



## Lights in Jyväskylä

### How Urban Lighting Influenced the Tourism Image of the Destination

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### **Lights of Jyväskylä: How Urban Lighting Influenced the Tourism Image of the Destination**

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#### **Abstract**

The study was conducted to examine the impact of urban lighting on Jyväskylä's appeal as a travel destination. The work was commissioned in collaboration with the City of Light. The objective was to explore how lighting strategies have influenced the city's tourism image, particularly through the City of Light festival and permanent lighting installations.

An inductive qualitative approach was applied, combining expert interviews with secondary sources to support empirical findings. Two lighting coordinators involved in festival organization and urban lighting projects were interviewed using semi-structured methods. Narrative, thematic, and content analysis techniques were used to interpret the interview data and analyse social media content tagged with relevant hashtags, including images of illuminated landmarks. Secondary sources such as academic research, grey literature, and tourism materials supported the analysis.

The results indicated that urban lighting has played a significant role in shaping Jyväskylä's image over the past two decades, enhancing off-season domestic tourism and community inclusion. Lighting-based initiatives were shown to strengthen experience-driven tourism, urban attractiveness, and placemaking.

It was concluded that lighting technology can generate long-term value for tourism development when embedded in urban planning, education, and marketing. Continued cooperation between public institutions and the creative sector was recommended to strengthen Jyväskylä's appeal and preserve its identity as the City of Light.

#### **Keywords/tags (subjects)**

Light tourism, night tourism, nocturnal tourism, cultural tourism, experience tourism, proximity tourism, domestic tourism, destination image, tourism impacts, tourism image, urban attractions, city festivals, placemaking, illuminated landmarks, sustainable tourism, tourism marketing, tourism development, off-season tourism, light art, urban lighting, event-based tourism, place identity, Jyväskylä, City of Light, Valon kaupunki, interdisciplinary collaboration, social inclusion, sustainable urban development, local pride.

#### **Miscellaneous (Confidential information)**

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# 1. Implementation of the Research and the Research Question

## 1.1. Research Question Selection and Reasoning

Defining the research problem is a crucial first stage that crystallises the research's purpose and objectives. Based on the research problem, research questions are defined, which are used to try to find a solution to the problem (Heikkilä, 2014, p. 20; Kananen, 2008, p. 51).

This thesis examines the impact of urban lighting on Jyväskylä's tourism image and night tourism development, focusing on the City of Light's initiatives from the organizers' perspective. The work began with a literature review, with the aim of defining the concept of urban lighting and establishing its relevance to tourism, particularly within the context of Jyväskylä. This phase laid the conceptual foundation for the research question:

**RQ: How has urban lighting influenced the tourism image and development of night tourism in Jyväskylä, particularly through the City of Light (Valon Kaupunki) initiatives?**

The topic of urban lighting and its impact on tourism in the Jyväskylä Region was selected due to the relative novelty of the topic of urban lighting and scarcity of research materials available on how it affects local tourism and business. Most existing studies on urban lighting focus primarily on engineering aspects, and, as of the time data was collected, only a few studies in Finland examine the phenomenon's impact on tourism. Another outcome of this is the lack of an appropriate educational niche and guidelines for training future experts in night tourism.

This study is aimed for professionals employed in destination management organizations and urban development, particularly those in Jyväskylä or any other city with comparable lighting projects. This concept holds potential for further research in expanding the niche topic and potentially being integrated into a tourism or urban studies program. The research aims to clarify the impact of lighting projects on the city's image, social inclusion, and the potential for sustainable development within the urban light industry from a tourism and aesthetic perspective.

## 1.2. Implementation of the Research Work

Research problem is solved using various research methods, including data collection and analysis. These methods form a research design or approach. Choosing and justifying the right research design is crucial to ensure accurate information for solving the problem (Kananen, 2015, p. 63). Research designs are usually qualitative or quantitative, depending on the phenomenon being studied (Kananen, 2011, p. 12). This thesis research is qualitative. Qualitative research aims to gain a deep understanding of a phenomenon, studying it holistically (Kananen, 2015, p. 70). Qualitative research is suitable for new phenomena with no theories or data. It investigates the phenomenon's factors and their effects on each other (Kananen, 2011, p. 12).

This thesis employs an inductive research approach, combining interviews with secondary sources to support empirical findings. Traditional qualitative data collection methods include interviews, surveys, and observation (Tuomi & Sarajärvi, 2024). In inductive research, empirical data is first collected and analysed to identify patterns and themes, which are then used to draw general conclusions that may contribute to the development or refinement of theoretical frameworks (Bhandari, 2023).

This study follows qualitative methodology and inductive logic by drawing conclusions from interview data and supporting them through existing literature. Inductive analysis is a core element of qualitative research, where patterns, codes, and themes are identified directly from the data rather than using predetermined categories (Saldaña & Omasta, 2017; Miles et al., 2020). Key practices include initial (or open) coding, where researchers label emerging concepts, and the constant comparative method, which involves ongoing comparison of data to refine codes into categories and themes (Glaser & Strauss, 1967; Charmaz, 2014).

In terms of analysis, Majumdar (2022) outlines several methods for examining qualitative data, including narrative analysis (to explore the context and meaning behind the stories shared during interviews), thematic analysis (to identify and interpret recurring themes), and content analysis (to categorise and quantify data from social media). These combined approaches provided a comprehensive understanding of how urban lighting influences Jyväskylä's tourism image.

The “Introduction to the Topic” chapter was written prior to the interviews, drawing solely on existing literature and served as the introductory overview of the topic, providing the foundation for the interviews questions. The section titled “Historical Perspective of Jyväskylä’s Tourism Image” was primarily composed of literature as well, although it was written after the interviews had been conducted. The expert interviews served as the primary data source, guiding further direction of the study.

Semi-structured interviews are the preferred method for understanding participants’ unique perspectives, rather than a generalised understanding of a phenomenon. A primary benefit of this type of interview is its focus while allowing the investigator autonomy to explore relevant ideas, increasing understanding of the topic (Adeoye-Olatunde & Olenik, 2021). Semi-structured interviews were conducted with two lighting coordinators from Valon Kaupunki, experienced in organising the City of Light festival and implementing urban lighting projects in Jyväskylä. The interviews took place in October and December 2024. The semi-structured format allowed for flexibility and in-depth exploration of various themes while maintaining comparability between interviews.

In qualitative inquiry, the number of participants is not as significant as the quality of the analysis (Brinkmann, 2013, p. 90). Both interviewees were presented with the same set of questions, but they presented different perspectives. Regrettably, Interviewee 1 was compelled to depart from the interview prematurely, resulting in incomplete responses to certain questions. Interviewee 2 provided comprehensive and detailed responses to all of the questions posed. To maintain clarity and focus, non-essential data was excluded from the empirical dataset, as it was irrelevant to the research question.

The empirical data was verified and substantiated by findings from relevant literature, including academic works, such as those on urban lighting, tourism image formation; previous thesis and research studies focused on Valon Kaupunki initiatives; publications by LUCI Association; news articles; grey literature, including tourism brochures by Visit Jyväskylä Region. Additionally, social media content analysis was conducted to examine Jyväskylä’s digital tourism image. Content tagged with relevant hashtags, mentions of Valon Kaupunki, and visuals of illuminated landmarks were categorised to identify common themes and patterns. This analysis focused on elements often used in tourism promotion, such as landmark imagery and emotional appeal.

This research followed Jamk's ethical principles throughout its planning and implementation. All interview participants were informed of the purpose of the study, and their participation was voluntary. Informed consent was obtained verbally, however no written contracts were signed, therefore, they are referred to as Interviewee 1 and Interviewee 2 to ensure anonymity and confidentiality according to Jamk's guidelines. The insights from these conversations are cited as personal communications throughout the thesis. No personal or sensitive data was collected beyond the scope of the study. The interviews were conducted respectfully and with full transparency, and the data was used solely for academic purposes. The research avoided harm, bias, or misrepresentation, ensuring integrity and ethical responsibility in line with academic standards.

