



KONE FOUNDATION
ANNUAL REPORT

2020





KONE FOUNDATION

Established in 1956, Kone Foundation is an independent and unaffiliated organisation. Its aim is to make the world better by advancing free and diverse research and the arts. The Foundation awards grants for academic research, culture and art, and for popularisation of research. The Foundation also maintains the Saari Residence in Mynämäki for artists and researchers, and the Lauttasaari Manor Residence in Helsinki. Our vision is for free research, art and culture to flourish in an ecologi-

cally sustainable and socially equal Finland. They are valuable in themselves and constantly challenge prevailing perceptions. Research outputs are part of public debate and influence decision-making. Kone Foundation is a vigilant, bold and flexible organisation that cares about its grantees and works towards building a healthy work community.

koneensaatio.fi/en

KONE FOUNDATION

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Editor: Joel Haapamäki / Kone Foundation
Graphic design: Dog Design
Printed by: Grano Oy
Cover photo: Daniel Schreiber

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REVIEW TO 2020



Hanna Nurminen, Chairperson of the Board.
Photo: Otto-Ville Väättäin

HANNA NURMINEN: TALKS IN THE GARDEN

The year 2020 will go down in history as the time that made us come to terms with the vulnerability of our global society. As the year went by, we learned to work in new ways and got used to living farther away from each other. The pandemic gave rise to a feeling of detachment that made every face-to-face encounter feel exceptionally valuable. For that reason, the strategy meeting with the Board of Trustees and the managing committee, which we held in my garden on a sunny day in

June among the blossoming burnet roses, is particularly memorable.

Thus, despite the ongoing crisis, the Kone Foundation's strategy for 2021–2025 was prepared as planned in 2020. I would like to thank the Foundation's Board and staff, the Advisory Board of the Saari Residence and our stakeholders for their committed and insightful contribution to our strategy. Once again, it has been a pleasure to work with this team.

Since then, I have held talks in my gar-

den with colleagues and friends in the autumn and winter, and, in recent weeks, the sight of drifted snow glittering in the spring sunshine and the cold of the late-winter air have given me moments of encouragement to look forward to a brighter future. My discussions have sometimes touched upon the central values of the Foundation's new strategy: scientific and artistic freedom.

Scientific and artistic freedom are at issue in the recent demands by university students for equality to be integrated more thoroughly into university studies and the other activities of educational institutions and for structural discrimination to be broken down. The media has framed these demands as a threat to scientific and artistic freedom. Of course, it must be possible to broach difficult, uncomfortable topics in both science and the arts. However, these young people have grown up in a global society plagued by racism, inequality and disinformation, and I take optimism from their endeavours to overhaul the status quo. Some of the demands put forth have undoubtedly gone some way past the mark, and, at times, the rhetoric has recalled the language used by protestors who were active back when we studied in the 1970s, but the world will not improve unless the young demand it!

Kone Foundation's prospects also give cause for optimism. The new organisational structure that was introduced during

the year under review appears to be working superbly. **Ulla Tuomarla**, who recently began deputising for **Anna Talasniemi** when her period of study leave began, has quickly found her feet as the Foundation's Director, bringing some fresh new perspectives on the Foundation's activities. A new ecological residency programme is in the works at the Saari Residence, and the aim is to make the Saari Residence a pioneer of sustainable operating models in the international residency field.

With a new strategy in place, Kone Foundation is seeking to tackle the many challenges of the future on a stronger footing. The pace of change in the world is accelerating, and the changes are becoming less and less predictable, so we will continuously assess whether our strategy is appropriate and update it regularly.



Anna Talasniemi, Executive Director.
Photo: Ilkka Saastamoinen

ANNA TALASNIEMI: WELL AT HOME

In March, just about everything changed. On Thursday, 12 March 2020, a group of practitioners in the field of art convened at Lauttasaari Manor for the Smart Art Funding meeting over coffee. Later that day, Finland's government announced its recommendations to curb the spread of coronavirus. The following week, we conducted a survey to find out how scientists and artists would like to be supported during the pandemic. A substantial proportion of the respondents proposed an expedited grant application round for art-

ists, and we responded to this need with a home residency beginning on 27 March. Looking back, it is amazing how quickly everything happened.

At the Foundation, we use the water-well as a metaphor to describe the encounters, sharing and interaction between people in different fields. Our home residency plan made use of the practices we have created at the Saari Residence, such as weekly meetings to give artists the opportunity to talk to each other about their work. Mid-way

through the home residency period, we asked our residents how they were doing, and we were delighted to learn that the opportunities to share and work alongside others – defining characteristics of residency working – had also come to fruition with the help of remote working tools: a sense of community, discussions and feedback from others were among the most common responses, and the importance of peer support and taking inspiration from others were later confirmed in the final reports submitted by people involved in the home residency. The home residency experiment showed that people also had wells in their own homes.

The pandemic coloured the year, but we continued operating: We made progress on the development of our strategy and Grants+ activities, and we renewed our organisational structure. **Sanna Tirkkonen** won the 2020 Vuoden Tiedekynä academic writing award for her timely article on feelings of loneliness. Renovation work began in the main building of the Saari Residence, and the development of the ecological residency programme received a boost when a new coordinator was recruited. In conjunction with the autumn application round, the final theme-based application round was organised under the Changing “Neighbournesses” of Finland programme, and the Foundation's grantees had the opportunity to apply for supplementary coronavirus support. A

long-planned series of events under the moniker “Totuuden rakennuspalikat” was moved online, as were many other events. Fortunately, we just had time to publish the evaluation of the Foundation's language programme at a packed seminar held at the Paasitorni conference centre.

Communality remains one of the Foundation's core values in line with the new strategy, which was completed in the year under review. The Foundation also continues to use the water-well metaphor. Although we continued operating while the pandemic unfolded around us, it is clear that there was less contact with grantees and less of a community spirit among grantees than before. This challenges us to develop remote forms of communality in addition to meetings in person, home wells instead of and alongside interactions at the manor. The experience we gained running home residencies will help us in this development – in fact, it has already proven its worth as the Saari Residence periods took place in hybrid form. Some of the artists and researchers worked from home, and some worked at the Saari Residence.

The pandemic is profoundly affecting our lives – and also the arts and sciences, which the Foundation is tasked with promoting. Above all, the performing arts are now in a more precarious position, and the pandemic has accentuated the weak structures and inequality in art.

There has been much debate in the field of science over whether the pandemic will cause funding to be directed towards more solution-based work in the future. The Foundation's new strategy emphasises scientific and artistic freedom, which means – among other things – that science and art should be allowed to develop on their own terms rather than being driven by financial, political or other interests. Researchers and artists play a significant role in tackling and solving the world's problems, but in order to improve the world, we also need art and research to come about for reasons other than resolving specific needs.

I will be on study leave until summer 2022. I would like to wish my deputy, **Ulla Tuomarla**, and all my colleagues and the Foundation's trustees all the wisdom and strength they need to guide them through these turbulent times on the course set by our brand-new strategy!





Leena Kela, Executive Director in Saari Residence.
Photo: Ilkka Saastamoinen

LEENA KELA: RESIDENCY ACTIVITIES IN A TIME OF CHANGE

"Change" is the word that best describes the Saari Residence in 2020. Although change and adaptation are the topics on everyone's lips now, and change can be highly emotive, raising feelings from enthusiasm to fear, I simply cannot think of a more fitting description of the year of upheaval that just passed. So let's say change, with all that comes with it.

At the start of 2020, indoor air quality problems were confirmed in the main

building of the Saari Residence, kick-starting a large-scale indoor air renovation. As the year comes to an end, the archaeologists have just finished their work in the main building of the Saari Residence. The intermediate floor on the first floor has been dug up, including the mediaeval vaulted cellars, shedding new light on some previously unknown layers of history in the Saari Residence. Construction work will soon begin, and if everything goes to

plan, the personnel will be able to move back to their offices in the main building in 2022.

The renovation alone would have been quite enough of a whirlwind in our idyllic residence, but shortly after the decision was taken to start the renovation, the global coronavirus pandemic began. We were facing something unprecedented. In the March–April period, there were artists from four continents in residencies, in addition to Finnish artists and researchers. As countries closed their borders one by one, the international artists had no choice but to suspend their residency periods at the Saari Residence and resume their work in home residencies. We were able to ensure the continuation of work and interaction thanks to remote connections. The home residency concept, which had only been mentioned in passing the previous year, was implemented within one week, and development work remains ongoing.

However, changes – no matter how challenging and distressing they may be – also represent a new opportunity. This year, we have probably learned more about our work and our residency activities than in any year before. When an organisation undergoes a fundamental upheaval, it is presented with the opportunity to examine its activities in a new light and identify what is relevant and important. Which factors go into creating a rewarding residency experience? Is it the chance to give one's

thoughts the time and space they crave and the opportunity to work in a new environment free from pressure? Or is it the new social community that the artists and scientists in residence create, each of them making their own contribution? Or is it the experience of a certain special place and the effect this has on work?

In the field of residencies, remote residencies and – in our case – home residencies have challenged the fundamental concept of residencies and posed questions about what it really means to work in a residency. What is the residency experience like if the artists and scientists are working in their own homes surrounded by normal, everyday life and the residency community as a whole is dispersed across many different countries while some people spend their residency periods at the Saari Residence?

Luckily, most artists and researchers are highly agile and flexible in the face of change. They quickly adopted new remote working tools and adjusted to the new normal in which colleagues are two-dimensional characters on a computer screen, but it is nonetheless possible to get to know them and take inspiration from their thoughts and ideas. But, as one of our home residents stated rather directly in our feedback discussion: "Home residencies are not a patch on ordinary residencies, but they are definitely better than no residencies at all."

Although the coronavirus pandemic still dominates the headlines, we should not forget the ongoing ecological crisis, which we intend to address in the form of our plans for ecologically sustainable residency activities, which are due to begin in the spring. We are lucky to have **Jaana Eskola** as our programme coordinator and to be able to tackle this theme in earnest. However, introducing an ecologically sustainable programme will also lead to changes, which we must be prepared to implement on many different levels, in our mindsets and practices. It is understandable that this could also give rise to negative emotions and tensions, although the change seeks to enable a better future for us all.

