

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

FINLAND

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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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¹ This profile was prepared and updated by Ritva Mitchell, Director, CUPORE and Anna Kanerva (CUPORE).

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1. Historical perspective: cultural policies and instruments

The formation of Finnish national cultural policies from the mid-19th century to the late 20th century can be roughly divided into three stages:

- the period of the Patron State, from the 1860s to the 1960s;
- the arrival of the Welfare State and the articulation of explicit cultural policy objectives from the late 1960s to the 1980s; and
- the move beyond the Welfare State in the late 1990s.

Historically, four forces have shaped these developments:

- the civic movements which, despite linguistic and ideological divisions, contributed to the development of Finnish culture;
- the ambitions of the newly formed state to strengthen Finnish cultural identity, by central government policies promoting the arts and supporting artists;
- the commitment of municipalities (the basic units of Finnish local self-government) to provide cultural services for their citizens, to promote their citizen's interest in the arts, and encourage involvement in the amateur arts; and
- the growth of the national culture industries, which, to start with, were ready to foster the vitality of even less profitable genres in cultural production.

The foundations for Finnish national culture were laid and affirmed under the Russian Czarist regime (1809-1917) which, alongside the Senate of the autonomous Finnish Grand Duchy, was the patron of the evolving bilingual (Swedish and Finnish) artistic and cultural life. After independence, the new nation state took over the role of patron and continued to build a national identity and national unity. This identity was based on the cultural heritage stemming partly from the period of Russian rule, and partly from the period of earlier Swedish rule, which had lasted seven centuries. During the first four decades of independence, which saw a civil war and two wars with the Soviet Union, national unity and national identity became even more prioritised objectives of the state and, subsequently, also central principles in national cultural and arts policies. Other objectives, such as the promotion of creativity and enhancing participation and cultural democracy, started to gain ground in the 1960s and became integrated with other economic and social goals when the ideology of the social welfare state was more comprehensively adopted and implemented in the 1970s.

Public support for the arts and culture had expanded even before the advent of the social welfare state. The municipalities had gradually taken over the task of maintaining institutions of adult education and public libraries from the civic associations and the central government started to subsidise them on a regular basis. The role of the state in supporting these institutions was cemented by legislation in the 1920s. The joint financial responsibility of the state and the municipalities became one of the pillars of modern Finnish cultural policy.

The broader financial basis for public support of the arts, cultural institutions and cultural services was confirmed by legislation in the 1960s and 1970s. The system of artists' grants traces its legislative basis to the late 1960s and state support for municipal non-institutional cultural activities was set in legislation at the beginning of the 1980s.

Although some national institutions (especially the National Opera and the National Theatre) maintained their private legal status, the process of "étatisation" of Finnish cultural and art institutions accelerated in the 1970s and continued well into the 1990s. The institutions of higher education in the arts and the National Art Gallery became part of the state budgetary system and the former were granted the status of state universities. In

parallel, local museums, theatres and orchestras also came under the budgetary control of the municipalities and, at the end of the 1980s and the beginning of the 1990s, their grants were organised as a subsystem within the new statutory state transfer (subsidy) system to municipalities. In addition to the new *Financing Law*, this also led to *Laws on Museums, Theatres and Orchestras* (1992). Only a few professional institutional theatres and orchestras (including the National Theatre and the National Opera) were left to be financed on a contractual discretionary basis.

The above overview suggests that historically the main instruments of Finnish cultural policy have been:

- direct financial support for the arts, artists and artistic creativity, including extensive systems of cultural and arts education and professional training of artists
- extensive public or non-profit ownership and joint financing of cultural and art institutions by the central government and the municipalities, including state ownership and until the end of 2012 licence-based and from 2013 taxation-based financing of the public service broadcasting company (Finnish Broadcasting Company Ltd., YLE);
- modest subsidies to the culture industries, especially to the press and cinema, and;
- active international cultural co-operation, traditionally in the spirit of cultural diplomacy; and, more recently, increasingly in search of success in international trade of cultural goods and services.

The first decade of the 21st century has seen a gradual transformation of Finnish society and Finnish commitment to the basic principles of the welfare state. The changes from the mid-1990s onwards have created, within the legal and administrative frameworks of the European Union, a new system of governance with distinct touches of neo liberal market orientation in the public sector. Although public cultural administration has been rather slow in reacting e.g. to the requirements of new public management, many other factors have shaped the conditions of artistic activities, cultural service systems and creative industries. Such factors are e.g. the enlarging of the European Union, new ways of coupling the arts and artists to the networked information society and creative economy, and the need to enhance the export of arts and cultural goods and services. The effects of these undercurrents have been partly interrupted, partly precipitated by financial crises and economic recessions in 1991-1993 and, most recently, in 2009-2010.

More recently, neo-liberalism, in the guise of desettisation, seems to have entered cultural policy through the backdoor of university reform enacted by all-comprehensive national university legislation. The new 2009 *University Act* extends the autonomy of universities by giving them an independent legal personality either as public corporations or as foundations operated partially under the old 1930 Foundation Act. The government has also taken definite steps to enforce closer ties than mere networking between universities in order to enhance their research productivity and contribution to the national economy and exports. This policy is reflected in the decision which administratively merged the biggest art university, the Helsinki University of Art and Design with the Helsinki University of Technology and the Helsinki School of Economics. The new super-university, named "the Aalto University", is financed thorough a foundation and the board of the foundation, consisting of national and international recognised researchers and artists and representatives of Finnish industry, has the final say as to the long term policy orientation of the university. The joint operations at the Aalto University were started on the 1 January 2010. Since the beginning of the 1990s there has been a long on-going process aimed at merging administratively the three other art universities, the Sibelius Academy of Music, the Academy of Fine Arts and the Theatre Academy. The merging of

these three art academies into a University of the Arts Helsinki (<http://www.uniarts.fi>), including students, personnel and funds, took place on 1 January 2013.

Also, the changing civil and economic climate has given rise to a Finnish "foundation-boom", evident even in the cultural policy domain, especially since the new government of 2011. It affects the above mentioned national cultural institutions also, as the present government has launched action into turning the Finnish National Gallery into a foundation (see chapter 4.3). The FNG started operating as a foundation at the beginning of 2014. In addition, the Ministry of Education and Culture's subordinate Institute for Russia and Eastern Europe, which aimed at promoting cultural and social integration of Russian speakers and multilateral cultural co-operation between EU countries and Russia, Belarus and Ukraine, was closed down and its duties were passed on to a newly established Cultura Foundation from January 2013 (see chapter 4.2.4).

The changes that took place in the late 1990s and at the beginning of the new millennium have somewhat decreased the role of the state and municipalities in the governance of culture and as direct financiers of artists, cultural services, voluntary organisations and cultural production. At the same time, the role of the public authorities in providing capital investment for cultural buildings and facilities and for professional education in the arts and culture has become increasingly prominent. In other words, public authorities invest in infrastructure and highly trained and qualified manpower but expect that cultural and art organisations and institutions finance an increasing share of their current costs with their own income or revenues from other sources. EU policies, especially the programmes financed within the context of the Structural Funds, have linked public cultural policies more closely to urban and regional development and social cohesion policies. It should be added that Finland has observed strictly the criteria of the budgetary discipline of the EU Stability and Growth Pact, which, together with the aftermath of the economic recession of 1991-1993, curtailed public spending, including spending on the arts and culture (for the effects of this, see chapter 4.1, chapter 4.2 and chapter 6).

At the beginning of April 2014 the government announced that the budget for the arts and culture (by the Ministry of Education and Culture) will be first reduced by 15 million EUR by the end of 2016 (5 million EUR in 2015 and 10 million EUR in 2016) and then during the two following years 2017 and 2018 by 15 million EUR per year. In addition it was announced that the profits from the National Lottery will decrease by 10 million EUR which means for the cultural sector a further 4.3 million EUR decrease in financing of cultural organisations in 2015. This source of funding has been very important for culture, but also for sports and youth activities.

2. General objectives and principles of cultural policy

2.1 Main elements of the current cultural policy model

As indicated in the previous history chapter, the Finnish cultural policy model reflects the overall values of a social welfare state. From the point of view of decision-making and administration the Finnish cultural policy model is – or at least until recent time has been – a model of *horizontal and vertical decentralisation* and *arm's length implementation*. On the level of the central government, a number of expert bodies and agencies advise the Ministry of Education and Culture and also implement agreed upon policies. Some of these bodies have also independent decision making power. The horizontal decentralisation is often corporatist in nature: associations of professional artists and cultural workers play an important role in the formulation and implementation of policies concerning artists, as well as in determining grants and project funding.

Vertical decentralisation revolves around the axis of the central government (the state) and the local self-government (municipalities). The state is financially and administratively responsible for the national art and cultural institutions, but it also promotes wider and more equal access to the arts and culture by providing either statutory or discretionary financing for regional and local cultural institutions. Previously, this work was supported by grants-in-aid that were specifically targeted by the Ministry of Education and Culture. In the early 1990s, these grants-in-aid were integrated in the overall system of statutory state transfers to municipalities. These automatic transfers, calculated on the basis of preset cost-compensation and equity criteria, now cover public libraries, institutions of adult education, non-institutional municipal cultural activities, basic arts education, museums, theatres and orchestras.

In the case of vertical decentralisation, the "third sector" also plays an important role. The role of professional cultural and art organisations as lobbyists was already indicated. Yet, the "third sector" has two other roles. Firstly, the voluntary organisations are important in enhancing cultural participation and amateur arts. Secondly, although dependant on public support the majority of cultural and art institutions (especially museums, theatres, but also some orchestras) are operated as non-public organisations (voluntary associations, foundations, non-profit joint stock companies).

The Finnish model has three further unique features, which are, however, at present under pressure to change. The first feature is the reliance on *public ownership* and *public budgets* and, especially, on *legislation*, which has been used to guarantee the stability (statutory status) of public funding for the arts and cultural services. The statutory status implies that the criteria used for funding can only be changed through an Act of legislation passed by Parliament.

The second feature has been the central role in the financing of the arts and culture from special *earmarked funds*, that is the profits from Veikkaus Ltd., the state owned lotto, football and games pools and sports betting company, which, alongside the arts and culture, are also used to finance sports, youth policies and science. As an aftermath of the economic recession of the early 1990s these funds, originally planned for discretionary use only, were used regularly to finance statutory state subsidies e.g. public libraries, theatres, orchestras and museums. Consequently, there was less central government money for new projects and initiatives. The reliance of the central government funding on the profits of Veikkaus also increased and reached the highest level in 2001, about 70% of the funds allocated in the budget of the Ministry of Education and Culture to the arts and cultural services. The new *Acts on Lotto, Football and Games Pools and Sports Betting and on the Use of Veikkaus Profits* have started to increase the amount of tax-based appropriations

and lowered the share of Veikkaus profits in the state financing of the arts and culture. In 2010 this share of the Ministry's funding of the arts and culture was 51%.

The third unique feature of the Finnish public sector administration has been the lack of autonomous regional level governance – in general or in the arts and culture. On the other hand, the Arts Council system was extended, at the very beginning, to the regional level by creating the system of eleven provincial arts councils. As the central government provincial office administration was reformed, the name of the councils was changed to that of regional arts councils and their number was raised to thirteen. In 2008 a regional arts councils' unit was established at the Arts Council of Finland in order to better co-ordinate the work of the regional councils with each other and also with the national arts councils. The overall governance of the regional arts councils was removed from the Ministry of the Interior to the Ministry of Education and Culture.

Already in the old state subsidy system some of the art and cultural institutions financed jointly by the state and the municipalities received the status of regional institutions (regional historical and art museums, regional theatres) and were granted additional subsidies for their regional functions. Within the present financing system the Ministry of Education and Culture can furthermore designate some institutions as regionally significant and allocate them additional funding. These funding arrangements do not actually make the institutions really regional, with regard to their ownership and management, intellectual resources or programming. On the administrative level, the nineteen regional councils (that were originally associations of adjacent municipalities for physical planning) were reorganised for and invigorated by EU membership and have taken over a variety of regional planning and development functions, some even in the field of culture. Yet they are still associations of municipalities, not independent regional bodies and their role in enhancing cultural development in the regions is still rather marginal.

2.2 National definition of culture

There is no official national definition of culture in Finnish cultural policy. However, as regards official cultural statistics, culture is defined both in a wider and a narrower sense.

In the narrower sense, the term "culture" covers first the arts, which means creative and performing arts, the work of individual artists and related branches of the culture industries (fiction publishing, feature film production, classical music recordings, and the record industry, broadcasting, video and multimedia production) with sufficiently high level of cultural content. Secondly, this narrower definition covers the main domains of cultural services (public libraries and cultural programmes of adult education institutions) and cultural heritage (historical monuments and buildings, cultural sites, historical and art museums) and international cultural co-operation. General arts education (for children, youth) is usually included, while professional arts education is usually excluded for administrative reasons (they belong to the jurisdiction of higher education and science, as do the National Library and scientific and research libraries, archives and related information services).

The wider definition includes all culture industries irrespective of content, professional education in the arts and culture and all museums, scientific libraries and archives.

The recently developed EUROSTAT frame for cultural statistics is based by and large on that broader conception of culture. The framework omits crafts, public broadcasting that is financed by license fees, advertising and cultural tourism, which could also be included in the wider definition. The even wider definition would include these domains and so-called tax expenditures, the monetary estimates of tax relief to the arts and culture.

There are recent attempts to submit the arts and culture under broader categories of creative industries, creative economy or knowledge intensive industries. For instance, the national task forces which drafted, in 2004, the preliminary national creativity strategy did not assign any particular role for the arts in their final report. There have also been studies which have tried to prove that professional artistic activities are in the transformation process of becoming "KIBSes", that is, knowledge-intensive business services (like design and architecture).

