

# PERSPECTIVES ON TAMPERE CITY CULTURAL STRATEGY 2030 AND ITS LEGACY PROJECT OPERAATIO PIKANMAA

A case study



CASE STUDY

FINLAND

*Image made available by Tampere Operaatio Pirkkanen. Property of Satu Keltanen.*

invent

EUROPEAN INVENTORY  
OF CULTURAL VALUES



*This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870691*

# Perspectives on Tampere City Cultural Strategy 2030 and its legacy project Operaatio Pikanmaa: A case study

Ossi Sirkka & Sara Sivonen

Tampere University

[sara.sivonen@tuni.fi](mailto:sara.sivonen@tuni.fi)

January 2023

## Abstract

The first long-term cultural strategy for the city of Tampere was developed and accepted in 2019. It describes the importance of culture to the city and its residents and presents multiple strategic objectives. The strategy was created when Tampere applied to be the next Finnish European Capital of Culture (ECoC) for 2026, a title that was ultimately lost to another city. Together with other municipalities, Tampere started a legacy project called Operation Pikanmaa to carry on the objectives outlined in the ECoC application. This case study describes both the strategy and the legacy project and examines how culture is understood, what tasks are assigned to it, and how the presented objectives are proposed to be reached through cultural policies outlined in the strategy. Additionally, we examine how societal values and megatrends such as digitalisation, migration, globalisation, and social inequality are presented in the strategy and subsequent work.

**Keywords:** municipal cultural strategy, municipal cultural policy, societal values, social inequality, digitalisation, migration, globalisation, Tampere, Finland

**Ossi Sirkka** is a PhD student from Tampere University working on his doctoral thesis on cultural hierarchies, stratification, and the meanings and understandings of culture. He is also interested in computational methods in the social sciences.

**Sara Sivonen** is a doctoral researcher at Tampere University, interested in cultural stratification and political attitudes.

# Perspectives on Tampere City Cultural Strategy 2030 and its legacy project *Operaatio Pirkanmaa*: A case study

Ossi Sirkka & Sara Sivonen

## Introduction and context of the case

Tampere is the third-largest city in Finland, with approximately 250,000 residents. It is in the centre of the Pirkanmaa region, which has a total population of 530,000 residents. Tampere has been among the most desirable cities to live in Finland in recent years (Web reference 1), and it has also been among the cities with the highest migration gain in Finland (Web reference 2). To maintain the image of a desirable city to live in, the first long-term cultural strategy for the city of Tampere was planned, initiated, and accepted in 2019. This strategy was prepared for the period lasting until 2030. It will be analysed in more detail later in this case study but let us say right away that its aim was to both ensure the sustainable development of the city and to make the city more vibrant and recreational. The strategy claims to offer policies to develop an interesting, dynamic, and equal city.

An important context for developing the strategy was Tampere's and the region's application for the European Capital of Culture (ECoC) for 2026, a program that is described as a 'flagship cultural initiative of the European Union' (Barroso 2009; Patel 2013). The main societal value conveyed in the application was equality, which was to be achieved by means of culture. It should be said here that equality was defined not only as gender equality but also as accessibility, participation, and diversity in culture. The other central value mentioned was sustainable development, not only in ecological but also in societal dimensions. During the final application process, however, Tampere was not recommended to receive the title of European Capital of Culture. It was ultimately awarded to another Finnish city, Oulu. The ECoC application was criticised for being too separate from the cultural strategy and neglecting to take into account the impact of the COVID-19 pandemic in the dimension of accessibility of culture.

Despite the unsuccessful application, the implementation of the cultural strategy continued. It was decided in 2020, even before the decision of the final winner of the ECoC competition, that in the case of failure of the application, a plan B would be executed. This plan was then initialised with a project named *Operaatio Pirkanmaa*, aiming to 'develop a vibrant cultural province and an international centre of expertise in the creative industries.' With a budget of 2.6 million euros, the project will be ongoing for three years, from 2022 to 2024. Described as an 'extension project for the ECoC competition', it aims to utilise and implement the strategies outlined in the original ECoC competition, such as advancing the Pirkanmaa region to be more equal, accessible, and sustainable as an operational environment for the creative sector.