In the midst of major upheaval, it is important to remember why we exist as a residency: to support art and science by offering practitioners the time, space and encounters to thrive. The coronavirus pandemic will loosen its grip on society in the coming years, and the renovations will be completed, but the ecological crisis will cause new flurries of change. Change is permanent, but we must hold on to hope.



THE YEAR 2020 IN NUMBERS



KONE FOUNDATION AWARDED
GRANTS, PRIZES AND DONATIONS
TOTTALLING EUR

42.1
MILLION.

PEOPLE FROM

71

COUNTRIES APPLIED FOR
A RESIDENCY AT
SAARI RESIDENCE.



185

ARTISTS GOT AWARDED
A HOME RESIDENCY
IN THE SPRING.



VUODEN TIEDEKYNÄ
ACADEMIC WRITING
AWARD OF EUR

25,000

WENT TO PHILOSOPHER
SANNA TIRKKONEN.

KONE FOUNDATION'S
NEW STRATEGY
RUNS UNTIL YEAR

2025



IN A SURVEY,
79 %

OF THE RESPONDENTS CONSIDERED
THE GRANTS+ SERVICES EITHER
USEFUL OR EXTREMELY USEFUL.

TOTUUDEN RAKENNUSPALIKAT
SERIES DISCUSSED
THE NATURE OF TRUTH IN

3

EPISODES.

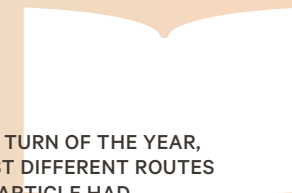


14,564

PARTICIPANTS IN
FOUNDATION'S
SHORT- AND LONG-DISTANCE
EVENTS.

THE TRAFFIC ON
KONE FOUNDATION'S
WEBSITE INCREASED
52%

FROM THE PREVIOUS YEAR.



BY THE TURN OF THE YEAR,
THE FIRST DIFFERENT ROUTES
ARTICLE HAD

8,832

READERS.

A RECORD

32

ARTICLES WERE PUBLISHED
ON THE GRANTEES' OWN
BOLDNESS BLOG.



KONE FOUNDATION'S
SOCIAL MEDIA ACCOUNTS
REACHED OVER

30,000

FOLLOWERS.

1

pp. 18–65

SUPPORT FOR RESEARCH AND ARTS: HIGHLIGHTS OF 2020

Kone Foundation's mission is to make the world a better place by advancing free and diverse research and the arts. The Foundation awards grants for arts and research, gives out the 'Vuoden Tiedekynä' academic writing award prize for academic writing in Finnish, organises various events to bring people together and maintains residences for artists and researchers at the Saari Residence and Lauttasaari Manor.

In recent years, the Foundation's focus areas have been grouped into funding programmes. These are long-term thematic frameworks the purpose of which is to explore topics of importance to the Foundation in depth in order to foster new information, new thinking and public debate.



A NEW STRATEGY LEADS THE WAY FOR VIGILANT FUNDING OF RESEARCH AND ARTS

The Board of the Foundation, the Advisory Board of the Saari Residence and the personnel and stakeholders of the Foundation worked jointly for the beginning of the year on a new strategy for 2021–2025. The new strategy elevates the fostering of academic and artistic freedom as the most important mission of the Foundation. Here, the texts from the Chairperson of the Board of Kone Foundation Hanna Nurminen and the Foundation's Head of Communications Heljä Franssila shed some light on the strategy work.

HANNA NURMINEN: ARTISTS AND RESEARCHERS HOPE FOR CONTINUITY AND PEACE IN WORK

Throughout 2020 we drafted a new strategy for Kone Foundation in order to meet the great challenges of the future in the best possible and most natural way for us. The drafting of the strategy was not, as is most often the case today, the sole responsibility of the Foundation's Board, but the Foundation's staff and especially its managing committee were more closely involved in the strategy process than before. We also received assistance from the future-oriented Saari Residence Advisory Board, which has creative expertise and a good feel for the research and art fields. We also surveyed the views of our most important stakeholders, researchers and artists about the future of their fields, as well as what they expect from the foundation.

In February 2020, we organised a lunch event on the future of art at Lauttasaari Manor with the aim of outlining the views of young artists about the future of making art for the purpose of strategy work. Both

a few young artists working with a grant from the Foundation and a group of mostly recently graduated artists suggested by the former were invited to the lunch. At the table where I sat, the first thing that came up was the young artists' experience of the injustice in the world and their concern about ecological, social and cultural exploitation. Instead of goal-oriented and short-term projects, my tablemates hoped for peace to work and continuity, a chance to try and fail. To support their own art making, they longed for discussion and community, as well as spaces for multi-disciplinary encounters.

The young researchers shared the artists' concerns about the world's injustice and their hopes also include community, continuity and peace in work as well as being allowed to try and fail. The need for safe work and work environment and a supportive community is very understandable in our turbulent world, and the message is clear to the Foundation: we

will continue to provide long-term grants to artists and researchers as well as offer spaces and opportunities for encounters. We are also considering whether we could focus more on supporting the work of artists and artist groups instead of, or alongside, funding individual projects.

With the new strategy our understanding of our core values has been clarified and our goals defined. We at Kone Foundation, too, are concerned about the deepening ecological crisis and the increasing economic, social and cultural inequality in Finland and worldwide. Therefore we continue to make the world a better place, and our most important means of doing so will undoubtedly continue to be supporting research and artistic work.

This text was originally published on the Kone Foundation's website in March 2020.

HELJÄ FRANSSILA: INFURIATING BOLDNESS

Kone Foundation is known for its bold initiatives. During the drafting of the new strategy, we pondered whether should we abandon the infuriating rhetoric about boldness. The Foundation's Head of Communications Heljä Franssila reflects on the pros and cons of boldness. A longer version of the text was published on the Foundation's website in February 2020.

When Kone Foundation's strategy was updated in 2012, its vision was crystallised into the concept of making the world a better place by facilitating bold initiatives in art and research. This vision was turned into the Foundation's mission in the current strategy, which has been implemented since 2016.

In the Finnish Language Office's dictionary, boldness is defined as fearlessness, bravery, courage and *sisu*, i.e., perseverance in the face of difficulties. In addition to these meanings, the Foundation's strategy seeks to encapsulate a slew of other values the Foundation holds dear in the definition of the word 'boldness'. These include looking at and listening to

things in a different way, appreciating diversity and multidisciplinary approaches, encouraging people to cross the boundaries between art and research, and trusting in experimentation, incompleteness and a future that is not predetermined.

In this way, Kone Foundation has verbalised its profile as a supporter of art and research, with a special focus for its financial activities. First and foremost, boldness has helped Kone Foundation attract more of the kinds of applications for art and research that it wants to fund. In addition, it has unquestionably contributed to the Foundation's visibility and helped it to build a recognisable, strong brand.

In less than a decade, bold initiatives

have become a concept that most actors in the fields of art and research associate specifically with Kone Foundation. While this can be seen as successful communication, boldness is also criticised to such an extent that it is pertinent to ask whether we have, after all, failed to communicate what we mean by the word. Is it possible that boldness is misunderstood so completely or that people find it so irritating for one reason or another that it actually hinders the Foundation's reputation and its achievement of its purpose?

In criticising boldness, similar arguments are repeated over and over. It makes some people anxious to have to swathe their project in the wrappings of boldness instead of feeling like they can simply apply for a grant for their artistic or research work (sic! Yes, you can). Seeking and presenting boldness is considered an artificial configuration which the grant applicants are forced to submit to in order to ensure their work, their livelihood. Boldness is also interpreted as the Foundation's compulsive need to seek something new, which in reality is an impossibility for long-term research and artistic work.

At the Foundation, we have listened carefully to the criticism. Since bold in-

itiatives are not just a communications gimmick but a real strategic objective, eliminating them simply because they do not appeal to everyone is out of the question. To us, questioning boldness signifies a greater question about how worthwhile the Foundation's work is, and we have never had any doubts about our basic purpose. By deliberately looking at the fringe areas of art and research that remain unnoticed by others, the Foundation has been able to support diverse and multi-faceted art and research in Finland.

It is true that in their application form the grant applicant is required to define their project's relationship with the Foundation's funding profile, i.e. boldness. At the Foundation, we have sought to communicate that boldness has more meanings than just those given by the Foundation and that the applicant is free to interpret the word as they see fit. For the Foundation, boldness stands for the attributes manifested in its values, but it may stand for something entirely different in the applicant's work. Not all the art and research funded by the Foundation are about crossing borders and looking at things differently, far from it. Instead, they include a great deal of basic research and other high-quality investigation and art.

This spring, Kone Foundation's Board of Trustees and staff will be working on the Foundation's new strategy, which is why this is a great time to have this debate about boldness.

This is a great opportunity for us to ponder and thoroughly dissect this question. Should we abandon the concept of boldness? Should we simply communicate about it better? Should we hold on to boldness as the Foundation's own magnifying glass, through which it views the world? If we abandon the concept, what will happen to the Foundation's profile; will it lose its focus?

This is also an excellent opportunity to reflect on the Foundation's role and status in Finnish art and research communities. How can Kone Foundation respond to wish for foundations to prevent the division of communities?

One solution for building strong communities might be to found in the concepts of care and nurture. This is not my idea; I am borrowing it from Curator **Jenni Nurmenniemi**, who recently wrote an article contemplating the changes she has implemented in her curatorial work while practising post-fossil methods of work. Nurmenniemi describes how she fumbled towards forms of curating that

involve reducing the scale and focusing on qualitative instead of quantitative evaluation criteria.

"I have been working with artists over a long period, observing processes that find their form slowly and that are sometimes hard to recognise as art. Often, the requirements they set on the curator are something completely different than the performance of expertise, authority or control. I have been learning tenderness and care, and have failed often," Nurmenniemi writes.