2.3 Cultural policy objectives

The affirmation of national identity was originally the main cornerstone of the Finnish cultural policy. Promotion of artistic creativity has been the second prime objective of Finnish cultural policy. This has traditionally been reflected in the endeavour of the state to take care of its artists and to improve their economic position through systems of state arts grants and pensions. In recent years, following the international examples, the Finnish government has, however, started to emphasise creativity and innovation and their contribution to economic growth. The first planning effort in this area was the drafting of a national creativity strategy prepared by three task forces representing a wide spectre of civil servants from different ministries, universities and art schools, artists and representatives of the business sector. In 2007, the Ministry of Education and Culture started an extensive six year development programme for enhancing the growth and internationalisation of the Finnish creative industries and promoting entrepreneurship within the framework of the EU Structural Fund programmes for the years 2007-2013 (see also chapter 8.1).

The shared responsibility of the state and the municipalities in providing, financing and maintaining a regionally comprehensive system of cultural services clearly shows an effort to expand *participation* in cultural life and *access* to culture. The adoption of the arm's length approach in art policies and in the use of expertise and the very fact that the municipalities have the prime role in providing these services are an indication of *decentralisation* – both horizontal and vertical.

Protection of *minorities* including the Swedish-speaking Finns, the Sami and the Roma can be seen as an aspiration for promoting cultural *diversity*. The decisions granting the immigrants and refugees basically the same social and economic rights as Finnish citizens reflect both equality policies and the will to increase cultural diversity. The more abstract principles, *promotion of human rights and cultural rights*, reflected in the new spirit of the Finnish Constitution and the ratification of all relevant international conventions and agreements can be seen as the moral basis of these more practical legal endeavours.

The above list of objectives correspond well to those used as the test criteria in the Council of Europe's review programme of national cultural policies. On the other hand, the ideas that the arts and culture should serve economic growth, increase exports and employment and function as a positive factor in regional and local development and social cohesion have become increasingly popular in Finland. The combining of the traditional objectives with these new economically oriented objectives were reflected in the 2015 strategy of the Ministry of Education and Culture where the following strategic "key functions" were listed:

- safeguarding equal access to education and culture;
- promoting intellectual growth and learning;
- enhancing opportunities for sharing and participation;
- providing resources for improving the cultural and economic competitive capacity of the Finnish society;

- opening up new channels in order to diversify the Finnish impact in the international community; and
- improving effectiveness in the cultural sector.

The latest 2020 strategy of the Ministry of Education and Culture focuses even more on the competitive edge of the Finnish economy and culture. The vision is to place Finland among the top countries in the world in intellectual competence, sharing and creativity by 2020. The Ministry must empower itself for this purpose and implement the following four programmes:

1. The power of cultural competence

- increase understanding and promotion of new contents and structures of cultural competences.

2. Competitive edge

- identify factors that shape Finland's competitive edge;
- using the Ministry's assets to guide the industrial and occupational transformations; and
- understand and guide education and culture as commercial activities.

3. Prospering regions and cultural and economic environments

- developing new governance and partnership models for enhancing regional vitality and controlling related risks; and
- introducing new service production models developing cultural and economic environments.

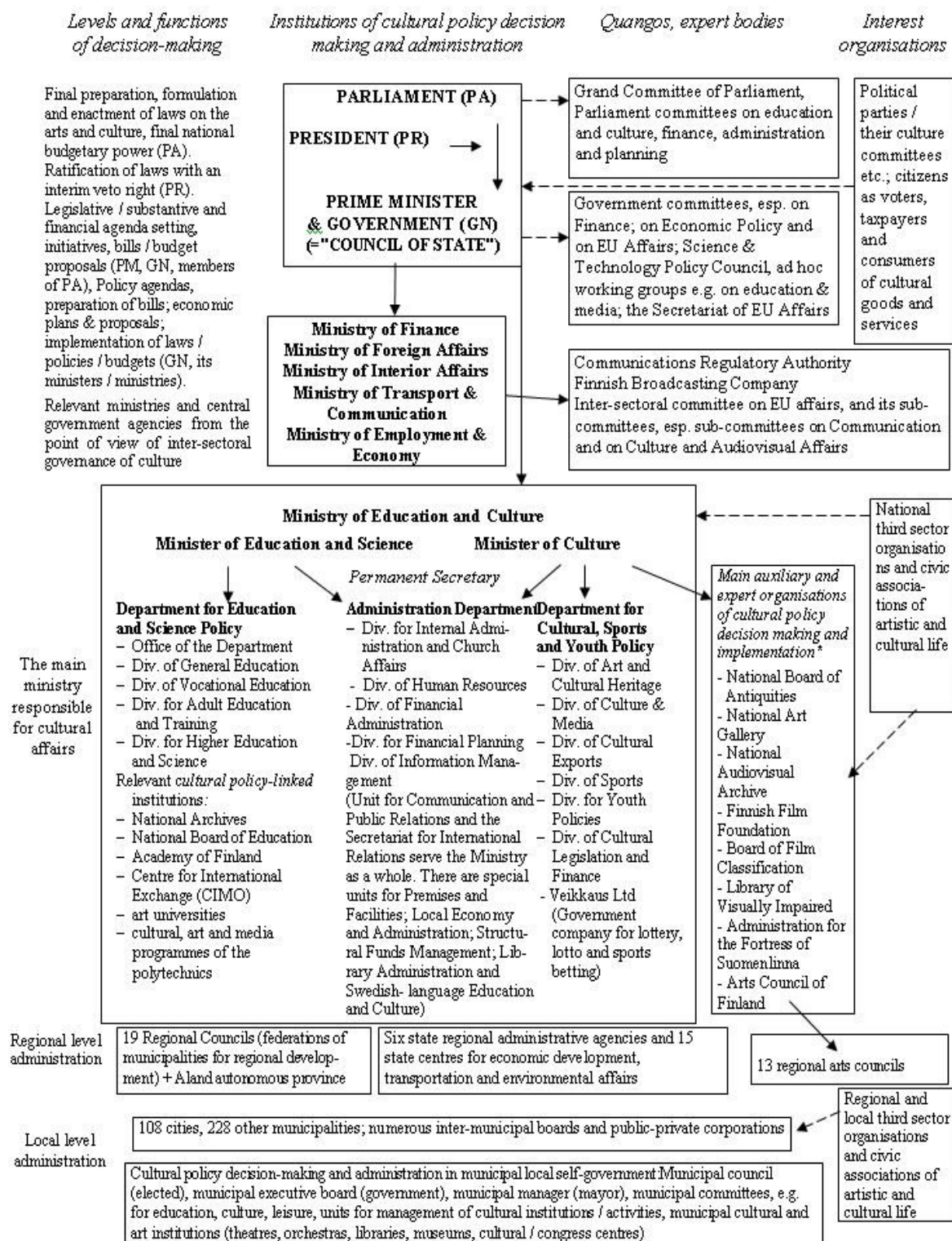
4. Sharing and sense of community

- identifying how a new sense of community is bound to shape the Ministry's activities and especially its governance functions, which pre-suppose strengthening the sense of institutional community;
- enhancing active participation of cultural and linguistic minorities; and
- establishing a project for hindering alienation.

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)

The following organigram gives a detailed overview of the Finnish national system of cultural policy decision-making and administration in its wider administrative, political and social setting. The core of the system is the Department of Culture and Sports and Youth policies of the Ministry of Education and Culture. The organigram also depicts in detail the other core of the Ministry, Department for Education and Science Policy, which is responsible for general and professional education in the arts and culture.



3.2 Overall description of the system

Like the overall Finnish political and administrative system, the Finnish cultural policy system is simultaneously highly decentralised and highly centralised. This is due to the fact that the local government system is strong and autonomous. On the other hand, with the advent of the social welfare state, the main burden of maintaining modern public services including cultural services, were shouldered by municipalities; while the state set the legislative frameworks and was legislatively committed to compensate a statutory share of expenditure. In the late 1980s and in the 1990s, this system, which had earlier covered public libraries and adult education, was expanded to include museums, theatres, orchestras and basic (extra-curricular) arts education. As a result of this development, the state is mainly responsible for the arts support systems, national cultural and art institutions, international cultural co-operation and university level cultural and arts education and shares with the municipalities the financial responsibility of maintaining the nation-wide system of performing arts institutions and cultural services.

Municipalities maintain infrastructure for local cultural and arts activities and they also receive central government subsidies for infrastructure investments. As to the cultural policy competence, the state and the municipal sector are formally on an equal footing although the state has a stronger hold of the steering wheel - that is legislation and financing. There is no overall autonomous regional administration, although EU-membership has strengthened the role of the regional councils, which are federations of municipalities.

In the cultural policy decision-making, the final legislative and budgetary powers rest with Parliament; the overall and co-ordinating executive powers of policy initiation, planning and implementation lie with the government (Council of State), and sector policy initiation, planning and implementation powers are the responsibility of the Ministry of Education and Culture. Municipalities, with their own elected and managerial political and administrative decision-making bodies (see the organigram) provide a counterbalance to these national powers.

In Parliament, the main work in preparation of bills and budget proposals is carried out in parliamentary committees. The Parliamentary Committee of Education and Culture deals with cultural policy issues but the powerful Committee of Finance checks and sets the financial frames for all budget allocations. After Finland's accession to the European Union, the Grand Committee became an increasingly important body that monitors the relations between national and Union legislation and policies. For that purpose it hears the ministers before and after the Union's Council meetings. This means that the ministers, among them the Minister of Education and Culture, have become responsible to Parliament in a new direct manner.

After its appointment, a new government is obliged by the Constitution to submit its action programme as a formal communication to Parliament for discussion. The programme sets the agenda for the government and it is accompanied by proposals of general and sector development programmes and projects. Culture, youth work and sports, which are considered a joint administrative sector, usually receive a rather short development plan in the programme. In recent years, the government's plans and programmes concerning the overall state support for the municipal sector and third sector institutions are more salient for the arts and culture than the proposed specific policy measures. Art and culture, and youth work and sports, although supported by the same types of state statutory transfer (subsidy) system as other public services, are, however, set apart from other services by their special source of financing. They are financed prominently from profits of the state lottery, football and games pools and the sports betting company (Veikkaus). These profits and their use do not follow the same pattern as the overall financial policy of the central

government, because overall public finance fluctuations and gambling interests do not always coincide and, also, the state budget proposal for a given year is made before the actual annual amount of Veikkaus profits is known. Although there are strict legislative rules limiting the use of Veikkaus profits to the arts, youth work, sports and scientific research, the Ministry of Finance and the ruling government have often, irrespectively, tried and succeeded in using them as compensatory resources to fill other budget gaps (see also chapter 5.1.3 and chapter 6).

The government does not have any permanent committees or other expert bodies responsible for cultural policy purposes. It can though set up special working groups to monitor and prepare decisions in important policy sectors.

On the sector level, the main planning and executive responsibility lies with the Ministry of Education and Culture. In the Ministry, there are two ministers: the Minister of Education and Science and the Minister of Culture, Youth and Sports. The latter presides over the Department for Cultural, Sports and Youth Policy, which from the beginning of May 2014 will be divided into two separate Departments: Department for Art and Culture and Department for Youth and Sport.

The Ministry and its departments and divisions focus on strategic planning and govern and guide through information provision and performance contracts. In cultural policy implementation the following organisations are of prime importance:

- the system of arts councils and its specific art form councils for cinema, literature, visual arts, theatre, design, architecture, photography, music and dance), which is responsible for implementing arts and artists' policies and provides peer group evaluation mechanisms for deciding grants for artists and artist-led projects; as well as the 13 regional art councils (since 2008). From 1 January 2013 a new government expert body, Arts Promotion Centre Finland, started its activities and replaced the former Arts Council of Finland (see chapter 4.1).
- the National Board of Antiquities which, besides its archaeological functions, is also the main governmental expert body for the whole heritage sector and professional museum activities; and
- the Finnish Film Foundation which allocates public support for film production and distribution.

Furthermore, more specific expert and national policy implementation functions are carried out by bodies such as the National Art Gallery, National Audiovisual Archive, Board of Film Classification, CELIA, Library for the Visually Impaired, and the Administration of the Fortress of Suomenlinna (a UNESCO World Heritage Site).

International cultural co-operation is managed for the whole ministry by the Secretariat of International Relations. The Department for Cultural, Sports and Youth Policy does not have any units or special plans for intercultural dialogue, partly because the national legislation and administration focuses primarily on the economic and social conditions of minority groups, partly because all educational policies, including education in the arts and culture, come under the jurisdiction of the Ministry's Department of Education and Science (see below and chapter 3.3).

The following other ministries have an important say in the formation and implementation of cultural policies:

- the Ministry of Finance has a guiding and controlling role in respect to economic planning and budget processes of all ministries;
- the Ministry of Employment and the Economy provides support for R&D in general and more specifically for the ICT and media and culture / creative industries;

- the Ministry of Transport and Communications has an important planning and implementation role in telecommunications and radio and television activities;
- the Ministry of the Interior is responsible for regional development and has a central role in organising and co-ordinating regional development programmes and related EU-initiated financing; and
- the Ministry of the Interior and its Directorate of Immigration selects and shapes the "mamu" (immigrants through multistage processes consisting of the management of entry and preliminary hearings, application and provision of residence permits and as potential ending of the naturalisation process).

The Ombudsman for Minorities and several advisory bodies have a central role in the protection of minorities, in anti-discrimination policies and in the integration of refugees and immigrants. Until 2008 they, and the integration policy implementation, have been located at the Ministry of Labour. However, the Ministry of Labour was merged by the new government with the Ministry of Trade and Industry (to form the Ministry of Employment and the Economy) and most immigrant policy administration was relocated within the Ministry of the Interior. The labour market and employment issues of immigration policies were transferred to the new Ministry of Employment and the Economy. As for other minority issues, Roma affairs are administered by the Ministry of Social Affairs and Health and the Ministry of Justice monitors the observing of the Sami autonomy legislation and administration. The municipalities have the right of taxation, that is, the right to determine the rate of municipal income tax for individuals and enterprises. The state (central government) addresses inequalities and problems of infrastructure development in public services through financial transfers, at present mainly through the statutory subsidy system. This very system is also used for transferring most central government financial support for maintaining more equal regional and local supply of art production and culture services (for the functioning of the system in the performing arts and other cultural services, see chapter 2.1).