In this illustrative case study, we first examine the cultural strategy of Tampere and then its legacy project, *Operaatio Pirkanmaa*, initialised based on the unsuccessful ECoC competition. After this introduction, we will describe the culture strategy and project *Operaatio Pirkanmaa* in more detail, present the questions for analysis, and attempt to answer them. We will examine how culture is defined in the city's first long-lasting cultural strategy and the legacy

project, what kinds of tasks are assigned to them, and how culture is harnessed to produce societal values. While answering these questions, we will pay special attention to the megatrends identified in the INVENT project: digitalisation, migration, globalisation, and social inequality. In the conclusion, we report our main findings, concentrating especially on the pursued and achieved societal values in the cultural strategy and its legacy project.

### Examining the cultural strategy

In this part of the case study, we examine the Tampere City cultural strategy in the context of the ECoC competition. We analyse the actual cultural strategy document itself (called *Kulttuurista kestävästi kasvava kaupunki: Tampereen kaupungin kulttuuristrategia 2030*, in English translation, 'A city with sustainable growth by culture: The cultural strategy of Tampere city 2030'), to learn how culture is understood in it. More precisely, we examine what tasks are assigned to culture, how the presented objectives are proposed to be reached through cultural policies outlined in the strategy, and how the achievement of these objectives is evaluated. Additionally, we will examine whether the megatrends identified in the INVENT project (digitalisation, migration, globalisation, and social inequality) are present in the strategy.

The cultural strategy document (A1) is a 23-page document with about 3,000 words and many illustrations. It first outlines the need for cultural strategy in a changing world and identifies trends such as digitalisation, globalisation, social inequality, migration, and climate change as both challenges and possibilities for Tampere and its residents. It then presents the cultural strategy for the next decade, which includes argumentation for the need for such a strategy, its actual objectives, the course of action to reach these objectives, and indicators to follow or measure if they have been reached. A small chapter is devoted to explaining the ECoC competition.

The strategy was developed in cooperation with the agency Pentagon Design. Opinions of different groups in society were obtained, and the methods to collect different views of citizens included workshops and meetings, public discussions, online surveys, and face-to-face polls. Inputs from Tampere city officials were also recorded, as well as those of researchers in future studies, experts in the field of culture, artists, and the third sector. The 'cultural dreams' and opinions on the development of the city were gathered from people in the streets, children in the 4th grade, and people living in a service centre.

The ECoC application, a major step in the cultural strategy, is presented in several different documents found online. For this case study, a 31-page summary (A2) of the official competition document is used to scrutinise the application. In addition, we utilise a report from the expert panel, where an evaluation of Tampere's application for ECoC 2026 can be found (A3). All this is also essential background knowledge to analyse *Operaatio Pirkanmaa*, the legacy project of the ECoC bid, which aims to execute operations outlined in the application, albeit with a substantially lower budget than would have been the case had the bid succeeded. The operations of *Operaatio Pirkanmaa* will be evaluated mainly through the information provided on their website <sup>1</sup>

---

<sup>1</sup> A4, <https://www.operaatiopirkanmaa.fi/en/frontpage/>

## **Culture, the tasks assigned to it, and the evaluation of the achievement of objectives**

Culture often appears to be self-evident but is at the same time ambiguous and hard to define. Previous literature has shown that it has been defined in countless different ways (see, for example, Fornäs, 2017). How is culture defined in the Tampere city cultural strategy? In its introduction, culture is described as follows:

*In Tampere, culture is a dip in Lake Näsijärvi [one of two major lakes surrounding Tampere], a long afternoon in the library or a joint choir singing session in the middle of everyday life. Skateboarders who use the cultural landscape in new ways and ice hockey fans who experience the excitement of a sporting event, create and experience Tampere's urban culture together. New forms of cultural activity, clubbing and subcultures add a welcome edge to tradition. Culture is education, working together, experiences and art.*

