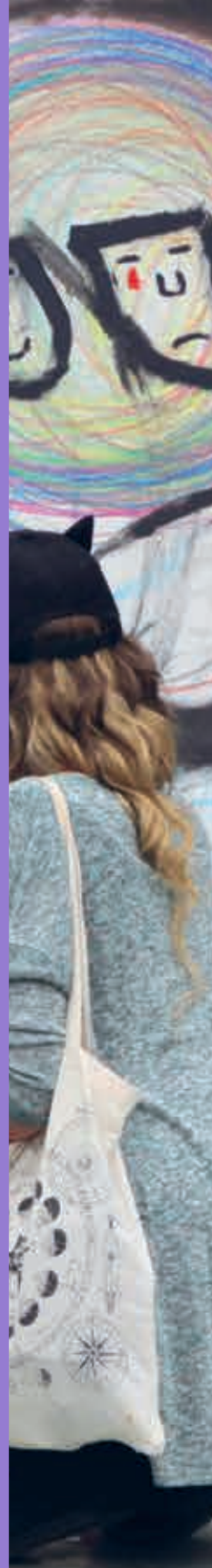
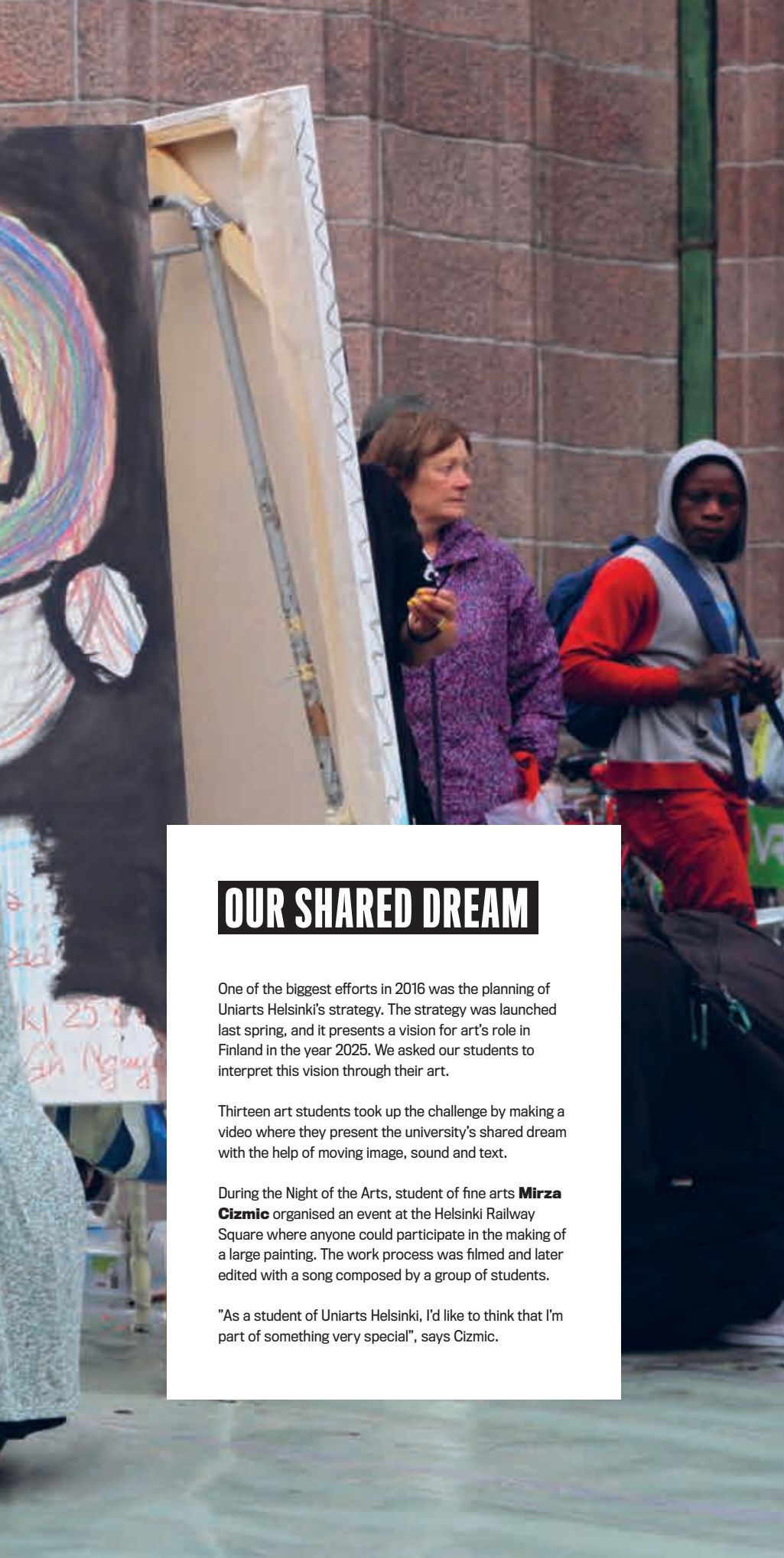


**UNIARTS HELSINKI
ANNUAL REPORT 2016**



**UNIARTS
HELSENKI**





OUR SHARED DREAM

One of the biggest efforts in 2016 was the planning of Uniarts Helsinki's strategy. The strategy was launched last spring, and it presents a vision for art's role in Finland in the year 2025. We asked our students to interpret this vision through their art.

Thirteen art students took up the challenge by making a video where they present the university's shared dream with the help of moving image, sound and text.

During the Night of the Arts, student of fine arts **Mirza Cizmici** organised an event at the Helsinki Railway Square where anyone could participate in the making of a large painting. The work process was filmed and later edited with a song composed by a group of students.

"As a student of Uniarts Helsinki, I'd like to think that I'm part of something very special", says Cizmici.

UNIARTS HELSINKI ANNUAL REPORT 2016

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A PIONEERING FORCE IN SOCIETY

In our new strategy that was launched in 2016, we state that art creates the future. We need art, because it acts as a force that reforms society. Uniarts Helsinki promotes the role of the arts by fostering the unique traditions of its academies and by training artists with a responsible mindset. Their work paves the way for new perspectives and ways of thinking.

Our goal is to become a forerunner in the education and research sector. Our effort to upgrade the profile of our research was given fresh momentum last year when we recruited our first-ever vice rector responsible for research and doctoral education. The ArtsEqual research project was awarded significant strategic funding, and the project as a whole got off to a great start. The award-winning project examines how artistic activities can contribute to a more equal society and prevent social exclusion.

Uniarts Helsinki has taken determined steps towards increasing its internationality, which shines through in our strong networks and the fact that already a fifth of our doctoral trainees come from outside of Finland. We have an excellent reputation in different fields of art; as for music, our very own Sibelius Academy was placed in the top ten for the second time in a row in a global ranking of universities that specialise in performing arts.

Uniarts Helsinki continues to develop its shared activities and operational culture. Open Campus has strengthened its role as the home base for joint studies. It coordinates studies in entrepreneurial and career skills, university pedagogy and languages. We have also started our administration reform, which aims at streamlining the university's processes and making them more user-driven.

In 2016, the number of applicants to Uniarts Helsinki was over 4,500, while only seven per cent were admitted. That means we're one of Finland's most sought-after universities. Our work is efficient and of high quality: we exceeded all the quantitative targets set for our education by the Ministry of Education and Culture.

The theme for our ongoing fundraising campaign, "Art Is a Gift", reflects the importance of art in our society. Our campaign has been a great success, and the fundraising target was raised last year from three million to five million euros. The campaign forms the basis for a cooperation model that we're building for our long-term partnerships and helps us make sure that Uniarts Helsinki will be an active contributor to the general debate on different platforms also in the future.