Cultural policy decision-making at the municipal level is in the hands of *the Municipal Council* (elected assembly), the *Executive Board* (reflecting the party divisions and coalitions in the Council), sector municipal committees and the executive staff, headed by the municipal manager / mayor. Regarding the sector committees and administration, the trend in the 1980s was to integrate all cultural matters (theatre, music, amateur arts, etc.) under one municipal committee for culture. In the 1990s the trend was reversed and cultural matters have been increasingly distributed to trans-sector committees with broader responsibilities (e.g. committees on leisure, tourism, etc.).

There is no autonomous regional administration with elected decision-making bodies. The regional administration of the state has been recently re-organised (2010) and went through a radical reform. The regional administration consists of six regional administrative agencies (former 11 provincial units) and fifteen centres for economic development, transportation and environmental affairs. At the same time, eighteen regional councils (federations of municipalities) have gained a greater role in regional development and planning. This is partly due to their responsibilities in planning and monitoring programmes financed within the framework of the EU programmes. This development has been counter-balanced by the organising of the regional state administration as regional development centres for such important sectors as the economy and employment, forestry, transportation and the environment.

The Regional Art Councils are an extension of the system of the national Arts Councils to the regional level. Basically, the arts councils have the same functions at regional level (grants and other support to artistic work, project grants) as the Arts Council of Finland (presently the Arts Promotion Centre Finland) and its art form councils have nationally.

The basic architecture of the core cultural policy decision-making and administration, as it is depicted in the organigram (see chapter 3.1), has not changed much during the last fifteen years. The various sections of the Department of Cultural, Sports and Youth Policy have been altered and names changed. Some delegation of decision-making from the Department to the quangos, especially to the system of arts councils, has also taken place. The regional arts councils, which were directly responsible to the Ministry, were made an administrative part of the "national" system of Arts Councils. On the other hand, crucial changes in jurisdiction and decision-making powers have happened in such culturally salient fields as state-municipality relations, guidance and control of the media and the culture industries, and the administration of refugee and immigrant policies.

3.3 Inter-ministerial or intergovernmental co-operation

In the Finnish political system, the plenary sessions of the government (Council of State) and its standing committees and working groups have a strong role in controlling and guiding individual ministries and in co-ordinating their work. Inter-sectoral co-ordination has been perceived as an important issue, but few institutional mechanisms to maintain it have been introduced.

Finnish EU-membership has also brought forth a need for inter-ministerial co-ordination. There is a special Committee of Ministers for the co-ordination of EU-affairs and, on the top civil servant level, an Inter-Ministerial Committee of EU-Affairs, with a number of sub-committees, among them a sub-committee for culture and audio-visual affairs.

In any case, the co-ordination of cultural policy planning and decision-making rests with the Ministry of Education and Culture, but important roles are also played by: the Ministry of Foreign Affairs (the co-ordination of "cultural diplomacy"), the Ministry of Transport and Communications (concerning co-ordination of media, communications and information technologies), the Ministry of Justice (preparing freedom of expression legislation, court processes in immaterial rights issues) and the Ministry of the Interior (immigrant issues). From the cultural policy point of view, the Ministry of Employment and Economy has had a central role in respect to R&D, SMEs and competition issues in the media and culture industries. As the Ministry of Labour was merged (from 1 January 2008) with the Ministry of Trade and Industry and renamed the Ministry of Employment and the Economy, this new "super-ministry" has had a strong say not only in R&D, SMEs and competition issues but such culturally salient policy domains as public works, construction projects, employment policies (including relations with the ILO), creative industries <http://www.tem.fi/index.phtml?l=en&s=272> and gender issues. In the same overall administrative reform, the regional development issues were transferred from the Ministry of the Interior to this new "super-ministry", and the financial monitoring and planning power of the other "super-ministry", the Ministry of Finance, was expanded by including in its jurisdiction, economic, administrative and information technology issues concerning municipal and regional governance.

So far these administrative reforms have not altered the jurisdiction of the Ministry of Education and Culture. Directly, they caused a conflict only in one cultural policy domain. The administration of copyright policies has traditionally belonged in the jurisdiction of the Ministry of Education and Culture and it was proposed that they should also be transferred to the new "super-ministry", which already was responsible for industrial rights. As the copyright stakeholders, especially artists' organisations, protested against this transfer, the copyright issues remained within the jurisdiction of the Ministry of Education and Culture (see chapter 4.1 and chapter 5.1.7).

There are no inter-governmental bodies in cultural policy-decision making and administration. As to public cultural services, the Association of the Finnish Local and Regional Authorities is an important intermediary between the central government, the regions and the municipalities. To a certain extent the regional arts councils also function as intermediaries between the central government and regions. The financing from the EU Structural Funds has created a whole host of new planning and supervisory organisations, which also co-ordinate regional cultural policies to a certain extent.

The present and the previous governments have wished to enhance inter-sectorality in state policy-making and administration. The former Centre-Socialist (2003-2007) and Centre-Conservative-Green (2007-2011) governments introduced in their action plans the idea of programme-based management and outlined several inter-sectoral policy programmes for employment, entrepreneurship, the information society, civil society, health promotion and the wellbeing of children, youth and families, but did not propose any specific instruments for coordinating their implementation. Culture was not explicitly included in any of these programmes. The 2003-2007 government promised, in its programme, to draft and implement a national strategy for the promotion of creativity. This was done and work for its implementation began.

The present Conservative-Socialist-Green government (2011-2015) outlined three strategic priority areas:

- reduction of poverty, inequality and social exclusion;
- consolidation of public finances; and
- enhancing sustainable economic growth, employment and competitiveness.

The strategic priority areas are managed inter-governmentally. Each priority area is made up of several action points each with responsible ministries. From the perspective of cultural policy, the third priority area of economic growth, employment and competitiveness, managed by the Ministry of Employment and the Economy, is the most central. Key projects and responsibilities of the Ministry of Education and Culture are preparation of a cultural environment strategy and creation of favourable conditions for creative industries (together with Ministry of Employment and the Economy). The latter includes actions supporting cultural entrepreneurship and job creation in the creative industries, a project developing art and culture-driven action models and service products to improve employability and develop working life and the promotion of cultural exports and improving the market competence of the creative industries. Also mentioned is the need to better co-ordinate the support measures for the creative economy among ministries by setting up a body to manage creative economy development (see also chapter 4.2.3).

To enhance support and expertise in creative industries' development, the two ministries of Education and Culture and Employment and Economy, hired jointly in August 2012 a creative industries manager, working under the jurisdiction of the Ministry of Employment and Economy, to act as an expert and a facilitator between different parties supporting creative industries. The manager will report yearly on industry development, give statements regarding financial decisions in the field and organise networking events.

Also important from the viewpoint of cultural diplomacy is the objective to centralise all Finland's foreign operations, including embassies, trade commissioners and cultural institutes under one roof, under the concept of the House of Finland and later further elaborated into the concept Team Finland. This would, according to the strategy, create favourable preconditions for networking and coordination and clarify the division of labour of foreign representation. One of the cultural policy objectives of the current government programme is to strengthen the role of the cultural institutes of the Ministry of Education and Culture operating abroad as civil society actors and promoters of cultural exports (see also chapter 3.4.2).

Government Programme: <http://valtioneuvosto.fi/hallitus/hallitusohjelma/en.jsp>

Strategic Plan for the Implementation: <http://valtioneuvosto.fi/toiminta/hallitusohjelman-seuranta/en.jsp>

In 2003-2004, a planning process was carried out to draft a policy strategy for the promotion of export of Finnish cultural goods and services. This planning work was co-ordinated by the Ministry of Education and Culture, but the Ministry of Trade and Industry (since 2008 the Ministry of Employment and the Economy) and the Ministry of Foreign Affairs participated on an equal footing and participants and experts came from different administrative sectors and walks of life. The final report "Staying power of Finnish cultural exports!" was published in 2004, and the Ministry of Education and Culture initiated its implementation by establishing in 2005 a special Division of Cultural Exports. In 2010 this division was transferred into the Arts Division as a special focus area. It has been estimated that some EUR 228 million was invested in the Cultural Export Promotion Programme during the period of 2007-2011. In the 2013 budget, EUR 9 000 000 was allocated for the implementation of the Ministry's cultural exports and international co-operation activities.

After the recent overall administrative reform the minority, ethnic, refugee and immigration affairs are concentrated in two ministries, the Ministry of Interior and the new "super-ministry", the Ministry of Employment and the Economy (see this chapter, third paragraph). There is a sectoral division in these issues also within the Ministry of Education and Culture. The Department of Cultural, Sports and Youth Policy defines its objectives e.g. in the Immigration Policy Outlines, in rather general terms, as "*... the cultural needs of minorities will be enhanced by increasing the grants to correspond to the escalation of immigration; and these needs will be taken better into account in the decisions and activities of the main cultural policy support systems and cultural and art institutions*". In the preamble of the 2007 State Budget, the Department promised to enhance equal access and conditions for equal participation especially in respect to ethnic groups and disabled people. In addition to the "traditional" concern of bilingualism and the status of the Sami (see chapter 4.2.5), the policy actions so far have been limited to the distribution of grants (EUR 650 000 in 2011) to immigrant and minority organisations and artists and to projects and programmes carrying out anti-discrimination campaigns. Since 2009, the Arts Council of Finland (presently the Arts Promotion Centre Finland) has awarded grants to arts projects promoting multiculturalism (immigrant artists) with a budget of EUR 97 000 in 2014.

The other core department of the Ministry, the Department of Education and Science, has had closer links to other ministries, especially to the Ministry of Labour, in promoting equal opportunities for minorities, ethnic groups and immigrants. As the Ministry of Labour has been merged with the Ministry of Trade and Industry, to form the Ministry of Employment and the Economy, it is difficult to say what will happen to these links in the near future. As to the education policies of the immigrants and minorities, the main responsibility for the research and development activities, experiments and planning of courses and educational material lies with the Ministry of Education's main educational expert body, the National Board of Education. Yet, the focus of educational policy efforts has not been longer term promotion of multiculturalism but the opening up opportunities for immigrants and refugees to become integrated into the Finnish educational system and subsequently also into Finnish labour markets. The native tongue of immigrants is seen as important in the initial integration stage and municipalities can provide teaching in native languages if they so wish and have resources for this purpose.

Yet, educational policies provide the closest link of the Ministry of Education and Culture to the overall national system of policy-making and administration in the minority, ethnicity and immigration issues. In this system, the Ministry of Foreign Affairs shapes

these issues from the point of view of national security and the Ministry of Interior, through its border guards, police authorities, Department of Immigration and the Directorate of Immigration, has the first say in entry / asylum issues, residence permits and naturalisation. After the overall re-organisation of the Finnish ministries, most other refugee and anti-discrimination issues are located within the jurisdiction of the Ministry of the Interior.

Two important legal instruments, the Ombudsman for Minorities and the National Discrimination Tribunal are also located in the Ministry of the Interior. These organisations are, however, independent of the Ministry in their decision-making processes. The former is the main authority in issues concerning the legal protection and the promotion of the status of ethnic minorities and foreigners and in maintaining equality and non-discrimination practices in ethnic relations. The activities of the latter are defined in the *Equality Act* i.e. preventing and combating ethnic discrimination in working life and service provisions. The *Board of Ethnic Relations*, which plans and co-ordinates activity in all issues concerning refugees, migrants and ethnic relations, is also located in the Ministry of the Interior. This Board and the National Discrimination Tribunal have a representation of immigrant groups and traditional national minorities among their members. No doubt these three organisations also co-ordinate the activities of different ministries, but their main purpose is to operate as bodies where experts and different stakeholders seek solutions for practical social, economic and human rights problems. Consequently, municipal administration and voluntary associations have shouldered the responsibilities for the immigrants and minorities in the fields of arts and culture – and also in respect to multiculturalism and intercultural dialogue. For their role, see chapter 4.2.4 and chapter 4.2.7 for cases illustrating Finnish approaches to intercultural dialogue.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

According to the *Law Defining the Structure and Functioning of the Finnish Central Government* (the Council of State / ministries), all the ministries are responsible for international co-operation within their policy domains. However, the Ministry of Foreign Affairs is responsible for international affairs in many areas, which makes it a joint – and even often the main - actor in the international policy domains of other ministries including significant international treaties and commitments to new international responsibilities. The new tasks of the Ministry cover also such inter-ministerial policy areas as international trade and investments, development co-operation and development aid, humanitarian aid, co-operation with neighbouring regions, and Nordic co-operation. Among the tasks of the Ministry are also relations with international media and cultural relations in respect to the Ministry's own activities and initiatives to make Finland better-known internationally. In other words, the Ministry of Foreign Affairs has its say in practically all of the main forms of international cultural co-operation. In the case of the Ministry of Education and Culture, this means first that the Ministry of Foreign Affairs shares with it the responsibility for cultural agreements and bilateral treaties. Secondly, the post-1989 geopolitical changes and the membership in the EU have increased the role of the Ministry of Foreign Affairs in transnational regional co-operation with neighbouring countries. It is responsible for co-operation with the Baltic Sea and Barents Sea regions and the activities within the policy initiative and framework of the Northern dimension. On the other hand, although the Ministry of Foreign Affairs finances some of these activities, the substantive issues, like which projects are initiated and financed and how they are managed, are left to other ministries. Finnish experts, international lawyers as well as professional diplomats have often had a significant role in the search for solutions to ethnic conflicts and human rights issues.

In 2008, the Minister of Foreign Affairs nominated a high level Country Brand Delegation to create a strategy for Finland that would convince the world to turn to Finns often and more efficiently. The task was to strive to promote Finland's economy, tourism and international status. The group, headed by Mr. Jorma Ollila (Nokia), submitted its report "a Task for Finland" to the Minister in November 2010. <http://www.tehtavasuomelle.fi>.