This almost poetic definition is quite broad. In addition to more traditional and legitimate forms of culture, it recognises as relevant and important the more mundane, modern, and less legitimate forms of culture. The diversity of culture is also presented visually throughout the document. For example, included in the document are pictures of an ice sculpture, the Tampere Philharmonic Orchestra, a rock band, ice swimming, canoeing, football, an art gallery, and a public sauna. In sum, culture is mostly understood as something that is either enjoyed or experienced. In other words, it is perceived as a practice. It is also seen in a practical and instrumental way and depicted as *'a dynamic force for change, enabling sustainable growth towards the city's strategic objectives.'* On the other hand, the strategy includes education in the sphere of culture; it is referred to as *'the cornerstone of bildung'*. It is also mentioned that it is important for the city's 'cultural sustainability' that *'the things that make the area distinctive such as stories, immaterial and built history, traditions, and character are preserved and also take new forms.'* Even if culture is not explicitly referred to in an anthropological sense as 'a way of life', there are also some hints at this very broad understanding of culture.

Culture defined in a wide sense is also acknowledged in the evaluation of the strategy in the ECoC competition. There, it is explicitly stated that *'The cultural programme concept is based on a broad notion of culture.'* (A3) This broad definition does not explicitly mention phenomena commonly included in the cultural sphere, such as distinct habits, beliefs, and values, which are included, for example, in UNESCO's definition of culture (UNESCO 2001), but it can be taken to refer to multiple cultural practices. This is certainly no surprise since cultural practices are generally understood to belong under the scope of cultural policy. On the other hand, values and ideals are something that is seen as achieved through these practices. In other words, cultural activities are supposed to create and support the development of desirable societal values, such as equality, which is promoted in the strategy.

The tasks assigned to culture in the strategy document are extensive, even enormous. Throughout the document, culture is mentioned as something particularly important for the city (*'Culture matters more than ever in our time'*). It is also seen as a key problem solver for different future challenges and social problems (*'Culture helps us meet the challenges of the future and seize the opportunities that arise'*). The expected contributions of culture can be crudely grouped into two different categories, even though they are also entangled. First,

culture is seen as a way to promote societal values (such as well-being and inclusivity) and to help solve social problems. Second, culture is seen in a more directly instrumental way: it is expected to boost the economy and creative industries in Tampere.

As regards societal values such as well-being and inclusiveness, culture is seen as their source throughout the strategy. It is also seen as a basis for identity (*'Culture is proven to increase people's well-being. It brings meaning to life, empowers people, and increases their creative capacity. Culture helps build identity at different stages of life and at times of change. It opens up new perspectives and opportunities on the world from early childhood to old age.'*) Art is also mentioned as something that could change how people view the world and how they act in it (*'Experiences become more important than material things. Art can help people to increase their empathy and understanding of the state of the society and steer towards a more sustainable way of life.'*)

When it comes to the more directly instrumental roles of culture, it is described as important for the city's vitality, and its economic potential is praised (*'Culture has a major impact on the growth of Tampere.'*) The same goes for its influence on the labour market (*'Culture is also work. The region's artists, lifestyle entrepreneurs and craftspeople are the foundation of a vibrant cultural city, creating work for themselves and those around them.'*) Finally, culture is also seen as having an important role in acquiring skills required in the changing labour markets (*'Culture also has a role to play in the future of working life, as skills that are beyond the reach of the machine, such as empathy, creativity and interaction, emerge at the heart of competence.'*)

The strategy identifies four key objectives: (1) Culture touches all – Equal culture contributes to the wellbeing of all inhabitants; (2) Home of the creative people – Creative industries and people boost the vitality of the city; (3) Meaningful city – Distinctive and vibrant urban environment builds Tampere's attractiveness; and (4) Larger than its size – International culture and events are a key part of Tampere's attractiveness.