In retrospect, there were areas that could have been improved. The inductive qualitative nature of the research presented a challenge, as it was uncommon for Jamk and there was insufficient material to serve as an illustrative example of how to implement it. The questionnaire was overly broad and lacked focus due to the initial lack of a well-defined research question for the study of the thesis process. However, the initial preparation through professional literature and in-depth study of the topic proved highly beneficial. The questions were professionally oriented and comprehensive, while qualitative nature of the study enhanced understanding of the topic.

## 2. Introduction to the Topic

*"Artificial Light refers to any light source that is man-made, as opposed to natural light sources like the sun or moon" (Fiveable, 2024, Definition section).*

*"Nightscape - a scene viewed at night, especially as represented in art" (Dictionary.com, 2023, "Nightscape" section).*

*"Urban Lighting is the lighting for the pedestrians and environment in urban areas" (AGC Lighting, 2022, What is an urban lighting section).*

Modern lighting technology reshapes our perception of the night, creating opportunities for tourism, entrepreneurship, culture and art (Eldridge & Smith, 2019). Urban night lighting is a reflection to thriving economy and development of a rich and colourful cultural life (Yang, 2012). However, a

large and growing body of literature has investigated, that it also appears to have an impact on various sustainability aspects, such as its direct effects on ecology and environment, as well as indirect effects on economics and carbon emissions.

Like urbanization, artificial light pollution is expanding in coverage and intensity, while changes to lighting infrastructure are altering the night sky's spectrum (Hale et al., 2013). Study, conducted by Falchi et al. (2016) has revealed that more than 80% of people nowadays live underneath light-polluted skies. On the other hand, this exposure to the outdoor illumination also provided humankind with social opportunities and a wide range of evening and nighttime activities that would otherwise be challenging or impossible without artificial lighting (Zisis, 2020).

These circumstances have shifted our perception of city lights from a purely utilitarian and safety-focused perspective to one that values aesthetics and sophistication. Conversely, this has also led to a general tendency to overlook their significance and take them for granted. The biggest impact of artificial lighting on humans is that it has blurred the traditional distinction between night and day, as we are no longer dependent on natural light sources (Eldridge et al., 2019).

The development and spread of lighting technologies have also impacted the field of tourism. Night tourism refers to tourism activities that take place between 6 pm and 6 am, extending and expanding daytime tourism experiences (Huang et al., 2023). Traditionally, studies in this area focused on hedonistic nightlife, such as alcotourism, sex-tourism and revelry, however, recently there has been an expand in the recognition of various nighttime activities.

According to Eldridge et al. (2019) these activities can be sorted into the following categories:

- Cultural events: Night markets, festivals, and performances that attract tourists.
- Unique experiences: Activities like ghost tours, nocturnal wildlife tours, and stargazing, which capitalize on the distinct atmosphere of the night.
- Unique accommodation opportunities: For example, sleepovers in museums, zoos, shops or burial sites, which provide a unique opportunity to experience premises after hours.

That expansion illustrates that nighttime tourism may be more than just an extension of daytime activities but an urban tourism management phenomenon, that presents unique challenges and opportunities for businesses, locals and visitors.

The topics of Night Tourism and Urban Lighting have special relevance for Nordics due to extreme variations in natural light throughout the year. In summer, capital cities of the northern countries receive about 17-19 hours of daylight, however, winter days are much shorter, with only 6-7 hours of light at most (Scandinavia Travel Guide: Nordic Visitor, n.d.), and these hours vary further as you move closer to the polar regions. The abundance of darkness presents significant opportunities for implementing urban light projects that enhance the nocturnal appeal of urban settings and create safe and attractive environments.

Jyväskylä is the seventh largest city in Finland, with a population of over 149 000 and growing (Tilastokeskus, 2024). Jyväskylä is the largest city in Central Finland and is famous for annually hosting the Secto Rally Finland in early August (Secto Rally Finland, 2024), Alvar Aalto architecture, two UNESCO sites—Petäjävesi Old Church and Oravivuori Triangulation Tower—four national parks (Leivonmäki, Southern Konnevesi, Pyhä-Häkki, and Salamajärvi), and the Sauna Region Week (Visit Jyväskylä Region, 2024).

Jyväskylä had the first aesthetic-based lighting master plan in Finland (Cities Lighting Magazine #3, 2015). Established in 2000, it focused on analysing the environment and determining what should be illuminated, as well as why and how. For over 20 years, it has shaped Jyväskylä's nightscape (LUCI Association, 2020, pp. 70–79), impacting tourism and community as well.

### **3. Tourism Image of Jyväskylä**

Tourism Destination Image is a summation of people's perceptions and impressions of a tourism destination (Balomenou et al., 2017). A positive destination image influences tourists' choices of destinations and enhances the competitiveness of the area, positively impacting perceived quality, satisfaction, and the likelihood of return. In turn, satisfaction influences loyalty (Chi & Qu, 2008). The destination image encompasses beliefs, feelings, perceptions, knowledge, and indirect information gained while traveling, such as through associations, tourism channels, social platforms,

and the Internet. (Jebbouri et al., 2022). The significance of developing destination images for managers lies in their substantial influence on tourists' purchasing decisions and subsequent actions. (Pike & Ryan, 2004).

Urban lighting plays a multidimensional role in enhancing various aspects of a city. By illuminating important buildings and landmarks, it fosters a sense of identity and belonging among residents and eases navigation. Additionally, it conveys a feeling of safety, contributing to the destination's appeal and making it more welcoming to visitors (LUCI Association, 2015, p. 15). That affects emotional attraction and

Baloglu and McCleary (1999) found that destination image is influenced by both cognitive (thought-based) and affective (emotion-based) factors, shaped by information sources, demographics, and travel motivations. While cognition is shaped by the type and variety of information, affect is more influenced by personal goals and emotions – and has the strongest impact on overall image. Word-of-mouth emerged as the most influential source, and the authors recommend that marketing efforts focus on key motivations and positive experiences to strengthen destination image. By promoting attractive and secure nightscapes, there is potential to enhance visitor numbers, particularly during off-peak seasons, and establish a distinctive and lasting destination identity.

Since the time of that research, the world has undergone significant transformations due to the accessibility of the Internet. In 2025, social media and internet reviews have largely become synonymous with word-of-mouth recommendations, as individuals tend to share their experiences, both positive and negative, online.

Social media channels play a key role in promoting the City of Light festival, with Facebook servicing as the main information source across all age groups. Rytönen and Seppänen (2018) found that respondents of all ages primarily learned about the event through social media and preferred clear, early information, especially about lighting locations and event details. Informative videos, images, and announcements were the most favoured content.

### 3.1. Historical Perspective of Jyväskylä's Tourism Image

The early 1950s witnessed a surge in domestic tourism, propelled by the general increase in wealth and the availability of leisure time and recreational pursuits. Notably, the Helsinki Olympic Games of 1952 garnered international attention and contributed to the following inflow of international tourists to the city of Jyväskylä (Mäkinen, 1997, pp. 190-191). Since then, the city's main attractions have been Alvar Aalto's architecture, nature, camping, car rally championships, and business travel, including congress and meeting opportunities. The city was primarily marketed as a summer travel destination.

A comparative analysis of promotional materials produced in the mid-to-late 20th century and those conducted by Visit Jyväskylä Region, the official destination management organization for the area, reveals the evolution of the tourism approach over the past six decades.

In the past, Jyväskylä's most important sites were featured in the "Terveiset Jyväskylästä" ("Greetings from Jyväskylä") postcard series. As previously mentioned, the city was promoting itself as a summer destination, resulting in the majority of the offerings being inaccessible during the winter months. For instance, a campsite on the shore of Tumiojärvi, which no longer exists, boat cruises on lake Päijänne, and visiting the city centre and parks were among the popular seasonal attractions in the 60s and early 70s (Mäkinen, 1997, pp. 190-193).



Figure 1 Postcard Greetings from Jyväskylä, Finland (Ephemeral-Spirit, n.d.).