JARI PERKIÖMÄKI
RECTOR



THEME-BASED ART STUDIES

High-quality teaching in the arts is experimental and transforms according to the ever-changing needs. Something new that was introduced at Uniarts Helsinki's Academy of Fine Arts in 2016 was theme-based teaching. The selected theme was new materialism, and students got the chance to truly immerse in the concept through a study module consisting of two courses, a book club, a study trip to India and an exhibition.

The studies culminated in an exhibition named Matter Matter at the Exhibition Laboratory in November. Recurring undertones shared by the artworks included renunciation of human-centeredness, elimination of hierarchical structures and de-compartmentalisation. These perspectives were used when exploring subject pairs such as humans and animals, us and others, living and non-living. The exhibition featured works by current students as well recent graduates, teachers and international guest artists.

Different ways of presenting and exhibiting art are greatly important to the education of a visual artist.



TEACHING REFORM FOLLOWS BIG WORK EFFORT

Both the syllabus and the degree structure have been overhauled at Uniarts Helsinki's Academy of Fine Arts. Dean Markus Konttinen is now looking forward to a more stable period.

2016 proved a busy year at the Academy of Fine Arts: new syllabuses were implemented and the degree structure was changed as four degree programmes merged into one joint programme leading to a degree in fine arts. At the same time, supervisor relationships changed.

Dean **Markus Konttinen** describes the autumn as hard work, but believes many things have become clearer as a result. "Education is naturally in a state of constant change."

The Academy of Fine Arts gained many new professors. Konttinen is especially pleased about the first-ever professor in contemporary art research. The appointment went to art historian **Hanna Johansson**.

"Now we can finally investigate the impact of artists currently working in the field", says Konttinen.

Anna-Kaisa Rastenberger became joint professor of spatiality and exhibitions studies and the master's degree programme Praxis.

"Different ways of presenting and exhibiting art are greatly important to the education of a visual artist. By combining these, we gain the benefit of being able to curate together with the students in the future", states Konttinen.

The Academy's year was also lively in terms of research. The Research Days at the Academy of Fine Arts, three days in length, were a success and four new doctors graduated during the year. The Academy of Fine Arts has been preparing for the 'super year' of 2017 well ahead of time, as Documenta in Athens and the Venice Biennale

partly overlap. With regards to the latter, the Academy received a visit by Venice Biennale 2015 curator **Okwui Enwezor** at the support of the Saastamoinen Foundation. The whole of Uniarts Helsinki has been very involved in preparing for the university's Research Pavilion in this year's Biennale. Uniarts Helsinki is participating for the second time, now with a broader and more international scope.

A three-year collaboration project with Art Foundation Merita fr got underway, by means of which the Foundation will give out a Young Promising Artist grant worth 22,000 euros to a newly graduated master of fine arts in connection with the exhibition Kuvan Kevät.

The Academy forged some international ties for the first time, in Seoul, South Korea. Konttinen visited and became impressed with the project, led by Praxis lecturer **Pontus Kyander**, and the cultural interaction. Another significant international effort was the large study unit in new materialism within Time and Space Arts, taking students to India and culminating in the Matter Matter exhibition at the Exhibition Laboratory.

The Academy is currently housed in temporary facilities and on the lookout for permanent, safe, healthy and well-functioning spaces. The project has now progressed to the needs assessment stage, with students and staff asked to give their opinions.

"We are on target with the number of graduates, and student-based activities are on the rise. I'm very pleased about these achievements", concludes Konttinen. ■

BUILDING CAREER PATHS

Uniarts Helsinki's mission is to train artists, whose competence meets society's ever-changing needs. Numerous courses emphasise career and communication skills, which is also the students' own wish.

Uniarts Helsinki is continuously improving its curricula. The new curricula were introduced at the Academy of Fine Arts in the beginning of the term, and at the Sibelius Academy, the curricula will come into effect in their entirety within the next two academic years. The Theatre Academy also launched a project for planning its future selection of studies. The curricula have been updated to better support students' journey to becoming autonomous artists and meeting the needs of an ever-changing society.

“The reform work centres on students' independent artistic work and a career oriented approach”, describes **Marjaana Kella**, Vice Dean and Professor of Contemporary Art and Photography, who led the curriculum reform work at the Academy of Fine Arts. The development process of growing into an independent artist goes hand in hand with learning about professional life. Students should be familiar with the professional environment that awaits them after graduation.

Students have had the opportunity to contribute to the reform work. “Both the students and our alumni have hoped to have more career-oriented training in their studies. It's best to enter the professional world as early as possible”, **Elina Knihtilä**, Professor of Acting, emphasises.

“At the Sibelius Academy, the working life has already been an integral part of studies thanks to the Master and Apprentice method, but the curriculum reform has made the process even clearer. We have redefined the key learning objectives”, **Jerry Piipponen**, percussion student who was involved in the reform work, sums up.

Students of fine arts learn about the working life through individual guidance from a mentor, whereas the Theatre Academy invites people who work in the field to share their insight into employment opportunities with the students. The Faculty of Classical Music stresses the importance of audition training and collaboration with professional orchestras. It is even possible to gain ECTS credits through job experience.

Developing entrepreneurial skills is also incorporated in the new curricula, and Open Campus coordinated two projects with exactly this goal in mind. The first project focused on creating entrepreneurial training and services with funding from the Finnish Funding Agency for Innovation (Tekes). Uniarts Helsinki also collaborates with the European network for art institutions of higher education in a project called NXT Accelerator to develop artists' entrepreneurial and employment skills.

Uniarts Helsinki joined the NYstartup network, which is coordinated by Junior Achievement Finland and funded by the Finnish Innovation Fund Sitra. Students participated in entrepreneurial training, and the award for the idea with the best business potential was given to a service developed by students of the Sibelius Academy and the University of Helsinki.



Developing communication skills is an essential part of studies. Artists must be able to communicate their work to others. In 2016, the Sibelius Academy started the international Renew project together with European partner schools in an effort to advance teachers' and students' career skills and competence in drafting portfolios.

The curriculum reform has made the study options better defined. “At the Sibelius Academy, for example, the opportunities for students to choose and build their own study plans have improved. Students can either train to become a top talent in a specific field or develop a more comprehensive expertise”, describes Piipponen.

Knihtilä says that the reform work has led to longer continuation in the studies and the merging of courses and teaching content. “Integrating courses in music and oratory skills in acting students' studies has created new productive cooperation.”

There are no limits to which environments the arts can operate in. This abundance of fields and diversity of perspectives is reinforced by courses that are available for students of all three academies as well as joint study modules such as the new module in musical theatre.

Uniarts Helsinki's new professors in 2016

- Eeva Anttila, dance pedagogy
- Anders Carlsson, acting in Swedish
- Hanna Johansson, contemporary art research
- Mieko Kanno, Sibelius Academy's artistic doctoral studies
- Timo Kiiskinen, church music
- Saana Lavaste, directing
- Harri Mäki, woodwinds
- Anna-Kaisa Rastenberger, spatiality and exhibition studies and Praxis master's programme
- Anita Seppä, art history and art theory
- Annu Vertanen, printmaking



International activities are a natural part of Uniarts Helsinki. At the Academy of Fine Arts, for example, international students now have the possibility to complete all mandatory studies in English. As for the Sibelius Academy, a third of its students come from abroad.

Residence programmes for alumni, student exchange programmes, and teacher visits and master classes by international artists all give a more in-depth perspective on how to develop into an artist and also help in making international contacts.

A total of 20 students participated in the international mentorship programme of the Academy of Fine Arts in 2016. A project named "International new initiatives in fine arts", which is carried out together with the Saastamoinen Foundation, focuses on international collaborations in fine arts among art professionals and students. The project produces the Keynote and Prognostics lecture series, which both gained recognition even outside of Uniarts Helsinki thanks to the interesting guest lecturers. The academy offers a residence programme for alumni to promote international networks and professional development, and the partners in the programme are the Jan van Eyck Academie in Maastricht, ISCP – International Studio & Curatorial Program in New York, and Rijksakademie van Beeldende Kunsten in Amsterdam.

