For the biennial these collaborations will be utilized to create a rich event program (Peltomäki, interview, 2019) with concerts held by the city orchestra and creating workshops giving voice to youth group as well as idea competitions organized by cultural centers (Peltomäki, interview 2019). According to Peltomäki, Helsinki biennial is the first occasion when different divisions of the municipality are co-operating within the same project in such a comprehensive fashion. Currently HAM is a permanent working place for about 65 employees, of which many are involved with the biennial.

The HAM Helsinki Biennial 2020 Team is composed by museum director Maija Tanninen-Mattila, head curators Pirkko Siitari and Taru Tappola, coordinating curator Satu Metsola and a curatorial team enrolling Claire Gould, Heli Harni, Kristiina Ljokkoi, Mikko Oranen and Sanna Tuulikangas. Recently the city of Helsinki has hired for the biennial team new managers and employees, such as producer, technical staff, head of production Hanna Mari Peltomäki and communication & marketing manager Jonna Hurskainen, working closely with the City of Helsinki and Helsinki Marketing. In addition, it has been created an international Advisory Committee composed by Kari Conte, curator, author and director of programs and exhibitions at the International Studio & Curatorial Program (ISCP) in New York; Lena From, head of special projects at Public Art Agency Sweden; Joasia Krysa professor of exhibition research and director of Exhibition Research Lab -Liverpool John Moores University, with a joint appointment at Liverpool Biennial (Peltomäki, interview 2019). As Hanna Peltomäki and Jonna Hurskainen stated during the interview occurred for this study, the vision of Helsinki Biennial firstly is to be a high-quality event with international appeal and multiple positive outcomes. Secondly the goal is to increase the international visibility of Finnish art and artists. Furthermore, the aim is to organize a sustainable and responsible event *“flagging up ethical values in public debate through the input of art and artists”* (Hurskainen, 2019; Peltomäki 2019).

4. Methodology

In order to define the role of Helsinki contemporary art biennials in place making and city branding, for this thesis dissertation, it has been used a mixed methods framework. The qualitative research is based on interviews with experts involved in the planning of Helsinki biennial. This study also scrutinizes data provided by the Joint Research Centre (JRC) of the EU Science Hub, to analyze European cities' cultural vibrancy, creative economy and

enabling environment, through the Creative and Cultural Cities Monitor (CCCM) tool. The tool has two components, qualitative and quantitative. The qualitative component of CCCM is based on key facts and manifestations of cities' cultural and creative assets to draw on and measure quantitatively the features of the main cultural sites. The CCCM tool take in consideration artistic institutions, live events, development of policy strategies and infrastructure such as funds, tax incentives, creative incubators and fab labs, which are elements that cities utilize to support and develop culture and creativity. The quantitative data of the CCCM combine official statistics and experimental data from the web. The data provided by the CCCM covers 168 cities in 30 European countries (the EU-28 with Norway and Switzerland) these cities are chosen on the base of three different factors: 1. cities which have shortlisted, have been or will be European Capitals of Culture, 2. UNESCO Creative Cities, 3. cities hosting at least two regular international cultural festivals 2015 (EU, 2017). For this study three European cities were chosen between these representing established biennials, to be compared with Helsinki as a forthcoming biennial city.

4.1. A qualitative study complemented by quantitative data

The mixed methods framework of this study includes interviews of managers and teams of curators working at the Helsinki Art Museum (HAM). Open data provided from the Joint Research Centre (JCR) within the Scientific Hub of European Commission, through the Cultural and Creative Cities Monitor (CCCM) tool has been used to monitor, benchmark and make a scenario of cities performances between Helsinki and other already existing and well established biennial cities, such as Venice, Berlin and Liverpool.