Transferring Nurmenniemi's approach – tenderness and care – to the Foundation's framework is a radical, compelling idea. How could the Foundation take care of researchers and artists? What could we do to rebuild well-being and financial security in art and research communities?

KONE FOUNDATION'S STRATEGY FOR 2021–2025

It is our mission to make the world a better place by creating the conditions for free and multi-voiced art and research.

Our vision is for free research, art and culture to flourish in an ecologically sustainable and socially equal Finland. They are valuable in themselves and constantly challenge prevailing perceptions.

Research data is part of public debate and influences decision-making. Kone Foundation is a vigilant, bold and flexible organisation that cares about its grantees and works towards building a healthy community.

OUR VALUES

- Freedom of research and the arts
- Ecosocial culture and education
- Diversity
- Boldness
- Perseverance
- Sense of community

We foster the freedom of research and the arts. Research and the arts must be allowed to develop and operate from their own starting points. Free, responsible and multi-voiced art and research are the prerequisites of civilisation.

To us, **ecosocial culture and education** means social, cultural and ecological responsibility for the human race, other species and the environment. Our approach relies on the humanist quest to understand humans and the world and to think critically, but at the same time we see humans as part of the earth's diverse life and as dependent on its biodiversity.

We value **diversity** per se and in different contexts, such as in nature, language, society and people. We listen carefully to debates with multiple voices.

Our idea of **boldness** includes experi-

mentation, incompleteness and non-pre-determination. We value multidisciplinary approaches and bringing together unexpected perspectives. Alternative viewpoints and the challenging of norms help us to understand the world better.

We encourage researchers and artists to cross the boundaries between art and research and between various areas of art and research, as well as national borders. Crossing boundaries also refers to crossing the Foundation's own boundaries and exceeding its competences, doing things better, open-mindedness and openness in the face of new experiences, and the readiness to take risks.

We appreciate **persevering**, unhurried and in-depth work. Jonimatti Joutsijärvi's aphorism "no hatching, no hatchling" is an important metaphor for us, because it describes the time it takes for an in-depth understanding to take root.

Boldness is powered by encounters, dialogue and a **sense of community**. This is symbolised by the metaphor of a well. People gather around a well to share ideas, listen and talk. A sense of community, hospitality and equality characterise our organisational culture.

OUR OPERATIONS

The Foundation's core operations include funding the work of researchers and artists. We support free and multi-voiced art and research. The Foundation supports humanistic, sociological, artistic and environmental research, artistic work and work that combines or is based on multi-disciplinary research and art. We also monitor the effectiveness of our support.

The Foundation operates specifically in Finland and its neighbouring countries. We fund Finns' research and artistic work in Finland and abroad. Regardless of nationality, we support the work of researchers and artists in Finland and abroad when the work in question has a connection to Finland.

The Foundation develops ways to identify artists and researchers of interest through, for example, investigative foundation work. The Foundation works not only as a brainstorming partner and mentor, but also as a creator of connections and networks for applicants.

Funding programmes, themed calls for applications and other focused funding are ways of directing attention on issues the Foundation considers important and increasing understanding of them. During

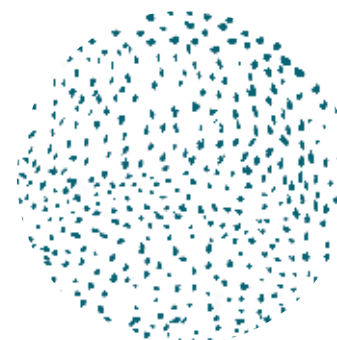
the strategy period, we will focus on the issues of democracy, diversity and sustainable financial structures.

The Saari Residence's international residency provides artists and researchers with the opportunity to focus on their work and meet each other. The key words are slowness, insight and change.

Saari Residence is a test platform for the future. The residence's long-term activities and thinking are underpinned by an ecological approach, which also covers social and mental sustainability. The residence provides a place and context for finding and sharing sustainable working methods and for eliminating structural inequalities that make artists' work more difficult. The goal is to be a forerunner in sustainable operating models within the international residency sector.

In addition to funding, the Foundation supports the expertise, resources and mental well-being of researchers and artists, as well as their networking. This support is called Grants+. The metaphor of the well is at the heart of the Grants+ work: encounters are important. We continue to develop the Grants+ system using service design methods in interaction with grantees.

The number one purpose of our communications is to provide visibility for grantees' work. We reinforce influencing through information; in other words, we make decision-makers and influencers aware of projects and make projects available to them. Our communication is interactive, dialogic, curious and alert.



OVER 40 MILLION EUROS FOR RESEARCH AND ARTS

In 2020 Kone Foundation awarded grants, prizes and donations in total of EUR 42.1 million. A total of 296 grant recipients; individuals, work groups, or organisations were awarded grants.

THE AMOUNT OF 42,127,990 EURO INCLUDES THE FOLLOWING FUNDING:

- General grant call, 33,493,184 EUR
- Thematic grant call for 2020: Sustainable Development, Russia, and Finland, 3,186,250 EUR
- Supplementary COVID-19 Funding for Grantees, 1,265,299 EUR
- Home residency grants, 1,478,700 EUR
- Saari Residence grants, 180,157 EUR
- Lauttasaari Manor residence grants, 24,700 EUR
- Awards, donations and other grants in 2020, 2,499,700 EUR

GENERAL GRANT CALL

A total of EUR 33,493,184 and 296 grants were awarded through the general grant call in 2020. Decisions on grants were taken by the Board of Trustees on 27 November 2020.

A total of 6,310 applications were submitted for the application round that ran from 1–15 September. A total of 296 grant recipients; individuals, work groups, or organisations were awarded grants. Over 600 people work in the projects funded.

Of the EUR 33.5 million granted, 50.2 % were awarded for scholarly projects, 19.4 % for art projects, 30.2 % for projects linking research and art, and 0.2 % for other cultural projects.

AWARD RATES IN THE GENERAL CALL

- 4.7 % of the applications received a grant in the general grant application round.
- The award rate for research projects was 6.2 %.
- The award rate for art projects was 3.2 %.
- The award rate for projects linking research and art was 8.1 %.
- The award rate for other cultural work was 0.5 %.

SAARI RESIDENCE

A total of 29 artists and four working groups were selected for the Saari Residence in 2020. A total of 691 applications were made from 71 different countries. The award rate for residency places is 3,9 per cent of the number of applicants. Decisions on residencies to be awarded were taken by the Kone Foundation Board of Trustees on 12 June 2020.

LAUTTASAARI MANOR RESIDENCE

In total, 12 applications were made for the Lauttasaari Manor Residence and grants were awarded for two of these, altogether 24,700 EUR. Decisions on grants to be awarded were taken by the Board of Trustees on 27th November 2020.

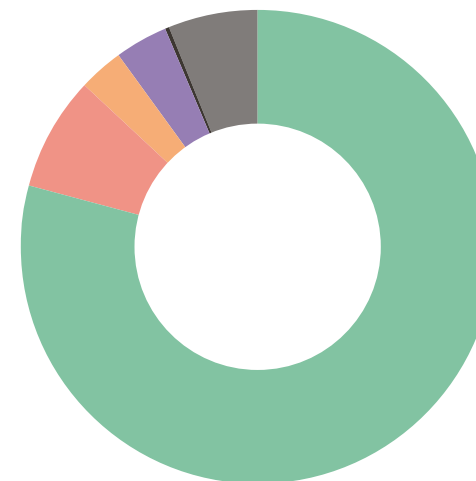
THEMATIC GRANT CALL FOR 2020: SUSTAINABLE DEVELOPMENT, RUSSIA, AND FINLAND

Alongside the Kone Foundation general application call, a thematic grant call of “Sustainable Development, Russia, and Finland” was organised as the last round of funding calls in the Changing “neighbourness” of Finland funding programme. In this call, altogether 3 186 250 euros were awarded to 10 initiatives. Decisions on grants to be awarded were taken by the Board of Trustees on 27th November 2020.

SUPPLEMENTARY COVID-19 FUNDING FOR GRANTEES

Alongside the Kone Foundation general application call, a supplementary funding call was organized for projects already funded by the foundation whose work had been impaired by the COVID-19 pandemic. In this call, altogether 1 265 299 euros were awarded to 101 initiatives.

KONE FOUNDATION GRANTS, AWARDS AND DONATIONS, 2020 (EURO)



	€	%
Annual general call, autumn 2020	33 493 184	79,4
Thematic funding call: Sustainable Development, Russia and Finland	3 186 250	7,6
Lauttasaari Manor residencies	24 700	0,1
Supplementary COVID-19 funding for grantees	1 265 299	3,0
Home residencies	1 478 700	3,6
Saari Manor residencies	180 157	0,4
Awards, donations, other grants	2 499 700	5,9
Total	42 127 990	100

STOP AND LISTEN TO THE FOUNDATION'S NEW GRANT RECIPIENTS

The Foundation's grant recipients told us in December 2020 who and what signals they have been listening to, and intending to listen to as their work advances.

MAKING PRACTICES VISIBLE BY LISTENING TO PETROCULTURES

In the Changing “Neighbournesses” of Finland funding programme’s last thematic grant call, Sustainable Development, Russia, and Finland, the biggest grant went to Associate Professor in Russian Environmental Studies **Veli-Pekka Tynkkynen** and the FLOWISION consortium’s project. The project’s researchers, journalists and documentary filmmakers aim to make the flow of energy and waste visible. In so doing, they say, it is possible to reveal the political dimension of resource flowage and to compare practices in Finland, Russia and elsewhere.

“In the project we want to listen intently to petrocultures that are seen as detrimental for mitigating climate change, i.e. to the ways that using oil is part of society and of our way of living. Trump’s USA

and Russia are examples of what, from a European viewpoint, are often seen as petrocultures. And yet 75% of EU energy consumption involves fossil fuels, i.e. is based on oil, gas and coal.

In energy-poor countries such as Finland imported energy is not visible in the same way as it is, for example, in Russia, where fossil-fuel energy is indigenous and where oil in many senses greases the wheels of society. Energy-related materialities are more visible there than in Finland, and it is thus possible to view them from the perspective of political power, too.