Global Music students at the Sibelius Academy now have the opportunity to complete both a Bachelor's and a Master's degree in the programme that embraces cross-cultural musical interaction. The Master's studies are organised in collaboration with the Royal Academy of Music in Denmark. In June, nearly a hundred brass students came to Helsinki for the first-ever international Brass @ Sibelius Academy event, which offered both classes for the students and a top-class concert series for the public. The event is part of a development project, which aims at reinforcing brass music competence in Finland.

The Theatre Academy launched the new international MA in Ecology and Contemporary Performance programme pilot, and the new Digital Visual Design – Advanced Intermediality in Performance study module was organised in collaboration with Aalto University. Last year also meant the start of a new project, which strives for deeper cooperation with international partners. ■



FROM AN IDEA TO A BUSINESS

What tools could amateur musicians use to find a teacher all around Finland? Students from Uniarts Helsinki's Sibelius Academy and the University of Helsinki answered this question by developing a service called MusaEdu, sometimes referred to as the "Uber of music education". In May 2016, MusaEdu was the winner in a competition organised by Nuori Yrittäjyys ry (Junior Achievement Finland) in the category of Best Business Potential.

The service has grown fast since the competition. The themes of the classes range from instrument lessons to music theory, musicians' well-being, and music technology.

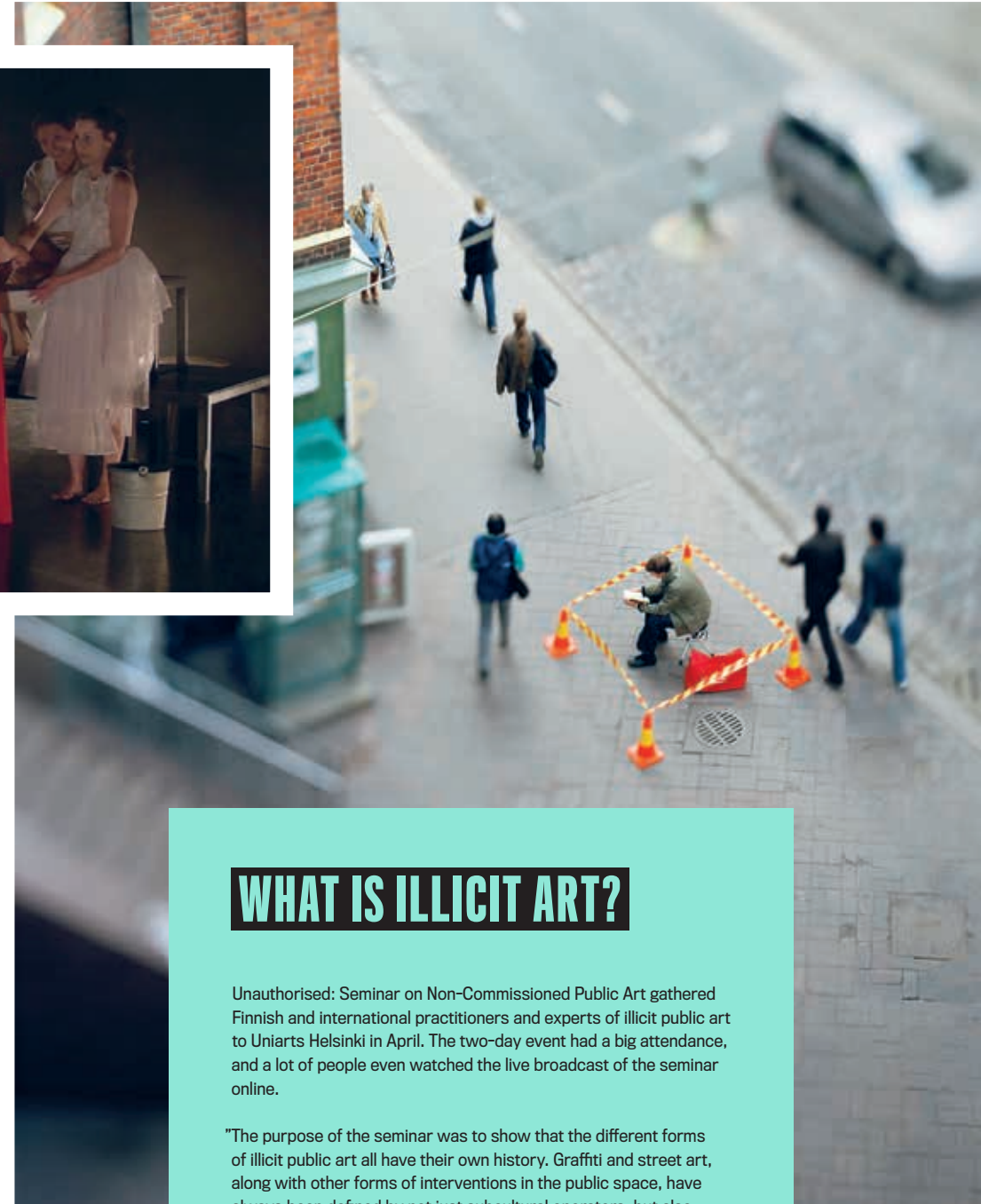
"Besides instrument and training lessons, we hope to expand our selection of services to also offer lecture series, training for entrance exams, master classes, and other events all over Finland", say founders of the business, music students **Jan Nyberg** and **Mikael Pulkkinen**.

BOOT CAMP IN LAPLAND

What happened next when director **Kristian Smeds** took eight European acting students on a two-week camp to Enontekiö, Lapland? The campers worked out an early version of a performance, but they also gained new insight in the peace and quiet of the surrounding nature, devoid of digital distractions.

The "boot camp" was part of the activities of an international project named Platform for European Theatre Academies. Uniarts Helsinki's Theatre Academy is one of the participants in the project, which received a funding of 200,000 euros from the European Commission.

The project is a collaboration between eight art institutions of higher education from different countries. The network provides new opportunities for collaboration and gives theatre students understanding on the traditions of the European theatre world. A total of 12 collaborative productions and study modules will be organised between 2016 and 2018.



WHAT IS ILLICIT ART?

Unauthorised: Seminar on Non-Commissioned Public Art gathered Finnish and international practitioners and experts of illicit public art to Uniarts Helsinki in April. The two-day event had a big attendance, and a lot of people even watched the live broadcast of the seminar online.

"The purpose of the seminar was to show that the different forms of illicit public art all have their own history. Graffiti and street art, along with other forms of interventions in the public space, have always been defined by not just subcultural operators, but also institutions", points out **Tatu Tuominen**, lecturer in printmaking.

The presentations tackled themes such as differences between graffiti and street art, zero tolerance policy, culture jamming, and the experience of urban space. The seminar also gave an introduction to the history and key concepts of illicit public art.

"The most important thing was to give the artists themselves the chance to present their work and explain why they make it."



Photo:
Jonna Tolonen

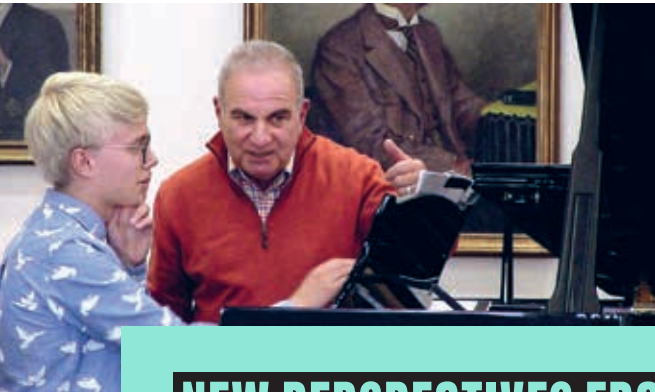
HIGHLIGHTS OF THE YEAR

"The Seinäjoki Unit had its 25th anniversary last autumn. One of the highlights in the anniversary programme was the valotON event in November and Emma Salokoski duo's concert at Kalevan navetta. There's always some nervousness in the air over whether people will show up when organising pop-up events. It's a huge relief when the audience arrives one by one and even the last few chairs of the hall are finally filled. Salokoski's gig was a definite success.

