

Teple Misto have been so successful in the delivery of high-impact projects, they will receive funding from the city in 2019. In addition, they have established national and international cooperations, which has generated grants and donations for specific projects.

Also, Teple Misto have yet a wider vision, which is to replicate their model and this ambition is built into every project from the outset. Two such projects are the Urban Space 100 and the City Grants program.

Urban Space 100 is a restaurant, radio studio, shop and meeting place for urbanists to socialise, discuss and develop ideas. It was established by 100 founders, all local, accomplished, impact-oriented people, each donating \$1,000. Eighty percent of the restaurant's profits support city development projects. Urban Space 100 was set up as an independent NGO led by Teple Misto. While the founding donors cannot influence day-to-day operations, they can vote to change the management company, if it is deemed to be underperforming. Quarterly meetings between the founding donors is the mechanism for both governance and decision-making on which projects are funded – a 'direct democracy' model. Since opening, Urban Space 100 has already financed 72 projects. The restaurant has hosted 838 events serving 316,322 guests in just 3.5 years.

The City Grants program was launched in 2015 to support young activists to start and grow their own projects, acting as a stimulator and an impetus for change. The City Grants program is designed to activate and implement practical projects that improve quality of life in the city and engage the community to actively participate in the development of Ivano-Frankivsk. It is funded by 65 local businesses who believe that together they can change the city for the better. A percentage of this funding goes towards the core management costs of Teple Misto.

The primary impact of Teple Misto's work is transforming social behaviour and building trust among the different stakeholders. They have national and international ambitions to scale the impact they make in a sustainable way. Teple Misto wants to do this by operating an 'open-coded platform', which means that they openly transfer their experience to anyone. For example, The Urban 100 model will be replicated in a number of cities, beginning with Urban Space 500 in Kyiv, which will generate income for Teple Misto through a franchise fee.

Teple Misto's next project is the launch of "Promprylad. Renovation" – an ambitious innovation centre and creative hub at the intersection of informal education, contemporary art, new economy and urbanism, based at the former Promprylad Plant.

Teple Misto are creating successful case studies and success stories with the aim of changing the vector of development in the city and beyond, always honouring their core principles of openness, proactivity, dignity and warmth, which underpin all of their work.

KAAPELITEHDAS (Helsinki)

"A melting pot of creative thinking and working"

KAAPELI MANAGES TWO MONUMENTAL SITES, THE ORIGINAL PROJECT, BASED IN WHAT WAS ONCE NOKIA'S FACTORY FOR THE MANUFACTURE OF ITS DEEP-SEA TELECOMMUNICATIONS CABLES AND A MORE RECENT ACQUISITION, THE FORMER GAS WORKS SUVILAHTI. NOT HAPPY TO REST ON THEIR LAURELS, THE ORGANISATION HAS NOW INITIATED THE BUILDING OF A MAJOR DANCE CENTRE FOR THE CITY OF HELSINKI. HOUSING HUNDREDS OF ORGANISATIONS AND ARTISTS, KAAPELI IS AN IMPORTANT RESOURCE FOR CULTURE IN FINLAND.

In the late 1980s, a group of arts activists and urban conservationists mounted a campaign to save the former Nokia cable factory from demolition, with the aim of providing a home for the arts and artists in Helsinki. In 1991, after a long struggle, these activists were successful and the city agreed to save and develop the site for culture. This resulted in the 57,000 square meter space housing many ateliers (over 130) and a wide variety of public activities, including a bar, 12 galleries, 3 museums, a restaurant and a huge venue, called the Sea Cable Hall (which can accommodate 3,000 people). In 2018, it was estimated that over 900 people work at Kaapeli on a daily basis and a further 500,000 people attend events each year.

The venture has been so successful for the city that when a large gasworks known as Suvilahti was decommissioned, Kaapeli was invited to develop this site, in addition to their original centre, and it now accommodates photographic studios, artists, production companies and advertising agencies. In addition, the large outdoor space is used for concerts and festivals, including the internationally renowned Flow Festival.

With the construction of a new Dance House for Helsinki, due to open in 2021, Kaapeli is one of the largest cultural organisations in Europe but its mission is quite simple and its organisational structure small. The centre is true to its founding principles in that it preserves 'unique and historical buildings while also serving diverse creative initiatives' and does this primarily as a not-for-profit property company. Besides the technical staff, the team only has ten members overseeing the running of the properties and their management and maintenance. The governing board of trustees has representatives from the tenants, city officials, elected politicians and an independent chair.

However, Kaapeli is more than just a landlord in that it cares about facilitating cultural development and tries to preserve cultural freedom, openness, tolerance and cross-border and cross-sectoral op-

portunity. This has led Kaapeli to expand its role in recent years, becoming more proactive in seeing possibilities for its function and its users.