Once the project has begun, we will carry one trying to listen to these positive signals in what is generally considered the ‘dark side’ of the energy sector. Such listening offers a possibility for making the dark side of petroculture brighter. We believe that listening to these signals can

help us as we aim for an energy transition, i.e. when we try to replace fossil energy with renewables.”

Besides Tynkkynen, also involved in the project are: doctoral researchers **Elena Gorbacheva**, **Sakari Höysniemi**, **Sohvi Kangasluoma** and **Teemu Oivo**, along with postdoc researchers **Olga Dovbysh** and **Dmitry Yagodin**. Providing the artistic-journalistic component are photojournalist **Touko Hujanen**, journalist **Johannes Rovioma** and documentary film director **Niko Väistö**.

LISTENING TO THE ART SCENE

According to the curator-artist duo **Elham Rahmati** and **Vidha Saumya**, Finnish cultural journalism does not adequately engage in discussion with contemporary art and its various phenomena. To fill this void they are founding a new monthly, English-language, online magazine: **NO NIIN**. With this platform, they also want to try out new ways of sharing ideas and conducting discussions: besides more established forms of cultural journalism, such as essays, exhibition reviews and interviews, the website publishes poetry, memes, visual essays and podcasts.

“Since our time in Finland, we have sensed a major gap in media coverage around the activities of contemporary art.

Cultural journalism doesn’t sufficiently listen to the art scene, and the art scene’s discussions tend to often take place in small circles at exhibition openings – and not in the media, where anyone can take part. All that is left of an exhibition requiring months of work is a post on social media, which vanishes within a day.

Listening to the art scene means sharing not just observations, but also challenging it. In order for the art scene to remain intellectually alive we have to ask: How does it work? Who are the agents and authors shaping it? How will it change in the future? At present, Finland does not have an English-language publication focused on contemporary art, either. The need for a publication like **NO NIIN** has emerged in discussions and, being in English, the publication plays an important role in introducing the artists in Finland to a worldwide audience, helping them expand their practice and gain more work opportunities internationally. This will serve art audiences, but also support artists’ work.

We want to position the publication at the cusp of art, criticality and love. The themes we intend to focus on have also emerged through listening to insights and different perspectives on topics that art writers, artists and curators in Finland find urgent to address, such as art education, representation, love, and artistic labour amongst others.

Additionally, we want to create a space where members of different minority groups feel free to write and share their insights on what they find important. This is a significant aspect of our work, as we have observed, through our personal experiences, how minority groups are often pigeonholed by art institutions and cultural projects to express their thoughts and ideas only when it comes to matters related to their minority status. It is thoroughly frustrating to be made to feel that individuals belonging to minority groups have nothing more to offer beyond their trauma and struggles. *NO NIIN* is the space where individuals can perform any aspect of their multifaceted identities as they choose.”

IN CONTEMPORARY LAMENTS WE HEAR A LONGING FOR COMMUNAL GRIEVING

Karelian laments were originally a ritual tradition expressing sadness and caring. At the core of traditional laments, apart from the lamenter’s own experiences and emotions, is a sense of community. The lamenter channels the feelings of an entire community. “Longing for community, for shared feelings can be recognized nowadays, for example, in the public, shared tears shed by celebrity

artists in front of the TV cameras,” says the folklorist finalising her PhD thesis on folklore studies **Viliina Silvonen**.

Silvonen joins docent in ethnomusicology, **Elina Hytönen-Ng**, PhD, and the *Kyynelkanavat* (Tear Ducts) workgroup in a project in which artist-researcher working duos ask what needs do laments fulfil in today’s world. The project approaches the lamenting tradition from the viewpoint of the body, religiosity, community, and emotions.

“When we were devising the project, we were already listening to lamenters’ archived experiences of the tradition and practices of weeping aloud, and the laments, memories and thoughts about laments of the generation of evacuee lamenters.

On the other hand, we have also listened to contemporary laments: to the musicians, artists and amateurs who perform them. At the same time, we have heard the present-day pulse of longing for traditions, for cultural roots, that strengthen community. Underlying this can be heard today’s difficulty in admitting to and facing grief. As the project begins, we also intend to listen to new possibilities for lamenting.”

Also joining in the project, besides Hytönen-Ng and Silvonen, is researcher in Orthodox church music and culture, doctoral student **Riikka Patrikainen**. The researchers’ working partners in



Part of the FLOWISION-group. From left to right Sakari Höysniemi, Teemu Oivo, Olga Dovbysh, Elena Gorbacheva and Veli-Pekka Tynkkynen. Photo: Mitro Härkönen

the project are the musicians specializing in the lament tradition **Emilia Kallonen**, **Liisa Matveinen** and **Emmi Kuittinen**. In addition to research, the project will also produce events for the public: open seminars, public-participation workshops, and artistic performances.’

AT-HOME RESIDENCY WITH NOAH KIN

In April 2020, Kone Foundation awarded a three-month work grant to 185 professional artists for a home residency that takes place in the grantee's own home. Through the home residency grant, the Foundation aimed to support artists whose job opportunities have disappeared with the corona pandemic. During his residency, artist and composer Noah Kin worked on his album *When My Darkness Came To Light*, which draws from Kin's experiences as a racialised artist in a field where people who look like him are few and far between. This text was published in the Foundation's website on June 2020.

"I'm Noah Kin, a 25-year-old multidisciplinary artist and composer. I make experimental electronic music under the pseudonym Exploited Body. I also run a record label called Changeless, which seeks to promote Finnish creators of experimental music.

During the home residency, I have been working on Exploited Body's first full-length album that bears the name *When My Darkness Came To Light*. The album deals with my experiences as a black artist in an industry and an environment where there aren't many people who look like me and the influence of these experiences on my mental health. Making the album

has always seemed important, but in the current circumstances its importance is emphasised in an indescribable way.

While working in the home residency, I have tried to wake up as early as possible and to stay up as late as possible. I feel I'm at my most creative at night, so I often stay up into the early hours, working on my compositions. In the morning, I'm better equipped to make decisions about the arrangements and sound choices for my compositions. I spend most of my day sitting at the computer. I usually leave home to get some lunch, then bring it home and let my brain rest while I eat.

I generally work from home a lot and

finalise my compositions at the studio. Now that going to the studio hasn't felt like the responsible thing to do due to the pandemic, I've had plenty of time to polish up my ideas before I finally get back to the studio to finish the album.

Maintaining my social life takes place almost completely on social media these days. I only have a handful of people I'm close to who I talk to every day. In that respect, the situation hasn't changed much. On the other hand, I've had the opportunity to contact people who are important to me but who I haven't talked to in a long time. I only leave the house to buy groceries and to fight for human rights, #blacklivesmatter.

During the home residency, a calmer pace has taken over and I've realised that I don't always have to hurry to finish things. I let art emerge when the time is right. At the same time, it can be challenging because it feels like I have 'permission' to postpone things and then I work on other projects instead. That's why I try to create something new all the time, explore my own artistic practices or advance various projects as efficiently as possible.

The home residency came about because of the pandemic, but at the same time, world events have made racism a burning issue. In a worst-case scenario, racism is a much more deadly disease for racialised and especially black people than COVID-19. The best thing for me about

the home residency is the attention on the fact that my identity matters, and I'm not going to remain silent about it anymore, not in my daily life or in my art."

The call for home residency applications was preceded by a survey implemented by the Foundation, which was taken by almost 600 professionals. The results support the view that paying work opportunities for artists specialising in performing arts in particular have been reduced or completely lost due to the pandemic. The residency call ended on 5 April with 3,467 applications.



During his residency, artist and composer Noah Kin worked on his album *When My Darkness Came To Light* under the pseudonym Exploited Body. Photo: Silja Pasila

LANGUAGE PROGRAMME SUPPORTED MULTILINGUALISM IN FINLAND IN MANY WAYS

The Kone Foundation language programme sought to promote the position of Finnish, small Finno-Ugric languages, and other minority languages in Finland. Between 2012 and 2016 the Foundation granted a total of EUR 19.7 million to approximately 250 projects, the last of which continued until the end of the 2010s. The language programme culminated in January 2020 when over 120 people took part in the Language, Power and Inclusivity seminar held in Paasitorni.

The programme included, in one way or another, at least 60 languages, dialects, or language varieties. The language programme progressed on many fronts: it included linguistic documentation and research, language instruction efforts, production of teaching materials, and making art. The programme was oriented towards language policies. It influenced the role of languages by highlighting the importance of minority languages to their speaker communities and by improving the documentation, language technology and teaching of poorly documented languages. Languages were supported both separately and together, as support for multilingualism was one of the programme's values.

The impact evaluation made PhD Ulla Tiililä revealed that the research-

ers funded by the language programme created many new linguistic corpora to be used both by academics and the relevant language communities. In addition, professionals working with language were connected with the surrounding society. For example, a project in the schools of Eastern Helsinki was able to support teachers at the right moment in their bold efforts in a multilingual environment.

In other ways too, the programme promoted the understanding that individual multilingualism is an important part of human culture. Numerous research projects at the universities in Finland and other countries strengthened the description and research traditions of the Finno-Ugric languages and Finnish minority languages, such as Romany, covered by the language programme.



Kalle Korhonen and Ulla Tiililä in the Language, Power and Inclusivity seminar held in Paasitorni.
Photo: Annukka Pakarinen

A large amount of Finno-Ugric materials from the early 20th century was digitised at the National Library of Finland, a public dictionary of sign language was created by the Finnish Association of the Deaf, and considerable progress was made with the dictionary of Old Standard Finnish at the Institute for the Languages of Finland.

The impact evaluation of the language programme was carried out in two phases between 2017 and 2019 and was based on a qualitative analysis of content.

“Kone Foundation always considers its impact on many levels and focuses on qualitative impact analysis, while taking into account the long term in its research and art funding. The impact of research funding tends to be slow, and humanistic research, in particular, does not usually lead to rapid

innovations. Instead, research results gradually change the conceptions of university students, the general public and, ultimately, society. The same applies to the language programme: its long-term impact cannot be evaluated until years later,” says **Kalle Korhonen**, Director of Research Funding at Kone Foundation.

