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PEER LEARNING VISIT REPORT  
AND ANALYTICAL DOCUMENT

# TOWARDS A SUSTAINABLE MODEL OF REUSING OLD PREMISES FOR CULTURAL USES: THE EXAMPLE OF KAAPALI

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# EXECUTIVE SUMMARY

By Val Birchall and Nils Scheffler

The visit took place from 13-15 June 2022 on-site at three venues in Helsinki - the Cable Factory, Lapinlahden Lahde (former hospital) and Suvilahti cultural centre (former power plant). The focus of the visit was to explore the models for cultural use of heritage buildings through a for-profit company wholly owned by Helsinki City Council - KAAPELI. The host city and the KAAPELI company, together with participant cities and regions, shared practices which could be transferable and offered a constructive critique of each other's models of working to provoke discussion.

The case of KAAPELI is part of the strategic approach of the city of Helsinki to be A Place of Growth, reflected in the city's arts and culture strategy, which runs to 2030. The initiative stands in the broader strategic aims for Helsinki, which include a clear policy for temporarily using empty buildings. Helsinki is undergoing an accelerated urban development, which has filled commercially attractive sites and left some in-fill plots in former industrial areas that are costly to repurpose. Abandoned buildings can be used as cultural resources to support creative and cultural development.

The visit focussed on the creation 30 years ago of a wholly-owned Council real-estate company that operates for-profit as an enabling organisation. The KAAPELI company can borrow against its assets and has a reliable income source from a long-term mixed tenant base of artistic, creative, sporting and commercial organisations. The model provides tenants with only the basic facilities to design

premises to suit their purpose. The company does not programme or curate the activity on-site, allowing cultural tenants the freedom to operate independently.

Such a model seems more agile and flexible than a traditional municipal vehicle. The opportunity to borrow against future income enabled the premises to be redeveloped over time to suit the needs of the tenants and bring a former industrial heritage site into use as a valued cultural asset.

With the development of the KAAPELI company, Helsinki could develop more facilities with limited risk to the Council. The model has developed incrementally, and the company has become a skilled and trusted partner.

The KAAPELI model demonstrates how a significant heritage asset can be transformed while managing financial risk to enable future investment in improving the facilities for a range of broadly cultural uses. The critical success factors included the company owning the assets, having long-term tenancies and a mix of services and activities.





© Francesco Volta

Thierry Noir's mural at the entrance of Kaapeli.



**1. Analysis: reuse of an industrial site through cultural and creative activities**

# KAAPELI, A CITY OWNED REAL ESTATE COMPANY TO RUN AND MAINTAIN THE FORMER CABLE FACTORY FOR CULTURAL PURPOSES WITHOUT PUBLIC SUBSIDIES

## Context

The case of KAAPELI is part of the strategic approach of the city of Helsinki to be A Place of Growth, reflected in the city's art and culture strategy which runs to 2030, as well as the broader strategic documents for Helsinki.

The art and culture strategy aims at making culture easily accessible for everybody. It focuses on neighbourhoods with greatest need (the Helsinki Model) and creating stronger residential areas ([www.hamhelsinki.fi/en/public-art](http://www.hamhelsinki.fi/en/public-art)), on working with professional artists (e.g. the Contemporary Art Biennial started in 2021) and collaboration between departments. Social services, healthcare and education divisions are all involved. The Culture Kids programme pairs children with cultural organisations through free-to-access activities which are funded by the Council, and the digital platform Kultus links primary, junior and secondary schools and cultural provision. An important focus is the participatory budget process "My City" where residents can bring forward ideas for their neighbourhood which include cultural projects.

Seven museums and seven arts centres are the responsibility of a culture team of 370 people and to support the recovery from the pandemic, the core grants budget of €40m increased by €8.4m. The City Museum has a team of 11 staff, including an architect, three archaeologists and three researchers to fulfil its responsibility for built heritage. The Council's conservation team aims to ensure cultural environments are taken into consideration, preserved, and utilised. This includes buildings and natural landscapes as well as other human-made

structures.

The city is growing and densifying and the largescale vacant plots which were previously available have been replaced with infill plots. The city conservation team takes related strategies into account – e.g., city strategy, architectural programme, coastal/marine, open space plan, national city park etc and holds a database of heritage assets which includes buildings available for temporary and permanent use.