All these objectives have subobjectives; a total of 18 of them are presented in the document. Some of them are concrete, such as the aim to improve artists' employment or that different residential areas offer equal opportunities for leisure, exercise, and play. However, the majority of the subobjectives are not clearly defined at all. For example, culture is vaguely identified as an increasingly important source of well-being for the inhabitants of Tampere, and the diversity and polyphony of society are seen as assets in a rather general way. Likewise, it is proclaimed that Tampere's story is visible (*'New and old buildings and public and private spaces shape the way we live and work in harmony to create a multi-layered, distinctive and welcoming city'*), and that the urban space should encourage all citizens and visitors to enjoy and stay in a low-emission environment. Even though such objectives are obviously well-intentioned, they might be difficult to implement in view of their vagueness. The key policy areas identified to help achieve the strategic goals are the economy, education, space policies, urban planning, and social and health services. However, the exact or potential policy measures in these areas are not stated.

It is planned that the achievement of the central objectives will be evaluated annually by the city, both qualitatively and quantitatively. However, the evaluation process is not clearly



expressed, especially in the case of qualitative evaluation, and it is not stated how each of the goals will be evaluated. For some objectives, different quantitative indicators have been formulated. For example, they include measuring the young people's experience with the adequacy of the recreational establishment and whether it has improved in their area through a school health promotion survey. It measures the overnight stay rate at accommodation establishments and visitor rates at different sites or attractions in the city and examines whether the unemployment rate has decreased with people with a degree from the cultural sector. Culture is understood here in quite a narrow sense, and the quantitative indicators mostly relate to its economic rather than its societal role. While these indicators are strictly defined and give some insight into strategy implementation, many of the strategic objectives appear rather vague. It will thus be challenging or even impossible to evaluate the achievement of many of the objectives in a meaningful way.

### **The presence of the megatrends of social inequality, digitalisation, migration, and globalisation**

The megatrends of social inequality, digitalisation, migration and globalisation are all present in the strategy to varying extents. Social inequality is seen as a threat, and it is also the most readily noticeable megatrend in the document. Culture is seen as something that might be hard to reach because of inequalities. A worry about the accessibility of culture is expressed in the document (*'not all people in Tampere have the same opportunities to participate in cultural activities'*), as well as the urge to secure it (*'equal access to culture and accessibility must be ensured, especially for the most vulnerable groups in society'*). At the same time, culture is viewed as a cure for many social problems (*'Access to cultural activities and to creating culture, such as access to affordable cultural and artistic activities, can be a lifelong asset for the poor. For those excluded from society, it can be a crucial invitation and a step into meaningful communities. The insights and experiences of success gained through culture and hobbies contribute to a sense of cultural wellbeing that has a positive impact on other areas of life as well.'*) One should note, though, that culture is seen here in a very narrow sense, as activities.

Globalisation and migration are mentioned several times: globalisation is seen as a force changing society, and migration is a desired outcome for the city. Related to these megatrends, the strategy states that valuing cultural diversity, or multiculturalism, is a factor in preventing social problems. It is stated that *'cultural tools'* could be used in migrant integration without further explanation regarding what these tools could be. It is also mentioned that Tampere strives for international recognition by trying to make the cultural offer and events interesting for international tourists and audiences. Digitalisation is mentioned a few times, but mainly vaguely. It is observed as *'proceeding in leaps and bounds.'* The document also recognises that the city needs *'the ability to innovate and utilize the opportunities of the future and digitalization'*. However, very few concrete ways to utilise digitalisation in cultural policy are actually mentioned. It is announced that it will be used to make cultural activities or hobbies more accessible, without elaborating on how. Technology and digitalisation are also mentioned as ways for different stakeholders to communicate or do marketing.

## Examining the project *Operaatio Pirkanmaa*

In this part of the text, we describe the ongoing legacy project, *Operaatio Pirkanmaa*. We examine how the aforementioned megatrends and societal values are present in the document related to the project. We also pay attention to what kind of culture it promotes and how it corresponds to the definition of culture outlined in the cultural strategy.