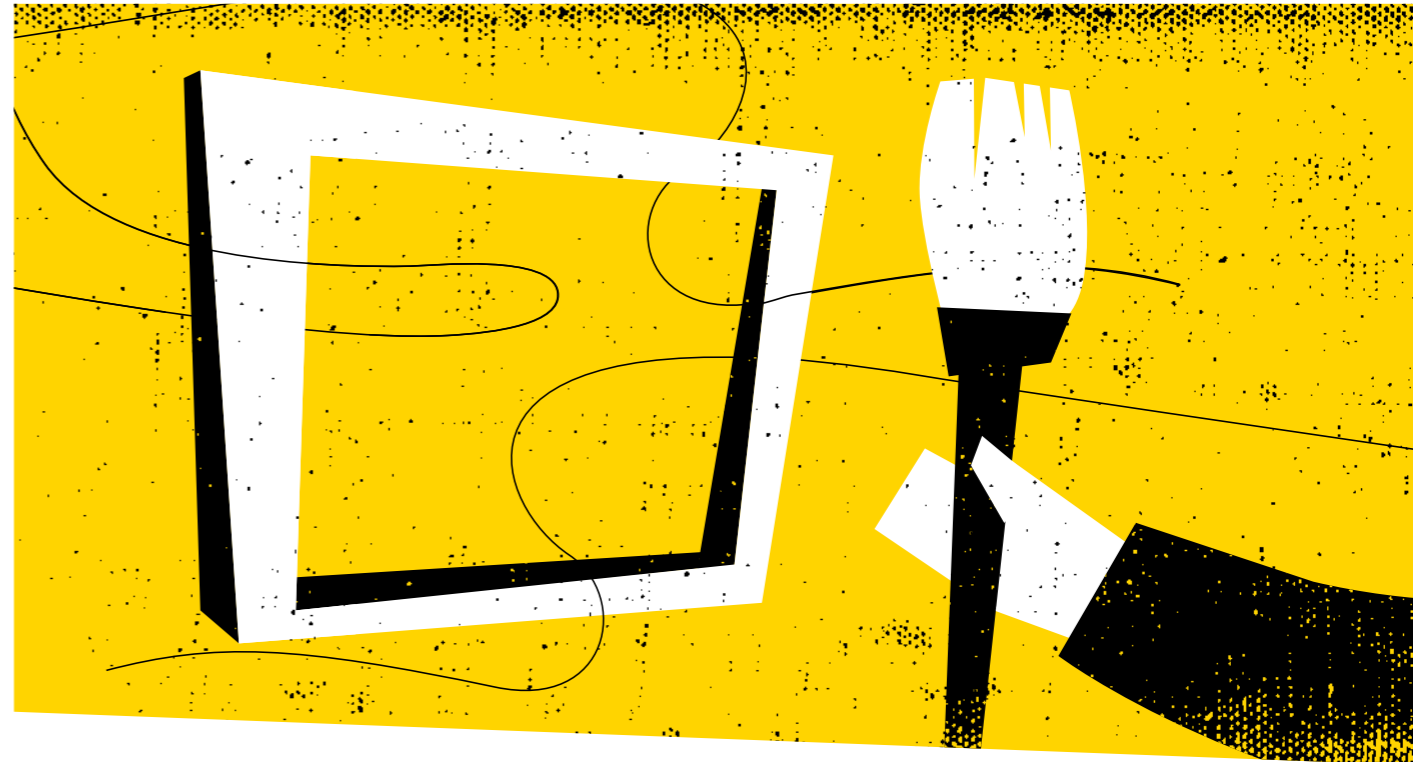
An interesting aspect of Kaapeli, as a cultural organisation, is that it receives no public funding (in fact, it pays €1 million in rent to the city for the land its buildings stand on). All of its overheads are met by the income it receives from tenants and renters of the spaces (approximately €6 million a year). But it does get involved in cultural policy, advocating for decisions that support their users and national arts organisations and smaller-scale or local arts activities. For instance, the Finnish government is changing the criteria for arts funding and there is a concern that this will impact on the quality of the Finnish arts and cultural offer, which may become less experimental and risky. Kaapeli, as a major player for arts and culture in both Finland and Helsinki, can have a role in such policy changes, at the formal and informal levels.

Kaapeli is researching and piloting different ways to support culture (examples are the Kaapeli Walks, giving the public an opportunity to see arts and culture at work and organising conferences that investigate relevant cultural issues and initiate debates) and to enable its tenants and users to become more effective in their various enterprises, be they public art or experimental performance.

The SULA conference, initiated in 2017 (as part of the Creative Lenses programme) continued in 2018 under the name LIFT Helsinki (planned to take place again in 2019), is a good indication of the future direction of Kaapeli. The theme of the conference was 'melt' (*sula* in Finnish). This was chosen to describe the melting pot of creative thinking and working that the conference aimed to provide for professional art practitioners, creative entrepreneurs, intermediaries and business support networks but it also reflects Kaapeli itself: a true melting pot of creativity, ideas, exchange and connections that looks to sustain and develop culture through providing an amazing resource, while affecting change in the cultural landscape of the city and the region. In addition to developing new capacities and experimenting with new initiatives, Kaapeli is also expanding its vision to explore and articulate a more expansive future for the organisation, which, in turn could be influential on policy making in Finland and the Baltic region and maybe for Europe itself.

VILLAGE UNDERGROUND (London)

"Freedom and creativity to reinvent the world"



VILLAGE UNDERGROUND (VU) IS AN INDEPENDENT PERFORMING ARTS VENUE AND CO-WORKING SPACE IN SHOREDITCH, EAST LONDON, PROGRAMMING LIVE MUSIC AND CLUB NIGHTS AND SUPPORTING CREATIVE PRACTITIONERS. IN 2018, VU OPENED A SECOND VENUE IN HACKNEY CALLED Earth AND HAS A SISTER PROJECT IN LISBON.

In the early 2000s, owner and founder of Village Underground, Auro Foxcroft, had a mission to try and open up the arts scene in London for young innovative and talented practitioners. What he saw as a major barrier to creative advancement was simply the lack of space for anyone to practice or develop their art form, particularly in the centre of London where rents were high and space was at a premium. In 2006 he discovered an old railway viaduct in the middle of Shoreditch, then a run-down