Our Seinäjoki Unit engages in active cooperation with other operators in the city. We want to be involved in the development work of the Seinäjoki region and establish art as part of people's everyday life in the city. Kalevan navetta is a good example of this - it's a warehouse in the city centre of Seinäjoki, and there are plans of turning it into a cultural centre.

The 25th anniversary year also gave us a great opportunity to look back on past years. The Seinäjoki Unit focuses on continuing education, but it has evolved into quite a unique hub of research, education and multi-artistic events."

Education manager **Mika Virkkala** is the head of the Seinäjoki Unit of Uniarts Helsinki's Sibelius Academy and organised the unit's anniversary celebration.



NEW PERSPECTIVES FROM INTERNATIONAL VISITING TEACHERS

International master classes are an essential part of music studies. These master classes refer to courses where international visiting teachers come and teach for a few days or even only for a few hours and present new or rare playing techniques, certain performance practices, styles of music, music culture or the production of a certain composer.

Master classes in jazz and wind instruments are especially frequent. Students greatly appreciate being in an international learning environment and having world-class guests on their classes.

"Our departments are small, which is why it's all the more important to get influences and inspiration from outside the university and from foreign guests. Music education is international and having networks is essential to our development", notes **Petri Alanko**, head of the department of wind instruments, percussion and harp.

In 2016, the Sibelius Academy's Faculty of Classical Music organised 55 international master classes, and the Faculty of Music Education, Jazz, and Folk Music organised 74 master class events.

NEW GENERATION OF ARTISTS IN THE MAKING



Piia Peltola, chair of Uniarts Helsinki's Student Union for 2016, says that the most important issues of 2016 included promoting multidisciplinary collaborations and a sense of community among students. The Student Union also took time on reflecting how it could contribute to cooperation between different fields of art.

"In the future, collaboration across different fields of art and on different levels is absolutely necessary, which should be mirrored in our studies. Including multi-artistic projects as a central part of our curricula is not a threat to the traditional instruction in artistic craftsmanship", Peltola emphasises.

The goal is to integrate the concepts of "generation of artists" and "generation-defining art" into the students' thinking. With this in mind, the Student Union organised an event named Speed Dating in cooperation with Open Campus in November. The evening opened doors for new collaborations across artistic disciplines. "There was need for a forum where students from different academies could find each other, share their thoughts and find collaborators for joint projects at the university. We want to promote discussion among us students on what we think of society, what kind of art we create, and what connects and separates us", Peltola

describes the goals of the event. Despite the name, the purpose of the evening was not to match people romantically but help them spark up mutual fascination professionally.

"It was eye-opening for me when a student from the Sibelius Academy said that the event brought out an unprecedented sense of artistry and belief in being able to adopt an artist's identity. For me, coming from the theatre field, the identity of an artist has always been self-evident. We are Uniarts Helsinki, after all, so I do think that having the identity of an artist should be the driving force in everything we do."

Multidisciplinary art collaborations has been a running theme in the Student Union last year, both in its anniversary party - which is always a night to remember - and in the carnivalistic crowning of the Havis Amanda statue. In 2016, it was Uniarts Helsinki's turn to place the cap on the statue, and well over 40,000 people came to celebrate the culmination of the May Day Eve.

"The programme included recitation of prose poetry, performances by opera singers and a trio of accordion players, as well as a singalong of Finlandia. The ceremony was led by a group of students who wore role costumes and animal masks, and the cap that was placed on the statue had an unconventional design", Peltola says. ■

SIXTH SUCCESSFUL SIBAFEST

The Sibelius Academy's Sibafest drew about 8,000 visitors to the Helsinki Music Centre and to the churches nearby in January-February. During the eight-day festival, students and teachers along with special guests from Finland and abroad showcased a wide range of musical genres, from classical music to contemporary music, jazz and folk music.

For the first time, the programme also included several pop-up performances in the Helsinki city centre. Collaborative community projects, such as the children's opera *The Little Magic Flute*, were also popular, and the Family Day was attended by a record number of people.

The artistic director of the festival, Professor of Jazz **Jukki Uotila** had chosen the world of cinema as the festival theme. The concerts featured music from films as well as music inspired by films.

"Sibis Alumni Big Band's concert, for example, presented music and images inspired by characters from films by **John Cassavetes** with American trumpeter **Tim Hagans** as the conductor. The atmosphere was one of a kind."



WORLD-CLASS ACADEMY

Kaarlo Hildén, new Dean of the Sibelius Academy of Uniarts Helsinki, believes one reason for the Academy's solid reputation is the open dialogue between teachers and students.

Kaarlo Hildén took up his post as Dean of the Sibelius Academy in March 2017. He was somewhat familiar with the work already, having served as Dean of the Faculty of Classical Music since 2010.

Right away Hildén was given reason to rejoice. Based on the results of 2016, the Sibelius Academy reached a top ten spot on the QS World University Rankings by Subject listing, which ranks performing arts universities based on excellence. The Sibelius Academy was in the top ten for the second year in a row. Hildén stresses the importance of this result, since the ranking basically covers all universities in the field around the world. Thanks to the success of the Sibelius Academy, Uniarts Helsinki is still the only Finnish university to rank among the top ten in the field-specific ranking of the world's best universities.

Over the last few years the Academy has focused a lot of effort on international student recruitment. As a result, the number of international applicants has virtually doubled. Hildén thinks there is a clear connection between the school's ranking success and the growing number of applicants. The Sibelius Academy has a strong reputation.

"Our reputation is built upon the large spectrum of education we offer, as well as its excellent quality. We also have a reputation for encouraging independent study. Students coming here have a strong individual vision."

Thanks to financial support from the Finnish Cultural Foundation, the Sibelius Academy has expanded its national collaboration with music

institutes for youth. Throughout the three-year project, teachers from the Sibelius Academy will visit music schools around the country and design the education together with local teachers. There are approximately 25 weekends of teaching during an academic year.

"Our aim is to support music as a hobby nationwide. This collaboration has not only expanded regionally but also in terms of new instruments and new forays into jazz and folk music", says Hildén.

"We are also developing education that aims for a career in music together with vocational schools and universities of applied science. The system of music schools we have in Finland is unique, and we need to make sure it continues to thrive."

The community aspect of learning was promoted at the Sibelius Academy over the year. Collaboration between teachers and opportunities for peer learning among the students have been developed across degree programmes and departments. "We have focused more on new student groupings, for instance. The new freshman choir is an excellent example of this."

A highlight of the year for Hildén was the 100-year anniversary concert of the Sibelius Academy symphony orchestra at the Helsinki Music Centre in May. The crowning glory of the concert, broadcast live on Yle Teema, was **Magnus Lindberg's** seldom heard *Kraft*.

"*Kraft* is a Herculean feat – for both the soloists and the orchestra and the whole production team as well. It was the artistic climax of the year for me, and simply a splendid success." ■



Our strong reputation is built on the large spectrum of education we offer, as well as its excellent quality. We encourage independent study. Students coming here have a strong individual vision.

ARTISTS' WORK IS PUBLIC

Uniarts Helsinki produces a large number of performances, concerts and exhibitions over the year. Students cannot grow into artists and teachers cannot teach art or understand students without making art themselves.

In 2016, Uniarts Helsinki produced 47 exhibitions, 717 public concerts, and 277 theatre and dance performances. These numbers are a clear sign that public artistic activity is an essential part of a student's road to becoming an artist. "Uniarts Helsinki engages in many kinds of artistic activities. The activities may be completed as part of a student's degree, and they can refer to performances, exhibitions, artistic works, concerts, pedagogical events, community art, events related to artistic research, multi-artistic productions or festivals, among many others", explains **Kristiina Ilmonen**, Professor of Folk Music.