Increasing and intensifying the temporary use of premises is a goal of both the city strategy and the cultural strategy. However, change of use can be difficult to obtain. Private ownership can take years to bring forward a viable use, and meanwhile rent from temporary use by artists is considered desirable. With buildings in public ownership, the financial imperative is less of a concern. Publicly owned sites can be left empty as a result, or tenants can be charged a commercial rent (but this is not "market rate"). Helsinki has articulated Rules of the Game for temporary use of city premises for the arts, which defines the principles and process, or requires site to be declared not for use. The spaces are to be rented on maintenance cost alone and should not be over renovated to ensure affordable spaces for art and culture.

## THE CASE OF KAAPELI



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Nokia, the former owner of the cable factory, began to wind down its industrial activity towards the end of the 80s when the commercial interest in property was low. By that time the cable factory was the largest building in Finland. Since the land belonged to the city, Nokia had to pay an annual lease to the city. To generate income for the no longer used cable factory, Nokia started renting spaces to creatives.

When Nokia vacated the complex entirely, they returned the building to the city in exchange for a new plot. The city's plan was to demolish the building. But the creatives, who used by then parts of the premises lobbied the city's politicians to keep the building and continue to use the premises for cultural purposes. In 1991 they achieved their goal and the city changed their plans and decided to further use the building for cultural purposes.



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To run and maintain the building for cultural purposes, in 1991 the City of Helsinki founded KAAPELI, a limited real-estate company, to convert the cable factory into a cultural centre. The building was given to the company as capital contribution. The company had the mission to develop and maintain the place for cultural purposes without any further public subsidies. In turn, KAAPELI had the freedom to manage the premises independently.

In the beginning, six people worked for KAAPELI. Now, the for-profit real estate company employs a managing director and 20 people. In 2017, KAAPELI founded a daughter company, KAAPELI Mediakeskus, which provides services like internet connection, and ticketing for the users of the building. The subsidiary company employs around ten people. In addition, KAAPELI has installed a board of trustees with tenants' representatives (3), city officials (2), elected politicians (2) and an independent chair.

### **Step by step development**

When KAAPELI took over the premises, they rented the non-renovated spaces to artists for about 3 €/m<sup>2</sup>. The initial income from these rents was used to start renovating first parts of the building and spaces. The renovated spaces could then be rented for a higher price. Today all spaces are renovated and rented for cultural and sports purposes.

### **Variety of cultural, creative and sport uses**

90 % of the spaces are rented for permanent users (no time limited rents!) for commercial and non-commercial activities in the cultural and creative sector and partially for sport activities. The main artist groups are visual artists, dancers, photographers and musicians. In total, 10 % of the spaces are rented temporarily for events. The public spaces (i.e., exhibition space, restaurant, cafeteria etc.) concentrate on the first floor; the more private uses (e.g., offices) are at the higher floors. Two cafeterias at the first floor are also intended to help users meet informally and get to know each other. KAAPELI does not take any curatorial role in the uses of its premises. It only provides the “blank” empty space with connectivity to utilities. The users can adapt and renovate the rented space to their own needs at their own costs. They have all artistic freedom for that.

### **Assignment of spaces**

Currently all spaces for permanent users are rented out. There is a waiting list of potential users/renters. When a space dedicated to artistic, non-commercial use becomes free, KAAPELI together with the atelier foundation of Helsinki decide together which artist on the waiting list will be offered the space for rent. They have certain criteria for making these decisions. For spaces allocated to commercial users, KAAPELI decides on its own and negotiates the rental price individually. When an artist goes temporarily abroad, the space is sub-let to emerging artists to get new activities and ideas into the building.

### **Governance and key local actors involved**

- The City of Helsinki is the sole shareholder of KAAPELI, owning the land of the cable factory and providing the building to the private real-estate company.
- KAAPELI, city owned real estate company, is in charge of the management and maintenance of the premises
- Cultural and artistic users, which fill the building with different cultural and

sports uses, and in turn provide (partly) cultural and sport services for the citizens of Helsinki.