The language programme culminated on January 28th when over 120 people took part in the Language, Power and Inclusivity seminar held in Paasitorni. The seminar included discussions on the central role language plays in building the power relations between people and communities and in the achievement of political objectives, such as equality and the experience of inclusion.

VUODEN TIEDEKYNÄ ACADEMIC WRITING AWARD: WHAT CAN THE MOOMINS TEACH US ABOUT LONELINESS?

In 2020 the Vuoden Tiedekynä Academic Writing Award of EUR 25,000, granted by Kone Foundation, went to philosopher Sanna Tirkkonen for her article exploring loneliness in Tove Jansson's book *Moominpappa at Sea*. The article was published in the journal *Psykoterapia* 3/2019.

Kone Foundation presents the Vuoden Tiedekynä Award annually for academic writing that makes particularly outstanding use of the Finnish language. In 2020 the Vuoden Tiedekynä prize was awarded to **Sanna Tirkkonen** for her article *Yksinäisyyden tunteet Tove Janssonin teoksessa Muumipappa ja meri (Feelings of Loneliness in Tove Jansson's novel Moominpappa at Sea)*. In the article, Tirkkonen examines **Tove Jansson's** novel as a story about a fairly wealthy family that finds itself in a crisis and the loneliness the family members experience.

"Jansson's novel is a classic and important to many readers, and I remember reading it as a child too. After rereading it as an adult, my relationship with

it changed, and I found myself thinking about it for many years after, because it's a touching work that is easy to identify with and, at the same time, it has an oppressive atmosphere. In my article, I conceptualise different forms of loneliness by means of this literary work, loneliness research and philosophy", said Tirkkonen in May 2020 when the winner of the award was announced.

The theoretical framework of this winning article combines phenomenological analysis and the philosophy of psychiatry. Tirkkonen examines the feelings of loneliness as interactive processes and explores the emotional atmosphere in which different forms of loneliness are expressed in Jansson's work. Her analysis is based



Philosopher Sanna Tirkkonen, Vuoden Tiedekynä winner of 2020.
Photo: Daniel Schreiber

on the philosophies of feelings developed by **Martin Heidegger** and the psychiatric philosophers **Matthew Ratcliffe** and **Thomas Fuchs**.

“In her article, Tirkkonen has succeeded in illustrating the concepts of existential philosophy and the philosophy of psychiatry in everyday interactions. The article examines the underlying atmosphere that triggers observations and the physicality of the memory in a way that is easy for everyone to understand, not just philosophers and psychiatrists. The study rewards its readers by giving them several insights,” explained Professor of Finnish History, **Juha Siltala**, who chose the winner from among 11 candidates.

“Right now, loneliness is a problem we all share to some extent due to the isolation necessitated by the coronavirus pandemic. HelsinkiMission, for example, has reminded everyone this spring that the end of this state of emergency will mean the end of loneliness to some people, but not all. Tirkkonen’s analysis will certainly give us something to think about even after the crisis,” said **Kalle Korhonen**, Director of Research Funding at Kone Foundation.

MYRIAD FORMS OF LONELINESS

First published in 1965, *Moominpappa at Sea* was one of Tove Jansson’s last Moomin books. It has a tense atmosphere and is primarily directed at adults. The characters share a similar situation: a sudden change in their lives and their attempt to adapt to a new environment. The connections between the family members are in one way or another broken. They are lonely in different ways, and their methods of seeking a way out of loneliness vary.

Moominpappa’s loneliness is based on his feeling of having no purpose. Moominmamma tends to her malaise by making art. She also manages to make friends with a socially isolated fisherman broken down by his situation. Moomintroll tries to improve the emotional atmosphere of the family both through his actions and by encountering the Groke, a symbol of loneliness.

“In my article, I make conceptual distinctions, for example, between loneliness, pleasurable loneliness, social isolation, existential loneliness and involuntary loneliness. My intention is to challenge the assumption that loneliness is a passive

state or merely an individual’s problem”, Tirkkonen explained.

In her article, Tirkkonen also discussed the conventions of treating loneliness. She explains that in ordinary everyday life where things are as they should be and follow a customary pattern, we don’t stop to reflect on the fundamental ways in which we are always tuned into other people and our environment.

“Loneliness that has become chronic shapes the way we see other people and whether we feel it’s possible to create meaningful relationships. For this reason, it’s not enough to instruct people suffering from loneliness to change their attitude and demand less from their relationships. The treatment of loneliness is ultimately about enabling meaningful relationships, about the way our society is organised and the way we interact with people suffering from loneliness.”

Sanna Tirkkonen is a postdoctoral researcher in philosophy at the Universities of Jyväskylä and Helsinki. She is currently a visiting researcher at Heidelberg University Hospital in Germany in a unit where the experiential nature, social dimensions and bodily aspects of physical symptoms are being studied.

IS MONEY ENOUGH ON ITS OWN? WE NOW KNOW WHAT GRANTEES EXPECT FROM THE FOUNDATION

Who are the grantees of the Kone Foundation and what do they need from the Foundation? We found the answers to these questions in developing our Grants+ services.

In spring 2020, when the coronavirus pandemic swept away the majority of the events we had planned, my colleagues and I realised it was a great time to work on projects for which we usually have very little time.

One such project is the development of the services for grantees. Grants+ (“Grants plus”) is a service designed to support the skills, resources and work of our grantees within their projects. This is known as capacity building and was introduced to the Foundation by my colleagues **Anna Talasniemi** and **Kalle Korhonen** after their travels to meetings of the European Foundation Centre.

Many European and US foundations have been working on capacity building for a long time, and its growth as part of

foundations’ overall funding has also been explored in the United States. Capacity building can take many forms: for example, the peer learning of various organisations, the strengthening of leadership or funding capacity, networking or comprehensive sustainability development.

Kone Foundation has been carrying out Grants+ activities for several years. The work is characterised by its experimental and small-scale nature. The planning of services has been based on an understanding of the needs of grantees, accumulated through everyday encounters. Our most popular service by far is the possibility to book the Chamber facilities (Kamari in Finnish) located on Tehtaankatu, Helsinki for workshops and other small events. In addition, we have organised, for exam-

ple, communication training in cooperation with the Nessling Foundation, peer mentoring and creativity incubators and have produced Bold Makers events at the Lauttasaari Manor together with grantees.

HELSINKI RESIDENTS BORN IN THE 80S

Are people satisfied with the Grants+ services? As a rule, yes; at least if you look at the feedback we have received and which we have rigorously collected from all our events. However, we have to admit that we haven’t really included our grantees in the development of our services and, in fact, we didn’t know what kinds of services they wanted the Foundation to provide. Actually, we realised that if we were asked who our grantees were, we wouldn’t be able to give a very detailed answer. They are researchers and artists, of course, and in some cases journalists and activists, but what else do we know about them?

All in all, it was an opportune moment to start developing the service more systematically. Shortly before the pandemic began, we had organised two workshops in collaboration with Kenno Consulting, a company that specialises in ethnographic customer understanding. In the first workshop, our grantees told us about their needs and brainstormed potential services. The second one was for Foundation staff



Illustrations: Ilona Partanen

members who assembled to determine the concrete objectives the Foundation should set for itself for implementing its services.

We continued this collaboration with Kenno Consulting with the goal of figuring out who our grantees are and what they need and expect from the Foundation. In service design, such work is often performed by building personas of users or customers, i.e. profiles that typify various groups of customers and describe their background, situation in life, behaviour and needs. In order to create these personas, you need information about the customers – in this case, about the Foundation’s grantees.

We compiled information from our grant system about the people we have funded. Apart from the statistics related to grants awarded, Kone Foundation does not have a similar tradition of compiling thorough statistics as, for example, the Finnish Cultural Foundation has, and in fact we have never previously explored our grantees – that’s you! – in terms of age, place of residence, communication language, level of education, experience, etc.

We now know the following: the majority of the people involved in projects between 2018 and 2019 were born in the 1980s (46%) and 57% of them applied for the lowest level grant. Of the grantees, 27% live in Helsinki and the majority of those in the eastern city centre. Only about 5% of grantees live abroad. 89% of grantees communicate with us in Finnish. Approximately 40 % of the people involved in re-



search projects represent the humanities, 30% social sciences, 25% environmental science, and 5% artistic research. In arts projects, the majority of the grantees are performing arts professionals.

SOME PEOPLE ONLY NEED MONEY

Based on this data, we selected a representative sample of grantees to interview. We wanted to hear more about their expectations and needs as grantees. Before the pandemic, we mostly encountered grantees who live in the Helsinki metropolitan area and who have participated in our events. During the interviews we organised, we were able to talk for the first time to grantees who don’t know Kone Foundation particularly well and don’t use the Foundation’s services. They may not have any need for them. Understanding this reality was eye-opening for us in itself!

In addition to the interviews and statistical data, my colleagues who serve our grantees have gained a deep understanding of the kinds of issues grantees need the Foundation to help them with. All this work resulted in a comprehensive package of materials to help us work out grantee personas. Of the five personas, two are grantees at the beginning of their careers,

and we named them Silmu and Pyry. The other three personas are the empathetic networker Leimu, the independent and ideological Paju and the experienced Varma.

We first made use of these personas when planning the Grants+ services for this year. These personas have very different needs, depending on their situation in life and the stage of their career. One will contact the Foundation without hesitation to ask practical questions, while another one will find the information independently on our website. One will actively seek to join discussions about their field, while another already has all the networks they need. Then there’s the persona who doesn’t need anything from anyone. For one person, the grant is not a merit, while for another it’s an important form of recognition. For all of them, the grant is an important source of livelihood, and many of the personas also share the aim of creating visibility and building networks.