"It's really important that students are exposed to the public eye during their studies. The public nature of the work is present from the very beginning, but the size and significance of the performance arena usually increase as the student develops." Finland is quite exceptional in this regard compared to its international counterparts, according to **Kimmo Karjunen**, lecturer of lighting design at the Theatre Academy. "The courses end in a public event, whether it's a concert, a play, an exhibition or something else. In many other countries, even the thesis projects are presented to just a jury, not the public. At Uniarts Helsinki, we focus on adapting to the professional world from the very beginning", Karjunen stresses.

In addition to the performances, exhibitions and concerts that are open for everyone, some examples of Uniarts Helsinki's public artistic activities in 2016 include the tour of the Lavat Auki! project, numerous music festivals, concert series, as well the Atso's Corner workshops that are open to the public and organised in the conducting programme.

Uniarts Helsinki's teachers use some of their working hours on research or artistic activities. Many of them consider their own artistic expression a priority. "Artists have a passion to do their work. They need to maintain their skills and develop themselves. I've been teaching lighting design for 20 years, and if it weren't for my personal artistic work, I would have lost touch of what's going on a long time ago. Artists' work is public, and an artwork is not an artwork before it's displayed to the public", Karjunen notes. Karjunen finished working on a number of light and media artworks last year, and since January 2017, some of them have been on display at the Historical Museum and the Ski Museum in Lahti. The *Salpausselkä elää* media artwork in the Lahti Ski Museum contains moving image, still image and sound.

Juggling creative work and teacher's duties is sometimes challenging. "It's a common problem that work days are filled up with meetings and administrative work. We should be locked away and working in chambers to have time for everything. But I try to do as many public artworks or exhibitions as possible, because artists lose their credibility if they don't show their new works to the public", points out **Villu Jaanisoo**, Professor of Sculpture. One of Jaanisoo's public artworks, *Kuukkeli*, was revealed in April 2016 in the region of Kalasatama in Helsinki. He also finished face reliefs of Minna Canth and Maria Jotuni for the interior wall of the Kuopio City Theatre in September.

Other work assignments tend to pile up if the artistic activities take over. "I'm about to leave for a conference in Nepal to do field work and make music with the local people. After that, I'm off to Sweden for a tour. When I return, I have a long list of assignments waiting for me, whether it's about pedagogical development work or providing guidance for my students", Ilmonen says.

Ilmonen performed in concerts together with four different bands and published two CDs last year. Ilmonen, along with two other Finnish musicians and a British storyteller, has toured in Great Britain since 2014 with a production called *Fire in the North Sky*, which utilises improvisation based on poetic tradition from *Kalevala*, the Finnish national epic. All three musicians are teachers at the Sibelius Academy.

It's only through their own artistic work that teachers can learn to understand the students better. "We're constantly interacting with students: we give and get something in return. We contemplate on the same things with the students. A central part of learning is helping people interact and share thoughts with each other", Ilmonen says. According to Karjunen, teachers know pretty well when to get involved and when to leave the person in peace. "The degree programmes must be able to renew themselves all the time. But new students always start from scratch, whereas teachers should move forward with their own artistic endeavours", notes Karjunen.

Teachers also conduct research, and new discoveries in research fields renew the teaching. "Teachers get wiser through working on their research. Simple reading is not enough, and instead, it's important to get hands-on experience from things that we learn in research. As teachers, we get to hear students' thoughts and get fresh ideas from them, because they're often very aware of what's current. But I wouldn't say that students are exactly all that radical", Jaanisoo contemplates. "Then again, it wouldn't be right to even demand students to be able to renew their field instantly. First they have to learn the basics", Karjunen continues.

Art is fundamentally part of society and artists create art in the hope of eliciting a reaction. "It's important to separate two concepts from each other – the social impact of artistic content and the demand that art should serve a certain purpose. Art shouldn't be seen as just having instrumental value, as a tool for well-being or a commodity that can be sold. Art goes far beyond that", Ilmonen underlines.

The creation process itself is lonely, but after it's over, the work should gain visibility. "It's important for artists to work in their chambers, but they should also be in the public and create visibility for their art. Neither aspect should dominate, and it's not necessary to get media coverage for everything", Jaanisoo points out. Still, artworks are also instruments for communication. "Art is not art if it's not published or put on display. The panic that artists feel before the artwork is revealed to the public is something they just must endure", Karjunen emphasises. ■

A busy year of festivals and events

Selected highlights of events at Uniarts Helsinki:

- Exhibition in the crypt of the Helsinki Cathedral during the Church Music Festival 5-18 Mar
- Odysseus production's visit in Amsterdam 29-30 Jun
- Summer's Young Artists concert series 4-31 Aug
- International Harald Andersén Chamber Choir Competition 23-24 Sep
- DIG. jazz festival 10-12 Oct
- Museum collaboration with Helsinki Art Museum HAM in the Yayoi Kusama exhibition 13-15 Oct
- MuTeFest, a music technology festival 21-25 Nov
- Global Fest music festival 8-10 Dec
- Prognostics lecture series
- Lavat auki! (Open up the stage!) tour

AN OPERA ABOUT YOUTH, BY YOUTH

The Hear This, I'm a Composer! project has given over a hundred children and adolescents the chance to compose music since 2011. An entire opera finally premiered in spring 2016. Fourteen Finnish and American adolescents poured out their own ideas to *Aikalisa* ("Time Out"), which was shaped into a text, a libretto and a composition encompassing the journey of growth of a young boy, Joel. The opera was performed by professional musicians.

Lecturer in music education Riitta Tikkanen says that even though the project hadn't resulted in an entire opera before, the experienced team of music professionals found a way to execute it in a way that respected the adolescents' diversity and visions.

"The opera discussed themes that originated directly from the adolescents' own lives, and the end result resonated with the young audience based on their feedback."

Hear This, I'm a Composer! is a joint project of the Sibelius Academy, Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra, Helsinki Music Centre, Finnish National Opera and New York Philharmonic, and strives to encourage participation in artistic activities.



LEARNING TEAMWORK SKILLS

Art is rarely a solitary effort – professional artists usually work as part of a working group, a team or a community. That's why practising teamwork skills is an essential part of art studies, as well.

One example of a course that gives training in career skills is Dance as a Comprehensive Artwork, which has a long history in the Theatre Academy's curriculum. On the course, students work together as teams already from the planning stage of the production all the way to the joint rehearsals and the set-up, performing and takedown of the work.

Working closely in teams challenges the students to work in a creative and responsible way. In 2016, the hard work of students from Uniarts Helsinki and Aalto University resulted in an event called Bunch, where they premiered four different dance productions.



PREVENTING SOCIAL EXCLUSION THROUGH ART

How can art help young people that are in danger of being marginalised? *Mun juttu – meidän tulevaisuus* ("My thing – Our future") is a project that aims at improving the employment situation among teenagers and supporting their social inclusion through culture, art and exercise.

Uniarts Helsinki and other organisations engage in close cooperation with youth services all over Finland. The goal is to identify the teenagers' personal strengths. "Teenagers have the opportunity to take part in art workshops that cater to their personal hopes and needs, and several Uniarts Helsinki alumni have contributed to the project as workshop instructors. Some of the themes include improvisation, musical theatre, parkour, composing and recycled design", says project manager Mia Seppälä.

HOW ARE PUBLIC ARTWORKS MADE?

Students at the Academy of Fine Arts got to train planning of public artworks last autumn. A study module on public art gave the students a chance to create art to several places, and even to international destinations.

"We went through the whole life cycle of public art with the help of lectures, workshops and personal guidance. The competition followed the same format as art competitions generally do - with the exception being, of course, that the students received guidance and could see how their course mates progressed with their suggestions", explains **Päivi Takala**, lecturer in painting.