### **Budget/Financing**

The building of the cable factory was given to KAAPELI as a capital contribution to boost its balance sheet and solvency. This enabled KAAPELI in the beginning to take a bank loan and start renovating and developing the space. Further income was generated through renting out first spaces to artists. Rents for commercial cultural and creative uses average between €9-11/m<sup>2</sup>, for non-commercial uses they are about 40 % of the normal price. With the rent of the permanent users, the company can maintain the place and pay its employees. Rents are automatically raised according to a public index. In general, 10 % of the spaces are rented temporarily for cultural events. Rents are between €0-3,500/m<sup>2</sup>/day, depending on the use, financial capability of the user and the amount of space rented. This income is used for investing in the building. KAAPELI negotiates the rental price individually with each user, which allows that the higher rents subsidise the lower rents. Further income is generated by the provision of tenant and visitor services. KAAPELI does not receive public funding for operational expenses; they even pay an annual fee for the use of the land, which belongs to the city. In turn KAAPELI does not have to pay dividends to the city. Its estimated turnover in 2022 is €8,5m. Some users receive individual public subsidies but this has nothing to do with KAAPELI internal accounting.

### **Current position**

Today, the former cable factory consists of 63,000 m<sup>2</sup> of space, comprising 130 ateliers, two bars, 12 galleries, three museums, two restaurants, multiple event venues and a new dance house with two halls. In 2019, roughly 1,000 people worked at Cable Factory, and more than 500,000 people attended events there. In addition, KAAPELI has taken over a former gas plant and a former pharmaceutical factory. Currently, 2,000 people work on its premises weekly, and they attract approximately 1.5 million annual visits. Through KAAPELI, the City of Helsinki has secured 100,000 m<sup>2</sup> of affordable space for creative uses without any spending from its yearly budget.



## 2. Findings and recommen- dations

## 2.1 Findings

# LESSONS LEARNT WITH HELSINKI

## General

- A cultural policy can be supported through a city-owned, market oriented real estate company which may be more agile and flexible than a city department.
- The company does not have art or culture in its constitution, which would allow for the arts centre project to fail and the company asset to be used for other, more viable purposes in this event.
- The company, once established, can grow and take on additional premises but will need to satisfy its Board that these are viable business propositions.

## Financing

- Giving ownership of the building to the real estate company is essential for the company's balance sheet and its financial independence, as it allows for borrowing against the asset.
- Rental income needs to be high enough in the long-term to be able to cover the renovation and running costs of the building and the staff costs of the company.
- Flexible rents, depending on the economic capability of the user, allow the company to subsidise lower rents for non-commercial cultural and creative uses.
- Fixed costs/personnel are kept low by just providing empty spaces for rent.
- No programme is curated by the company, which only offers limited services to the tenants.

## Management

- A facilitator, continuously and personally in touch with the users, is key to develop the premises based on the users' needs, making the place more attractive for them.
- KAAPOLI only rents the empty space; it is up to the users to renovate the spaces on their own costs to their own needs.

## Permanent uses

- For the (financial) stability of the place, permanent tenants are important.

Temporary uses cannot provide this, although experimental uses, pop-up spaces or similar can be accommodated to a certain extent.

- The permanence of the tenants creates stability but also constrains the company from providing space for emerging artists in need of affordable accommodation.

## 2.2 Recommendations

# SUCCESS FACTORS FOR SIMILAR MODELS

## **Keep it Simple**

A simple governance model, concentrating on renting the empty spaces by a city owned real estate company with no curation of the space or concrete strategy regarding content, keeps the use of the space flexible and provides a thriving creative environment for artists. It leaves the specification of the space to the users.

## **Add Value**

Linking the uses in the KAAPELI premises stronger with the cultural strategy/policy of Helsinki by more users providing cultural services for Helsinki's citizens and surrounding communities would add value to the model.

Providing opportunities for users to come (informally) together and exchange ideas can allow new, innovative artistic and cultural products and activities to develop organically. Artists and small operators can support each other. Being close to the tenants and listening to their ambitions enables the facility to develop based on these needs. In addition, co-locating support for small creative businesses, angel-based investment, support service hub (with legal, financial and marketing expertise) could help to scale up the tenants and lead to spin-out organisations or greater efficiencies.