4.2. Interviews

A preliminary introduction occurred in November 2019 by the Project Manager of Helsinki Biennial 2020 Hanna-Mari Peltomäki included the presentation and discussion of data analysis from a report on sustainability conducted by BIOS on the socio-ecological effects of the biennial to the city of Helsinki (Järvensivu & Majava, 2018). Later on, different sets of interviews were conduct interviewing the project manager of HB Hanna-Mari Peltomäki, Marketing and Communications Manager Jonna Hurskainen, the curatorial team of the biennial composed by Heli Harni, Claire Gould, Sanna Tuulikangas and Mikko Oranen, as well as curators of education Lotta Kjellberg and Nanne Raivio. The interviews took place at Helsinki Art Museum' offices in Tennis Palace during the period of February-May 2019, before the official announcement of Helsinki biennial 2020 in Venice. The questions for the

interviews focused on who is involved in planning and making the HB. In addition it was asked, what is the purpose of having a contemporary art biennial in Helsinki, what is the message of HB 2020, how the biennial is designed to support principles of sustainability, what are the benefits and tasks of hosting art biennials. The interviewed were also asked, how HB is related to Helsinki City strategies and how the biennial influence in the place-making and city branding of Helsinki.

4.3. Data analysis

The Cultural and Creative Cities Monitor open data and applications are used in this study to compare cities cultural vibrancy to measure the 'pulse' of biennials cities in terms of cultural infrastructure and participation in culture. Also, creative economy is captured to show how the cultural and creative sectors contribute to cities employment, job creation and innovative capacity. Furthermore, data on enabling environment are available to identify the tangible and intangible assets that help cities to attract creative talent and stimulate cultural engagement. The data provided by CCCM together with the interviews of manager and curators of HAM, show how powerful these performances are in contributing to social and economic growth and job creation.

4.3.1. Analysis of the interviews

Marketing and communications manager Jonna Hurskainen opened up that London and New York based art communication agency Pelham is in charge of Helsinki biennial brand development. Helsinki Marketing Office covers Pelham consultation expenses. Pelham provides services as brand development, strategic planning, media relation, digital communication and networking. The agency works transnationally with the most prestigious museums and art institutions. Among others, the marketing of Riga International Biennial of Contemporary Art and the Russian Pavilion in Venice biennial have been committed to Pelham (Hurskainen, interview, 2019).

According to the interviews, the Helsinki biennial 2020 “*will showcase Finnish and international contemporary art of outstanding creative excellence. A varied program of events will take place on the island, including workshops, guided tours and multidisciplinary projects and happenings. A colorful line-up of events will also take place around the city*” (Peltomäki, interview, 2019). The target turnout for the first year is of 300.000 visitors of which the target groups are supposed to be all the residents of Helsinki, art and culture lovers from Finland and abroad as well as tourists and travelers from Finland and abroad (Peltomäki,

interview, 2019). The analysis of potential customer profiles conducted by the Helsinki biennial team and lead by HAM curator of education Nanne Raivio, reveals three kinds of profile types: Content Seekers, Trend Followers (fomo) and Social/Group Visitors. The content seekers were defined as *“people whose main reason for visiting the biennial and Vallisaari Island is content, whether related to art, nature, outdoor recreation or history”*. Trend followers (fomo) are *“people whose main reason for visiting the biennial and Vallisaari Island is to follow a trend that everyone is talking about and take part in a ‘must-see’ event”*. The acronym **“fomo”** comes from the words **“fear of missing”**. The third profile, *“social and group, visit the biennial and Vallisaari Island to spend time with someone or take part in a group outing”* (Hurskainen, interview, 2019). Furthermore, as an evaluation for HB reveal, *“visitors covered a combined distance of 350.000 km on foot during their visits to Vallisaari Island in 2017. The Helsinki biennial will increase that distance to 1.2 million km, which is the equivalent of one person circumnavigating the globe on foot more than 28 times”* (Hurskainen, interview, 2019).