WE DECIDED TO FOCUS ON GRANTEES AT THE BEGINNING OF THEIR CAREERS

Serving the needs of all the personas would be an impossible goal for us, which is why we realised that we have

to make some choices about who we want to serve and who we are able to serve in the best way possible. We decided that over the coming years we will focus especially on supporting grantees who are just starting their careers and will emphasise the realisation of needs related to visibility and a sense of community.



By the way, if you are a Kone Foundation grantee, based on the limited information provided, you may already recognise yourself in one of the personas described here, or you may feel that none of them describe you. Obviously, these personas won't cover all of our grantees. However, using them in our internal planning helps us to see the big picture better.

NO NEED FOR AN EXCESSIVE NUMBER OF SERVICES – THE MAIN THING IS TO GIVE EVERYONE ACCESS

At the end of the year, we began to wonder: did our development work really provide us with a comprehensive view of what our grantees need from the Foundation? To answer this question, we carried out an open survey for all our grantees in November and December to confirm our findings and we received 213 responses. It was a relief to find out that the methods used in our service design had worked: the results of the survey provided strong support for the observations we had made when creating the personas.

WHAT DID THE SURVEY REVEAL?

- 45% of the respondents didn't think they had used the Grants+ service at all.
- Nevertheless, 79% of the respondents considered the services either useful or extremely useful.
- One third of the respondents felt that, in addition to funding, the Foundation should provide grantees with a lot or very much support – the majority (62%) believed that the Foundation should provide some services.
- The will to use the services is therefore high, as is people's opinion of them: 92% of the respondents graded the services "good" or "excellent".
- However, people don't have a lot of time to use the services: only 9% of the respondents said they want to use the services several times a year, while once or a few times a year is enough for others.
- 54% of the respondents consider it important that the services can be accessed also outside the Helsinki metropolitan area.



ACCORDING TO THE SURVEY, THE MOST IMPORTANT THINGS FOR OUR GRANTEEES ARE:

- The opportunity to use free meeting rooms and workspaces
- Gaining visibility for their projects
- Occupational health care
- The opportunity to network with decision-makers, opinion-leaders and cooperation partners



We will bear this wish list in mind. Some of the issues on the list are easier to resolve than others. In our opinion, the best way to approach visibility for a project is through skill development, i.e. capacity building: by providing communication training, we give our grantees permanent tools to talk about their work and make it visible. This is partly because the Foundation doesn't have sufficient communication channels or resources to make hundreds of projects visible. What we can offer effectually and methodically are networking opportunities for a portion of our grantees. The past year has shown that we can carry out most of our activities online, which makes our services more accessible also outside the Helsinki metropolitan area.

In addition to the Chamber, we may be able to offer meeting rooms by renting them from a cooperation partner and then making them available to our grantees. Occupational health care is a more

complex issue that is linked, in particular, to the role of grant researchers at universities. There are signs that the position of researchers who have received funding from foundations and who work at universities may be slowly improving, and this may lead to occupational health care being made available to them in the future. At the same time, university reforms will not benefit artists. The Finnish Cultural Foundation and some other foundations offer their grantees health insurance which makes occupational health care possible, meaning that a functional model for the service already exists. However, we cannot promise a service like this at this stage.

We will announce Kone Foundation's new strategy in April. What we can say now is that the new strategy will ensure that we will continue supporting grantees' work and to develop our services. The Foundation and its staff will continue to care about its grantees comprehensively also in the future.

THE CORONAVIRUS PANDEMIC CHANGED HOW SAARI MANOR RESIDENCIES WORK

The coronavirus challenged the Saari Residence to rethink the fundamentals of international artist-in-residence activities.

At the same time that information about the epidemic in the Wuhan region reached the Saari Residence, five artists and one researcher working under a grant from Kone Foundation arrived in Mynämäki in Southwest Finland.

The group about to start their two-month period at Saari Residence included dance artist **Zden Brungot Svíteková**; poet, translator and film-maker **Jazra Khaleed**; visual artist **Ginta Tinte Vasermane**; postdoctoral researcher **Salome Tuomaala-Özdemir** and the working partners, artist and producer **Jennifer Katanyoutanant** and artist and architect **Grace Wong**. In addition, **Essi Kausalainen**'s eight-month long period as the Saari Invited Artist continued until the end of April.

Just a few days after the arrival of the new residents, the coronavirus epidemic

turned into a pandemic and its effects began to appear also in the safety of the Saari Residence and the surrounding countryside.

The coronavirus pandemic made it necessary to consider the safety of the artists on an entirely new level, as well as various options for safeguarding their health. The staff followed announcements from the Finnish Institute for Health and Welfare closely, as well as the Government's new measures and restrictions, and eventually, after the closure of the Uusimaa region, those working at the Saari Residence were offered the opportunity to return home early and continue their work at home. During this process, the idea of a home residence was born, and the group were offered the opportunity to complete their residency at home under a grant.



Grace Wong in the Saari Residence. Photo: Jennifer Katanyoutanant

WHAT IS THE PURPOSE OF THE RESIDENCY

The pandemic is challenging us to rethink the fundamentals of international residence activities and what they mean for artists, researchers and their work. At the heart of international residence activities is the idea of travelling around the world to work in a new environment where you can see your artistic processes in a new light. Another basic idea related to residences for artists is getting away from it all to make room for new things to emerge without the obligations of everyday life.

One of the Saari Residence's special features is its concept of Well, which allows those working at Saari to encounter each other at the residence, both as individuals and within the framework of their artistic work. How could the Saari Residence's sense of community be replicated in a home residence? How could we offer experiences of encountering each other and sharing with each other? How could the home residence provide multi-faceted experiences with multiple voices and a sense of getting away from it all while at home? How is it possible for a residence to leave its mark on the artist also as a location without the physical experience? The concept of the home residence is an interesting and important experiment in the planning of the Saari Residence's new ecologically sustainable activities.

Right from the start of the operations,

weekly presentations have been one of the most important opportunities for getting together at the Saari Residence. During these presentations, each person working at the residence shares their progress and their thoughts about their work with the others. At the same time, the presenter receives valuable feedback, new perspectives and ideas from representatives of other fields of art and also science. These presentations, which take place every Tuesday, have been organised as Zoom video calls since March, and the residents have also arranged meditation sessions and dinners via Zoom.

THE PLANS CHANGED

In March 2020, almost all the artists who worked at the residence during the pandemic had to rethink their work and working methods. The majority of them also returned to their homes as soon as suitable return trips became available.

During her stay at Saari, dance artist Zden Brungot Svítoková planned to explore the role of the senses, especially touch, in creative work together with the other residents. The coronavirus gave touch a whole new and interesting perspective. From her home residence, she told us about the changes the pandemic has brought and the feelings it has caused in her:

"The COVID-19 has met me at a place, where I had one of the best working con-

ditions ever. Leaving the residency was like experiencing an abortion, at least it felt like one. Being in a home residency altered the preliminary plans in one very important way. I lost access to a gorgeous studio, where my work started to enter new territories. I trust my body would remember that state and will be able to re-connect to it even in spaces, which are far from what Saari offers. I am also grateful for the regular weekly presentations we continue online, this is a beautiful way of keeping the Saari experience and connections alive and vibrant."

Visual artist Ginta Tinte Vasermane had planned to work in a community-oriented way near Saari Residence and in Mynämäki, with the help of the Saari Residence's community artist **Pia Bartsch's** contacts. After the corona pandemic had started and brought along various restrictions, she changed her plans and worked in the immediate surroundings of the Saari Residence before returning home, examining through the lens of a camera time and the landscape, as well as the daily habits, rituals and movements of the few people she encountered. She used these observations to create a video installation during her home residence.

Artist and producer Jennifer Katanyoutanant and artist and architect Grace Wong came to the Saari Residence with the intention of designing and implementing a prototype of an edible board game called "*Home*" cooked. In their project, they stud-

ied food and its history, game theory and Finnish food culture. Food has reached various corners of the world by travelling with people, and so-called traditional cuisine is not always made of local ingredients. For example, pizza is the world-famous representative of Italian cuisine, but the tomato comes from the Aztecs. This contradiction and the idea of authenticity in traditional cooking fascinates the artists.

"I think Jen and I responded to the pandemic by producing a lot of different things. During my stay at Saari, I had intended to keep a recipe diary which selectively documented what we cooked here, and it turned out to also document how the news of the pandemic shaped what we cooked. Jen and I had hoped to spend more time with local communities and learn/cook with them as part of our process of designing what to play. The physical aspect of creating a board game required a lot of in-person communication, physicality of playing, and testing. And knowing that we will have to leave early meant that we had to switch gears. We decided to move to a temporary medium of playing with food in Zoom. Our first idea has been to play with our friends this idea of eating raw garlic together as a meditation," Grace Wong told us after getting back home.

Planning the future turned from precise preparations to intuitive living-in-the-moment with no room for final decisions.

ECOLOGICALLY SUSTAINABLE RESIDENCY PROGRAMME STARTED IN THE SAARI RESIDENCE

Jaana Eskola started as coordinator of ecological activities at the Saari Residence on April 2020. Eskola, who combines ecology and contemporary art in her career, believes that new ways of working and thinking in the context of both art and ecological sustainability can be developed at the residence.

Maintained by Kone Foundation, the Saari Residence will be heading towards an ecologically sustainable residency programme over the coming years. The focus in developing the programme lies in promoting sustainability thinking in residence activities: in other words, to develop environmentally sustainable activities on a long-term basis by testing and learning.

One of the first steps in promoting sustainable residence activities has been the recruitment of a coordinator of ecological activities. **Jaana Eskola** was selected for the task and she started her new job at the beginning of April 2020.

Eskola has studied environmental politics at the University of Tampere and graduated as a visual artist from Art School Maa. She has worked in environmental organisations, run the British Council's art and culture programme at its office in Fin-

land and participated in the HIAP Frontiers in Retreat project, which addressed ecological issues through contemporary art. For the last couple of years, Eskola has worked as the production coordinator for DocPoint, an association that organises documentary film events.

"For the last fifteen years, ecology and contemporary art have walked hand in hand in my life. The duties of the eco-coordinator at Saari Residence hit the sweet spot for me, as they focus on the things I have always been passionate about," Eskola explains.