One of the competitions that the students participated in challenged them to design art for a car park in the Children's Hospital, and **Arja Kärkkäinen** emerged as the winner. Kärkkäinen's mural "Merimetsä" will be painted on the wall of the car park in 2018. In addition to the Children's Hospital, other partners in the course were the Hospital District of Helsinki and Uusimaa (HUS), Embassy of Finland in Mexico, and National Arts Council.

HIGHLIGHTS OF THE YEAR

"One of the highlights of the year was definitely when the degree programme in sound organised the Sound and Space course and we got to use the Max version of the MIAP (Manifold Interface Amplitude Panning) programme and scattered the Kattilahalli venue with 24 speakers. We were out there doing our own thing with no distractions for a few weeks, and then we had a final concert which attracted a big crowd.

Another cool thing was the 30th anniversary of the Theatre Academy's degree programmes in lighting design and sound. In the main event, Destroyer 2048, a duo consisting of lighting design and sound students, absolutely killed it in their best gig ever, and the audience's reaction was super divided. Part of the crowd was totally mesmerised by the massive sound pressure and the transcendent video experience, standing right by the stage. Those guys made the audience feel like they were inside a network cable! But some of the people couldn't handle it at all, and I think they had to go hide outside even though it was below zero degrees. Freaking awesome!"

Eero Nieminen studies in the master's degree programme in sound at Uniarts Helsinki's Theatre Academy. University-level degree programmes in lighting design and sound celebrated their 30th anniversary last year in Finland.

KEY FIGURES

(FIGURES IN THOUSANDS OF EUROS)

Uniarts Helsinki's finances had a surplus of €3.5 million in 2016. The university's result was €3.5 million better than budgeted, and €0.8 million better than the overall result in 2015. The surplus can be explained by increased external funding and the fact that the personnel expenses and rent increases were lower than budgeted. Another significant reason for the surplus was the lower-than-budgeted other costs, mainly the surplus recorded in the budget for purchased services. A non-recurring contractual compensation raised the costs last year.

Income from investments in 2016 was as budgeted, whereas income from investments in the profit and loss account of 2015 was exceptionally high, which resulted from the university selling off its shares in Helsinki University Properties Ltd and realising its old investment portfolios as their asset managers changed. The long-term goal of Uniarts Helsinki is a responsible, stable economy. This is taken into account in the 2017 budget, which is drawn up to be in balance. The cumulative surplus will remain in the balance sheet to compensate potential financial cuts in future years and on the other hand, to make room for additional strategic contributions.

PROFIT AND LOSS ACCOUNT	2016	2015	CHANGE %
BASIC FUNDING FROM THE MINISTRY OF EDUCATION AND CULTURE	70 930	68 737	3%
OPERATING INCOME	4 784	3 910	22%
INCOME FROM INVESTMENTS	470	6 745	-93%
TOTAL INCOME	76 184	79 391	-4%
PERSONNEL COSTS	42 303	41 985	1%
RENT COSTS	18 206	19 125	-5%
OTHER COSTS	10 285	13 708	-25%
DEPRECIATIONS	1 901	1 931	-2%
TOTAL COSTS	72 695	76 750	-5%
SURPLUS/DEFICIT	3 488	2 642	32%

FULL-TIME EQUIVALENT (FTE) EMPLOYMENT	2013	2014	2015	2016
UNIARTS HELSINKI PERSONNEL (FTE)				
TOTAL TEACHERS AND RESEARCHERS	386	393	411	427
TOTAL OTHER PERSONNEL	279	298	318	313
TOTAL PERSONNEL	666	691	729	740

DEGREES AND STUDENTS

QUANTITATIVE OBJECTIVES SET BY THE MINISTRY 2013-2016	RESULT 2016	TARGET /YEAR	%	DIFF.	RESULT 2015	RESULT 2014	MEAN 2014-2016
SECOND-CYCLE DEGREES/MA DEGREES	267	243	110%	24	243	257	255,7
FINE ARTS	53	38	139%	15	29	44	42,0
MUSIC	148	150	99%	-2	156	161	155,0
THEATRE AND DANCE	66	55	120%	11	58	52	58,7
DOCTORAL DEGREE	22	16	138%	6	20	21	21,0
FIRST-CYCLE DEGREES/BA DEGREES	181	180	101%	1	189	184	184,7
INTERNATIONAL DEGREE STUDENTS*	283	200	142%	83	256	234	257,7
NUMBER OF EXCHANGE STUDENTS	205	200	103%	5	218	188	203,7

* REGISTERED STUDENTS

DEGREES 2016

	FIRST-CYCLE DEGREES	SECOND-CYCLE DEGREES	DOCT. DEGREES	TOTAL
ACADEMY OF FINE ARTS	18	53	4	75
SIBELIUS ACADEMY	126	148	16	290
THEATRE ACADEMY	37	66	2	105
TOTAL	181	267	22	470

FIRST-CYCLE DEGREES (BA)	2014	2015	2016	MEAN 2014-2016
ACADEMY OF FINE ARTS	30	32	18	26,7
SIBELIUS ACADEMY	110	116	126	117,3
THEATRE ACADEMY	44	41	37	40,7
TOTAL (TARGET: 180 PER YEAR)	184	189	181	184,7

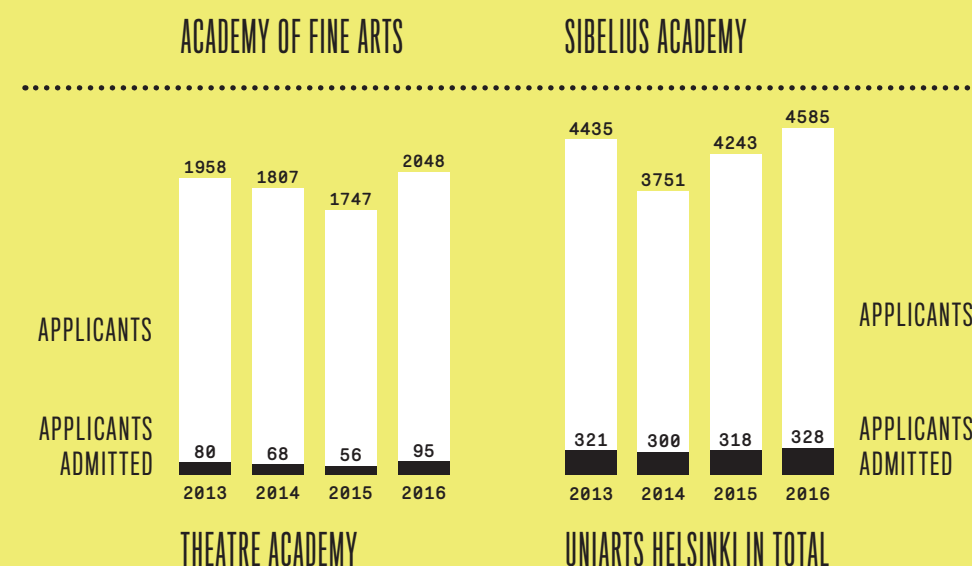
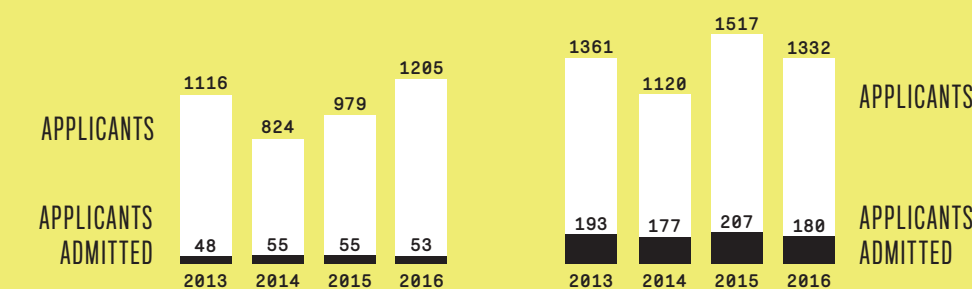
SECOND-CYCLE DEGREES (MA)	2014	2015	2016	MEAN 2014-2016
ACADEMY OF FINE ARTS	44	29	53	42,0
SIBELIUS ACADEMY	161	156	148	155,0
THEATRE ACADEMY	52	58	66	58,7
TOTAL (TARGET: 243 PER YEAR)	257	243	267	255,7