During the interview, Peltomäki points out that the Helsinki contemporary art biennial event it is not designed solely for art experts and lovers, the purpose is to engage also visitors in seek of history as well as outdoor experiences in contact with nature. HAM should be a catalyst that increases the rate of Helsinki archipelago entrepreneurs’ activities. According to Peltomäki, surveyed respondents, who recently visited Vallisaari Island, estimated that the value of their visit in terms of enhancing their personal wellbeing averaged EUR 95. Based on this knowledge, by increasing visitor numbers by 230.000 the Helsinki biennial would enhance people’s wellbeing to a turn of EUR 22 million. The number of potential visitors thus, is high. According to the project manager of Helsinki biennial, visitors will be attracted *offering the best of urban culture and nature throughout an international contemporary art event on fusing wild nature and urban heritage on the Venue of Vallisaari Island*. The artworks exhibited in Helsinki biennial will engage in a dialogue with the island and the themes evoked by its environment. Peltomäki and Hurskainen confirmed what the curators stated in their statement (Siitari & Tappola 2018) *“The artworks will also reflect on topics of broader relevance. The island and sea symbolize isolation and entanglement meanwhile they raise urgent contemporary issues such as climate change”* (Peltomäki, interview, 2019; Hurskainen, interview, 2019).

According to Peltomäki one of the first steps of planning Helsinki biennial was the

commitment of a report conducted by BIOS on the socio-ecological effects of the biennial to the city of Helsinki (Järvensivu & Majava, 2018). The outputs of the report have inspired HAM to consider practical solutions to preserve the nature in the archipelago surrounding the biennial exhibition. Peltomäki highlights that HB has joined the EcoCompass certification, an environmental management system designed for the use of small and medium-sized enterprises and events. The EcoCompass is based on the Nordic environmental management systems and on international standards. Environmentally friendly solutions are taken into account for the HB events: replaced with only digitally available guides that are also available before starting the boat trip, there will be advertisement and recommendations to the visitors to take their own hydration drinks from the land and take care of not leaving any trash on the island (Hurskainen, interview, 2019). Regarding other ecological and cultural concerns, in the interview Peltomäki states that there is an extensive attempt to respect the environment in Vallisaari. In order to make the biennial a resilient event, an equip of biologists from the city environmental department, archeologists from the national board of antiquities and the maritime strategy policy makers are working together with the HAM staff, to define where to position site-specific artworks to avoid disturbances to the wild flora and fauna as well as preserving historical buildings. In the year 2020, about the 80% of Vallisaari Island will be a natural reserve. Peltomäki also states that for completing hygienic standards, the island is getting municipal engineering. (Peltomäki, interview, 2019)

The report conducted by BIOS (Järvensivu & Majava, 2018) emphasizes on the concern of using fossil fuels for the logistic of visitors from the coast to the archipelago and back. Currently there are not environmentally sustainable alternatives to this issue and this aspect is under considerations for future improvements of Helsinki archipelago services (Peltomäki, interview, 2019). However, to improve accessibility with public transportation, the water traffic schedules of Helsinki Archipelago are going to be included in the Helsinki Journey Planner (HSL) providing a route directly from the nearest metro stations to the island by city bicycles and the new city boats. The entrance at the biennial exhibition is free, but there will be charged transportation. The maritime strategy office is planning to enhance local work opportunities through the Bout application, also known as the Uber on boats launched in Helsinki in autumn 2018. In addition, Skipper's city boats will arrive in Helsinki. The city is also willing to improve popular water sports such as paddling sup and sailing (Hurskainen, interview, 2019).

Hurskainen stresses on the multifaceted relevance of Helsinki Contemporary art biennial not only enhancing HAM credentials and profile, but also increasing the number of visitors of the already existing art and culture scene in Helsinki. The city is forming a cluster of attraction around the museum of contemporary art Kiasma, Amos Rex, the new library Oodi, Ateneum, the Design and Architecture museums as well as various private galleries. The venue of HB at Vallisaari is relatively small, sort to say “compact”, visitors can see and experience the biennial exhibition in less than one day, saving the rest of the day or even a second day for visiting other cultural venues. Furthermore, HB helps reaching the goals of Helsinki City strategies health and welfare promotion project as well as exercise and mobility scheme project, as visitors can walk around the outdoor exhibition in an outstanding natural environment. (Hurskainen, interview, 2019). In addition, there is a support for a large and comprehensive project of social inclusion within the vision of Helsinki strategies by HB providing workshops and giving voice to the Youth Council (Peltomäki, interview, 2019). Hurskainen points out that for the first time many different divisions of the city of Helsinki are extensively collaborating combining art, culture, music, sports and leisure. There is not only an extended cooperation between different divisions, but also residents are engaged with their participation in planning through idea competitions organized by different cultural centers operating in Helsinki (Peltomäki, interview, 2019). According to Hurskainen HB has a great role in the place making of the city. The city of Helsinki is investing and make extensive efforts for this international art exhibition which will be perpetuated in the future every second year, to uplift its brand not only as a design capital, but also as a capital of visual art. (Hurskainen, interview, 2019)