## **Balance Users between Art and Commerce, Old and New**

Keeping the rent system balanced allows lower rents for non-commercial art activities and commercial, or near-commercial rents for others, creating a healthy balance. The necessity for long-term leases to provide an income stream for guaranteeing borrowing and investment capital constrains the opportunities for new and emerging artists to become tenants and restricts experimental uses. These have to be provided through alternative routes.

## **Design for Openness**

Building design which incorporates flexible space, (including the modular layout of the premises) allows a variety of use and provides for tenants to expand or adapt their premises to meet the need of their growing businesses. An open building, with a clearly defined main entrance and staffed reception area makes

the place more welcoming for users, visitors and the public. Through different uses (office space, exhibition areas, cafes, restaurants, dance hall, event space, etc.) the building can operate more or less 24/7, accessible during most times of the day (and nights). There is the potential for a new kind of open use of buildings, similar to self-service library buildings, but for arts.

## **Work Incrementally to Develop Trust**

It takes time to shift mentalities to do things differently; trust must be build up between the involved stakeholders. There could be competing priorities for the use of sites including pressure from the real estate sector for other, more profitable uses of assets, especially for housing. Political support to secure availability of funds or premises to start a co-operation with private sector, together is vital. Time should be invested in building a multi-disciplinary team of colleagues with a common vocabulary and a shared vision that has strong strategic alignment. The realities of long-term development – e.g. slippage, political change, economic situation, the need to spend funds within a certain period should be taken into account. New models can benefit from being introduced over time, to reduce the perceived risk and build local capacity. Create a business model for relevant sites and start refurbishing them step by step.