### Background

*Operaatio Pirkanmaa* was launched in 2022. The project aims to execute the objectives outlined in the unsuccessful ECoC application, albeit with a significantly lower budget than would have been available had the proposal been successful. On the project's website (Web reference A4), its objective is outlined in the following way:

*The aim is to develop the network of cultural actors in Pirkanmaa and their operating models, thus promoting the creative industries ecosystem in the region. In line with the values underlying the ECoC 2026 application, Operation Pirkanmaa is working to promote an increasingly equal, accessible and sustainable environment.*

*The joint funding of municipalities will implement part of the project plans made during the application phase and develop skills, networks and the knowledge base of the creative industries in order to promote employment. Strengthening EU project skills and the globalization of the cultural field in the region is also one of the objectives of Operation Pirkanmaa.*

During the first year of the project, it was announced that over a hundred smaller projects were supported in the Pirkanmaa region. A full catalogue of these projects is not easily available, but they include, for example, a puppet theatre, a celebration for the eighty years of the society for writers and authors in the Pirkanmaa region, the Pirkanmaa choir centre, and an app for public saunas in Tampere.

During the same year, *Operaatio Pirkanmaa* promoted almost forty different events through their website. These were most frequently music and arts events. The majority of projects and events promoted by *Operaatio Pirkanmaa* were related to culture in its narrow definition (i.e., music, arts, theatre, and literature). Events relating to Christmas were also present in the document. However, compared to the relatively broad understanding of culture presented in the cultural strategy of Tampere, the events promoted by *Operaatio Pirkanmaa* on the whole reflect a narrow and traditional understanding of culture as a high art.

### Digitalisation

Just like in the strategy of culture addressed above, *Operaatio Pirkanmaa* is somewhat lacking in offering culture in digital form for the population of the region. The majority of the events organised by the project are traditional on-site gatherings where different cultural products are shared and consumed.

Some digital forms of culture were present, though. One subproject created a digital escape room game that drew its content from novelists from the region. The object of this free-of-



charge game was to promote reading and increase understanding of the cultural-historical context of local novels for a younger population in an innovative and participatory manner. Technological solutions were also utilised in organising events. For example, in a multidisciplinary art event for younger people, hubs in different locations in the Pirkanmaa region were organised, and the main event was livestreamed from the centre of the city of Tampere. This practice can be seen as an example of promoting accessibility to culture and cultural events and, therefore, contributing to equality in this sense.

The ECoC application, which was a starting point for *Operaatio Pirkanmaa*, was criticised for not considering the impact of the COVID-19 pandemic. Perhaps this criticism could have been avoided if online activities for offering culture in digital form were considered more thoroughly.

### **Diversity & equality**

Promoting equality and diversity is present both on the agenda of *Operaatio Pirkanmaa* and in the events and projects it supports. However, a more careful analysis needs to be carried out to assess how inclusive the different operations included in the programme are.

Events are organised for people of all ages. Some of them are intended specifically for children, for example, a music festival day. There are no events organised specifically for older people, but some have themes interesting to the older population. Events suitable for all genders are organised. Furthermore, events have been organised in the whole region, which has increased accessibility for those living in rural areas. However, when considering diversity from the perspective of ethnic background and language barriers, it seems apparent that the majority, if not all, of the events are in Finnish. It could be argued that events that could be enjoyable even without shared language are organised, but the communication of these events is done only in Finnish. The English version of the project website has only a subset of content available compared to the Finnish version, and there is no communication of the events in English. This sets some barriers to accomplishing one of the objectives outlined by the project: the globalisation of local cultural sectors.

### **Globalisation**

As already mentioned in the previous paragraph, globalisation has been set as one of the objectives outlined by *Operaatio Pirkanmaa*. This is in line with the ECoC proposal the project stands on. Namely, broad European and international cooperation was claimed to be one of the four needs for the cultural sector, which were the reasons for participating in the ECoC competition.