SAARI RESIDENCE CAN CREATE NEW WAYS OF OPERATING

The ecological crisis will force all the sectors of society to rethink, reorganise and rebuild their operations. This applies to art



Saari Manor's coordinator of ecological activities, Jaana Eskola.
Photo: Jussi Virkkumaa

too. Jaana Eskola explains that repairing human beings' relationship with other species lies at the core of this work.

"Maintaining the diversity of nature requires us to rethink the ways we could coexist peacefully with other species."

According to Eskola, this is also tied to a radical reduction in consumption and more sustainable use of natural resources.

Saari Residence is a special place where the local and the global meet. There, im-

mersion in one's own work and, at the same time, the community created with other artists create fertile ground for the birth of something new.

"I look forward to encountering different kinds of people in my work and to learning new things and gaining new insights. I believe that new ways of working and thinking in the context of both art and ecological sustainability can be developed at Saari Residence", Eskola says.

SUSTAINABLE LIFESTYLES ACCELERATOR IN MYNÄMÄKI

In September 2020, the first locally visible project of the Saari Residence's ecologically sustainable residence activities, known as the Sustainable Lifestyles Accelerator, kicked off. Some thirty participants and representatives of local companies gathered at the premises of the former Mynämäki College of Crafts and Design.

The Saari Residence's ecologically sustainable residence programme launched locally in autumn 2020. The Sustainable Lifestyles Accelerator was the first project in the ecology programme. It aimed to highlight the key role played by consumer habits and lifestyle changes in mitigating climate change and preserving natural resources.

The 12 households that participated in the Mynämäki workshop committed to reducing their carbon and material footprints in their everyday lives for a period of one month. During the Accelerator workshop, the participants looked at ways to make lifestyle changes that are beneficial to the climate, while also being suited to their situation in life. Before the workshop, each household had completed a separate questionnaire, which formed

the basis for a calculation of their carbon and material footprints.

At the workshop, they played a 1.5-degree lifestyle game, which prompted each household to consider how they could reduce their carbon footprint to meet the 2030 climate targets. The game included a selection of activities, and the participants chose the ones they felt suited their daily lives, such as buying wind power, installing an air source heat pump, adding vegetarian days to their diet, or commuting to work by bicycle instead of a car. They arranged their selected actions on a timeline ranging from things that could be carried out already during the trial period and over a longer term.

Participants in the workshop also had the opportunity to familiarise themselves with the services and products offered by



Personal trainer Marika Virkkunen and participants of the Sustainable Lifestyles Accelerator.
Photo: Pirre Naukkarinen

companies in Mynämäki that support the reduction of carbon footprints. The companies and associations presented offer heating, food, nutrition and ecological services and products.

A MONTH-LONG TRIAL PERIOD

The Accelerator's next phase was a one-month trial period that took place in October. This trial period was aided by a roadmap created using the 1.5-degree lifestyles game, which contained the easy actions chosen by each household to implement their carbon footprint reduction. To support the participants during the trial period, they were given a calculation of the carbon footprint reduction they will achieve with the actions they have chosen

along the roadmap and also a list of their chosen actions to make it easier to follow their progress. The list also makes it easy to continue making progress towards the 2030 target.

The Mynämäki Accelerator ended in November after a joint workshop focusing on the future, where the participants shared their experiences of the trial period and assessed their achievement of their goals.

The project is part of the international Sustainable Lifestyles Accelerator with household participants also from Denmark, Germany, Spain, Switzerland, Mexico and India. In Finland, households from 14 localities have participated in the Accelerator. The Sustainable Lifestyles Accelerator is coordinated by the German Wuppertal Institute and D-Mat Oy, Kone Foundation's Saari Residence in Mynämäki and the Mynämäki municipality in Finland.

EXTENSIVE RENOVATION OF THE MAIN BUILDING AT THE SAARI RESIDENCE

The main building of the Saari Residence for artists and researchers, maintained by Kone Foundation, will be renovated due to problems with the indoor air discovered during basement repairs. Built in 1779, the main building of the Saari Manor in Mietoinen, Mynämäki, has served as the office and event venue of the Saari Residence for artists since 2008.



The main building of Saari Residence. Photo: Otto-Ville Väättäinen

The medieval basement of the main building has been under restoration since 2015, due to the water and moisture that finds its way into the basement, along with some other problems. The basement renovation has involved dismantling the basement floor and installing subsurface drains, heating, ventilation and a new brick floor.

The observations made during the repairs and a condition survey showed that the building has, among other things, inadequate natural gravity ventilation, air leakages in its structures and some microbial damage here and there in the intermediate floor between the basement and the first floor.

THE RENOVATION WILL TAKE ABOUT TWO YEARS

Due to the problems discovered with the indoor air, the Foundation established an Indoor Air Team consisting of staff members and external experts from different fields. In accordance with the proposals for action made by experts at the Finnish Institute of Occupational Health, a survey of the exposure conditions carried out in the main building in order to assess their health effects on the basis of previous surveys and new additional ones. According to the survey, it was unlikely that microbial impurities have found their way into the indoor air. However, the damaged intermediate floor requires comprehensive repairs.

At its meeting in April 2020, Kone Foundation's Board of Trustees decided to start the renovation of Saari Residence. The purpose of the renovation is to improve the building's indoor air. The building's ventilation will be renewed, the microbial damage in the floor and the old fungal decay of the walls will be repaired, and unhealthy gaseous substances will be prevented from entering the interior. The damaged materials of the intermediate floor will be removed and a new floor will be built on the first floor of the main building. In addition, the renovation will involve improving the building's functionality and accessibility and constructing storage facilities and personnel rooms for employees.

The renovation will take about two years. The Saari Manor is a site protected by the Finnish Heritage Agency, and the renovation will be carried out showing care and respect for the old structures and in accordance with protection regulations.

"At Kone Foundation, we are committed to ensuring that the Saari Manor's architecturally and culturally important main building will remain in good shape and will survive to serve future generations too. The renovation will be extensive, but we will continue our residence activities and will focus on providing the best possible working conditions for artists and researchers at the Saari Residence," says **Leena Kela**, Executive Director at the Saari Residence.

TWO NEW COMMUNICATION INITIATIVES HELPED MAKE RESEARCH PROJECTS VISIBLE

In 2020, we launched two new initiatives that made research projects granted by Foundation visible: a series of long articles called *Different Routes* and the Totuuden rakennuspalikat ("Building blocks for truth") discussion series.

DIFFERENT ROUTES BEAMS LIGHT ON UNKNOWN RESEARCH

In November 2020, a new series of long articles called *Different Routes* was launched on the Foundations website. The series, produced by journalist **Tuomo Tamminen**, invites its readers to familiarise on recent research projects.

In the first article of the series, journalist **Mikko Pelttari** guided the readers on a journey to the Karelia region, the land of folk poetry. Finns have always looked to Karelia for a better understanding of nature. In the article, researchers **Harri Alenius**, **Sonja Koski** and **Tiina Seppä** explain the lessons we can learn from Karelia and other species today.

The second part of the series was about arctic hysteria, a concept that has been used in Finnish literature to justify vio-

lence and melancholy, but also carnivalistic madness. **Riikka Rossi**, **Elise Nykänen** and **Antti Ahmala** are part of a working group that has studied the myth of strange northern emotions. Ahead of winter solstice, journalist **Jantso Jokelin** explored the topic.

Articles are available on the Foundation's website: koneensaatio.fi.

"BUILDING BLOCKS FOR TRUTH" EXPLAINED HOW THE TRUTH IS CONSTRUCTED

How to give birth to new knowledge and what kind of work is research work? What happens in the mind of a truth-maker and what kind of feelings does the act of doing research awaken?

These were some of the questions that



In the first Totuuden rakennuspalikat event Koko Hubara and Miika Tervonen discussed in the Päivälehti Museum. Photo: Ida Pimenoff

were pondered in the Totuuden rakennuspalikat ("Building blocks for truth") discussion series created by Kone Foundation and Helsingin Sanomat Foundation.

In the opening event of the series in February writer **Koko Hubara** and a docent **Miika Tervonen** filled the Päivälehti museum with lively discussion about the nature of truth.

Unfortunately, the coronavirus pandemic forced us to make some changes in the concept of the series and the rest of the discussions were broadcasted as video streams.

In the second event in March, researcher **Minna Ruckenstein** and journalist **Olli Sulopuisto** talked about the relationship of truth and technology. In the third and last event in November, researcher **Maarit Leskelä-Kärki** and journalist **Iida Sofia Hirvonen** had a discussion about truth from the point of view of esoteric and spiritual knowledge.

All of the discussions were recorded. The streams can be watched on YouTube or listened to on Spotify, Soundcloud and Apple Podcast.

LINGUIST ULLA TUOMARLA APPOINTED ACTING DIRECTOR OF KONE FOUNDATION

Docent Ulla Tuomarla, PhD, was appointed Director of Kone Foundation while Director Anna Talasniemi is on study leave. Tuomarla has worked the Foundation's Acting Director from December 2020.

Kone Foundation's Acting Director **Ulla Tuomarla** is a linguist and lecturer in French translation at the University of Helsinki. Before starting at Kone Foundation, she was Vice Dean of the University's Faculty of Arts.

Tuomarla has had a long career at the University of Helsinki, starting as a post-graduate student in 1995. Her first independent management post was in 2014 as Director of the Department of Modern Languages.

Tuomarla's academic studies have particularly focused on use of language in the media, but also on stylistic features in literature. This year, she has published a joint article about hate speech on the Suomi24 discussion board and a book, *Markiisitar de Sévigné'n kirjeet 1648–1696* (*The letters of the Marquise de Sévigné 1648–1696*, Teos Publishing), which she

co-edited with the historian **Riikka-Maria Rosenberg**.

"I am honoured and grateful for this opportunity to take a look inside the world of the foundations. As a former Foundation grantee, I have long admired Kone Foundation's work, and I am very keen to try to make a positive change to the world as a staff member of the Foundation. I see our values as being perfectly aligned", Tuomarla said in September 2020 when her appointment was unveiled to public.