Within the jurisdiction of the Ministry of Education and Culture, the management of international cultural co-operation is assigned to a special unit, the Secretariat for International Relations. Its main function is monitoring, planning and co-ordinating international bilateral and multilateral relations jointly with the Ministry of Foreign Affairs. The formally established bilateral relations (at present with 47 countries) are based on bilateral cultural agreements, cultural exchange programmes / memorandums of understanding and bilateral funds; the multilateral relations include ratification of all pertinent international conventions and agreements and Finnish membership in international organisations such as UNESCO, the Council of Europe, ITU and WIPO. Since the 1970s, Finland has been especially active in UNESCO and the Council of Europe's main programmes and projects. Most recently, Finnish experts have had an important role e.g. in WIPO's efforts in the renovation of the international copyright agreements and in the effecting of UNESCO's new Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The two latest programmes are the Asia programme and Russia programme. A new strategy for Cultural Cooperation in the Barents Region 2014-2018 was drafted in 2014. For more information see http://www.minedu.fi/OPM/Julkaisut/2014/Cultural_Cooperation_in_the_Barents_Region.html?lang=fi&extra_locale=en.

Most of the budget allocations of the Ministry of Education and Culture for international cultural co-operation are channelled to these bilateral and multilateral activities. Export of cultural products and services has, in recent years, become a major policy issue and in 2005 the Ministry established a new division (later merged into the Arts Division) for monitoring, planning and co-ordinating cultural export efforts.

Nordic co-operation has a special position in Finnish international co-operation policies. Finland is represented in the cultural and educational committees, working groups and steering groups responsible to the Nordic Council of Ministers, and participates in the Nordic Cultural Fund, which is administered by the Secretariat of the Nordic Council of Ministers in Copenhagen. Finland has bilateral Cultural Funds with all the other Nordic countries: Iceland (1974), Norway (1979), Sweden (1960) and Denmark (1981). These cultural funds are administered by the Swedish-Finnish Cultural Centre at Hanasaari (Helsinki). The Ministry of Education and Culture allocates the Finnish share of funds for Nordic co-operation. Finland holds the Presidency of the Nordic Council of Ministers in 2011 and, in the field of cultural co-operation, mobility of artists and cultural workers, as well as the role of creative industries in overall economic development of the region is emphasised. One of the focal areas of the Finnish Presidency in the cultural field in 2011 is also Circus, which is increasing its popularity in the region.

In order to enhance co-operation in the field of creative industries The Nordic Council of Ministers started an initiative in 2008 called KreaNord, which provides a platform for Nordic businesses, entrepreneurs, policy-makers, and artists to start joint projects and enhance co-operation. <http://www.kreanord.org/?pg=aboutKreanord>

To promote mobility of artists and cultural workers the Nordic Council of Ministers established in 2007 a Nordic Cultural Point to run mobility programmes and provide information. It was evaluated in 2010 by external experts who found its work useful and important in the region. <http://www.kulturkontaktNord.org/>

Finnish art and culture are promoted by centres in Finland and by cultural institutions abroad (see chapter 3.4.2).

The membership of the EU and the globalisation processes have decentralised administration and increased the independence of expert bodies, regional organisations and municipalities in international cultural co-operation. Thus, the EU Media Desk is located within the Finnish Film Foundation and it functions as an EU Contact Point for the media section of the Creative Europe programme. CIMO, the Centre for International Mobility, is responsible for student exchange programmes and functions as an EU Contact Point for the culture section of the Creative Europe programme. The National Board of Antiquities is responsible for international co-operation in the cultural heritage sector. The art universities, research centres and the main cultural and art institutions have their own cultural co-operation relations and are well linked to their respective European and wider international networks (European Theatre Convention, European Theatre Union, ITI, IMC, ICOM, ICOMOS, ELIA, ENCATC etc). The International Council of Societies of Industrial Design nominated Helsinki as World Design Capital 2012. <http://www.wdc2012helsinki.fi/en>. The government made a decision-in-principle (September 2010) to finance the event with EUR 5 million (see also chapter 4.2.3).

The municipalities have their own town twinning programmes and the main cities belong to network organisations such as the Union of Baltic Cities and Eurocities. The city of Turku was nominated in 2007 as the European Capital of Culture 2011, concurrently with Tallinn. The Finnish government supported the event with 17.3 million EUR, the city of Turku with 17.8 million EUR and rest of the 55.5 million EUR came from different sources, including 1.5 million EUR of EU funding (the so called Melina Mercouri Prize). This budget covered the years 2008-2012. The main themes of the year were well-being, internationalism and the export of creative enterprises and culture. <http://www.turku2011.fi/en/2011-foundation>.

According to a report compiled by the Turku School of Economics at the University of Turku, the Capital of Culture year brought to Turku and the wider region of Southwest Finland some EUR 260 million, and an increase in employment of 3 300.

In Finland, the European Union is financing the new Structural Fund programme for the years 2014-2020 with 1.3 billion EUR, together with national public funding this amounts to nearly 2.6 billion EUR. The Finnish programme, co-ordinated by the Finnish Ministry of Employment and the Economy, is called *Sustainable growth and employment*. The programme implements the objectives of the Europe 2020 strategy with five policy lines (EU funding in brackets, matching amount of national funding available for all policy lines):

- Competitiveness of SMEs (ERDF, 328 million EUR);
- Production and utilisation of new knowledge and competencies (ESF, 435 million EUR);
- Mobility of employment and the work force (ESF, 234 million EUR);
- Education, professional skills and life-long learning (ESF, 164 million EUR); and
- Social inclusion and poverty reduction (ESF, 99 million EUR).

See also chapter 8.1 for more information on the plans of the Ministry of Education and Culture for the new Structural Fund Programme.

Associations of artists and cultural centres are also well linked to European networks (IETM, International PEN, European Jazz Network, TransEurope Halles, European Network of Cultural Centres etc.)

3.4.2 Public actors and cultural diplomacy

The main ministries responsible for international cultural co-operation are the Ministry of Foreign Affairs and the Ministry of Education and Culture. The Ministry of Foreign Affairs controls and guides the overall "diplomacy aspects" of cultural co-operation, the Ministry of Education and Culture and more particularly, its Department of Cultural, Sports and Youth Policy is responsible for the substantive "exchange of the arts and culture"-activities. Cultural and art institutes, institutes of art education and many expert bodies ("quangos" like the Finnish Film Foundation) maintain, in addition to "content co-operation and exchange", professional co-operation in managerial and technological aspects in their fields of work. The relative role of the two ministries and the internal structure and actors in the Ministry of Education and Culture and the domains of its cultural co-operation activities are described in chapter 3.4.1.

The EU desks and contact points are listed in chapter 3.4.1. Parallel domestic work of presenting Finnish art and culture nationally and internationally is carried out in Finland by such national promotion centres as the Finnish Literature Information Centre (FILI), the Finnish Music Information Centre (IFIMIC), the Foundation for the Promotion of Finnish Music (LUSES), the Finnish Dance Information Centre, The Finnish Theatre Information Centre and the Design Forum Finland. The promotion work is also carried out by the Finnish Film Foundation and the Promotion Centre for Audiovisual Culture, whose main functions are, however, financing film production and related development of Finnish cinema and strengthening audiovisual culture. Besides making the visual arts better-known, the Finnish Fund for Art Exchange (FRAME) has taken a prominent role in cultural export efforts by supporting and organising exhibitions abroad, piloting international curator training and participating actively in joint projects with foreign galleries and art museums. In 2007 a Network for Cultural Export was created to enhance the joint efforts and flow of information between the above organisations and other partners, among them the Finnish cultural institutes abroad.
<http://www.kulttuurivienti.fi/en.php>

Finnish embassies and consulates all over the world have, of course, an important role not only in implementing "official cultural diplomacy", but also as nodal points in the information networks of actors in international cultural co-operation. Finland has also a network of sixteen cultural and scientific institutes located abroad as well as the Hanasaari Swedish-Finnish Cultural Centre in Espoo, Finland, the latter promoting and developing interaction between Sweden and Finland. Four scientific institutes are located in Rome, Athens, the Middle East and Tokyo; the twelve cultural institutes are situated in St. Petersburg, Tallinn, Berlin, Budapest, Oslo, Stockholm, Copenhagen, Antwerp, Paris, London, Madrid and New York. All these institutes are operated by foundations; although the state supports them. They do not have any joint mandate, but are independent and have varying missions and profiles which alter when the directors and board members of the foundations change. The institutes' co-operation is co-ordinated in Helsinki by the association of the Finnish Cultural and Academic Institutes. The association promotes communication and cooperation between the institutes, helps them with community relations, administration and communication in Finland, and supports cooperation between the institutes and their Finnish partners (<http://www.institute.fi>). The most common activities are events, lectures, discussions and exhibitions organised in co-operation with local partners (institutes of art, science, education and technology, business and cultural associations). The institutes do not have a common programme, but the Ministry of Education and Culture as their main financer monitors their activities and results. As mentioned in the chapter on inter-ministerial and intergovernmental co-operation (see chapter 3.3), the present Finnish government has set as one of the key objectives the centralising of Finland's foreign operations, including cultural and scientific institutes,

under the concept of the House of Finland and later Team Finland, and the strengthening of the role of the institutes in promoting cultural exports has been named as a central cultural policy aim for 2011-2015.

For information on the roles of the other ministries with regard to minority, refugee and immigration policies and in the implementation of pertinent international conventions and agreements see chapter 3.2 and chapter 3.3; they are examined in greater detail in chapter 4.2.5, chapter 4.2.7 and chapter 4.2.8.

Finnish municipalities have become increasingly active in establishing and maintaining ties of their own in international cultural co-operation. They have town twinning programmes and the main cities belong to such international organisations and networks as the Union of Baltic Cities and the Eurocities. On the municipal and regional umbrella level, the Finnish Association of the Local and Regional Authorities is a member of the International Union of Local Authorities (IULA), European Section CEMR of the IULA and the Congress of Local and Regional Authorities in Europe (CLRAE). Finnish regional councils participate in the activities of the Association of European regions. All these organisations maintain cultural co-operation programmes and carry out research and development activities in the administration and management of the arts and culture. The Finnish Broadcasting Company is an active member of the EBU.

The EU membership has opened new avenues for international cultural co-operation e.g. through the training and entrepreneurial programmes of the MEDIA programmes and the co-production funding by Eurimages. Before the current cultural export strategy, the direct public input of the Ministry of Education and Culture in the culture industries has been incidental. The new strategy will be implemented by a network co-ordinated by the Ministry's Cultural Exports programme. In this network, the public partners are the national promotion centres, the Finnish Film Institute, the Finnish embassies and cultural institutes abroad, Arts Council of Finland, and TEKES, the Finnish Funding Agency for Technology, the R&D centre within the Ministry of Labour and Industry (now the Ministry of Employment and the Economy). TEKES has offices of its own in Brussels, Tokyo, Shanghai, Beijing, Silicon Valley and Washington DC.

In the field of professional art education and in other cultural education and training, the educational institutes, especially the art universities and the cultural and art programmes of the polytechnics, are the main actors and implement their own policies for international exchange of students and teachers and other forms of international co-operation. Art universities belong to ELIA, European League of Institutes of Arts, and some of the polytechnics to ENCATEC, European network of cultural administration training centres.

3.4.3 European / international actors and programmes

Finland has been active in most of the main cultural programmes of UNESCO, the Council of Europe and the EU (see also chapter 3.4.1 and chapter 3.4.2). Of particular importance is the participation in the UNESCO ASPnet (Associated Schools Project Network / international education) activities, the cultural policy monitoring and development programmes of the Council of Europe, and the EU Kolarctic Neighbourhood activities (INTERREG III A North). In general, much of the international / transborder cultural projects have been financed within the framework of the EU Structural Funds. The Ministry of Education and Culture underlined in its strategic plan for the years 2006-2010 the need to allocate funds especially to cohesion – increasing transborder projects in the 2007-2013 period of the Structural Funds.

On 12 June 2006, the Parliament of Finland approved Finland's adherence to the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (which entered into force in 2005) and the President of Finland confirmed this adherence

by signing the respective national *Act on 29 June 2006*. Finland's adherence to the convention was ratified after all the Member States of the European Community and the Community itself had deposited their Instruments of Ratification, Accession or Acceptance to the Director General of UNESCO. So far, there are no decisions which organisation(s) of the Finnish cultural administrative system will take the responsibility for in implementing the information and monitoring functions stipulated in *Article 9 of the Convention*. So far the monitoring has been carried out by the Ministry of Education and Culture and the Finnish National Commission for UNESCO. In 2013 Finland ratified *the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage* (which entered into force in 2006). Finland was the last of the Nordic countries to ratify the convention.

3.4.4 Direct professional co-operation

Professional cultural co-operation has at least four different levels: 1) government-mediated, 2) national associations-mediated 3) cultural and art institutions mediated, and 4) informal individual networking.

The "indirect" government-mediated, and often also government financed co-operation, is described in chapters 3.4.1 to 3.4.3. The membership of the municipalities to European associations and the links of the main cities to European city networks were also indicated in chapter 3.4.2. Also of interest here is the extensive cross-country project activities carried out by regional councils, municipalities and voluntary associations within the framework of the EU INTERREG-Programmes. For example the Vyborg-centre project was originally financed within the framework of INTERREG III A, South-East Finland-Russia Programme. The organisation responsible for the project was Karjalanliitto (Karelia Association), which aims at reviving the relations with the part of Finland acceded to the Soviet Union in the Paris Peace Treaty. Together with the City of Vyborg (Finnish: Viipuri), the Karelia Association established and still maintains an information, cultural and development centre in Vyborg to preserve the city's Finnish heritage and to serve cultural tourists from Finland and other EU countries.

All Finnish national cultural and art associations have their own "cultural diplomacy", that is, co-operative relations either bi-laterally with other national associations or international umbrella organisations. Thus, the Finnish library associations (the Finnish Library Association, the Finnish Research Library Association and the Finnish-Swedish Library Association) have close professional co-operation with the library associations in the Nordic Countries and the other countries of the Baltic Sea Region and all are also members of IFLA, the International Library Federation. Another example is the Arts Council of Finland, with similar transnational neighbourhood relations and membership of IFACCA, the International Federation of Arts Councils and Cultural Agencies and Ars Baltica-network.

All Finnish national cultural and art institutions have well-established transnational relations with corresponding institutions abroad. Instead of traditional touring abroad, these relations are increasingly oriented to more practical joint production projects and "swapping" of production resources.