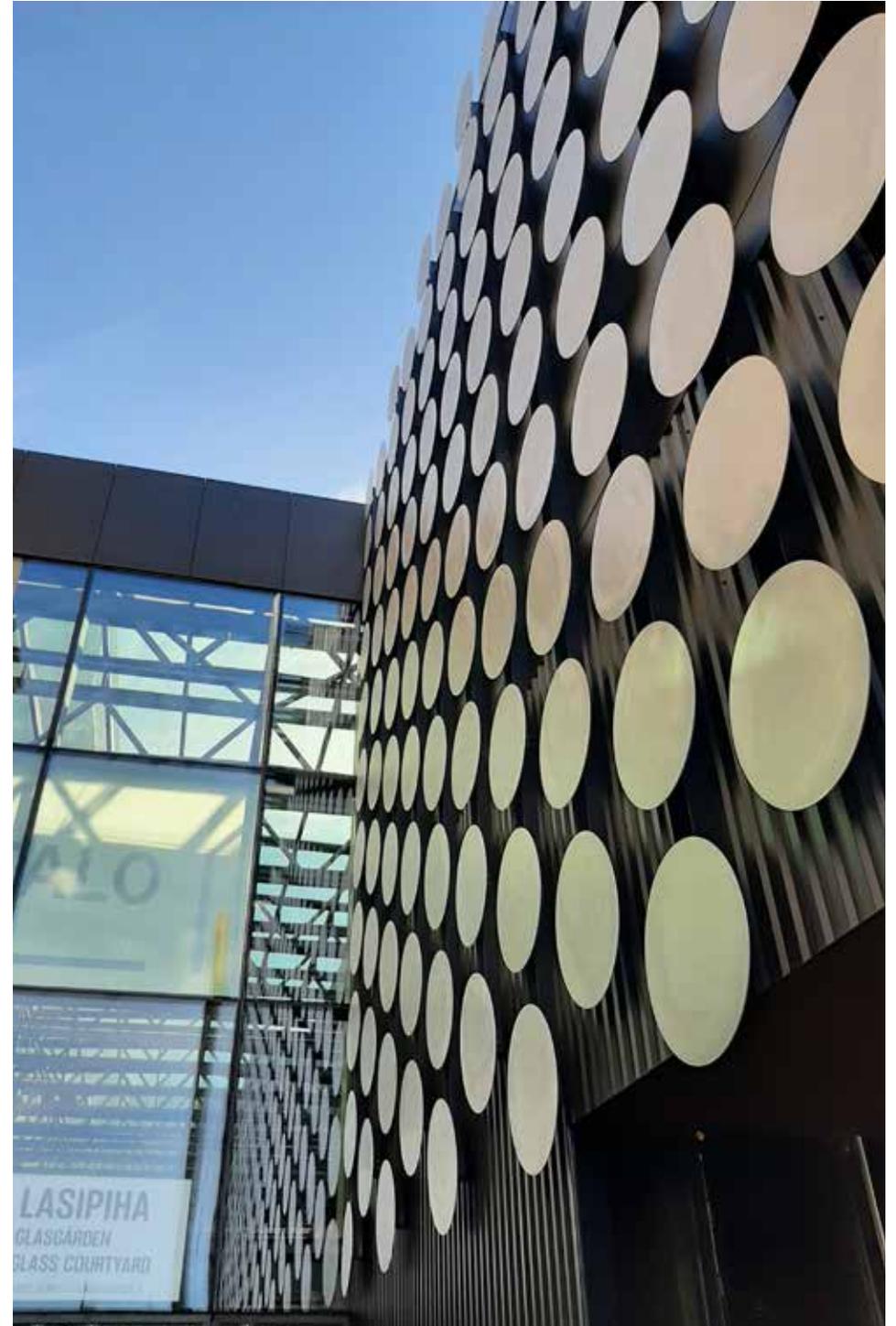
## **Build Alliances**

An informal network and experimentation strategy for such empty spaces could facilitate the creation of broad agreement to exploratory use of assets. Mapping good practice and relevant stakeholders, starting a participatory process to develop a strategy for the reuse of industrial heritage sites for cultural purposes and identifying a senior “Champion” are important. Create a business model for relevant sites and start refurbishing them step by step with the support of an interdisciplinary team from different departments responsible for the re- and multi use of public/heritage buildings. The model also relies on skilled people to be able to run and manage such places so culture organisations can focus on their practice. Drawing on local experts, community managers and specialists within local universities or private sector is a possibility. For financially more difficult sites/buildings, build up a “Bad KAAPELI” company (as a “bad bank”) which is in charge of these riskier sites and might receive public subsidies to develop them.

## 2.3 Transferability

# TOP TIPS AND THINGS TO REMEMBER

- **City owned real estate company as a tool to implement the cultural policy:** This kind of public-private collaboration between the city of Helsinki and KAAPELI serves interest of both sides and improves the cultural environment in the city. However the company is wholly owned by the city, so the private element is constrained.
- **Simple governance model for managing the cultural premises:** Simple managing and business model, concentrating on renting the plain, empty spaces by a city owned real estate company for cultural purposes; no curation of the space or concrete strategy regarding content, “just” providing the stable infrastructure, keeping the use of the spaces flexible.
- **Management staying close to the users/artists:** The facilitator / management of the premises continuously listens to the needs of the users and develops the place based on these needs.
- **Flexible rent system:** The flexible rent system allows lower rents for non-commercial art activities, subsidised by higher, market oriented rents from commercial uses.
- **Building design and flexible / multifunctional uses:** Flexible modular layout of the premises allow flexible and different uses in the building for multifunctional purposes.
- **Open building / 24/7 open building:** Through different uses (office space, exhibition areas, cafes, restaurants, dance hall, event space, etc.) the building is accessible during most times of the day (and nights). Users and visitors are welcomed at the main entrance with a welcome desk / contact person. The welcome area is also an open space for the public.
- **Possibility for a new kind of open use of buildings,** similar to self-service library buildings, but for arts





# 3. Conclusions

# CONCLUSIONS

There are many different models for bringing heritage buildings back into use for cultural purposes. The KAAPELI model may not be transferable in totality to other places for reasons of law or strategy but some of its success factors are worth considering.

The visiting participants identified that the current uncertain operating environment, including continuing public sector constraints and significant social and economic change, held both opportunity and challenge. They also proposed additional/alternative approaches which could strengthen or adapt the model. Silo-based working is still prevalent in many places and there is a need for working to “zip” together the agendas of different political leaders and in-house teams. There is a need to convince politicians and other departments of the value of the KAAPELI approach – through evidence, a greater understanding of other agendas, a multi-departmental team and shared vocabulary/mission; to act as the “zip”. Even temporary spaces can lead to gentrification so careful consideration of the progression between temporary and permanent use, or experimental and ongoing initiatives, is needed.