DOCTORAL DEGREES	2014	2015	2016	MEAN 2014-2016
ACADEMY OF FINE ARTS	2	2	4	2,7
SIBELIUS ACADEMY	15	13	16	14,7
THEATRE ACADEMY	4	5	2	3,7
TOTAL (TARGET: 16 PER YEAR)	21	20	22	21,0

NUMBER OF STUDENTS

	2013	2014	2015	2016
BACHELOR'S AND MASTER'S STUDENTS (REGISTERED)	1824	1768	1785	1779
ACADEMY OF FINE ARTS	263	247	261	271
SIBELIUS ACADEMY	1239	1196	1222	1206
THEATRE ACADEMY	322	325	302	302
DOCTORAL STUDENTS (REGISTERED)	215	217	208	205
ACADEMY OF FINE ARTS	33	27	27	28
SIBELIUS ACADEMY	138	155	148	147
THEATRE ACADEMY	44	35	33	30
NUMBER OF REGISTERED DEGREE STUDENTS IN TOTAL	2039	1985	1993	1984
JUNIOR ACADEMY (SIBELIUS ACADEMY)	96	100	105	99

APPLICANTS AND ADMITTED STUDENTS



MASTER'S STUDENTS TAKE ON DANTE

The artistic thesis work that is required for a Master's degree in theatre and dance is an important step to becoming an artist. At Uniarts Helsinki, the thesis can be completed as part of a project involving students from several different fields.

In 2016, master's students in the degree programmes of directing, lighting design, sound and acting collaborated with Aalto University's set design students in a production called *Paradise*. The play was performed at the Theatre Academy, and three of the students completed their artistic thesis by taking part in the production.

Janne Pellinen, MA student in directing, gave his imagination free rein in his interpretation of Dante's *Divine Comedy*. The last part of the play, *Paradise*, depicts Dante's journey in heaven to the edges of time and space. Pellinen's Finnish interpretation envisioned paradise as an idyllic scenery with a summer cottage and – quite naturally – a sauna.





We are impacting society to a greater degree than before - which has been our aim.

A BUSTLING YEAR OF PERFORMANCES

Maarit Ruikka, Dean of the Theatre Academy of Uniarts Helsinki, is happy to see a growing dialogue with society. The number of performances that the Academy can put up has now reached the limit, however.

The Theatre Academy put up a record number of theatre and dance performances last year. The Training Theatre alone had 42 premieres, which is eight more than the year before. There were also six premieres in collaborations with, among others, Teatteri Takomo, Viirus and Svenska Teatern.

”The fact that our performances are growing in number is a sign that we are impacting society to a greater degree than before – which has been our aim. Dance and theatre are becoming more accessible thanks to our adapted dance projects and tours”, explains Dean **Maarit Ruikka**.

The *Lavat auki!* tour visited four different city theatres, this time with the performance *Kärpäset ja herrat* by Estonian **Juhan Ulfsak**. Rehearsals took place in both Tallinn and Helsinki.

Museums became a new theatrical venue. Acting students produced a very popular miniature play in connection with the **Yayoi Kusama** exhibition at Helsinki Art Museum HAM. The Theatre Academy also initiated a joint project with the EMMA museum in Espoo that blurs the lines between museum pedagogy and artistic-pedagogic event.

”The growing number of performances has left us scrambling to find spaces that are suitable for artistic activity. Collaborating with different institutions in the theatre world, both independent and state-sponsored, has helped, but there is no denying the fact that we

have reached the limit where premieres at the Theatre Academy are concerned”, says Ruikka.

Collaboration between schools was developed e.g. through a study unit pilot in digital visual design, implemented together with Aalto University. According to Ruikka, the pilot expands performing arts design education with regard to graphics and interactive technologies.

A new collaborative research project was begun with Brazilian theatre school Escola de Teatro, the purpose of which is to investigate practices of social and community theatre in Finland and Brazil. The master’s degree programme in choreography was invited to visit the ZIL cultural centre in Moscow. This new collaboration is set to continue, thereby promoting contemporary dance exchanges between the different organisations and artists.

”These are completely new opportunities for us and therefore very exciting”, says Ruikka.

The Dean’s year culminated in the Christmas party at Theatre Academy Tori where short presentation videos of all degree and master’s degree programmes were shown. A video summary can be viewed on the Theatre Academy website.

”We got to see a total of 15 videos back to back, with our students in big roles throughout. The diversity of what we are doing here at the Theatre Academy was apparent to see, and so exhilarating!”, Ruikka enthuses. ■

RESEARCH ACROSS BORDERS

Uniarts Helsinki aims to become a forerunner in high-impact research. The research fields of artistic research, music history and art education will each have their own research centre.

In 2016, Uniarts Helsinki was granted funding by the Academy of Finland to strengthen its research profile, which bodes well for the university's multidisciplinary competence in research. Uniarts Helsinki aims at becoming a forerunner and conducting high-impact research in three focus areas: music history, artistic research and art education. Each research area will also have their own research centre dedicated to them. At the same time, the university's art disciplines joined forces in the ResearchHub research network, which will have its own shared facilities in the future.

"Different art disciplines do not work in isolation from each other. The funding we received will bring more synergy between the centres. Our research is already of a high quality, and now we're focusing on upgrading its profile and appeal also on an international level", Vice Rector **Lauri Väkevä** sums up.



Väkevä was elected as Uniarts Helsinki's first-ever vice rector responsible for research and doctoral education in 2016, and he highlights the importance of strengthening the university's internal and external networks and spreading and sharing research findings. These themes are also mentioned in Uniarts Helsinki's new strategy. The multidisciplinary and international aspect of research and doctoral education, together with its social impact, form an organic part of Uniarts Helsinki.

In autumn, Uniarts Helsinki's Centre for Educational Research and Academic Development in the Arts (CERADA) teamed up with the ArtsEqual project and the Hollo Institute and organised an international conference under the title Arts without Borders. The conference explored the possibilities and challenges of interdisciplinarity in the arts and reflected on ways to overcome professional compartmentalisation and tensions between the traditional and the contemporary.

The ArtsEqual project is a particularly good example of scientific research carried out as a collaboration between different academic and professional fields, and its societal and multidisciplinary scope is unique both on a national and a global scale. The project employs over 70 researchers, and it achieved all of the qualitative and quantitative milestones set out for it.

The Art and Technology Research Network laid the foundation for research projects covering various artistic and scientific disciplines. Researchers working at the intersection of art and science got to meet in the Art as Technology symposium.

"People had an enthusiastic reaction to the symposium. The one-day event gathered about 50 people to WHS Teatteri Union in Helsinki. The day was jam-packed with programme, and there was almost no end to the lively discussion", says **Otso Lähdeoja**, composer and researcher of digital art.

Uniarts Helsinki and its Nordic partners prepared for their joint effort, the Research Pavilion, which will be organised in Venice during the Biennale. "It hasn't always been easy combining different agendas and work methods, but I think that the Research Pavilion has been immensely useful with regard to more extensive, long-term cooperation. We have been learning about doing things together", says Lähdeoja, one of the participants in the project.

The members and duties of the executive group for doctoral education and research were redefined to better correspond to the current goals and leadership. The four different doctoral schools of the university continued to develop the doctoral education they provide. Graduated doctors have the opportunity to receive academic guidance in career planning, funding prospects and project management. Uniarts Helsinki has also been actively involved in the Nordic summer school for doctoral students, Summer Academy for Artistic Research, which was held last in Tromsø. During the week, artist-researchers from different fields learned about each other's research projects and works and shared insight on common themes.