The curators have so far chosen around 30 artists of which about a half are based in Finland and half abroad. For the biennial 2020 the island and the surrounding environment are the inspirational values, which will be reflected in some of the participating artists’ works. The wild nature of the island as well as the historical values protected by the National Bureau of Antiquities have influenced how to display the installations. To avoid disturbances to the fauna living in the island (e.g. bat species), artworks made with lights and sounds were decided to be displayed indoor. Also digging the ground for installing artworks must be avoided because of safety reasons and possible archeological artefacts in the island. The island was previously hosting the ammunition warehouse of the Finnish Navy which exploded in the 1930’s and left explosive material in the area. In the future, the location of the biennial exhibitions can vary, the island of Vallisaari it is not a fixed location, meanwhile it cannot be

excluded that other editions of HB would be in Vallisaari (Harni, Gould, Oranen and Tuulikangas, interview, 2019).

The curators' team stated that the forthcoming biennial is captivating interest from Helsinki cultural and artistic scene, some institutions would be already interested in having HB parallel exhibitions at the same time, but currently there are not official ventures with other museums or exhibition centers. Anyhow, there is a strong collaboration with the city of Helsinki marketing office; in fact, it will be shared an information stand of HB with My Helsinki info share within the area of Helsinki Market Square. The curators' team (ibid) also mention the relations with the projects of Helsinki city strategy in different leisure for example activating people in moving outdoor for the health and mobility project as well as creating more livability in the archipelago in cooperation with the maritime strategy.

Curators of education Lotta Kjellberg and Nanne Raivio are in charge of HAM guides and workshops instructor's specific professional updating. Kjellberg and Raivio are involved also in the planning of workshops and guidance for the biennial. The pedagogical staff of HAM is planning their work with the above-mentioned target groups -content seekers, Fomo and group visitors. Kjellberg and Raivio explain that, one of their main goals for HAM is to be visited by school groups. In Finland school groups are usually represented by a broad socio-economic spectrum, thus, in principle, each school group visit contributes in achieving better social inclusion. So far, HAM engages audience with public participation through a jury of teachers as well as a jury of seniors, providing ideas based on their interests regarding exhibitions. Kjellberg and Raivio state that these are some of the general outlines that HAM applies for the exhibitions in Tennispalatsi, the same outlines will be mostly used for the art exhibition in Vallisaari (Kjellberg and Raivio, interview, 2019)

4.3.2 Analysis of the Cultural and Creative Cities Monitor Data

For this study, a comparison of data was done extrapolating data related to Helsinki and other already existing biennials cities, Venice, Berlin and Liverpool (tables 1.and 2.). The outcomes in table 2. reveal that overall Helsinki has high scores in many fields, except for new jobs in the creative sector. Potentially, Helsinki could reach a higher rank in the creation of new jobs through the biennial, as in the case of Venice, Berlin and Liverpool, which have higher scores in this sector. Currently, already before the biennial has started, the city of Helsinki has created four permanent jobs for the organization and marketing of the biennial



and more jobs in the creative sector are expected throughout the engagement and involvement of stakeholders as well as by inspiring and encouraging visitors of cultural services to become professionals within the Helsinki artistic scene. In the future, the data provided by JCR, within the EU Science Hub, could be compared with updated outcomes, that verify how the biennial in Helsinki influences and enhances cultural vibrancy, and furthermore is the biennial helping with the improvement of the amount of new jobs in the creative economies. Table-1 and Table-2 highlights data provided by the Cultural and Creative Cities Monitor tool on Helsinki, Venice, Berlin and Liverpool performances on cultural vibrancy, creative economy and enabling environment. Performances are expressed in units in Table 1, and in scores in Table 2.