Informal networks of international relations are important for the careers of artists and cultural professionals. They can, however, also be based around "schools", generations or movements, which extend across national borders. One example is the Finnish "Korvat auki"- ("Open Ears"-) generation, whose members were students at the Sibelius-Academy and have, since 1977, revived Finnish music and established an extensive international network. Well-known members of this generation are Esa-Pekka Salonen, Kaija Saariaho and Magnus Lindberg. Another is example is The Helsinki School of photographers, whose members have studied or are studying photographic arts at the University of Art and Design (from 2010 onwards Aalto University, School of Art and Design).

3.4.5 Cross-border intercultural dialogue and co-operation

There are no general programmes, strategies or debate forums aimed at enhancing intercultural dialogue. Ethnic cultural relations and the establishment and maintenance of intercultural dialogue have been left, by and large, to cities, educational planners and schools. The Finnish case studies illustrate how Helsinki has enhanced multicultural dialogue. The importance of the EU Structural Funds and INTERREG programmes are mentioned in chapter 3.4.4. The following cases provide further evidence of their importance in developing cross-border intercultural dialogue.

The case of the Calotte Academy illustrates the participation of Finnish researchers in cross-border intercultural dialogue. The Calotte Academy is a travelling symposium, with a series of sessions and panels to be held in Finland, Norway and Russia. The Academy has been organised practically every year since 1991 in research and development centres of the North Calotte Region, most often in Salla and Inari (Finland); in Apatity and Murmansk (Russia) and Kirkenes, Norway. The main themes of most recent Academy sessions are:

- "Climate Change Defining Human Security" (2009);
- "The High North in World Politics and Economics" (2010); and
- "From Circumpolar Stability toward Nordic Peace".

Youth organisations have also been active in offering opportunities to their members and youth in general to get involved in international activities. Their umbrella organisation "Allianssi" works in co-operation with the Youth Division of the Ministry of Education and Culture to activate young people in general and enhance their international interests in particular. The initiation of the international programme AVARTTI –Youth in Action programme - is a good example. The programme is internationally known as The International Award for Young People. The programme was first launched in Great Britain in 1956 and is now in operation in 122 countries. The international license was obtained by the Youth Division, but the programme is managed by the Avartti Office, operated by Allianssi. The idea of AVARTTI is that young people can select for themselves an activity programme consisting of components from three activity domains: service, skills, sports and expedition, and earn a medal on three levels (bronze, silver and gold). Although most activities are carried out in Finland, the Finnish AVARTTI is a member of the International Award Association and its activity planning and many of its meetings are international.

In addition to Allianssi, there is another important umbrella NGO, the Service Centre for Development Cooperation *KEPA*. This centre is a service base for Finnish NGOs interested in development work and global issues and over 250 such organisations work under its umbrella. It acts as a trustee and representative of its member organisations and assists them in enhancing their activities through training and expert advice. In the field of cultural co-operation, it organises annually the "*World Village Festival*" in Helsinki. The Festival is at the same time a cultural event and a meeting point for different areas of development work.

3.4.6 Other relevant issues

The EU programmes and projects, especially those financed and carried out under the frameworks of the Structural Funds and INTERREG, have substantiated the assumptions that culture is an important factor in development – in overall national development, for equal regional development and development of transnational co-operation -for examples, see chapter 3.4.4 and chapter 3.4.5.

Finland has special international relations to / through "*diaspora Finns*" and "*kinship people*". The diaspora Finns live mainly in three geopolitical areas: *North America* (the USA and Canada), the *Russian Federation* (Ingria) and *Sweden*. The "kinship relations" are maintained with people speaking Finno-Ugric languages.

Intercultural ties through the diaspora relations have now a lesser role than they had in the post-World War II era. The Finnish diaspora in the USA and Canada resulted from the mass emigration in the late 19th century and the early 20th century and the individuals and organisations of this diaspora provided important material aid to Finland after the wars. The second mass emigration, due to unemployment, took place in the late 1960s and early 1970s to Sweden. Although a considerable share of these emigrants returned to Finland, the present diaspora of the first and second generation immigrants is estimated to be about 450 000 persons. The third mass migration took place during and after the Finno-Soviet wars as most of the Ingrians, belonging to a historical Finnish minority population living close to St. Petersburg / Leningrad, were first moved directly, or via Germany, to Finland and then after the truce returned to the Soviet Union. The Ingrians were given a promise, by the Finnish President in 1990, to be treated as returning migrants to Finland, and after this promise materialised in legislation and practice, some 30 000 Ingrians have moved to Finland.

When the smaller Finnish Diasporas, and Finnish citizens working abroad, are added to second and third generation Finns living in the North-American and Swedish Diasporas, there are close to 1.6 million Diaspora Finns living outside Finland. Their role as international extensions of Finnish culture, and mediators of intercultural dialogue with their country of origin, displays a great diversity. The North American immigrant communities have had the same kinds of cultural links to their country of origin as any other small immigrant settlements in the U.S and Canada. As the flow of emigration has been steadily waning since the 1940s, cultural communication has also decreased in terms of volume, although it is still fairly active. Although the original Finnish minority in Sweden has decreased, they form, together with their descendents, one of main minority groups in Sweden. On the other hand, because of the close geographic location, cultural communication with the Sweden-based immigrants to Finland takes place to a great extent on the individual level of family and kinship relations and holidays.

The maintaining of links with diaspora Finns has been delegated to an umbrella NGO, the Finland Society, which maintains media and other links and organises meetings and events and allocates grants to diaspora associations and diaspora media. In order to enhance the participation of the diaspora Finns in the organisational activities, the Finland Society established, in 1997, a forum for all expatriate Finns. The forum is called the Finnish Expatriate Parliament (FEP), which enables the diaspora Finns and expatriate Finns to "...come together and decide collectively on issues that they deem important to them". The Parliament, which has sub-forums in eight continental regions, meets every two or three years. Its Secretariat is the Finland Society and its Speaker the chairman of the Finland Society.

Cultural co-operation with other major Finno-Ugric people, Estonians and Hungarians, is carried out using the same institutional and organisational channels as in the case of other bilateral international co-operation. Co-operation with other "kin people" living in Northern parts of the Russian Federation is carried out on a more ad hoc basis. As an example of the means of maintaining this dialogue, one can mention *the Kindred Nation programme* funded by the Finnish Ministry of Education and Culture. The "kindred people" of the programme belong to the Uralic language groups in the Russian Federation, and the programme, managed by the M.A. Castren Association, enhances cultural exchanges, supports collaboration in ethnological research, in education, and in museum and library science, and promotes the preservation of cultural traditions.

The NGOs in Finland organise annually – and mostly in summer time – numerous cultural festivals and events. In 2012, the Ministry of Education and Culture allocated grants worth 5.1 million EUR to 165 festivals and events. The support for festivals and events has increased by almost 1.5 million EUR from 2007 to 2011.

The Ministry of Education and Culture / the Division of Arts and Heritage planned the Finnish contribution for the EU Year of Intercultural Dialogue (2008). The coordinator of the activities was the National Art Gallery. The activities were organised around two main themes:

- intercultural dialogue with children and young people: Arts and culture as an intermediary of cultural diversity; sharing views and experiences; and
- civil society dialogue of the many facets of cultural diversity.

The activities around the first theme launched a series of projects providing children with inspiring creative intercultural activities (painting, singing, writing, learning by doing etc.), in which the children will come into direct contact with other children sharing the same space (e.g. schools, nursery schools, pre-schools, arts education centres, cultural centres, sport clubs). Activities involving young people have included e.g. cooperation projects between schools and cultural institutions and other cultural operators. In cooperation with artists and the media, the young people have been able to participate in developing e.g. interactive games and to take part in intercultural dialogue.

Under the second theme, the activities of the year aimed at reaching wider audiences. These activities included public debates (through various media channels), seminars, articles, and nationwide competitions. The dialogue in the events took, as a starting point, the intercultural reality and underlined the importance of transparent dialogical processes open to everyone.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

Finnish cultural policies are at present going through a period of intensive interest in indicators and evaluations. In more general terms, management issues seem to outnumber value issues. One reason for that might be the strategy activities of the Ministry of Education and Culture: evidence is needed to support chosen policy alternatives. Besides multiple sector strategies for the Ministry's own use, there have been strategies for overall cultural policy, the latest reaching up to 2020 and visions even for 2035. <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2010/liitteet/OKM04.pdf?lang=fi>

The Ministry carried out in 2010-2011 a process of preparing a green paper, "Report on the Future of Culture", which was then presented to Parliament to be discussed and affirmed. The Culture Committee of Parliament gave a positive response and the main proposals of the paper were approved by Parliament. <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/OKM08.pdf?lang=fi>

At the same time, the Ministry prepared a draft law which proposed the dissolving of the present national Arts Council system and establishing in its place another organisation named "Arts Promotion Centre Finland" (Taiteen edistämiskeskus in Finnish). The idea behind re-organising the system of arts councils was to increase the transparency of decision making and the flexibility of the art form councils in responding to the new art forms. In the end the most important issue was to separate the peer review expert body from the administrative function of the council as they had become increasingly intermingled. This separation was felt to be essential for strengthening and safeguarding the autonomy of the arts.

Instead of an expert body, the new organisation was to be of a central agency type with a centralised but light organisational structure a well-functioning and receptive information system. Understandably, this draft law caused a lot of commotion among professional organisations of artists and cultural workers and caused a lively debate in the press. After almost two years of debate the Parliament of Finland finally passed the bill establishing the new Arts Promotion Centre Finland in November 2012 and the centre started operating on 1 January 2013.

The official task of the Arts Promotion Centre Finland is to promote the arts and the work of artists on both national and international levels, as well as to promote those aspects of culture that are not covered by any other official agency. The Centre is an expert agency under the Ministry of Education and Culture. It comprises a Central Arts Council (Taideneuvosto in Finnish), national arts councils, regional arts councils and separate boards. In charge of the overall management and development of the Centre is a director, appointed for a fixed five year term. The current director is Ms Minna Sirnö.

Highest in the hierarchy of the expert bodies is the Central Arts Council which is appointed by the Ministry of Education and Culture for a three-year term. The Council makes decisions regarding the number, names and roles of the national arts councils. It also appoints the members of both national and regional arts councils for two-year terms based on expert recommendations. The Central Arts Council serves as an advisory body to the Ministry of Education and Culture in policymaking regarding the arts.

There are 13 regional arts councils (their number has stayed unchanged) and for the term 2013-2014 there are ten national arts councils: architecture and design; cinema; circus and dance; literature; media art, comics and illustrations; multidisciplinary art, music; photographic art; theatre; and visual art. In addition there are two separate boards, one for grants and subsidies to writers and translators and one for public exhibition grants to visual

artists. The councils decide on the awarding of grants and awards to artists on the basis of peer reviews.

Having operated for a year or so, it is still too early to evaluate the role the Arts Promotion Centre will take in the field of arts and culture. The Centre is preparing its first strategy, to be completed during 2014. It is clear that the body will be a significant financing body in Finland and most likely the Ministry of Education and Culture will continue in delegating operational duties to the Centre. The Central Arts Council is a new type of body in the history of Finnish arts policy and its mandate is so wide and somewhat ambiguous that it remains to be seen what direction it will take.

As a part of its strategic development work, the Ministry of Education and Culture carried out a cultural policy indicator project. The project was conducted jointly with Statistics Finland and Cupore, the Finnish Foundation for Cultural Policy Research. The project produced in 2009 an interim report "Effectiveness indicators to strengthen the knowledge base for cultural policy" (published in English in 2011). <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/OKM16.pdf?lang=fi>

The recommendations of the project will certainly be put in use, as the Finnish ministries are obliged to present effectiveness indicators for the state budgeting processes and for the state closed accounts reports.

Another reason for enhanced interest in management topics and related statistics and indicators has been the adoption of a new policy perspective emphasising the central role of creative industries in enhancing international trade, economic growth and employment opportunities. This perspective has been put into practice by research and development activities. Development projects have been financed within the framework of the Ministry of Education and Culture's programme aiming at enhancing entrepreneurship, business growth and internationalisation of creative industries. This national programme in turn was financed within the framework of the EU Structural Funds programme 2007-2013 (ESF). The projects, varying 10-20 at a time, were scattered regionally around Finland and had mainly municipalities and local organisations and companies as the main third source of funding. Since 2008 they have been co-ordinated by Creative Industries Finland, which is located at the Aalto University in Helsinki. <http://www.creativeindustries.fi>. See also chapter 8.1.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

See chapter 8.1.

4.2.2 Heritage issues and policies

The big heritage issues in the early 1990s were the protection of historically valuable buildings and the urban and rural landscapes; and the most heated debate centred on the feasibility of delegating more decision-making power to the local level in matters concerning physical planning ("zoning"). During the 1991-1993 recessions these issues lost some of their relevance and the more traditional archaeological and museological issues and issues of heritage digitisation have come to the forefront. The archaeological and museological policies are planned and implemented by the National Board of Antiquities, an expert agency supervised by the Ministry of Education and Culture. As stipulated in the *Land use and Building Act* (132/1999), The Ministry of Environment in turn has the central role in developing and guiding local governance of land use and buildings. Both the Board of Antiquities and the Ministry of Environment can, according

to the recently (2010) amended *Built Heritage Protection Act*, have a supervising and expert function in processes leading to the protection of potential heritage buildings. However, the regional Centres for Economic Development, Transport and the Environment of the state initiate and carry out protection processes and make the final decision (15 centres). These new centres were created in 2010 after a large scale regional level administrative reform in Finland. In its strategic papers the Ministry of Education and Culture is emphasising the importance of preparing a Strategy for the built environment in collaboration with different stakeholders - town-planners, zoning experts and building constructors (Osaava ja Luova Suomi, - Competent and Creative Finland, 2010).

In 2010, there were approximately 250 heritage buildings protected on the basis of the *Protection Act*. Yet most protections, 15 000-20 000, have taken place as town plans have been confirmed; and some 800 protection decisions have been taken on the basis of statutes for the protection of state buildings.