On the web page of *Operaatio Pirkanmaa*, projects can be searched through tags. Under the tag "international projects", one hit is found. A European dance project, Rail2Dance, examines public spaces and how dancing is received by the audience in public. The project group consists of European partners, and the dance group travels through Europe by train. This project was already mentioned in the ECoC application. It seems that there is a focus on globalisation and internationality in the project, although the practical implementation is still quite scarce. Events with a focus on different global or European cultures are scarce, if not non-existent.

## Conclusion

In this case study, we have examined the first long-term cultural strategy of a major Finnish city, Tampere, and one part of the practical implementation of the strategy, *Operaatio Pirkanmaa*, a legacy project from the ECoC 2026 application. Next, we will summarise our findings and discuss the societal values found in the case study materials.

Examining the cultural strategy, we found that the definition of culture is broad, but the definition varies throughout the document. For example, one of the major challenges the strategy identifies is unequal access to culture. Here, culture is reduced basically to different activities or hobbies; in other words, the definition is very narrow. It is also unclear what inequalities the strategy hopes to overcome because they are not specifically identified. Are they related to, for example, gender, age, language, socioeconomic background, or something else?

Tampere is competing with other cities in Finland for desirability, migration gain, and taxpayers. The strategy puts culture forward as something that makes the city more attractive to stay and live in and as something that benefits the economy of the region. Culture is saddled with solving social problems and bringing economic benefits. The success of the strategy is planned to be measured annually through both qualitative and quantitative indicators. The indicators explicitly listed in the strategy focus mainly on the economic aspects of the cultural sector in the city. Some also relate more to societal values and positive societal outcomes, but they are relatively scarce. Indicators such as increased cultural participation among previously non-participatory groups are not measured, even though one central theme in the strategy is to offer culture to “everyone”.

In the strategy, culture is described countless times as a bringer of positive impact for the city and its residents. This belief in the superior role of culture as a source of wellbeing and inclusivity in the strategy might be seen as naive. For example, the integration of immigrants is mentioned as being pursued through culture and the arts, but concrete plans for actions towards this objective are lacking. The appreciation for societal values such as wellbeing and inclusiveness was already present in the development of the strategy, where different social groups were invited to be included in the making of the strategy. Clearly, not all groups can be reached, and it is likely that those who are already interested in culture will offer their input. It is possible or even likely that some inhabitants might feel the strategy doesn't serve them in any way or might experience some of its content as snobbish or elitist (see, e.g., Heikkilä, 2021).

*Operaatio Pirkanmaa*, a project built on the ECoC application, explicitly mentions the societal values it promotes. These include equality, accessibility, and social and ecological sustainability. These values are mentioned as part of the working environment they want to create to support the creative sector, but they also convey a larger objective for a functional society that they outline in the ECoC proposal.

In the ECoC application, rising inequality was mentioned as a local challenge for the Pirkanmaa region. It was also specified in a somewhat vague manner that groups with special needs have limited access to cultural services, and social bubbles increase inequality. Thus, it seems that in the context of the ECoC application and subsequent operations of *Operaatio Pirkanmaa*,

equality is understood in a rather limited manner as an inequality in access to cultural services. Considering this premise, it is then fitting that culture is later seen as a means to promote social equality and a sustainable society. For this specific definition of equality, the operations of *Operaatio Pirkanmaa* seem to implement fitting practices, as organised cultural events by the project are in diverse and accessible locations around the Pirkanmaa region, both in smaller municipalities in the region and in more distinct locations in Tampere city, such as poetry nights in suburbs or cello concerts in supermarkets.

As already suggested above, accessibility is a means to achieve equality. Accessibility is promoted not only through the diverse locations of the events but also with economic considerations; for example, all the events organised by *Operaatio Pirkanmaa* from August to December are free of charge. One major barrier to the accessibility of the events is communication, which is only conducted in Finnish, which is notoriously hard to learn and which a noticeable share of immigrants do not understand. While the non-Finnish-speaking population in the Pirkanmaa region is around 5% (4), the lack of communication towards this group in the region hampers achieving one of the ultimate goals outlined in the ECoC application, equality, and in particular equality and sustainable society achieved by culture.