A close observation of the analysis of data (table 1. and 2.) used to scrutinize the performances of these biennial cities, reveals that despite the second major European city, Berlin, in term of units, has higher numbers, in term of overall scores, Helsinki is doing well. Having a score index of 34.6 points the capital of Finland reach the same rank as Berlin, while Venice has got a score of 31.7 points and Liverpool a score of 23.5 points. Nevertheless, in term of cultural vibrancy Venice is on top of the rank with a score of 44.7 points, second Berlin with a score of 28.7 points, third Helsinki with a score of 26.2 points and at fourth place in this rank, Liverpool has reached a score of 21.9 points.

Potentially, the scores of the cultural vibrancy of the Finnish capital city could even raise to 28.6 points, and overall to 35.5 points, as the data collected by JRC is last updated in 2017, it does not include Oodi, the new library, two new cinemas in Kalasatama and Itäkeskus, the brand new museum Amos Rex, opened in 2018 and obviously, nor the venues of the forthcoming biennial in Vallisaari and Isosaari, an island that is also going to be used for art exhibitions by the Academy of Fine Arts (Hurskainen, 2019). These additional points are calculated through a simulation tool also provided by the European Commission JRC composite-indicators (see table 3. below). Nevertheless, the scenario simulation tool has some limits, as while doing this research, it is difficult to simultaneously update new improvements in other cities than Helsinki, which I am now primarily studying. Therefore, the outcomes of the cultural vibrancy scenario simulation tool are meant to be only indicative and not to be used as a comparative analysis. The outcomes of Helsinki scenario of the future cultural vibrancy are shown in this study to point out the relevance of new cultural services in the cultural scene. Amos Rex, the new museum of contemporary art, is located in the center of a

cluster of three contemporary art museum, for its innovative architecture and appealing exhibitions, it is receiving great media and audience success. Despite the cold winter climate, in Helsinki, visitors have been queuing outside for hours to get to visit the new art museum. Also, the new library Oodi, a new living room for Helsinki, gained the prestige to be the only library in Europe, for which people were queuing outside to get into the new library Oodi complex. During the first week of opening, the central library attracted around 55.000 visitors (helmet, 2019). The table below (table 3.) represent scenario of the future of Helsinki cultural vibrancy entering new data, to simulate the impact of policy actions (e.g. increased city visitors) on the final scores.

Table 3. Comparison of the scores detained by the city of Helsinki at the latest update in 2017, with the addition of new cultural services opened in 2018.

Compare city scenarios		
	C3 score	Scenario 2
Index	34.6	35.5
 Cultural Vibrancy	26.2	28.6 (+2.4)
 Cultural Venues & Facilities	18.7	23.5 (+4.8)

source: JRC EU Science Hub /Cultural and Creative Cities Monitor. Last update 11/7/ 2017.

4.4. Validity and reliability

The research on the role of biennials on placemaking and city branding, is carried on within the methodological procedures' characteristic of Mixed Method Grounded Theory (MM-GT). The purpose of grounded theory methods is to develop an explanation framework through data collection and data analysis. Grounded theory was originally conceptualized to be used with both quantitative and qualitative data; therefore a mixed methods framework provides to this study an opportunity to fully realize the benefits of grounded theory methods. The convergent design of this study is characterized by qualitative analysis -interviews of experts and analysis of city strategies goals exploring secondary data provided by the Joint Research Center (JRC) of the European Commission applied to the Cultural and Creative Cities Monitor (CCCM) tool to measure cities cultural vibrancy. Through this method it has been

analyzed what are the goals of the City of Helsinki, why it is important to achieve these goals and statistically compared these goals with existing achievements obtained by long-term established biennial cities.

Most of the data used for this research is collected from experts working at HAM, academic international journals, and from the Joint Research Centre (JRC) of the EU Research Hub. It is therefore reasonable to consider that the data gathered is extensively reliable. Grounded theory provides an effective technique to integrate and develop the theoretical framework with practice using emergent data, contextual, and situation-specific settings (Guetterman, 2019).

The data provided by JCR for CCCM tool is designed to identify local strengths and opportunities and benchmark cities using both quantitative and qualitative data (EU, 2017). The EU invested in the CCCM to provide an instrument which improve mutual exchange learning between cities. This collection of open data is available for comparable studies with the purpose of providing new insights into the role of culture and creativity in cities' social and economic wellbeing (EU, 2016).