The outlines for the digitisation of cultural heritage for all "memory organisations" (museums, archives and libraries) are defined in the information society strategy documents of the Ministry of Education and Culture and in a special committee report on the heritage strategy in the information society. The digitisation is carried out in all three sectors as an integral part of all activities and the three "memory sectors" have established bodies for mutual co-operation. The most recent body is the project team organised to implement plans to establish and operate the National Digital Library (NDL). For this project see chapter 4.2.11 <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/OKM18.pdf?lang=fi>

In 2010 there were some 160 professionally managed museums, with more than three hundred operating locations. Two-thirds of these museums were historical museums, the rest were special museums, arts museums and museums of natural history. 22 of the museums are regional historical museums and 16 regional art museums. The re-organisation of the whole museum sector has been planned by an ad hoc committee ("Museum 2000"), but the recent revision of the *Museum Act* only refines the criteria for "professionally managed" museums which are entitled to receive formula-based central government subsidies. The future of the museum sector will depend to a great extent on how the recently reformed statutory central government subsidy system will actually improve the financial situation in the sector. In addition there are 14 special museums focussing on particular sectors, like the Museum of Photography, Design Museum etc.

From the point of view of minorities, of importance is the SIIDA-Institute, the home of the Sámi Museum and the Northern Lapland Nature Centre. With its cultural and nature exhibitions, SIIDA provides in its collections and exhibitions items of Sámi culture and nature of Northern Lapland.

4.2.3 Cultural / creative industries: policies and programmes

The "culture industries" have not, until recently, been a central concept in Finnish cultural policies, which have, by and large, focused on the arts, heritage issues, cultural services, cultural participation and access to culture. This is reflected in the financing figures: only the press, radio- and television, film production and distribution and, to a minor extent, also book publishing, have special outlays in the state budget and their appropriations are close to nil in the municipal / city budgets. Architecture and design have been subsidised as artforms, and the performing arts are considered a part of cultural services and not as branches of the culture (or creative) industries. As the professional and basic arts education are not within the jurisdiction of cultural policy decision-making but are considered part of overall educational policies, the labour market issues of culture industries have neither been dealt with in art policies and cultural policies in any other sense as artist's social welfare security.

Since the 1970s, there have been studies defining culture industries in terms of given industrial branches; in the most recent studies the culture industries have been defined as industrial sub-sectors of copyright industries. As the line is drawn between culture industries and the "rest" of the copyright industries, the latter contain computer software, information systems, advertising and mass media (the press and traditional audio-visual media, i.e. radio and television), and the culture industries, which are:

- book publishing (which, from a narrower cultural policy point of view can be restricted to cover belles-lettres and books for children and youth);
- film and video sectors;
- music industry (phonograms, concert activities);
- visual arts (art markets);
- performing arts (orchestras, theatre, opera, dance); and
- architecture, design and photography.

In this classification, artistic work and heritage are seen as basic "primary industries" for production and distribution activities and consequently cultural policies pertain only to those sub-sectors of the media and cultural production which distinctly base their value-adding processes to artistic work and heritage. This distinction is not, however, taken universally as the basis in defining either culture industries or the domains of cultural policies.

The 2006 report drafting the national creativity strategy took overall creativity (i.e. in education and working life) as its starting point and, in respect to culture industries, prefers the British concept of creative industries to that of the above narrower concept. However the narrower concept seems to be the starting point in the recent efforts of the Ministry of Education and Culture to start to promote cultural exports and the creative economy. This report was followed by the development programme for cultural exports 2007-2011. The creative economy has also a significant part in the Ministry's 2020 Strategy, where entrepreneurship and exports in the arts and culture are strongly emphasised.

In the development programme of the Ministry of Education and Culture for the years 2007-2013, within the framework of the EU Structural Funds, the approach was even more entrepreneurial, that is, focussed on the economy, management, education and internationalisation in the creative economy. In October 2012 the Ministry of Employment and the Economy, in co-operation with the Ministry of Education and Culture, published a report, prepared by a joint working group appointed by both ministries, assessing the increasing significance of creative skills for the renewal of economic structures and growth. The report maps out public sector operators and services and proposes measures and development guidelines for the government term ending in 2015 and, to some extent, for the European Union 2014–2020 structural fund programming. The strategic guidelines of the group pertain to development for the business environment - on intellectual property rights; development of skills; entrepreneurship and the development of the business sector; control of business development services and interaction with the creative economy sector and the development of knowledge base. In the report, it is estimated that in 2010 the Finnish creative sector comprised nearly 20 000 businesses.

Most of the Finnish regions and major cities have produced strategic papers on creative industries and the Ministry produced a report – Regional development work in the Creative Economy and Culture 2010-2020- to enhance the development in the regions.

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2010/liitteet/OKMtr13.pdf?lang=fi>

Strengthening the knowledge base of cultural policy and especially in the development of cultural industries, the understanding of the economic impact of culture has been a key challenge also in Finland for a good part of the last ten years. Since 2007 Statistics Finland has been collecting information about the economic contribution of culture in the Finnish

economy with a culture satellite account. First data was produced for 1995-2005 in a pilot project funded by the Ministry of Education and Culture. After the pilot project, co-operation between Statistics Finland and the Ministry of Education and Culture to produce the culture satellite has been extended annually with a separate agreement. According to the latest published data culture made up more than 4% of all employed persons in the Finnish national economy in 2011. The employment share of culture is clearly higher than its share of value added or output, which were good 3% each. According to statistics the employment and production shares of cultural activities increased slightly until the worst recession year 2009. The shares decreased a bit when the national economy made a slight upturn in 2010. The majority of the value added of cultural activities comes from two industries; newspapers, periodicals and news agencies (18.4% in 2011) and advertising (11.1% in 2011). Of the biggest industries the share of printing has decreased by a full 3% (from 11.6 to 8.6%) between 2008 and 2011 in an increasingly electronic and mobile economy.

Table 1: Output, value added, employment and production shares of cultural activities 2008-2011 (Standard Industrial Classification TOL 2008)

	2008	2009	2010	2011
Output, million EUR	11 422	10 640	10 984	11 389
Value added, million EUR	6 072	5 702	5 309	5 376
Employed, 100 persons	1 072	1 061	1 048	1 025
Share (%) of output	3.07	3.20	3.14	3.02
Share (%) of value added	3.74	3.80	3.41	3.31
Share (%) of employed	4.20	4.27	4.22	4.07

Source: Statistics Finland, Culture Satellite Accounts 2011.

Table 2: Share of value added of culture, in %, 2008-2011

	2008	2009	2010	2011
Artistic, theatre and concert activities	8.4	9.2	9.0	8.8
Libraries, archives, museums etc.	4.8	5.1	5.6	5.8
Art and antique shops	0.2	0.1	0.1	0.1
Production and distribution of books	5.1	6.2	6.7	6.4
Newspapers, periodicals and news agencies	19.7	18.8	18.4	18.4
Production and distribution of motion pictures and videos	4.4	4.5	5.3	5.4
Manufacture and sale of musical instruments	0.2	0.2	0.2	0.2
Sound recordings	0.8	0.8	1.0	1.0
Radio and television	8.1	8.4	9.3	9.6
Printing and related activities	11.6	10.4	9.6	8.6
Advertising	9.6	9.6	11.0	11.1
Architectural and industrial design	6.4	5.9	5.7	5.9
Photography	2.4	1.9	1.8	1.4
Amusement parks, games and other entertainment and recreation	8.7	8.1	7.6	8.3
Manufacture and sale of entertainment electronics	2.3	2.9	1.8	2.1
Organisation of cultural events and related activity	4.2	4.3	3.1	3.1
Education and cultural administration	3.2	3.5	3.8	3.9
Cultural industries, TOTAL	100	100	100	100

Source: Statistics Finland, Culture Satellite Accounts 2011.

Looked at from another angle a recent study (2014) on "Direct copyright revenue streams in creative industries in Finland" tells a different story. It uses the Wipo definition of culture and thus includes software and databases. According to the study the direct

copyright revenue streams rose by 45 % from 2008 to 2012. The biggest growth has taken place in computer games (78%) and in software and databases (56%). But there was overall growth in all industries apart from advertising. The Table below illustrates the situation. Of the total copyright revenue streams software's share was 62.4% and that of computer games 11.8%.

Table 3: Direct copyright revenue streams in million EUR, 2008 and 2012

	2012	2008
Press and literature	148.9	116.0
Music, theatre productions and opera	94.2	89.9
Motion picture and video	138.6	114.7
Radio and television	273.8	224.4
Photography	65.2	61.5
Software and databases	1 830.0	1 170.0
Computer games	347.0	194.4
Visual and graphic arts	7.3	6.5
Advertising	26.2	45.0
Grand total	2 931.2	2 022.4

Source: Tarja Koskinen-Olsson and Jari Muikku, Direct Copyright Revenue Streams in Finland. An evaluation. Finnish Copyright Society-Finnish Copyright Institute, Publications No 31. 2014. Helsinki.

Internationalisation of Finnish culture industries has accelerated in the 2000s. This has happened both in terms of Finnish acquisitions of foreign media companies and the acquisition of Finnish media companies by foreign companies (publishing houses in particular). This development has involved competition between the major media companies of the Nordic countries, where one of their objectives has been expansion in the Baltic Sea Region. In 2001, the Finnish "media giant", SanomaWSOY, bought VNU, a Dutch journal publisher, and this and acquisitions in the Baltic countries boosted its turnover close to EUR three billion. In another major deal the other two Nordic media giants, Norwegian Schibsted and Swedish Bonnier competed in 2005 for ownership of the second largest Finnish media conglomerate, Alma Media and especially for its television activities. Bonnier won and gained (together with Proventus Industrier AB) the control of Alma Media's commercial television channel. More recently (in 2011) Bonnier bought WSOY Finland's leading publisher of general literature from Sanoma Oy. In the same transaction Sanoma Oy, which is giving up its general literature publishing, bought two Bonnier's publishing firms of educational books. These deals reflect how the "media giants" of the Nordic countries are focusing on key strategic areas in their respective businesses. Despite these deals, the Finnish culture industries have maintained a high level of domestic content (see chapter 4.2.6).

In recent years, the main issue in the financing of culture industries has been the promotion of exports, or, in more general terms, invigorating entrepreneurship in creative industries (see chapter 3.3 and chapter 8.1). From a longer time perspective, the two main topics of national debate in respect to the promotion of culture industries (or should one say creative industries) have been the financing of the audiovisual sector, more specifically the activities of the public broadcasting company YLE, and domestic film production. State subsidy for film production has increased substantially.

Up to the end of 2012, the Finnish Broadcasting Company (FBC / YLE) was financed mainly by licence fees paid by households. The company's financial problems accumulated as another important source, the public service compensation fee paid by the commercial TV-companies, was first halved and then abolished in 2007. The debates about financing and about the limits of FBC's "public service function" started again in 2010 and resulted

in a parliament decision, in 2012, to renew the financing and governance structure of the FBC. From the beginning of 2013 the FBC has been financed by a so-called FBC tax, collected from individual Finnish citizens and businesses. The state, municipalities and the church are exempt from the tax. FBC tax is collected from citizens according to income, with the smallest amount of tax being 50 EUR and the largest 140 EUR. Businesses are taxed according to profits made.

The debates on film production have also focussed mainly on money: the need for increased public support for national film production. In recent years the film industry has been in an improved negotiation position because Finnish films have found increasing popularity among domestic audiences (in 2010 the share of audiences for domestic films was 27%) and gained (especially through the success of Aki Kaurismäki's "art films" and Finnish documentaries and short films) increasing international visibility. The goal has been set to reach the same level of public funding as the other Nordic countries have already reached. In the state budgets of 2008, 2009 and 2010 the outlay for film production was substantially increased and, as film production also received its share of special employment funds, the objective of increasing financing to EUR 28 million (EUR 27.4 million) was reached in the 2011 budget. The problem for the sector is the fact that the other Nordic countries have meanwhile also strongly increased their investments in film production.

The problem has also been how to co-ordinate the financing support that is unevenly coming from different sources. The main financier of Finnish feature film production has been the state via the Finnish Film Foundation, but other financiers have been broadcasting companies, (increasingly only the public one, i.e. the Finnish Broadcasting Company YLE) and AVEK (The Promotion Centre for Audiovisual Culture). AVEK is maintained by Kopioisto, the copyright organisation. Financing can be based on bi-lateral or trilateral agreements between these three parties. There are no longer formal contractual partnership agreements between them. The Nordic Film and Television Fund, Eurimages and the EU Media Plus programme also provide highly important funding and encourage public-private partnerships.

In January 2012, the Finnish Centre for Media Education and Audiovisual Media (MEKU) started operating as a Ministry of Education and Culture subordinate authority to maintain and develop an online classification system for audiovisual programmes and to promote media education. MEKU was established to take over the activities of the Finnish Board of Film Classification, which closed in 2011, by new legislation (*Act on Audiovisual Programmes*, 710/2011 and the *Act on the Finnish Centre for Media Education and Audiovisual Programmes*, 711/2011; see also chapter 5.3) that came into effect on 1 January 2012. These Acts cover and repeal the former acts on age classification of programmes for the protection of children against exhibition of pornography and violence. MEKU merged with the National Audiovisual Archive (KAVA) in January 2014. The new body is called the National Audiovisual Institute.

Helsinki, together with surrounding cities of Espoo, Vantaa, Kauniainen and Lahti, hosted the World Design Capital in 2012. The year was implemented and managed by the International Design Foundation. The themes of the year, with ideas submitted by designers and the general public, were architecture, urban planning, interior design, sustainable design, industrial design and communication design. According to the WDC final report there were 550 projects and 2 800 events across the Helsinki capital region. The programme was implemented by a network of 14 500 people and 290 organisations in Finland and abroad. The report estimates that the design year's events and sites attracted nearly 2.5 million visitors.

The total funds managed by the International Design Foundation during 2010-2013 were EUR 17.8 million. The WDC was financed by the five cities (together allocating EUR 6 million), the Ministry of Employment and the Economy and the Ministry of Education and Culture (EUR 5 million), corporate partners and other sources (for the final report and impact assessment, see <http://www.hel.fi/hki/helsinki/en/current/wdc-reports>).