As Jyväskylä expanded, new attractions were developed, broadening its leisure tourism offerings. Urban lighting projects have played a key role in this growth by creating unique experiences that extend beyond the summer season. A distinctive aspect of these installations is their artificial and artistic nature, which, while intangible, significantly influences mood and perception. Current visitor guides highlight the city's diverse year-round attractions, encouraging tourism regardless of season or time of day. Several landmarks are especially recommended for nighttime visits due to their lighting, including Kuokkala Bridge, Kuokkala Water Tower, Matti Nykänen's Ski Jumping Hill, and Church Park during the Christmas season (Visit Jyväskylä Region, 2024).

### 3.2. Valon Kaupunki Background Information

The City of Light (also known as *Valon Kaupunki* in Finnish) is an organization, focused on promoting and developing lighting design in urban environments. It operates as a city-led initiative, often

collaborating with local government departments such as urban planning and cultural organizations.

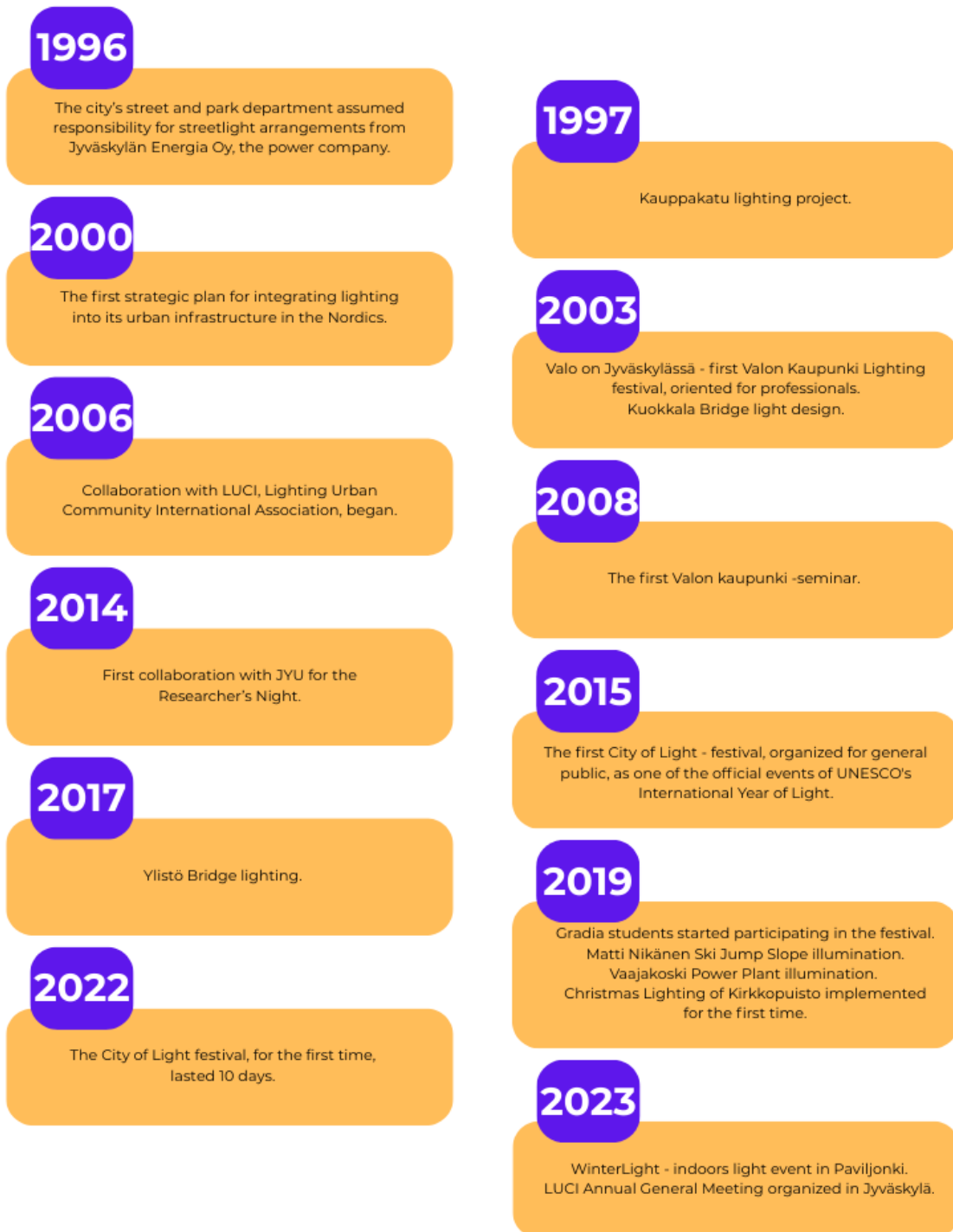


Figure 2 Valon Kaupunki history timeline.

### 3.3. First Lighting Masterplan and Permanent Urban Light Landmarks

In 1996, the city's street and park department assumed responsibility for streetlight arrangements from Jyväskylän Energia Oy, the power company. In addition to ongoing energy efficiency and lighting development projects, the comfort of city residents was also considered, resulting in the development of aesthetically pleasing lighting solutions. Notably, Jyväskylä did not have any dark-time architecture at that time (Jyväskylän kaupunki, 2023).

Kauppakatu pedestrian zone, Jyväskylä's first lighting project, was founded and granted in 1997. Designer Sirpa Laitinen created unique light poles that directed their lighting sources upwards towards a reflective surface, creating the streetlights. This resulted in a smooth light distribution, instead of direct lighting towards the road. The project won a national competition and became a "road of the year" (Jyväskylän kaupunki, 2023) and became one of the city's prominent landmarks.



Figure 3 Jyväskylä by night postcard, depicting the city's nighttime ambiance and landmarks, dated between 1997 and 2003 (Postimuseo, n.d.).

Inspired by light art installations in Sweden, the idea of implementing a similar project in Jyväskylä led to the development of the General Lighting Plan (*Valoistuksenyleissuunnitelma* in Finnish). In the year 2000, Jyväskylä became the first Nordic city to develop a strategic plan for integrating lighting into its urban infrastructure. Its focused on three key goals to guide decision-making – safety, aesthetics and energy savings (Interviewee 1, personal communication).

The lighting masterplan divided the city into zones, focusing on lighting requirements and the desired nightscape. The program also highlighted several landmarks, which had been illuminated in subsequent years and maintained their popularity ever since. The first area was Kirkkopuisto (Church Park), followed by Kuokkala Bridge, Vesilinna (Water Tower), and Rifle Factory (Kivääritehdas). The rationale behind selecting these locations was that travellers arriving at Jyväskylä via different roads have the opportunity to observe one of the sites, which serve as symbolic gateways to the city. On the other hand, Kauppakatu and Kirkkopuisto function as the city's heart, where people gather.

Since then, Valon Kaupunki have created over a hundred permanent lighting destinations (Valon Kaupunki, 2022). The Light & Art Map (n.d.) lists over a hundred permanent lighting destinations in Jyväskylä, including the following notable examples:

- Kuokkala Bridge (2003) – is one of the most iconic and oldest illuminated places in Jyväskylä, distinguished for its contrasting light hues of warm golden tones and cool blue over Lake Jyväsjärvi.
- Ylistö Bridge (2017) - A 208-meter-long pedestrian and cycling bridge connecting Mattilanieniemi and Ylistönmäki over Lake Jyväsjärvi. The lighting adapts to different conditions and, during calm weather, forms a diamond-like pattern on the surface of Lake Jyväsjärvi.
- Matti Nykänen Ski Jumping Hill (2019) – The Ski Jump Tower, named after Olympic winner Matti Nykänen, features a dynamic lighting concept called "Jumper" to honour his career. The lighting is programmed to climb the tower, reach the starting point, and simulate a jump along the slope.