5. Conclusions

The need of sustainable development challenges cities policy makers in providing strategic solutions to global competition and economic restructuring, enhancing quality of life and providing cultural prosperity. Cultural events provide numerous benefits to cities, such as improvements of the quality of life, enhancement of creativity, establishment of partnerships, recreational and educational opportunities, economic and social benefits as well as national and international profile standing. Cultural experiences are considered beneficial for their recreational aspect of supporting and enriching urban residents' in everyday life with extraordinary experiences. The higher the quality of cultural events the higher the success and the more the benefits. There are evident relationships among cities ability to promote culture and creativity and to make cities more appealing and accessible to residents, visitors and high skilled transnational employers. It is often witnessed that the more vivid and attractive the city becomes, the better the economic returns and therefore the higher the attraction of human capital. Within cultural events, contemporary art biennials are recently taking an extensive role in place making and city branding. Across the process of biennialization, contemporary

art exhibitions are increasingly becoming a catalyst for economic and urban regeneration that enhances a sense of belonging, entertaining residents as well as attracting new skillful employers.

The potentially apocalyptic effects of global warming have launched new concerns and rethinking of energy resources and stimulate considerations on environmental issues. Nowadays cultural events are often influenced by such global trends. Climate change and other environmental themes are often discussed in contemporary art biennials, accordingly there is an increasing demand for cultural events to become environmentally sustainable and to encourage resilience among their visitors. The first objective mentioned within the 17 Sustainable Development Goals of the UN 2030 Agenda declares “no poverty”, which suggests a clear evidence that employment is a fundamental key for enhancing quality of life. Economic restructuring and urban regeneration have placed cultural events at the heart of cities strategies. Such cultural events as contemporary art biennials are tools to achieve social, economic, and environmental outcomes within urban development strategies. The industry of creativity and culture is a great source of economic and of societal well-being, and cultural heritage should be more and more utilized to boost job creation and promoting cultural diversity.

Culture and creativity are considered important to societies, but an evidence of their utility it is sometimes belittled or contested, as it is difficult to capture and quantify its intangible value. Although outputs of researches on regenerated cities, such as Bilbao for example, demonstrate that culture and creativity are a strategic resource for urban development, there is a gap on urban academic research to interdisciplinary evaluate the impact of contemporary art events on cultural, social and economic vitality of cities both qualitatively and quantitatively. Moreover, the analysis of existing literature reveals a gap on benchmarking different biennial cities for identifying the tangible and intangible assets that make cities attractive, stimulate cultural engagement and increase the amount of new jobs. Although biennialization is broadly qualitatively discussed, academic quantitative studies on the effect of biennials are missing.

The issues aimed to be analyzed with this study are related to the evaluation of the role of the forthcoming Helsinki contemporary Art Biennial in place making and city branding following the objectives of Helsinki city strategies, which evidently are inspired by the sustainable development goals of the United Nations. Observing Helsinki city strategy objectives, there is

an intention to achieve the sustainable development goals proclaimed within the UN 2030. The first, fundamental objective of the strategies is related to work and employment, the city of Helsinki aims to be one of the most captivating locations for innovative start-ups and the most attractive knowledge hub for companies and individuals willing to make the world a better place. Residents and companies in Helsinki have created new models of sharing economy, making the city diverse and inclusive. The city is developed as a platform for experimenting and creative business activity.

Furthermore, according to the Helsinki strategies publication (Helsinki, 2018) yet, the sea and the archipelago have not been appropriately used as an attraction factor for the city. The Maritime Strategy project wish to improve public access to maritime sites, develop public services in the archipelago, and create maritime events, of which, the international contemporary art biennial is part. The role of Helsinki art biennial thus is multifaceted. Primarily, as a cultural event the objective of the biennial is to entertain, enlighten and empower residents while providing an economic impact to the city. Also, with its excellent program the art exhibition will engage visitors in exercising outdoor, discovering and enjoying Helsinki outstanding archipelago. This will provide well-being to residents, also attract skilled employers to work in Helsinki and possibly creating clusters of human capital in innovative fields. According to the theoretical framework, this scenario is reasonable and most probable. On the pragmatic point of view the city has already created permanent jobs for curating and managing the biennial and there is the potential to inspire visitors and stakeholders to become professional in the creative economy. However, within the city strategies it is not clearly mentioned how angel investors of startup companies are attracted to establish their companies in Helsinki. Is the city of Helsinki expecting that start-ups increase organically or captivated by the holistic idea of the city to be the most functional city in the world or through the city branding, which includes also the contemporary art biennial.