Sustainability is perhaps the vaguest societal value promoted in the context of *Operaatio Pirkanmaa*. It is mentioned as referring to both social and ecological sustainability. Social sustainability most likely refers to the aforementioned equality and the work towards it, but the measures towards ecological sustainability or sustainable development are unclear. For example, in the ECoC competition application, it is mentioned that a project promoting skateboarding is an 'instrument towards sustainable development'.

## References

Barroso, José Manuel (2009), 'Foreword'. In European Communities. European Capitals of Culture: The Road to Success: From 1985 to 2010, Luxembourg: Office for Official Publications of the European Communities

Fornäs, J. (2017). *Defending Culture: Conceptual Foundations and Contemporary Debate*. Cham: Palgrave Macmillan.

Heikkilä, R. (2021). The slippery slope of cultural non-participation: Orientations of participation among the potentially passive. *European Journal of Cultural Studies*, 24(1), 202–219.

Patel, Kiran Klaus (2013). *The Cultural Politics of Europe: European Capitals of Culture and European Union since the 1980s*. Taylor & Francis Group.

UNESCO (2001). UNESCO Universal Declaration on Cultural Diversity. Paris: UNESCO.

## Data

[A1] Tampere city cultural strategy [https://www.tampere.fi/sites/default/files/2022-05/Tampereen\\_kaupungin\\_kulttuuristrategia\\_2030.pdf](https://www.tampere.fi/sites/default/files/2022-05/Tampereen_kaupungin_kulttuuristrategia_2030.pdf)

[A2] Tampere European Culture of Capital 2026 application summary  
[https://okm.fi/documents/1410845/12954142/Tampere26\\_ECoC\\_Competitionbook\\_suomiversio\\_final.pdf/f90adbb1-ae72-8b1d-f1f5-753345865409/Tampere26\\_ECoC\\_Competitionbook\\_suomiversio\\_final.pdf?t=1625815226991](https://okm.fi/documents/1410845/12954142/Tampere26_ECoC_Competitionbook_suomiversio_final.pdf/f90adbb1-ae72-8b1d-f1f5-753345865409/Tampere26_ECoC_Competitionbook_suomiversio_final.pdf?t=1625815226991)

[A3] Selection of the European Capital of Culture (ECoC) in 2026 in Finland: The Expert Panel's report. Selection Stage.  
<https://okm.fi/documents/1410845/12954142/ECoC+2026+Finland+Selection+Report.pdf/30ae05c7-5f23-6432-4acf-1ec7e0ad6dcc/ECoC+2026+Finland+Selection+Report.pdf?t=1625809537733>

[A4] <https://www.operaatiopirkanmaa.fi/hanke/>

### **Web references**

[1] <https://www.sttinfo.fi/tiedote/tampereen-suosio-pitaa-pintansa---joka-kolmas-suomalainen-voisi-ajatella-asuvansa-tampereella?publisherId=69819348&releaseId=69939190>

[2] <https://www.stat.fi/julkaisu/cku3xexx4b9s60b5049fbn9wj>

[3]  
[https://pxdata.stat.fi/PxWeb/pxweb/fi/Maahanmuuttajat\\_ ja\\_kotoutuminen/Maahanmuuttajat\\_ ja\\_kotoutuminen\\_Maahanmuuttajat\\_ ja\\_kotoutuminen/maakoto\\_pxt\\_11vu.px/table/tableViewLayout1/](https://pxdata.stat.fi/PxWeb/pxweb/fi/Maahanmuuttajat_ ja_kotoutuminen/Maahanmuuttajat_ ja_kotoutuminen_Maahanmuuttajat_ ja_kotoutuminen/maakoto_pxt_11vu.px/table/tableViewLayout1/)