### 3.4. Urban Lighting Shaping the Image of Jyväskylä

The shift to exploring night tourism opportunities began in the early 2000s. Jyväskylä's General Lighting Plan, the integration of lighting into urban infrastructure and early light festivals and workshops organized by Valon Kaupunki have changed the nocturnal ambiance of the town. The transformation of the city's nightscape is evident in the photographic essays by Jussi Jäppinen from that decade. In the earlier book, titled "Jyväskylä City Images," published in the year 2000, only one image of Jyväskylä's nightscape is depicted: Kuokkala bridge illuminated at night, three years prior to the installation of the illumination. However, following books, published in the years 2007 and 2009, portray various aspects of a dynamic nightscape and nocturnal events.

Illustrations from the late 2010s and early 2020s of picture books and promotional materials depict vibrant and colourful nightscapes and the festival of light, describing it as a "high-quality, large-scale cultural event with a multi-arts approach." Notably, nightscape images featuring abundant artificial lights have also become a feature of book covers, as exemplified by the book *Jyväskylä Impressions* (Rautiainen, 2021).

A Google search conducted in May 2025 indicates the growing importance of nighttime imagery in Jyväskylä's tourism promotion. Visit Jyväskylä Region remains the primary distributor of the city's visual identity. While the city still relies heavily on summer and warm-season tourism, a distinct nocturnal image is beginning to emerge and gain recognition.

The accompanying images serve as evidence of the transformation of the Jyväskylä image between the years 2000 and 2025.

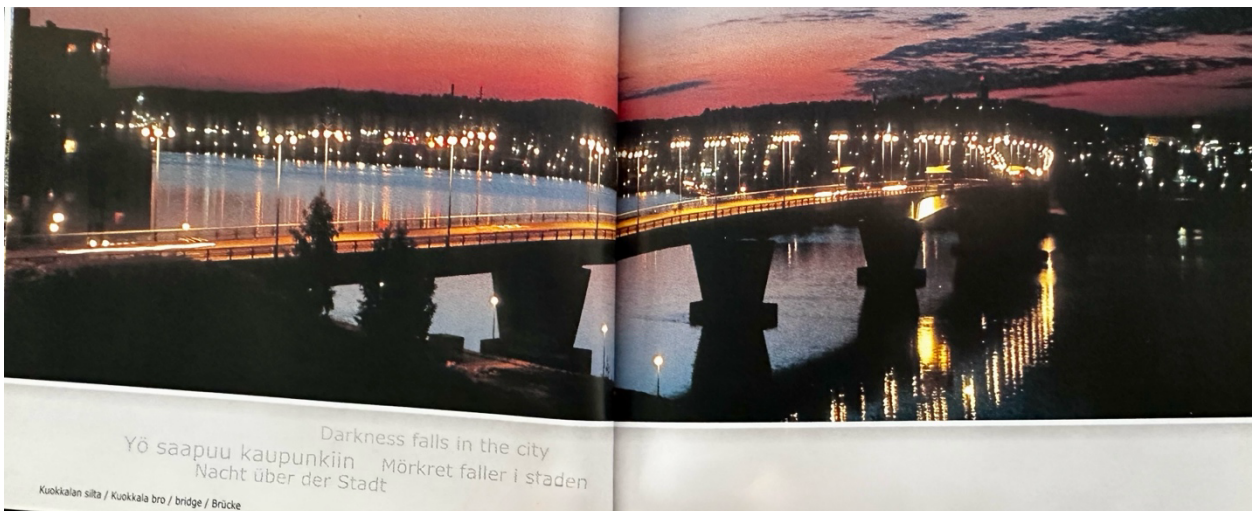


Figure 4 Kuokkala bridge before the illumination was installed, Jyväskylä City Images, book by Jussi Jäppinen, 2000.

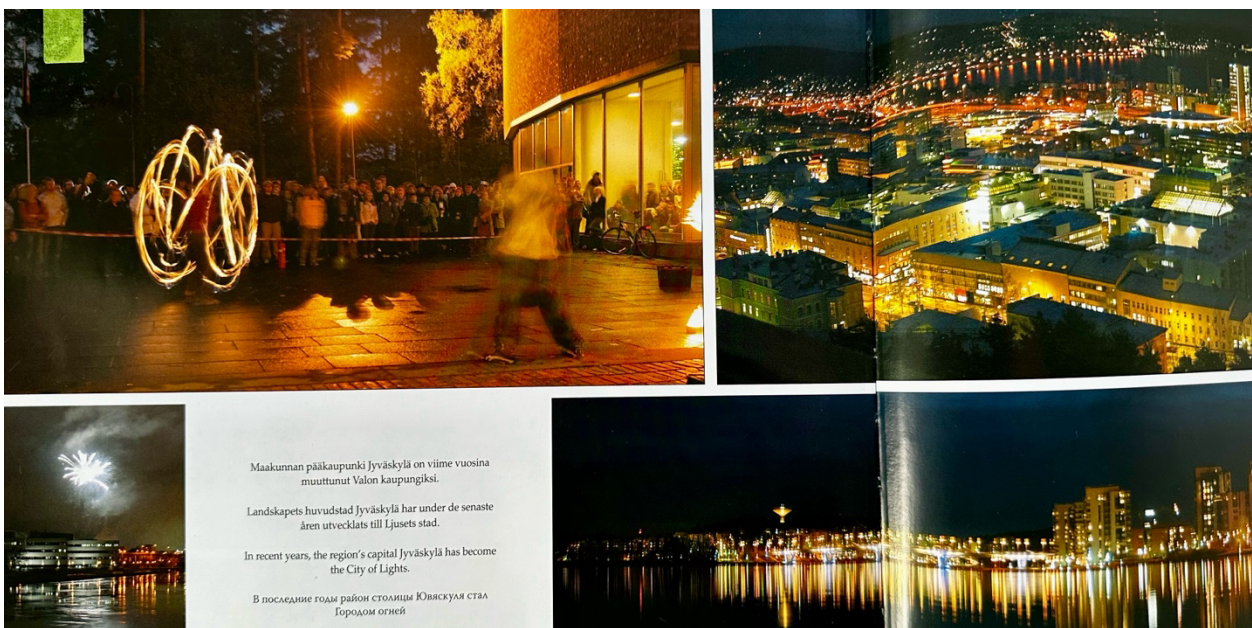


Figure 5 Jyväskylä's transformation into the City of Light 1, Keski-Suomi kuvissa, book by Jussi Jäppinen, 2007.



Figure 6 Jyväskylä's transformation in the City of Light, Jyväskylä on the waves of progress, book by Jussi Jäppinen, 2009.



Figure 7 The City of Light is depicted as a major multi-art cultural event in the book *Jyväskylä Impressions*. In-book image by Keijo Penttinen (Rautiainen, 2021, p. 73)