The scenario on sustainable development raises some concerns, as the excellence of the biennial cultural program, at this current stage, does not plainly meet the plan from the city to create strong new jobs within the maritime strategy project. According to the web site of the city of Helsinki the new jobs related to the promotion of start-ups by the maritime strategy is the Bout application, also known as the Uber on boats and for the summer 2019, Skipper's city boats will arrive in Helsinki. During the upcoming summer (2019) also popular water sports will be improved. It is evident that the creation of this new jobs in logistics does not completely match the objectives of sustainable development of providing captivating jobs. The creation of the Bout application and Skipper's city boat can provide, for example,

summer jobs for young people, or be part of a more extensive business, but as a solution for the creation of permanent jobs, it does not seem powerful enough to enhance economic growth in the private sector of the Capital City. Furthermore, the use of fossil fuels implied in the transportation with boats is in contradiction with the study provided by BIOS on the socio-ecological effects of the biennial to the city of Helsinki.

The analysis of data made for this study between the cities of Helsinki, Venice, Berlin and Liverpool through the CCCM tool monitors, compares and creates a scenario of cultural vibrancy, creative economy and enabling environment of biennial cities. The comparison of data reveals that Helsinki is top ranking in all the creative and knowledge-based workers scores such as jobs in arts, culture and entertainment, media and communication and jobs in other creative sectors, while Berlin is top ranking in all the **new** jobs in the creative sector. Liverpool detains most scores in human capital and education. Potentially, after the establishment of the biennial in Helsinki, new jobs in the creative sector might increase as well as human capital and education. It is therefore suggested to use CCCM data for conducting further research and comparisons on the effect of Helsinki art contemporary biennial on increasing new jobs in the creative sector after the biennial has started. The CCCM tool has been created to support culture and creativity to contribute to improve social cohesion and better economic perspectives as well as resilience for cities. Data provided from the CCCM should be used for the prevention of housing issues which could be caused by the high number of visitors expected to stay overnight during the biennial exhibition. A good housing planification would help to avoid housing issues which have emerged in Venice and Berlin. Eventful cities are expected to promote sustainable urban development and therefore wellbeing for present and future generation. The principal aim of this master thesis is to evaluate the complex relationships among Helsinki city's ability to produce culture and creativity and to make the city more appealing and accessible for its residents and visitors. Overall, Helsinki biennial is efficiently related to most of the objectives of the city strategies, such as the project for youth social inclusion, exercise and mobility scheme project, health and welfare promotion project and the maritime strategy. The outputs of the analysis highlight the importance of considering the contemporary art biennial not merely as a stand-alone cultural event, but as an influential part of the holistic strategic plan of the city.

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APPENDIX 1.

Interview questions

1. What is the purpose of having a contemporary art biennial in Helsinki?
2. What is the first contemporary art biennial in Helsinki (2020) message?
 - 2.a Why this message was chosen?
 - 2.b To whom this message is directed?
3. How the biennial is designed to support principles of sustainability?
 3. a How the biennale is designed to be sustainable itself?
4. How do you relate to other eventful European cities such as Venice, Berlin and Liverpool?
 4. a What are the benefits and/or issues of hosting art biennials?
5. What are the main tasks of creating Helsinki contemporary art biennial and how your organization is solving them?
6. How Helsinki contemporary art biennial is related to Helsinki City strategies?
7. How the biennial influence in the place-making and city branding of Helsinki?
8. Other comments or anecdotes about the making of the Biennale. E.g.creation of new jobs, development of utilities, implementation of water buses etc.