KAAPELI is clearly a very successful model for Helsinki and the company has grown a strong reputation together with an enviable skills base that provides the capacity and capability to take on more properties (if they can be demonstrated to have a viable business case) and to initiate and support other projects in-house (such as the Dance House). Individual elements of the model are also inspiring and transferable, including that the facilities are owned by the company, and can therefore be borrowed against to enable investment in improving facilities, with the loans repaid from the security of ongoing tenancies. The Shopping Mall model (i.e. subsidised independents sitting alongside anchor tenants paying

commercial rent) was identified as important to balancing risk while maintaining the vision. Keeping the fixed costs of the company low and ensuring the rental model has flexibility built in are the key success factors identified by the KAAPELI team. In addition, the company has a strong commitment to basing its model on personal interaction with tenants and the motivation of the in-house team.

There is an opportunity to develop a hub for secondary services such as IP law, finances etc. within the estate, which would further support growth of the cultural industries and help to deliver the city’s cultural growth. In the KAAPELI model, new proposed tenants are subject to peer review which maintains the quality of artistic occupants but limits the space for emerging, experimental or less well-resourced artists. Working more closely with the university sector to utilise space for spinning out or growing on, and for supporting the talent pipeline could add further value.

## **Key take aways are:**

- A city-owned, market oriented real estate company can become an important tool to drive the cultural policy
- A simple governance model, concentrating on renting the empty spaces with no curation of the space or concrete strategy regarding content, keeps the use of the space flexible and provides a thriving creative environment for artists
- Flexible rents, which depend on the economic capability of the user, allow to subsidise lower rents for non-commercial cultural and creative uses
- A facilitator, in touch with the users continuously and personally, is key to develop the premises based on the users’ needs, making the place more attractive for them
- Permanent tenants are important for the (financial) stability of the place. Temporary uses cannot provide this although experimental uses pop-up spaces and similar can be accommodated to a certain extent





# 4. Annexes

# FEEDBACK FROM PARTICIPANTS

## 18 PARTICIPANTS FROM 12 CITIES AND REGIONS TOOK PART IN THE VISIT IN HELSINKI

The complete evaluation has been reported based on 13 evaluation reports received from the participants. When asked about the peer learning visit experience, knowledge gained, information received, and relevance, the participants responded with either “strongly agree” or “somewhat agree”. Similarly, all questions have scored the same evaluation points, intending that most participants positively perceived the peer learning visit in Helsinki.

City/Region	Main learning points	Future use of ideas and knowledge gained
Aarhus	<ul style="list-style-type: none"> <li>• How to accommodate cultural spaces.</li> <li>• Importance of creating a model/ “rule of the game” in connection with both temporary use and transformation of buildings and the use of a mediators when it comes to preliminary use of buildings.</li> </ul>	<ul style="list-style-type: none"> <li>• Start building up an overall strategy for cultural spaces and use of empty building cross the departments of the municipality.</li> </ul>
Aarhus	<ul style="list-style-type: none"> <li>• The inspiration from Helsinki’s work with participatory budgets, the financing of art in the public space, the transformation of buildings for the benefit of art and culture, and the business model for the cable factory are all something I will use in advising the political level and refer to as inspiration for our art and cultural life.</li> </ul>	<ul style="list-style-type: none"> <li>• The inspiration from Helsinki’s work with participatory budgets, the financing of art in the public space, the transformation of buildings for the benefit of art and culture, and the business model for the cable factory are all something I will use in advising the political level and refer to as inspiration for our art and cultural life.</li> <li>• As a result of the visit to Helsinki, we have decided to evaluate our handling of the buildings for Cultural purposes, in order to develop a strategy for how we take activity ownership of our building, expand this and create good conditions for our art and cultural life.</li> <li>• We will also use input from the study visit regarding the work with a strategy for art in the public space in Aarhus.</li> </ul>
Bologna		<ul style="list-style-type: none"> <li>• The model of governance of Kaapelitehdas represented a very good practice to study in order to find similar solution for series of spaces that the City of Bologna is going to buy by the national railway station. In particular, I’m very interested in the sustainability of Kaapelitehdas and its economic independence by the municipality of Helsinki.</li> </ul>