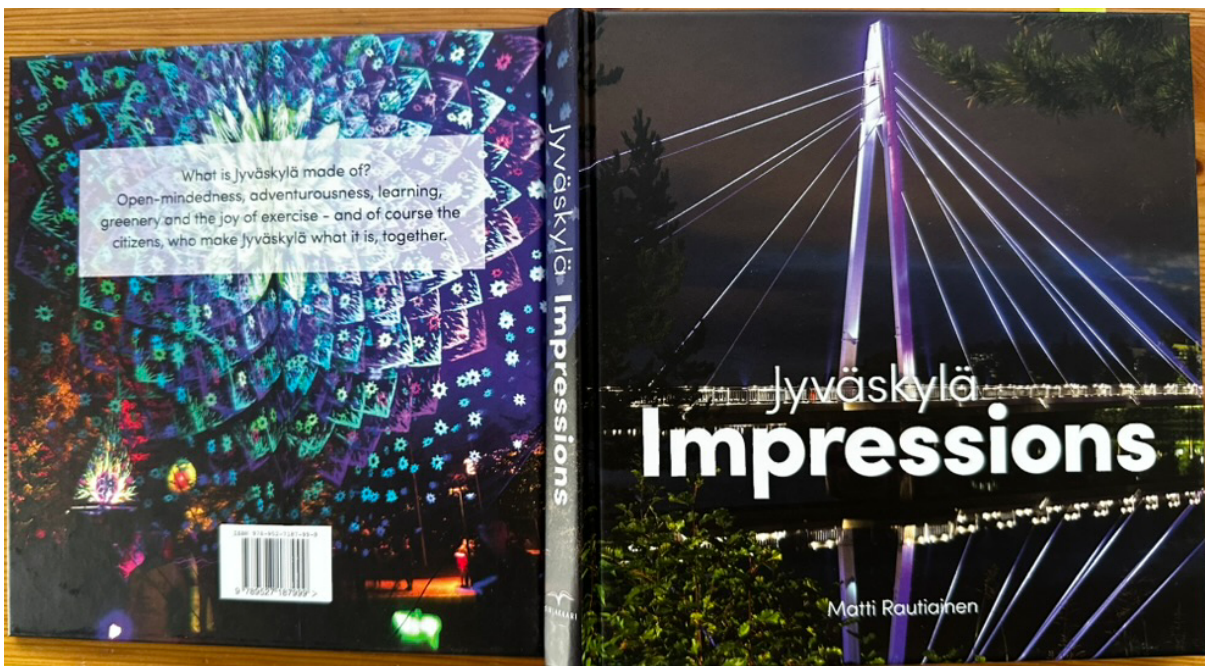


Figure 8 “Jyväskylä Impressions” book cover, featuring the City of Light installation on the left and the Ylistö Bridge illuminated at night on the right (Rautiainen, 2021).



Officials were educated about the meaning of light and how they can save money with it. The primary compelling arguments presented were that urban lighting fosters safe and aesthetically pleasing environments for citizens (LUCI Association, 2024, p. 2), and in terms of energy and cost savings, newer technologies such as LEDs offer a superior alternative to traditional lighting sources like LPS (Low Pressure Sodium) and HPS (High Pressure Sodium) lamps (Stouch Lighting, 2016). Valon Kaupunki had a few test areas in Jyväskylä, where they experimented with the new lighting technologies and energy saving strategies, like turning some lights off in the late hours, when most people are sleeping (Jyväskylän kaupunki, 2018). In total, it required almost ten years to effect a shift in public opinion on the subject matter (Interviewee 1, personal communication).

Since 2015, the City of Jyväskylä has organized the annual City of Light festival in collaboration with the Valon kaupunki. In 2015, as part of UNESCO's International Year of Light, the event was especially extensive and international, in comparison to previous years. From 2016 onward, the focus shifted more toward temporary light art and side events, while still maintaining a professional core through showcasing new lighting projects and hosting industry seminars (Valon Kaupunki, 2022; Valon Kaupunki, 2024). To this day, the event aims to raise awareness of good lighting practices, strengthen Jyväskylä's brand as the City of Light, and offer lighting experiences to residents and tourists (Seppänen & Rytönen, 2018).

Valon Kaupunki changes the way visitors experience the city, even in the dark. The festival, alongside with permanent installations, encourages people to notice and appreciate architecture and surroundings in new ways. It also encourages residents to explore areas they may have never visited before, creating a fresh perspective on the city, as some installations are placed in unexpected locations, such as courtyards or hidden gateways, adding an element of "urban adventure." For tourists, the festival offers an opportunity to discover Jyväskylä in a different light, while learning about its architecture, monuments, and sights in a unique and engaging way (Interviewee 2, personal communication).

## 4. Impact of the City of Light Event

### 4.1. Collaborations and Social Inclusion

“Social inclusion is a process that ensures citizens have the opportunities and resources necessary to participate fully in economic, social and cultural life and to enjoy a standard of living and well-being that is considered normal in the society in which they live. It encompasses, but is not restricted to, social integration or better access to the labour market, and also includes equal access to facilities, services and benefits” (Eurofound, n.d.).

Social inclusion, as defined by organisers, presents an opportunity and support for willing citizens to contribute to the festival program by proposing their work, which should be related to the light theme. All approved artworks are freely accessible to the public during the Festival of Light, without any admission fees.

*“We also have [an] open application for the side programme, which means that everybody can suggest whatever they want. ... If it’s a good idea and it’s about light, we take it along for the side programme. ... we can involve churches, universities, art and design schools for example, also private areas. ... And for audience those are usually free or cheap to participate. That’s a good way for community to join and be part of the whole festival. And we can give ... advice ... to make it happen” (Interviewee 2, personal communication).*

In April-May 2025, the open call for the City of Light festival side programs was held, which aligned with the aforementioned statement. Valon Kaupunki offered practical advice on safe and high-quality light-themed content implementation, coordinating organisers, and promoting via official channels and social media. They also mentioned assistance in finding lighting designers or rental equipment, though costs and implementation remain the initiator’s responsibility (Valon kaupunki, 2025). This opportunity presents citizens of Jyväskylä with the chance to engage in community activities and demonstrate their capabilities and creativity, which adheres the principles of social inclusion.

The current lighting masterplan, named “Kipinä” (*Spark* in Finnish), also emphasises collaboration with various stakeholders, including companies, businesses, shopping malls, and private individuals. This partnership is important because not all lighting infrastructure needs are solely within the city’s jurisdiction (Interviewee 2, personal communication). Valon Kaupunki actively co-operates with a diverse range of partners both domestically and internationally. This ensures the visibility of their actions and promotes social inclusivity for Jyväskylä residents and enterprises.

### **Collaboration with LUCI**

Jyväskylä has been an active member of the Lighting Urban Community International Association (hereafter referred to as LUCI) – an international network of cities and professionals dedicated to promoting sustainable and innovative urban lighting to enhance quality of life and urban development – since 2006. According to the LUCI Association (2024), the city has held various leadership positions over the years, including:

- Voting Member in 2013.
- LUCI Treasurer (2016–2018), represented by Karl Ström.
- 1st Vice President (2018–2020), represented by Ahti Ruoppila and later Meri Lumela.
- LUCI President (2020–2024), represented by Meri Lumela.
- Executive Committee member since 2024.

Collaboration with LUCI helped make the event and Jyväskylä more visible internationally, especially before social media rise. Participation also influenced Jyväskylä’s approach towards more artistic events, as organisers visited light events in Europe and Asia (Interviewee 1, personal communication).

### **Visit Jyväskylä Region and Valon Kaupunki**

Jyväskylä’s tourism image is primarily maintained through Visit Jyväskylä Region channels and is represented by the hashtags #visitjyväskylä, #visitjyväskylä, and #visitjyväskyläregion. The content

primarily marked by those hashtags comprises nature, Alvar Aalto architecture and iconic cityscape landmarks such as Kuokkala bridge or Kirkkopuisto, local news, and personal postings. It also includes events, such as the Toyota Gazoo Rally and Valon Kaupunki.

Visit Jyväskylä Region markets the City of Light festival on social media, highlights aspects on their website, and publishes articles about permanent installations on their website. However, their marketing efforts are limited beyond these activities. While they aim to support, the main knowledge and responsibilities remain within the core Valon Kaupunki team, managing the project. There is a hope to find better ways to leverage Visit Jyväskylä's team for more effective marketing collaboration (Interviewee 2, personal communication).

### **Partnerships with Local Enterprises**

Valon Kaupunki collaborates with numerous local businesses, that recognise the significance of the City of Light event for the residents of Jyväskylä. The light art serves as a catalyst for community engagement, encouraging individuals to venture out of their homes and spend time in the central area, which typically experiences a low season following the summer months. The festive atmosphere fosters a positive mood, encouraging people to visit shops and restaurants.

According to Seppänen & Rytönen (2018), Valon Kaupunki closely works with the City of Jyväskylä, Osuuskauppa Keskimaa, Jyvä-Parkki, Central Finland Student Housing (KOAS), University of Jyväskylä, Researchers' Night, Jyväskylä Energy, Visit Jyväskylä, Hotel Alba, Tehomet, Huoltotyö Pentti Oy, Airam, Greenled, Fagerhult, Savled, Nylund, Ensto, Osram, SähköVia Oy, Smartlight, Kankaan Palvelu, and Linkki, Cefmof – Central Finland Mobility Foundation. Numerous partnerships have lasted several years, while new collaborators join constantly.