The WDC project also gathered information and experiences for a new national design programme, prepared in 2012 by the Ministry of Employment and the Economy in co-operation with the Ministry of Education and Culture. The programme, named "Design Finland" proposes 29 measures aimed at strengthening design skills and their utilisation. The key theme in the programme is that enterprises and the public sector need better design competence. The programme's strategic objectives address design competence, research and education; multi-sectoral design skills; more effective use of design by important growth industries and design as a tool for the public sector to develop society and increase well-being.

4.2.4 Cultural diversity and inclusion policies

Constitutionally protected and historical minorities in Finland consist of the following categories:

Constitutionally protected minorities and indigenous people (see chapter 5.1.1):

- Swedish-speaking Finns ("second national culture"); 290 000 persons;
- The Sámi-people as a conglomerate of cultural communities 7 000 persons (of this: speakers of the Sámi languages 1 700 persons).

Historical minorities:

- Roma 13 000 persons;
- Russians of "old origin", whose families settled in Finland during the Czarist rule 5 000 persons;
- Tatars 850 persons; and
- Jews 1 500 persons.

These figures indicate that Finland has been a relatively homogeneous country; especially as Swedish-speaking Finns are not constitutionally considered a minority but innate Finns having a second national culture, which is parallel and equal to that of the Finnish-speaking population. Constitutional and legislative responses to the claims of the "old" minorities have concentrated, by and large, on two groups: Swedish-speaking Finns and the Sámi. Due to their special historical position, they have a high degree of cultural autonomy with cultural institutions of their own, special linguistic and educational rights and special budget considerations in the state and local government budgets. The Roma people have been the target of special educational, cultural and social welfare measures, while the three other small ethnic minority groups have their own small communities and institutions (associations, churches, kindergartens). Some 23% of Swedish speaking Finns live in the Helsinki Metropolitan Area; the Sámi-people live mainly in Finnish Lapland (although there is also a City-Sámi Association). The "old" Russians, Tatars and Jews are concentrated mainly in the Helsinki Metropolitan Area.

Formation of immigrant communities

From the international comparative perspective, the recent inflow of foreign citizens, immigrants and refugees into Finland started late, in the first half of the 1990s. The acceleration of inflow was due to two factors: firstly to the increase in the number of refugees allowed to enter Finland, especially so-called "quota refugees" from Somalia; and secondly, to the "repatriation" policies which allowed Ingrians of Finnish origin from the

former Soviet Union to enter as "returning nationals". The first "official" refugees from Chile and Vietnam were accepted at the request of the UN High Commissioner for Refugees in the 1970s and 1980s; the system of "quota refugees" was adopted in 1988, and the first wave of Somali refugees arrived in Finland in 1992. This was followed by an influx of "quota refugees" from Southeast Europe, Iraq and Turkey, and migrants from Asia, e.g. from China and Thailand. The Ingrians were officially recognised as "returning nationals" by President Maunu Koivisto in 1990, and they contributed to about one-third of the close to 62 000 immigrants entering Finland in the 1990s. This wave was paralleled by a steady escalation of individual immigration from the Russian Federation and Estonia.

The following Tables provide information about the immigration flows into Finland.

Table 4: Foreign citizens in Finland in 2010 and 2011

Country of citizenship	2010	%	Annual change in %	2011	%	Annual change % (2010-2011)
Estonia	29 080	17.3	14.0	34 006	18.6	16.9
Russia	28 426	16.9	0.8	29 585	16.2	4.1
Sweden	8 510	5.1	0.0	8 481	4.6	-0.3
Somalia	6 593	3.9	18.4	7 421	4.1	12.6
China	5 559	3.3	7.3	6 159	3.4	10.8
Iraq	5 024	3.0	26.3	5 742	3.1	14.3
Thailand	5 021	3.0	11.7	5 545	3.0	10.4
Turkey	3 973	2.4	4.3	4 159	2.3	4.7
Germany	3 715	2.2	2.4	3 806	2.1	2.4
India	3 468	2.1	9.5	3 793	2.1	9.4
Others	68 585	40.8	7.8	74 436	40.6	8.5
TOTAL	167 954	100	7.9	183 133	100	9.0

Source: Statistics Finland, Population : http://stat.fi/til/vrm_en.html.

Table 5: Total Finnish population by home language and the number of foreign citizens in 1990-2011

Year	Total population	Finnish	Swedish	All Sami languages	Other languages	Foreign citizens
1990	4 998 478	4 675 223	296 738	1 734	24 783	26 255
1995	5 116 826	4 754 787	294 664	1 726	65 649	28 566
2000	5 181 115	4 778 497	291 657	1 734	99 227	91 074
2005	5 255 580	4 819 819	289 675	1 752	144 334	113 852
2006	5 276 955	4 828 747	289 609	1 772	156 827	121 739
2007	5 300 484	4 836 183	289 596	1 777	172 928	132 708
2008	5 326 314	4 844 047	289 951	1 778	190 538	143 256
2009	5 351 427	4 852 209	290 392	1 789	207 037	155 705
2010	5 375 276	4 857 903	291 153	1 832	224 388	167 954
2011	5 401 267	4 863 351	291 219	1 870	244 827	183 133

Source: Statistics Finland, Population : http://stat.fi/til/vrm_en.html

Despite the decentralisation efforts in the case of refugees, some 44% of the foreign population has settled in the Helsinki Metropolitan Area, e.g. some 82% of Somalis have established their homes in the Helsinki Metropolitan Area, while Russians and Estonians are spread more evenly around the country. This makes the Somalis a visible and audible

minority in the Helsinki Metropolitan Area, in the sense of community spirit, religion, and habits, while the Russians and Estonians have been characterised as "invisible" and "inaudible" minorities. Russians, Estonians and Somalis are the largest immigrant groups in Finland.

In the mid-1990s, the human rights stipulations of the constitution were reformed to expand rights covering all persons living in the country and these reforms were enshrined into the new codified constitution of 1999. Promotion of diversity has been reflected mainly in continuous reforms to improve the position of national minorities (the Sami, the Roma). Enhancing the rights of immigrants and refugees has been on the agenda of the government during the last five years, but most progress has been made in measures that help to integrate these groups economically and socially into Finnish society. Control of the refugees' entry into the country however has been made more restrictive and cultural rights of immigrants, though included in the new legislation, have been implemented only by a few direct measures. The Ministry of Education and Culture has in its budget a small appropriation for supporting minority and immigrant cultures, fighting racism, for multicultural events and projects and for supporting immigrant artists. In 2011 this sum was 650 000 EUR. As for cultural services, a public multilingual library (books in 60 languages) has been maintained since 1995 as an annex of the Helsinki City Library. In 2009 The Arts Council of Finland started to fund foreign born artists and their projects, or projects by Finnish artists promoting intercultural dialogue with an annual sum of 100 000 EUR.

Although direct arts and cultural policy measures for the protection and promotion of "new" minority cultures are few and limited in scope, the responsibility for the minority and immigrant cultures has been shouldered by the educational authorities, municipalities and cultural and art institutions. The Ministry of Education and Culture in its Strategy 2020 for Culture emphasises the need to prepare its own encompassing Strategy for Newcomers (immigrants).

For the large Russian speaking minority in Finland, the central public actor in cultural and social integration was, until the end of 2012, the Ministry of Education and Culture's international support unit subordinate, the Institute for Russia and Eastern Europe. Its main activities were information services (including a Russian language library), cultural events and training and seminars for authorities and businesses. The institute also implemented projects in the field of cultural industries and participated in the development of the Northern Dimension Partnership on Culture under the direction of the Ministry of Education and Culture. In 2011, the Ministry commissioned a study on the future development of the institute. According to the rapporteur, the institute's main task should be to improve opportunities for the Russian-speaking population in Finland to participate as consumers and creators of culture. Also recommended was that the centre should operate as a private foundation. In 2012 the institute was closed down and its duties were transformed to a newly established Cultura Foundation (<http://www.culturas.fi>) from January 1 2013. The foundation receives discretionary funding from the National Lottery with a budget of 835 000 EUR in 2013. The former Institute's library services were merged with Espoo City Library.

4.2.5 Language issues and policies

It is customary to speak about the Swedish-speaking Finns as a minority, although the basic ideology of nation building was that Finland has two parallel Finnish cultures, one based on the Finnish-language and the other on Swedish. The rights of the Swedish-speaking population are guaranteed in the newly (1999) re-codified *Finnish Constitution* and further enacted by a special *Language Act*, which, together with some special laws, provides for equality in the official (administrative, court) use of the native language and

access to education and public careers. A special issue has been the "compulsory" teaching of Swedish as a second native language in primary and secondary education. The *Language Act*, as well as the *Sami Language Act* – providing for the right to use Sami as an official language in the Sami homeland area, were revised in 2003 and enacted in 2004. Sami is the only recognised indigenous culture in Finland. In the Parliamentary elections of April 2011, the issue of compulsory Swedish language learning at schools was again brought to the fore.

Besides the Sami, the Constitution gives a special position also to the Roma people and to the users of sign language, and guarantees all three groups the right "...to maintain and develop a language and culture of their own". The rights of these minority groups are also enshrined by the international conventions, especially by the *European Framework Convention for the Protection of National Minorities* and the *European Charter for the Protection of Regional or Minority Languages*.

4.2.6 Media pluralism and content diversity

Although the media sector (and also the telecommunications sector) has been liberalised in Finland in the same manner as in the other EU member states, the public broadcasting company (YLE, the Finnish Broadcasting Company, FBC) has maintained its position as the bastion of "public service". The organisational reforms both of the television channels and radio channels have aimed at better division of labour that also allows the production and diffusion of high quality cultural programmes. Organisational reforms have also been made to accommodate digital radio programmes and the imminent switch to digital TV broadcasts. These reforms will favour more efficient use of the old stock of artistic and cultural assets of the FBC and better provision of new cultural programmes. The FBC has recently opened up an extensive part of its "programme heritage" to audiences via the Internet; and it has been diversifying its cultural and art programmes with the channels made possible by digitalisation. The adding of "cultural news" to the standard programmes of YLE's television and radio programmes was the first step in this development.

Otherwise, the concentration of the media seems to continue. SanomaWSOY, by far the largest Finnish media company, increased its turnover through international acquisition to 2.9 billion EUR in 2007; the Swedish media giant Bonnier has increased its ownership in the Finnish media (acquisition of the commercial channel MTV3) and in book publishing (acquisition of one of the major Finnish publishing houses). The counterbalance in the public sector is still the Finnish Broadcasting Company, but its turnover in 2006 was only 384 million EUR. The second largest media company Alma Media has a turnover of about 300 million EUR after having sold its television activities to Swedish companies Bonnier and Proventus. There are also some further signs of concentration taking place in the wholesale and retail of books and in cinema and video distribution.

These concentration processes have been monitored by the Finnish competition authorities, of which the executive authority, the Finnish Competition Authority, operates under the Ministry of Employment and the Economy. Its objective is to protect sound and effective economic competition and to increase economic efficiency by promoting competition and abolishing competition restraints. The Market Court is the higher legal instant in competition cases. The Competition Authority has investigated several merges and potential monopoly / trust cases in different sectors of the media and culture industries.

It is difficult to assess how media concentration will affect the quality and diversity of cultural contents. It is assumed that media concentration, commercialisation and homogenisation of content supply go hand in hand. Afternoon papers (or more generally the "yellow press") and commercial radio have been identified in Finland as examples of

this development. On the other hand, e.g. in book production, concentration and the birth of new vigorous small publishing companies have gone hand-in-hand.

Some studies have opened up a new perspective in the issue of media pluralism and content diversity. They have pointed out that in the case of publicly supported media the diminishing public support leads to "mainstreaming" of production, that is, maintaining good standard quality, but at the same time optimising audience appeal without risk taking. This trend has been observed in theatre repertoires, but it has been argued that it also prevails in feature film production.

If the share of domestic products in the media and culture industries is considered as a measure of content diversity, Finland can display a reasonably good account, as the following figures demonstrate:

Table 6: Share (%) of domestic products in different sectors of culture industries in 2007/2008

SECTOR	Share in %
Newspapers (share of domestic single / subscribed copies sold)	99.9
Journals (share of domestic single / subscribed copies sold)	98
Literature (share of domestic literature of total titles published)	82
Television (share of domestic titles of total programmed broadcasts)	50
Phonograms (share of domestic phonograms of total phonogram sales)	59
Cinema (share of domestic film audiences of total cinema audiences)	23
Video (share of domestic units of sales / rental on distribution level)	15

Source: Statistics Finland, Kulttuuritilastot / Cultural Statistics 2009.

4.2.7 Intercultural dialogue: actors, strategies, programmes

The demographic, legal and administrative conditions for intra-country intercultural dialogue are outlined in chapter 2.3, chapter 4.2.4, chapter 5.1.1, and chapter 5.1.9.

Among the traditional minorities, *the Swedish-speaking Finns* and *the Sami* have a special position which is reflected in their interaction and dialogue with the dominant Finnish-speaking culture. This dialogue concerns mainly the maintenance and fortification of their constitutional positions, which, in the case of the Swedish-speaking population, is the "second national culture" and, in the case of the Sami, their position as a constitutionally recognised indigenous people. These positions have been, every now and then, challenged by some groups and political factions of the Finnish speaking population, which have considered the minority rights unjust from the point of view of the Finnish speaking population. This type of intercultural dialogue is reflected in two recent issues.

In the case of the Swedish speaking culture, the main issue for some years now has been the special position of the Swedish language in the school curricula. As the second native language, Swedish has been a compulsory language both in primary education and at secondary level. This has been seen by some groups as a limitation to free choice in language learning and as a hindrance for broadening the language skills of the Finns. The long-drawn debate led finally to new legislation in 2004, which removed Swedish from the position of a compulsory subject in the high school final matriculation exam.