City/Region	Main learning points	Future use of ideas and knowledge gained
Bristol	<ul style="list-style-type: none"> <li>• Understand more deeply the value in meet others from across Europe and talk about experience an opportunity</li> <li>• Support across the city and the council to make bigger steps in securing spaces that can be transformed by culture.</li> </ul>	<ul style="list-style-type: none"> <li>• Create a cultural infrastructure plan and project team to take this work forward.</li> <li>• Make sure we have the right people involved so we really move the ideas forward and work towards more investment.</li> </ul>
Bristol	<ul style="list-style-type: none"> <li>• Keep things simple.</li> <li>• Trying to shift the narrative around terminology in relation to 'meanwhile use'.</li> <li>• Governance Models.</li> </ul>	<ul style="list-style-type: none"> <li>• The governance model and exploring this in relation to Bristol, and also the review of our 'meanwhile' approach in Bristol in order to support long lasting cultural activity.</li> </ul>
Bucharest	<ul style="list-style-type: none"> <li>• The importance of indicators regarding the impact of culture in the processes of negotiating with municipalities (such as wellbeing, cultural education, quality of life, liveability etc).</li> <li>• How to link the objectives of one company/organisation to a broader (local/governmental) cultural strategy.</li> <li>• The importance of community development and of flexibility in developing processes of reconversion of industrial spaces into cultural spaces.</li> <li>• The importance of the relationship between the spaces of public utility (such as museums, performance halls, etc.) and those of cultural production and the special relationship between them.</li> <li>• Interesting governance model.</li> </ul>	<ul style="list-style-type: none"> <li>• Investigate the possibility of transferring the governance and business model, respectively the possibility of developing a special company owned by the mayor's office, which would have as its own objective the conversion of spaces.</li> <li>• Models of good practices related to the mix of functions and tenants from the case studies visited.</li> <li>• A transdisciplinary approach to how to measure the impact of cultural projects, with a focus on wellbeing and the quality of life in the urban environment, on the cultural impact it can have on health and social cohesion, with a focus on children and the elderly</li> </ul>
Bucharest	<ul style="list-style-type: none"> <li>• The importance of the city's leadership, involvement and strategy in the field of culture.</li> <li>• New governance model for a cultural hub established in a former industrial set-up.</li> <li>• How important is the economic model both for private stakeholders and public ones.</li> </ul>	<ul style="list-style-type: none"> <li>• Draw an economic and governance plan for our project in Bucarest – Berzei 21.</li> <li>• Present the new governance model that we studied in Helsinki to Bucharest city hall, together with other case studies in order to find the best approach for our local context.</li> </ul>
London	<ul style="list-style-type: none"> <li>• It really reinforced the need to just let space be and not to over curate or over design them. Provide them and the artists and community will come.</li> <li>• Reinforced that use of tiered pricing structures is a useful tool.</li> <li>• An operating model being a company that is not a cultural organisation- one that has no curatorial need for the space just there to provide and look after the space.</li> </ul>	<ul style="list-style-type: none"> <li>• Present to the wider cultural infrastructure team about the above learning</li> <li>• In day-to-day advice around setting up new spaces the first two points will be key, and also how that can assist with income generation and can be done in a way that means you don't have to provide lots of resource from the organisation.</li> </ul>
Slanic Moldova	<ul style="list-style-type: none"> <li>• Raising the quality of life through art</li> <li>• The economic development of the community through art</li> <li>• Innovative solutions of the use of spaces and buildings</li> </ul>	<ul style="list-style-type: none"> <li>• By adapting the methodology, new ideas and knowledge in my community.</li> </ul>
Soria	<ul style="list-style-type: none"> <li>• The physical presence is a must. - networking is very important</li> <li>• Other ways of management of cultural spaces are possible</li> <li>• To succeed you need to fail</li> <li>• A cultural agenda is needed to focus and bring efforts together to get the targeted goals</li> </ul>	<ul style="list-style-type: none"> <li>• Do a revision-check of the cultural context in Soria</li> <li>• The Cultural department needs to find and achieve different forms of collaboration with the private sector.</li> <li>• For future projects - mixed management will be explored.</li> </ul>