Notably, several small businesses in the Yläkaupunki (Uptown) area have collaborated with the City of Light to implement creative light projection advertising. This initiative can be interpreted as entrepreneurs' interest in partnering with Valon Kaupunki to attract customers.

### **Collaborations with Local Educational Institutions**

Valon Kaupunki also collaborates with Jyväskylä's educational institutions. The first such cooperation was arranged with Jyväskylä University for a Researcher's Night event in 2014 – a tradition that opens the doors of researchers' laboratories all around Europe and presents current research (Nykänen [Jalkaisin], 2014; University of Jyväskylä, 2024). JYU had struggled to attract visitors, so they asked Valon Kaupunki to help them with integrating light art into their exhibitions. The particle collider, the sole one in Finland, was illuminated and illustrated using lighting. That simple action drew more visitors each year, with a peak of about 15,000 in one night, when the event was held in 2024 (Tutkijoiden Yö, 2024), which is huge number for the university that has about 14,600 students in total (University of Jyväskylä, 2024).

Other collaborator is Gradia, the biggest association of secondary degree educational municipalities in Central Finland (Gradia, n.d.). Since 2019, the institution has actively participated in the Kangas area by exhibiting the artwork of its Creative Campus students, with focus point on sustainability (Gradia, 2019). This collaboration is highly beneficial to their professional development.

Such successful collaborations enhance the event's popularity among other educational institutions. In 2024, a collaborative project involving light artists and middle school students, specifically fifth and sixth graders from Keski-Palokka school, culminated in the creation of an AI-driven arts installation in the Lounaispuisto park area (Alva, 2024). This project was part of the KUDOS initiative, aimed to increase digital capabilities of cultural activities in Oulu, Jyväskylä, Kuopio, and Lahti (Oulun kaupunki, 2024).

This evidence demonstrates the existing interest and substantial potential for light art educational programs in the future. Conversely, there are currently no light art education programs available in Finland. Individuals can pursue short courses in lighting design, electrical engineering, or media arts, and through these paths, they may subsequently focus on light arts on their own (Interviewee 2, personal communication). Despite this, there's still hope from the organisers that educational opportunities may arise as the professional scene expands.

### **Initiatives Implemented by Residents**

Various initiatives have been implemented by residents of Jyväskylä over the years, indicating their involvement in the event and enthusiasm to participate and contribute. One example is an apartment community in Kuokkala that collaborated with a local artist to project images on their balconies and windows. In December 2024, a residential area in the same area installed a Christmas calendar in its windows, illuminated with lights. Individuals were selected to display the calendar daily, allowing residents to admire the decorations as they passed by (Interviewee 2, personal communication).

A local event organised by Ritonitty group homes caregivers and staff in Jyväskylä in 2024, inspired by the City of Light festival, is another notable example of a residential initiative (Heinämäki, 2024).

Overall, during the festival of light, numerous visitors adorn themselves with festive attire, attaching their own lights to their clothes, pets, and children (Ihanainen-Alanko, 2023). This practice may serve as a symbolic representation of their desire to establish a connection and engagement with the event.

## **4.2. Tourism During the City of Light Festival**

Domestic tourism comprises the activities of residents of a given country travelling to and staying in places inside their residential country, but outside their usual environment for not more than 12 consecutive months for leisure, business or other purposes (Statistics Finland, n.d.). Internal tourism comprises "domestic tourism" of residents of a given country and "inbound tourism" of non-residents to that country (Statistics Finland, n.d.). Internal tourism: is the tourism of visitors, both resident and non-resident, within the economic territory of the country of reference (UNSD/UNWTO, 2006).

The City of Light Festival is noticeably one of the most important events in the city of Jyväskylä. It is currently featured alongside the SECTO Rally and Alvar Aalto architecture as a unique selling point of the city in the promotional lineup of the destination management organisation – Visit Jyväskylä Region. The event is timed in the end of September, as the evenings become sufficiently

dark after the summer solstice, but the frosts not yet started. By that time in the autumn the prevailing weather conditions in Jyväskylä generally discourage casual outdoor gatherings, but the festival provides a convincing reason for people to venture out of their residences for the unique experience and spend time with their close ones.

The festival also promotes physical activity, as attendees are required to navigate the city areas on foot. Residents and visitors are generally satisfied with the light festival and permanent installations, although they occasionally express a desire for them to be more dispersed throughout the city (Interviewee 2, personal communication).

*“It's just lights overall seems to somehow enchant people that they want to see it ... the light art is very different compared to other kinds of arts. Especially in Finland, where the autumn is starting to be a bit dark, and people want to ... get enchanted.”* (Interviewee 2, personal communication).

### **4.3. Marketing and Visibility**

Jyväskylä's urban lighting serves as a unique selling point, prominently featured in promotional materials and clearly visible across online platforms. Among the city's recent developments, it stands out as the only distinctly new USP, offering a fresh and recognizable identity that differentiates Jyväskylä from other destinations. The strategic use of lighting not only enhances the city's aesthetic appeal but also strengthens its brand image in the competitive tourism landscape.

#### **The City of Jyväskylä's Online Platforms**

Users can access the program and website information online. Visitor statistics show the City of Light's website is popular in September, ranking among the top three official city websites, joining the all-time popular Library and Linkki pages. In September 2024, the Valon kaupunki 2024 event had strong digital visibility, ranking among the top-visited content on Jyväskylä city websites. The event's main page, “Valon kaupunki 2024-tapahtuma,” ranked #2 overall in the top 50 most visited with 65,459 views (Jyväskylän kaupunki, 2024).

Other related entries in the list included:

- #8 – “Valon kaupunki” – additional Valon kaupunki page, 27,981 views;
- #17 – “Valon kaupunki -tapahtumat” – event listings and schedule, 11,026 views;
- #20 – “Valon kaupunki 2024 Jyväskylän tapahtumakalenterissa” – event calendar entry, 8,814 views;
- #21 – “Valon kaupunki 2024 teoshaku” – search for artworks, 8,758 views;
- #26 – “Uutinen: Ilmaiskuljetukset Valon kaupunki -tapahtumaan” – news on free transportation to the event, 7,785 views;
- #40 – “Mikä on Valon kaupunki” – “What is the City of Light” – page, 4,151 views; and
- #45 – “Valon kaupunki ja valaistuskohteet” – information about the City of Light, accessed via Visit Jyväskylä pages, 4,025 views.

Combined with social media engagement data provided by the City of Jyväskylä channels (2024), particularly Facebook (Top post: “*Reminder: Valon kaupunki starts tomorrow*” – 258 engagements; posted September 25, 2024) and Instagram (Top Valon kaupunki content: *Summary post* – 633 likes, as of April 2025; originally posted September 30, 2024), *Valon kaupunki* proved to be one of Jyväskylä’s most impactful events that month, both digitally and on-site.

### **Social Media Visibility of Valon Kaupunki**

Defining the target audience is essential in event advertising, as it directly influences the choice of communication platforms. Events aimed at younger audiences benefit most from social media, while larger, recurring events may require dedicated websites for more comprehensive information delivery. Social media remains a powerful tool for marketing, allowing companies to build relationships, promote events, and engage with audiences through platforms such as Facebook and Instagram. Facebook is particularly effective for directing traffic to official websites and has been successfully used in promoting the Valon Kaupunki event (Seppänen & Rytkönen, 2018). In contrast, Instagram supports visual storytelling and branding, especially among younger users. Interviewee 1 (personal communication) confirmed that social media is the most effective channel for communicating information about the City of Light to both local residents and potential visitors. This aligns with the broader concept of reachability in digital marketing, which refers to the ability to connect with and engage specific audiences across platforms like social media, email, and search engines (Adogy, 2024).