The admission procedure of new doctoral students was developed by introducing an electronic tool that will make the process more standardised and simple. The university engages in active development work also with its graduates, and one example of this is the network for doctoral alumni.

The network helps Uniarts Helsinki to develop its activities through cooperation with foundations, for example. In autumn, the university organised a meeting for doctoral alumni, which provided a good opportunity for collaborative brainstorming.

Uniarts Helsinki is hoping to make its projects and publications more well-known among the general public, and participating in the Helsinki Book Fair with its very own department was a step in the right direction. The research publications reached a large number of people also online, and Uniarts Helsinki's Helda database recorded a total of 48,500 individual downloads, while the number of downloads in the Sibelius Academy's eThesis database was 185,000. ■



RAISING POLITICAL AWARENESS ON THE WELL-BEING EFFECTS OF ART

The statement that everyone has the right to get to experience art and express themselves is one of the starting points of the ArtsEqual project, which studies the equality and well-being effects of art.

The project, coordinated by Uniarts Helsinki, produces not only research but also action proposals directed at different target groups. This way, the research results of ArtsEqual can have an effect on decision-making and society on a wide spectrum.

In autumn 2016, the project published an action proposal concerning fundamental cultural rights and well-being in the context of the Finnish health and social services reform. The recommendation was directed at policy-makers on the municipal and provincial level, and it has raised some much-needed debate on the subject. The Region of Pirkanmaa and the Regional Council of South Savo, for example, are already planning on implementing the proposal. The ArtsEqual project is funded by the Strategic Research Council at the Academy of Finland.

THROUGH THE EYES OF AN ARTIST-RESEARCHER

What is artistic research and what challenges and strengths does it have in the academic world? What kind of perspectives can an artist-researcher bring to the discussion on art and society? Students of fine arts **Henna-Riikka Halonen**, **Jaana Kokko**, **Anni Laakso** and the artist collective Saa sanoa -tuotanto used these questions as the starting point for the Aukkoja ja katkoksia exhibition at the Exhibition Laboratory of the Academy of Fine Arts in October–November 2016.

Artists of Saa sanoa -tuotanto study authorship in community art. Who is the author of a work, if the art is created in a community? This question was reflected on during the exhibition in many ways, including in the context of urban walks that were open to the public, by engaging in interaction between the urban space and its users. These walks allowed the participants to come up with their own stories of the surrounding neighbourhood.



HIGHLIGHTS OF THE YEAR

"To have someone like Okwui Enwezor visiting the Academy was a unique experience. The expectations created by such an event were very high, and it was also overwhelming and demanding to prepare for it. A figure like him, someone who owns international esteem and prestige, commands respect.

I felt extremely honoured when I was offered the chance to show him one of my latest projects and display it in the Tasku Gallery of the Academy of Fine Arts. Even though he had a tight schedule, he still devoted a few minutes to comment on the works and shared some precise and concrete insights.

I'm grateful to him for his consideration and respect towards the works, as well as for his interest in knowing what my motivations behind the project were.

—
Printmaking student **Inma Herrera** got to show Okwui Enwezor, curator and director of the Haus der Kunst Museum in Munich, some of her works during his visit to Uniarts Helsinki in January 2016. Enwezor gave a lecture in the Keynote series, which is funded by the Saastamoinen Foundation.

RESEARCHERS DELVED INTO COSMOPOLITANISM

What does cosmopolitanism refer to when talking about music? How have musical influences travelled across national borders in different centuries? When and where did popular music come into being? And what kind of characteristics did musical cosmopolitanism have during the Cold War? These questions and many more generated a lot of discussion among more than 80 researchers from around the world at the Helsinki Music Centre in June, when the Sibelius Academy hosted the fourth international symposium on music history.

University lecturer **Kaarina Kilpiö**, who served as the conference secretary of the *Music History and Cosmopolitanism* symposium, says that the event boosted the Sibelius Academy's position as a national and international hub of experts on music history and music history research.

Keynote speakers were **Brigid Cohen** from New York University, **Mark Everist** from the University of Southampton, and **Franco Fabbri** from the University of Turin.



Pilvi Porkola: Library essays

PERFORMANCE AS A RESEARCH TOOL

Stepping outside the confines of the academic environment is an essential part of artistic research. Performing arts can be used as a tool for bringing research to public contexts in the heart of society.

The project "How to do things with performance" contributes to the highly topical debate on artistic research, performance research, and the philosophy and performative nature of performance. The Academy of Finland granted the project a funding of almost half a million euros for a four-year period.

The research team, led by **Annette Arlander**, consists of researchers **Hanna Järvinen**, **Pilvi Porkola** and **Tero Nauha**. Each group member has their own approach to the concept of performance, but they also engage in teamwork, group discussions and joint writing sessions.

PUBLIC ARTISTIC ACTIVITY

	2013	2014	2015	2016
EXHIBITIONS (ACADEMY OF FINE ARTS)	51	30	24	47
CONCERTS (SIBELIUS ACADEMY)*	364	322	365	717
COMMISSIONED CONCERTS (SIBELIUS ACADEMY, PRIMO EVENTS SERVICE)	174	155	153	135
THEATRE AND DANCE PERFORMANCES (THEATRE ACADEMY)	188	207	251	277
PREMIERES	25	27	34	42
PERFORMANCES OF JOINT PRODUCTIONS (THEATRE ACADEMY)	46	31	90	42
PREMIERES	9	4	10	8
TOTAL	823	745	883	1218

* The total from year 2016 includes all public concerts arranged by the Sibelius Academy. The figures from the period 2013–2015 do not include e.g. student matinees.

PUBLICATIONS

BY TYPE

	2013	2014	2015	2016
A - PEER-REVIEWED RESEARCH ARTICLES	82	37	64	60
B - UNREFEREED RESEARCH ARTICLES	33	50	27	34
C - MONOGRAPHS	12	12	13	8
RESEARCH PUBLICATIONS IN TOTAL	127	99	104	102
D - PUBLICATIONS INTENDED FOR PROFESSIONAL COMMUNITIES	48	47	35	23
E - PUBLICATIONS AIMED AT THE GENERAL PUBLIC	32	35	32	25
PUBLICATIONS IN TOTAL	207	181	171	150

LEADING SOCIETY TO SUCCESS



Uniarts Helsinki has been building bridges to the business life, organisations and foundations during the last few years. Chair of the Uniarts Helsinki Board, **Karri Kaitue**, why is this cooperation so important?

”We have to prepare ourselves for a decrease in the state funding – although not a dramatic one – and we’ll need to gain a portion of the funding ourselves in the future”, says Kaitue, chair of the board since 2015.

”But our goals extend beyond just raising funds as we also want to increase our visibility, because we think that art education has a lot to give to society, and creativity is something people need in all fields. Having a visible presence in all of our networks is also important, because we’re a young university and we’re not yet widely known.”

Kaitue says that art education can help in making sure that Finland can continue to be a forerunner also in the future. That’s why it can’t be at the top of the budget cut list even when the state of the economy is dire. The role of an artist in society is also about to change.

”The number of publically funded jobs is unfortunately expected to decline, and a growing number of artists are forced to become self-

employed. We believe that more and more of our students will work outside the traditional art sector in the future. Society may not yet fully understand the entire spectrum of artists’ skillset.”

Uniarts Helsinki still has a good chance of thriving despite the ongoing changes in the university sector.

”We have had tremendous success in both national and international evaluations, we’re the most sought-after university among students, and we even have international appeal – which means that we’re in a great position to become a top leader in our field”, Kaitue emphasises.

Uniarts Helsinki has developed its operations on many fronts in the last few years. One process where the university still has a long way to go before it reaches the finish line is building a shared identity as a university. This is something that the current and next elected board should focus on.

”We’ve already accomplished a lot, but there’s still a lot of work to be done. We want students to see us as a popular, economically strong top university with both national and international fame.” ■

UNIVERSITY COLLEGIUM

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