City/Region	Main learning points	Future use of ideas and knowledge gained
Soria	<ul style="list-style-type: none"> <li>• Architectural heritage of a city, regardless of its nature - industrial, religious, historical - can receive a new life, adapting to the needs and demands of a society constantly evolving.</li> <li>• It is possible to find formulas for cooperation between the public and private sectors, to combine public and private interests.</li> </ul>	<ul style="list-style-type: none"> <li>• Open new channels of communication with the social and cultural agents of my city.</li> <li>• Focus on citizen support for their consolidation and anchoring in the social fabric of the city.</li> </ul>
Turin	<ul style="list-style-type: none"> <li>• make cultural venues more open and friendly</li> <li>• integrate cultural activities with greater ecological awareness</li> <li>• work on the conversion of buildings, their reuse, and urban regeneration in a responsible way</li> </ul>	<ul style="list-style-type: none"> <li>• essential to convince policy makers and office managers of the goodness and effectiveness of the practices</li> <li>• share the materials with policy makers and circulate the information to stimulate awareness that another approach/ a different vision is possible</li> </ul>
Puglia	<ul style="list-style-type: none"> <li>• The governance model of the visited best practices</li> <li>• The private-public relationship and the private role</li> <li>• The cultural ecosystem as an urban and social regenerator</li> </ul>	<ul style="list-style-type: none"> <li>• We have thought about enhancing what we have learned, and starting overcoming any existing cultural barriers. To do this, we will present best practices to the local community, public administrators, and some private actors. Then, will try to replicate the model in one of the local dismissed industrial areas.</li> </ul>



# USEFUL LINKS

## PROJECTS AND INITIATIVES PRESENTED DURING THE VISIT

### KAAPELI on the Cultural Heritage in Action website:

<https://culturalheritageinaction.eu/the-cable-factory/>  
<https://culturalheritageinaction.eu/you-can-make-a-cultural-policy-with-real-estate/>

### Site visits:

<https://lapinlahdenlahde.fi/en/>  
<https://www.kaapelitehdas.fi/en/>  
<https://www.suvilahti.fi/en>

### Helsinki's strategic documents:

Helsinki City Strategy 2021-2025  
<https://www.hel.fi/static/kanslia/Julkaisut/2021/helsinki-city-strategy-2021-2025.pdf>

Art and culture in Helsinki 2030  
[https://www.hel.fi/kulttuurin-ja-vapaa-ajan-toimiala/en/about\\_us/culture-division/art-and-culture-2030/](https://www.hel.fi/kulttuurin-ja-vapaa-ajan-toimiala/en/about_us/culture-division/art-and-culture-2030/)  
<https://www.hel.fi/static/liitteet-2019/KuVa/julkaisut/Art-and-Culture-in-Helsinki-2030.pdf>

Helsinki cultural environment programme 2020-2022  
<https://www.helsinginkaupunginmuseo.fi/en/cultural-environment-programme/>

Helsinki City Maritime Strategy  
<https://www.hel.fi/static/kanslia/elo/helsinki-maritime-strategy-2030.pdf>

Helsinki City Urban Plan vision 2050  
[https://www.hel.fi/hel2/ksv/julkaisut/yos\\_2013-23\\_en.pdf](https://www.hel.fi/hel2/ksv/julkaisut/yos_2013-23_en.pdf)

### Other useful links on Helsinki:

Helsinki Biennial Art Exhibition (organized in a cultural heritage location)  
<https://helsinkiennaali.fi/en/>

Helsinki City Museum

<https://www.helsinginkaupunginmuseo.fi/en/>

My Helsinki – events, stories, and tips about the city

<https://www.myhelsinki.fi/your-local-guide-to-helsinki>

Helsinki this week

<https://helsinkithisweek.com/>

Helsinki Events Foundation

produces many events around the year, including the Helsinki Festival in August and the Helsinki Day on the 12th of June

<https://eventshelsinki.fi/en/>

Helsinki channel

live streams, videos and podcasts about the city and current topics

<https://www.helsinkikanava.fi/en/>

### Reactivation and Reuse of larger vacant buildings:

[2nd Chance guidebook](#) and [good-practice compilation](#)

# USEFUL CONTACTS

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# CULTURAL HERITAGE IN ACTION

Sharing solutions  
in European  
cities and regions



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