Valon Kaupunki is accessible online through various media platforms. It maintains a presence on Facebook, Instagram, X (formal Twitter), TikTok, YouTube, and its own dedicated webpage within the City of Jyväskylä's official website. Additionally, it is promoted through Visit Jyväskylä Region and the City of Jyväskylä channels. Furthermore, collaboration with LUCY has garnered international recognition, as the city has its own page on their website and has been prominently featured in various project collaborations and honourable mentions.

Instagram and Facebook, both operated by Meta, are interconnected platforms that often share content seamlessly due to their integrated features. Meta defines *reach* as the number of unique users who view or interact with a page or its content (Facebook, 2025). In the context of this research, however, data from Facebook was not included. This decision was based on the visual nature of the study's focus and the researcher's access limitations; Instagram was prioritised due to its image-oriented format, which aligns more closely with the visual and experiential aspects of urban lighting and tourism promotion.

The City of Light has its own hashtag set: #Valon Kaupunki, #cityoflightjyvaskyla, and #cityoflightjyvaskyla. However, the English versions of these hashtags are significantly less used compared to the domestic Finnish versions. For instance, the English hashtags have approximately 100 posts or less per each version, while the Finnish hashtag has approximately 15,000 posts.

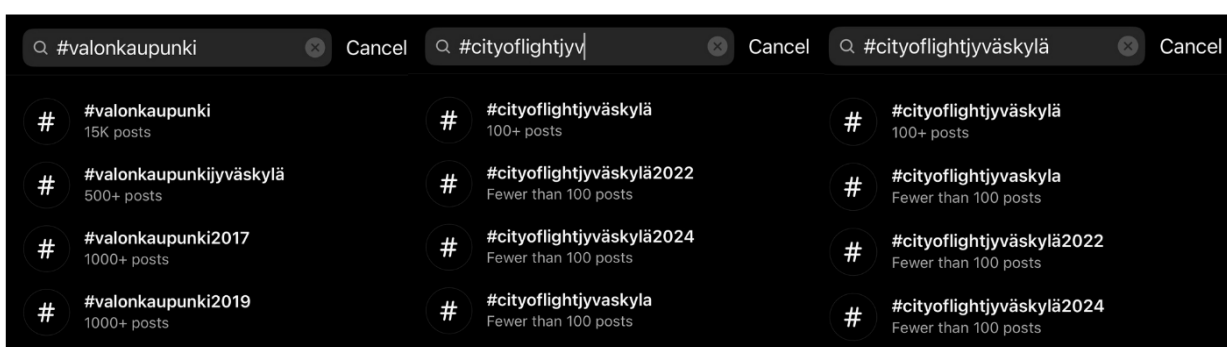


Figure 10 Instagram search results by the hashtags associated with the City of Light.

Visually, the City of Light possesses a distinctive appearance that stands out from the surrounding content due to the limited outdoor nightlife events in the region. The festival of light is characterised by the widespread popularity of photographs and videos on social media platforms, which continue to remain visible in the region feeds for several years after the event.

Cityscape landmarks, which are illuminated at night, are more prominent online in the evening or nighttime setting. For instance, in April 2025, when searching for posts on Instagram using hashtag #kuokkalabridge, the first 15 posts appearing contain 9 posts featuring after-dark settings with lights on.

*“Local inhabitants say that the Kuokkala bridge ... is an excellent photo location, especially after dark” (Visit Jyväskylä Region, n.d.).*

Another example is #vesilinna. Out of the first 20 posts, 9 depict the water tower atop Harju ridge at night illuminated, 8 during daytime opening hours, and 2 depict the tower in historical context, predating the installation of lighting. The Vesilinna’s primary challenge lies in its location. It is not visible from Jyväskylä’s central and situated atop a steep hill, which presents a formidable access obstacle to casual visitors. Consequently, the majority of visitors come to the site during daylight hours to utilise the viewing platform.

One additional noteworthy example is the City of Light’s Christmas installations in Kirkkopuisto and on the Kauppakatu, which enhance visibility and attract visitors to the central area of Jyväskylä during the month of December. The installations in the park are interactive and designed as photography props for people. In the early May 2025, out of the initial 63 posts on Instagram by the hashtag #kirkkopuisto, 9 posts showcased the park during the winter season, ornamented with Christmas decorations such as lanterns, reindeer, and balls. Additionally, 12 posts depicted the park during the festival of light, and 9 posts featured the church and park during the regular days. In total, there were 30 posts from a total of 63. The rest were unrelated to the topic or show another park with the same name.

### **Brochures as a form of Traditional Media**

In 2024, radio and television advertisements were eliminated from the budget due to their questionable effectiveness. Television viewing habits have declined, and certain radio channels lack listener popularity. Therefore, it is uncertain whether these advertisements were worthwhile in terms of cost-effectiveness (Interviewee 1, personal communication).

Although online promotion is dominant, brochures still remain an appreciated form of communication, especially due to their simplicity and practicality. Many people value brochures because they allow them to view schedules and lighting locations at a glance without navigating online platforms. This is particularly appealing for those who dislike digital browsing. While brochures are used less frequently than social media, they were still seen as a useful and complementary source of information, especially for people attending the event in person. The feedback highlighted that brochures should not be abandoned, but rather integrated thoughtfully alongside digital campaigns to ensure broad accessibility (Rytkönen & Seppänen, 2018). The printed brochures are distributed to approximately 60,000 households who allow mail delivery (Interviewee 1, personal communication). This brochure is also available in public spaces, such as libraries, at no cost.

#### **4.4. Visitor Statistics and Revenue Generation During the City of Light Festival**

Cultural festivals, used to attract tourists and extend the tourist season, have significant economic, social, and cultural impacts. While their economic benefits are well-documented, understanding their social impacts on attendees is crucial for event decision-makers (Getz, 2018; Hixson, 2014).

Hixson (2014) explores the social impacts of events, identifying socialisation, identity development, and civic pride as key motivators for attendance. The motivations vary across attendee groups, such as residents and tourists. Beyond economic outcomes, events foster quality of life and social capital. Concepts of activity involvement and identity salience explain emotional ties to events, while arts participation supports youth identity formation through self-expression and peer interaction.

The number of visitors to the City of Light event has been growing exponentially since its first public event in 2015. In 2015, the event drew about 50-60 thousand visitors, but by 2017, that number had surpassed 100 thousand (Seppänen & Rytkönen, 2018).

VUOSI	KÄVIJÄMÄÄRÄ
2015	n. 50 000 – 60 000
2016	75 000
2017	Yli 100 000
2018	109 000

Figure 11 The number of visitors of the City of Light events in 2015-2018 (Seppänen & Rytönen, 2018).

In 2023, the event lasted 10 days, from September 28 to October 7. It attracted over 170,000 visitors and generated €7.3 million in tourism income for the city. The event featured 26 light artworks and over 60 special lighting installations and side events (Jyväskylän kaupunki, 2024; Elomaa, 2023).

In 2024, the City of Light maintained strong attendance, drawing over 150,000 visitors despite the budget cuts and shortening the time to three days. Approximately 20% of attendees originated from outside the city (Jolkkonen, 2024). This figure represents a significant portion of the total visitor population, comprising approximately 27,000 individuals, or roughly every fifth person. With 18 light works and over 40 side events, highlights included interactive and immersive art such as a giant light puppet performance at Ruusuipuisto Square and water projections at Tourujoki river (Jyväskylän kaupunki, 2024).

## 5. Future of Urban Lighting in Jyväskylä

### 5.1. Potential Projects Cancelled

In 2019, the Jyväskylä City Council approved the ValoVisio2030 document, proposing ambitious ideas for the city's development. Jyväskylä aims to be the world's most insightful city of light, integrating urban lighting, tourism, and business. The ValoVisio2030 focuses on the holistic human ex-

perience, connecting science, technology, culture, economy, and people (Jyväskylän Valo-Visio2030, 2019). Key goals included integrating light into Jyväskylä's tourism and city identity throughout the year, with proposed actions like the Light Forum (*Valofoorumi* in Finnish) – a collaborative effort across city departments, including marketing and communication – and a potential Light Arts Centre (*Valotaidekeskus* in Finnish) It also considered the role of natural light in tourism during summer and potentials of night-time tourism (Jyväskylän ValoVisio2030, 2019). However, implementation faced challenges and most of the ideas were curtailed due to COVID-19 pandemic, resource constraints and limited dedicated teams beyond the annual festival planning (Interviewee 2, personal communication).