"Some people have the impression that foundations and their employees lead a safe existence with no worries. While financial security and independence are absolutely great, I can assure you that the employees of Kone Foundation do not rest on their laurels. The various units come up with new ideas for our operations at such a rate that it's hard to keep up! As I'm still



Kone Foundation's Acting Director Ulla Tuomarla. Photo: Ilkka Saastamoinen

learning the ropes, it feels important to me to start by promoting well-being at work and to consider how our everyday work reflects against the value system specified in our strategy. Let's also not forget

how difficult the prolonged coronavirus pandemic is for the work community. Fostering a sense of community in these circumstances requires resourcefulness from all of us."

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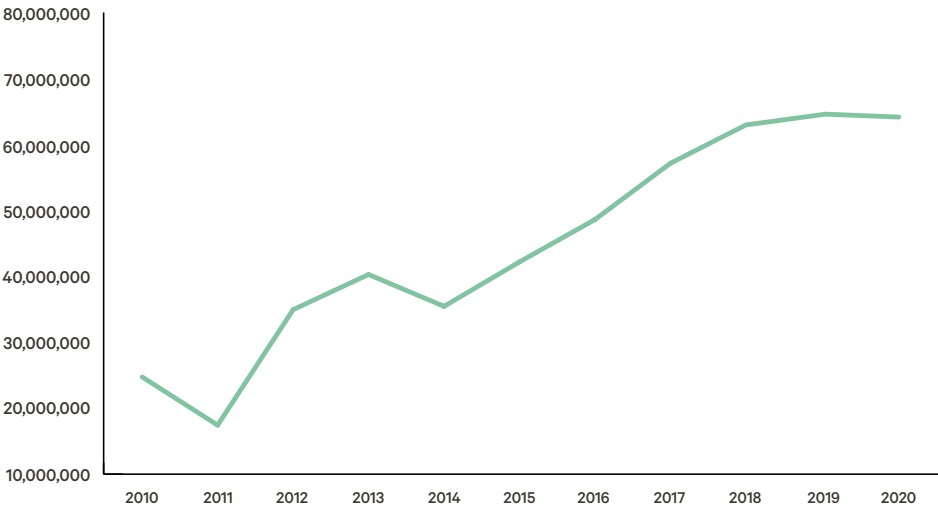
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FINANCES

Kone Foundation relies on yields from investments for its operations. The purpose of the Foundation's investment function is to manage the Foundation's investment assets so that operations pursuant to the Foundation's by-laws remain stable now and in the future. Because the Foundation employs a long-term investment horizon, the majority of its investments are in shares. Investments are governed by the investment strategy, approved annually by the Board of Trustees, and the annual investment plan. Although the restrictive measures imposed to prevent the spread of the coronavirus resulted in a global downturn in the real economy, the negative effects of the pandemic on investment returns remained very short-lived. The market recovered rapidly thanks to extensive support measures for the economy. Periodic easing of the restrictions and good vaccine news contributed to the rise in stock prices. In deciding on the award purse for grants, the Board of Trustees takes into account the running yield on assets in the previous financial year and the current outlook. The Foundation is also mindful that future funding needs must be prepared for

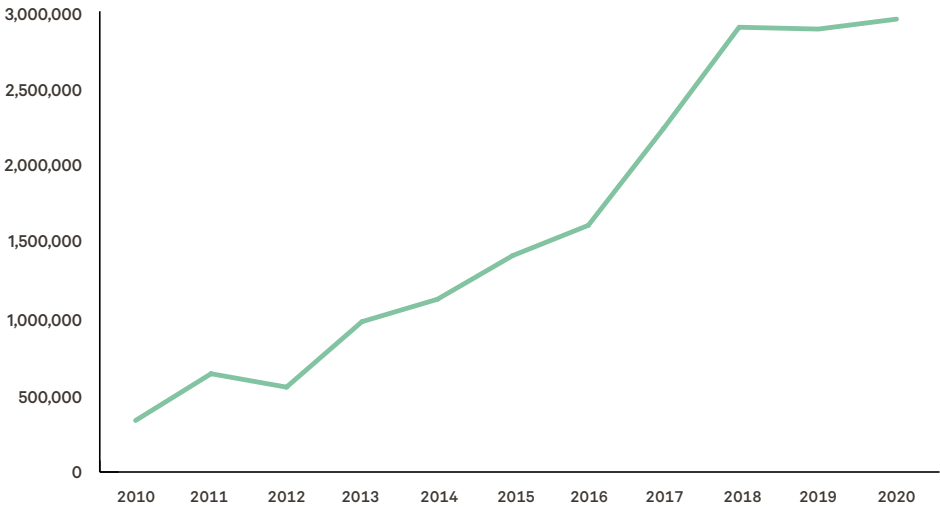


REVENUE TRENDS
2010–2020



YEAR	REVENUE TRENDS
2010	24,736,463
2011	17,431,743
2012	34,937,015
2013	40,273,806
2014	35,447,351
2015	42,181,239
2016	48,606,445
2017	57,135,691
2018	62,949,192
2019	66,040,250
2020	65,120,429

ADMINISTRATIVE COSTS
2010–2020



YEAR	€
2010	335,437
2011	639,793
2012	552,582
2013	978,686
2014	1,124,588
2015	1,409,313
2016	1,605,693
2017	2,237,590
2018	2,895,910
2019	2,886,681
2020	3,000,234

INCOME STATEMENT	01/01–31/12/2020	01/01–31/12/2019
OPERATING ACTIVITIES		
Grants for science, art and culture		
Grants, donations and prizes awarded	-41,251,781.00	-30,938,726.00
Saari Residence		
Residency grants awarded	-175,917.00	-255,863.00
Cultural activities	-38,888.21	-109,075.65
Property expenses	-209,008.72	-171,688.80
Human resources expenses	-387,305.98	-457,012.61
Depreciation	-282,136.41	-253,032.48
Other expenses	-324,960.23	-329,533.95
	-1,418,216.55	-1,576,206.49
Property in Athens		
Depreciation	-5,425.14	-5,651.18
Other expenses	-4,566.28	-4,566.28
	-9,991.42	-10,217.46
Other operating activities		
Events, seminars and co-operation	-216,178.21	-230,104.61
OPERATING ACTIVITIES, TOTAL	-42,896,167.18	-32,755,254.56
INVESTMENTS		
Income		
Dividends earned	65,120,428.66	66,040,250.52
Income from funds and fund sales	13,695,994.68	16,190,617.07
Interest earned	6,585.74	434,536.92
Foreign exchange gains	2,286,386.36	1,455,724.97
Appreciation	1,408,098.80	12,960,318.79
	82,517,494.24	97,081,448.27
Expenses		
Losses from fund sales	5,434,483.00	3,311,814.71
Foreign exchange losses	-1,823,950.55	-3,257,816.89
Impairment	-3,429,377.71	-1,051,226.40
Asset management expenses	-1,205,986.30	-1,097,604.73
	-11,893,797.56	-8,718,462.73
INVESTMENTS, TOTAL	70,623,696.68	88,362,985.54
ADMINISTRATION		
Human resources expenses	-1,025,784.85	-894,151.55
Depreciation	-801,453.58	-888,792.20
Other expenses	-1,172,995.61	-1,103,736.80
ADMINISTRATION, TOTAL	-3,000,234.04	-2,886,680.55
SURPLUS FOR THE FINANCIAL YEAR	24,727,295.46	52,721,050.43

Members of the Advisory Board of the Saari Residence were paid EUR 11,050 in annual fees and meeting fees.

Members of the Board of Trustees were paid EUR 73,048 in evaluation compensation and meeting fees.

BALANCE SHEET	31/12/2020	31/12/2019
ASSETS		
Non-current assets		
Intangible assets		
Lauttasaari Manor Park	1,069,033.24	1,235,204.91
Tangible assets		
Land	1,592,545.74	1,592,545.74
Grounds of the Saari Residence	21,884.88	27,356.10
Buildings	14,449,636.51	13,963,961.93
Shares in offices	2,083,931.10	2,083,931.10
Machinery and equipment	776,067.79	997,087.99
Other tangible assets	535,161.82	535,161.82
Tangible assets, total	19,459,227.84	19,200,044.68
Investments		
Shares and holdings	9,391,104.32	9,391,104.32
Non-current assets, total	29,919,365.40	29,826,353.91
Current assets		
Accrued income and other receivables	255,562.46	160,087.97
Financial securities	475,607,099.45	437,906,522.06
Cash at bank and in hand	13,237,061.04	12,158,155.57
Current assets, total	489,099,722.95	450,224,765.60
ASSETS, TOTAL	519,019,088.35	480,051,119.51
EQUITY AND LIABILITIES		
Equity		
Initial capital	71,345.32	71,345.32
Additional capital	5,126,174.51	5,126,174.51
Working capital	404,994,870.84	352,273,820.41
Profit for the financial year	24,727,295.46	52,721,050.43
Equity, total	434,919,686.13	410,192,390.67
Liabilities		
Non-current liabilities	54,977,981.00	42,750,645.00
Current liabilities	29,121,421.22	27,108,083.84
Liabilities, total	84,099,402.22	69,858,728.84
EQUITY AND LIABILITIES, TOTAL	519,019,088.35	480,051,119.51

The Foundation owns the land and buildings of Saari Manor, the buildings of Lauttasaari Manor and a property in Athens that is being used by the Finnish Institute at Athens. The Foundation also owns a land area in Kemiönsaari known as the Kulla nature reserve.

The market value of the Foundation's financial securities was EUR 634,232,186 on 31 December 2020.

The Foundation owns Class A and B shares in KONE Corporation and Cargotec Corporation as well as shares in Holding Manutas Oy. The market value of the publicly traded Class B shares was EUR 696,952,737 on 31 December 2020.

The sum includes EUR 83.3 million owed to beneficiaries of Kone Foundation's grants, i.e. grants awarded but not yet paid.