Regrettably, unforeseen circumstances have obstructed the implementation of the ambitious plans. Despite the challenges, Jyväskylä possesses substantial potential for urban lighting development and tourism sector growth. To secure its position as the City of Light, Jyväskylä must address these opportunities proactively.

## 5.2. Upcoming Projects

In the future, Kauppakatu will undergo a renovation (Jyväskylän kaupunki, n.d.). Valon Kaupunki is collaborating closely with the planning team on that project. One of the objectives of this co-operation is to minimise the amount of distracting commercial lighting on the street. The decision regarding whether the iconic streetlights will be replaced or renovated has yet to be made. This project aims to revitalise the appearance of, perhaps, the most visited street in the city. However, it is important to note that the project's scale may have a negative impact on the businesses located in the construction area, as their entrances lead directly onto the street.

Another upcoming project is the annual City of Light festival. It is scheduled to take place at the end of September 2025. At the time of research writing, no other projects are known.

## 6. Conclusion

The thesis study aimed to answer the research question: How has urban lighting influenced the tourism image and development of night tourism in Jyväskylä, particularly through the City of Light (Valon Kaupunki) initiatives?

The objective was to study how permanent light installations and the annual City of Light festival contribute to shaping Jyväskylä's image as a tourism destination, with a focus on night-time attractiveness of the city. The research findings demonstrate how urban lighting influences perception of a destination.

As we already explored, positive destination image influences tourists' choices, enhances competitiveness, and positively impacts perceived quality, satisfaction, and return likelihood, ultimately influencing loyalty (Chi & Qu, 2008). This aligns with the idea that destination image is shaped by individuals' cognitive understanding and emotional responses, with the latter playing a more dominant role (Baloglu & McCleary, 1999).

Urban lighting enhances feelings of safety for both locals and tourists, strengthens a city's distinct character, and facilitates orientation (LUCI Association, 2015). As a medium that appeals to both the senses and emotions, light helps define a symbolic identity of a destination and supports the creation of lasting impressions – an essential element in current experience-oriented tourism landscape.

Jyväskylä's visibility has grown through the City of Light festival and permanent lighting, bringing aesthetic, social, and economic benefits – attracting visitors, supporting businesses, and involving the community. For over 20 years, urban lighting has shaped the city's image and transformed how people experience its public spaces at night (LUCI Association, 2020). Nowadays, Jyväskylä is known as the City of Light, and the festival an important annual event, which demonstrates how urban light can help build a strong and sustainable urban environment and contribute to the residential community.

However, there are certain limitations, that have to be addressed. While the City of Light festival offers significant short-term visibility, and the permanent lighting installations are most impactful during the dark winter months, this excludes the summer season, when natural daylight is nearly constant. Daytime projects could have been a solution (Jyväskylän ValoVisio2030, 2019), but they remain an underdeveloped area that requires dedicated research, funding, and expertise. Additionally, Jyväskylä may eventually lose its unique lighting identity as "the City of Light", as other cities develop their own light festivals and installations.

These concerns should not be disregarded, as Jyväskylä has great potential to grow its urban light industry, involving tourism, education, marketing, and city planning, to preserve its identity and thrive in the future. City planners and stakeholders should consider revisiting strategic frameworks, such as Valo Visio 2030, which adopt a multi-directional approach to city development, and create new unique tourism products.

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## **Appendix 1. Interview Questions**

### **Origins**

1. Which events or ideas inspired the creation of the City of Light festival?
2. How does Jyväskylä's City of Light event stand out from the other light festivals?
3. How has the City of Light festival been changing over the years?
4. Which international or local elements have caused this evolution?
5. Best installation/performance experiences and the worst.

### **International collaboration and visibility**

6. Jyväskylä and LUCI (Lighting Urban Community International) collaboration – how does it affect international visibility of the event and Jyväskylä in general?

### **Event planning**

7. Timeframe of the event planning and preparations.
8. How does local politics affect the organization of the event and permanent installations?
9. How are the routes and locations planned?
10. What is considered in the route creation?
11. Placemaking and geographical inequalities in choosing the locations for the event exhibits.

### **Artists and staff**

12. How are artists chosen?
13. Are there independent artists participating in the festival of light?
14. Event staff hire procedures and practices.

### **Education institutions collaborating**

15. What local educational institutions participate in the event?
16. How is it implemented in their study program?
17. Light artists' education – is it institutionalised? How does it happen, and how is it present in Finland?

### **Business collaborations and sponsorships**

18. What local businesses usually collaborate with the festival of light?

19. Are they sponsoring?

20. And what about international businesses?

21. How did Valon Kaupunki convince some local businesses in Yläkaupunki to collaborate on their advertisements made of light projections?

### **Permanent light installations**

22. Permanent light installations – history behind them.

23. Jyväskylä's lighting plan – how do permanent installations fit in it?

24. How practical are the installations?

25. Long-term maintenance of the installations.

### **Marketing and promotion**

26. How is marketing of the City of Light implemented?

27. Collaborations with local DMOs.

28. What are the channels residents usually get info about the event?

29. Who is responsible for marketing of the event?

30. Is Visit Jyväskylä Region involved in the marketing process and how?

### **Budget and funding**

31. How are budgets planned?

32. Who's funding?

33. How did the war and following energy crisis affect budgeting?

34. How is budgeting of permanent installations organised?

35. Agreements with property owners.

36. Vendors at the site – how is it organised?

37. Does Valon Kaupunki have merchandise and if yes, what kind?

### **Sustainability and accessibility**

38. What sustainability issues are considered, and how have they changed over time?

39. Environmental impact of the festival – how is it measured?

40. Energy sufficiency and development of technology.

41. Tourism sustainability – how is it considered during the City of Light festival?

42. Accessibility (event and installations).

### **Community and audience engagement**

43. How do residents of the city react to the event and to the permanent installations?

44. How is data about visitors' satisfaction collected and processed?

45. Community inclusion and social innovation – how does Valon Kaupunki define that and how is it implemented?

### **Safety and risk management**

46. How is safety of the event ensured?

47. How is the City of Light festival prepared for various weather conditions?

48. How to keep it safe and efficient, avoiding overcrowding?

49. Vandalism and accidental damage – what happen and how is it prevented?

50. Provocations which City of Light must deal with or has dealt with in the past.

51. How did Covid-19 change expectations and working conditions?

### **Digital tools**

52. City of Light application – who is upkeeping it?

53. Is it connected to the Light and Art Map or is it an independent project?

54. What possibilities does it bring to the City of Light and are there any features planned to be added?

### **Impact**

55. Significance and value of the event for cultural, touristic, societal, and urban environment.

56. What projects does Valon Kaupunki participate in and how is the experience-sharing process organised?

57. To which department of the City of Jyväskylä does Valon Kaupunki belong?

58. Streets and parks – how do the festival tie in with broader city development?

### **Strategic planning and future**

59. The new lighting master plan "Spark" – what are the current results and what is to be expected (including tourism and marketing)?

60. Summer installations and potential of summer projects?

61. Other light projects and initiatives in the Jyväskylä region, in which Valon Kaupunki is involved?
62. Legacy and future potential of light art in the Jyväskylä region.
63. ValoVisio2030 – what stage is it in?
64. How is ValoVisio2030 planned to be integrated with tourism?
65. How is light tourism (valomatkailu) defined and planned?
66. Light Forum (Valofoorumi) and Light Art Centre (Valotaidekeskus) – what is the establishment status?
67. What kind of education is planned?
68. Organizers' perspective on how the festival could be developed or improved.