The issue concerning the position of the Sami people had broader ramifications. The logging in the old forests of reindeer herding regions has been seen by the reindeer herders to endanger the growth of both ground and tree-growing lichen, which are the winter fodder of reindeers. The three additional – and in some sense actually main – battling parties have been the environmental NGOs (WWF Finland and FANC, the Finnish Association for Nature Conservation) and the forest company Metsähallitus, and the main wood processing Finnish enterprises. The main respondent in the debate was Metsähallitus,

which has a legislative right to governing the use – i.e. logging – of the state-owned forests (12 million hectares of state land and water areas) and planning of their protection. The conflict led first to a field confrontation in Lapland where Green Peace was the organiser of active resistance to logging; and since 2005 there have been lawsuits at various courts of law and requests of decisions from the UN Human Rights Committee. It seems that the year 2011 will be a milestone in these conflicts, because already two major agreements were reached about the forest protection areas and protection time periods before Midsummer, one agreement between Green Peace and Metsähallitus and another between reindeer herders and Metsähallitus.

The monitoring and protection of the rights of the Roma and the Finnish sign language users have been carried out mainly within the framework of international human rights agreements and conventions. As in most of the host countries in Europe, improving the educational and labour market position and the social equality of the Roma people has been an "eternal issue", although the intensity of discrimination has been waning. The European Roma and Travellers Forum was established by the Council of Europe with the support of the former Finnish President, Mrs. Tarja Halonen.

Intercultural dialogue concerning "newcomers", their cultural rights and initiatives to support their projects and cultural activities has been carried out within the context of local and regional authorities, NGOs and cultural institutions and the media. However, recently, national cultural institutions have also initiated interesting programmes and projects to increase intercultural dialogue. In 2005, The Finnish National Art Gallery nominated a cultural diversity coordinator for the museum for a period of two years to improve intercultural dialogue between the Finns and immigrants living in Finland.

Several cultural centres, particularly in the metropolitan area have programmes to promote cultural diversity and intercultural dialogue and the Finnish Broadcasting Company used to run a programme called "Basaari" (Bazaar) until the end of year 2008 which aimed at deeper understanding of foreign cultures. Central government educational and anti-discrimination efforts are presented in chapter 3.4.2 and chapter 8.3.3.

4.2.8 Social cohesion and cultural policies

Although the flows of immigrants and refugees accelerated in the 1990s, Finland is culturally and linguistically still a very homogeneous country. The share of the Finnish- and Swedish-speaking Finns is still somewhat above 97% and the share of foreign language speakers is thus below 3%. Even the share of Swedish-speakers is only around 5.5-5.7%, and the number of people belonging to other traditional minorities is small: the total number of the speakers of Sami languages, Roma people, Tatars and Jews add up to some 22 000 -24 000 people. A similar homogeneity prevails to religion: 84.6% of Finns belong to the Lutheran State church. The share of the "second" state sponsored church, which is Greek-Orthodox, is 1.2% and the share of other religious communities amount only to 1.1%. The share of the population who do not belong to any religious community has been rising in the 2000s; at the end of the 1990s the figure was 10%, while in 2009 it was already at 18%.

Under the surface of apparent cohesion there are social and economic trends which may in the long run generate tensions and raise new difficult challenges to central government and local and regional decision makers, including those of cultural policy and administration.

One such trend is uneven regional development, or, in other terms, the accumulation of employment opportunities and highly educated people to the Helsinki Metropolitan region and to a number of major cities. This development, together with stringent central government financial policies after the 1991-1993 recession, has started to shape both the audience composition and the content provision by the artists and cultural and art

institutions. The result might be, in the longer run, even more rapid concentration of cultural and art supply to Helsinki Metropolitan area and other big city centres. This in turn will increase competition within these centres and subsequent division of labour and content differentiation in art provision and cultural services. This, in turn might have in the longer run negative effects on overall national cohesion.

The second trend is the increasing inequality in terms of income distribution and poverty. Since the recession of 1991-1993, subsequent boosts in rapid economic growth, and the "marketisation" of the public sector, have increased income inequality and relative poverty (the number of people having a net income of less than 60% of the national medium). These trends, and the subsequent inequality in opportunities to consume and enjoy the arts and culture by everyone in every part of the country, are probably the main threats to cohesion promoted by the arts and culture at present.

The third trend concerns the role of the EU in regional development and the development of national arts and culture. There is a paradox that most industrial and occupational sectors – including the arts and culture – have gained more than they have lost during the EU membership and its trans-national policies; yet the citizens' attitude to the EU as a whole has become increasingly negative. Within the period 2005-2006, the share of people with a negative attitude to Finnish membership increased from 23% to 31% and the share of those positively oriented decreased from 42% to 33%. The division here is scarcely a problem from the point of view of Finnish national cohesion. The intensity of attitudes is neither high enough that the EU issue, if couched in general terms, would cause national divisions. The negative attitudes, however, reflect problems in communication policies of the central government in respect to more specific EU policies. Politicians inform citizens about the "games" played in Brussels, not about outcomes and consequences of specific policies. Failures in "games" are reported by the media, while positive outcome are seldom reported. This happens also to cohesion policy programmes of the EU, which forebodes a better future for national cohesion of the member countries than for the cohesion of the EU itself.

These three assessments are conjectures, but they identify potential basic logics of the interplay between economic factors, national and EU policies and national and regional policies. As an outcome of this interplay, emerge cohesion problems, which should be considered in the financing of arts and in organising the management of cultural and art institutions. The Finnish cultural policy programmes do not deal directly with these trends of development.

4.2.9 Employment policies for the cultural sector

Estimates of employment figures in the cultural sector vary depending on the definition, the statistical data source (employment data, labour force surveys) and the industrial and occupational classifications used. The latest (2012) Finnish figures are from Statistics Finland's Labour Force Survey and thus presented here. In its Finnish Labour Force Survey Statistics Finland uses the terms cultural activities and cultural and artistic occupations. Cultural activities include the categories of the Standard Industrial Classification (TOL) 2008 and the classification used for occupations is the Classification of Occupations 2001. According to the survey total employment in all cultural activities has weakened by over 5% from 2010 to the end of 2012. In 2012, the activities employed approximately 117 860 people against around 124 480 in 2010. Employment dropped most in advertising, by around 2 300 employed persons.

Table 7: Persons employed in cultural industries according to the Statistics Finland Labour Force Survey, variables TOL 2008

TOL 2008	2011	2012	2012
Publishing	16 611	17 167	17 238
Advertising	12 738	10 431	10 414
Artistic and literary creation	16 739	18 604	18 300
Libraries and archives and museums activities and preservation of historical sites and buildings	11 966	13 983	13 199
Other industries	67 428	61 396	58 717

Source: Statistics Finland, Cultural Statistics 2012.

However, the development of employment in cultural occupations has been better than that of total employment; from 2005 it has improved by over 15% and the number of employed persons in 2012 was more than 83 000. Growth from the previous year amounted to over 2%. During the corresponding period, total employment has improved by just around 3.4%. Employment in artistic occupations has also improved according to the Labour Force Survey. The total number of employed persons in artistic occupations in 2012 was 11 718 professionals. This was nearly 8% more than in 2005.

Table 8: Employment in cultural occupations, 2005-2012

Occupation	2005	2006	2007	2008	2009	2010	2011	2012
In artistic occupations	10 865	11 296	11 427	12 238	12 499	12 392	11 974	11 718
Graphic, art and craft designers and related artists	8 015	9 110	10 532	11 968	12 214	12 446	12 446	10 449
Journalists	14 396	13 972	12 798	13 931	13 853	13 926	14 001	13 718
Other occupations	38 919	40 417	40 444	39 479	37 559	39 847	43 304	47 577
Total	72 195	74 795	75 201	77 616	76 125	78 611	81 725	83 463

Source: Statistics Finland, Cultural Statistics 2012.

The issue of employment became salient after the recession of the early 1990s, although it took some time before any measures were taken in the cultural sector. The Ministry of Education and Culture has drafted its own employment strategy, but the focus of this strategy is to enhance the functioning of the education system as a whole, not specifically education and training of artists and professionals for the cultural sector. A report on the employment effects of the cultural sector was prepared in 1997-1999, and the National Board of Education has more recently calculated the future needs of the labour force in the cultural sectors. There has been criticism that art universities and particularly the cultural and media programmes of the polytechnics (applied universities) are causing unemployment by admitting too many students and producing too many graduates. Calculations of the National Board of Education have supported this criticism and the Ministry has reduced the number of admissions. The working groups on creative and some sector-specific research projects have presented more specific proposals for developing the cultural sector and enhancing their employment effects.

In autumn 2012 the Ministry of Social Affairs and Health set up an interdisciplinary and inter-ministerial working group to develop and improve social security of self-employed persons working in the cultural and creative industries. The mandate was originally given to the cultural policy section of the present government's programme. The aim of the working group was to simplify the employment, social and taxation legislation pertaining

self-employed creative workers and to clarify the position of short term grant receivers' within the social security legislation. The group presented their final report in autumn 2013 and ended up disagreeing on several issues. However, the need to have a clearer concept of self-employed persons was felt to be important. Also other clarifications regarding for example pension plans, copyright provisions in relation to social benefits, eligibility for grants and self-employed persons for part time child home care allowance from the state were also stressed.

In 2012 the Ministry also issued a new grant, aimed at hiring unemployed, freelancer or other self-employed artists and cultural workers in projects enhancing welfare in the workplace and in projects renewing businesses' product and service concepts aimed at increasing profitability. The grant can be used to cover expenses from wages only.

Many Finnish cities and regions, particularly the cities of Helsinki, Tampere and Oulu have prepared policy plans for the "creative economy" to promote employment opportunities. They have also worked actively with other European cities to develop creative economies in cities or specific city quarters (creative clusters).

The Ministry of Labour and Economy has a Creative Economy Strategy – "Promotion of Entrepreneurship in the Creative Economy 2015", where one of the goals is to improve the professional skills in the sector.

The latest Finnish *National Action Plan for Employment* (October 2004), which is otherwise in accordance with the revised European Employment Strategy (EES) adopted by the European Council in 2003, does not pay any attention to cultural labour markets.

4.2.10 Gender equality and cultural policies

Gender equality has not been explicitly stated as an objective in Finnish cultural policy. Thus its development must be seen as a part of the general development of gender representation and legislative and administrative efforts to make gender representation more equal in all fields of society.

Since the 1970s, Finnish gender policies have converged into a Nordic version of "state feminism", where the main means used have been legal measures, official monitoring and positive action, including parity clauses and quotas in the representation and employment of women in the labour market. Since the Beijing Conference (Fourth World Conference on Women), government policy has been reformulated increasingly in terms of *mainstreaming* and along the lines expressed in the main EU documents addressing gender equality in representation, employment, career advancement and salaries. This new approach was crystallised in the revised *Equality Act of 1995*, the *1997 Government Programme on Equality* (subtitled "From Beijing to Finland") and the further revision of the *Equality Act* in 2005.

As the government 1995 *Bill for the Amendment of 1986 Equality Act* was presented to Parliament, the need for new legislation was justified in terms that "*...in many respects the goals (of the previous legislation) have not been achieved. Despite changes in legislation the position of women is still distinctly lower than that of men in working life, in the family and in the decision-making mechanisms of society. Especially in working life the objectives of equality have not been achieved. The new law aims at recognising these problems and solving them*".

Despite these general arguments, the main practical consequence of the 1995 revision of the *Equality Act* was the centralisation of responsibilities for monitoring gender equality and the enforcement of a quota requirement for equal representation of men and women (min. 40% of both genders) in state and municipal executive and expert bodies. The latter stipulation has altered the "gate-keeping system" in the arts and culture, because e.g. the

arts councils and municipal boards responsible for cultural affairs must comply with its quota requirement. The 1997 government programme for equality and the equality provisions in the programmes of the subsequent governments in 1999 and 2003 have underlined the need to mainstream all public programmes and legislation pertaining to central government and municipal administration activities. Extensive research and development activities have been initiated and they have also covered the arts and culture.

Despite these legislative and research and development activities, the issues of equal pay and the modes of monitoring gender differences in wages, salaries, recruitment procedures and promotion have remained controversial from a gender equality point of view. The new 2005 revision of the *Equality Act* aims at solving these controversies by expanding the obligation of public agencies and private enterprises to present annual (or at least triennial) equality plans with detailed gender equality accounts. This obligation was also expanded to cover secondary and higher level educational institutions, including the art universities.

The latest figures from 2009 (Statistics Finland) indicate that women's share in the Finnish cultural professions is 53%. Their share in the dance sector is as high as 73% and in cultural administration, museums, libraries and archives is even higher at 77%. There are, however, some artistic and cultural professions where the share of women is very low, such as composing, circus, press photography etc.

4.2.11 New technologies and digitalisation in the arts and culture

Since the late 1990s, the Finnish government has emphasised the central role of the new ICT in economic and social development. In the early 2000s, new information policy programmes were outlined and strategic plans written by governments and ministries, but most of them were concerned either with instruments (the techniques of distribution and reception) or contents (knowledge, educative material). This division corresponded by and large with the division of jurisdictions between the Ministry of Trade and Industry (now the Ministry of Employment and Economy) and the Ministry of Education (now the Ministry of Education and Culture). Although digitalisation was making its forceful entrance into the media and in so-called "memory institutions" (libraries, museums, and archives), the issue of digitalisation was left to a no-man's land without special policy attention. The only strategy paper that set digitalisation in the primary position both in the commercial and public service context was the National Knowledge Society Strategy 2007–2015. It was written in 2006 in the Prime Minister's Office, within the framework of the Government's Information Society Programme and titled "A renewing, human-centric and competitive Finland".

The document paints the following picture of the ensuing Finnish knowledge society:

"Knowledge-intensive products and services have mainly become digitalised, and citizens and organisations have received coaching in the use of related electronic services. Service and information transfer occurring by means of data networks has made a new international work distribution possible also in service production. Finland is successful as a result of its innovation orientation and transformation capacity both in private and public sectors."

The document then locates the future state of digitalisation within the context of this development:

"Digital content produced by memory organisations and other parts of public administration has been gathered into a national digital library, which serves citizens, enterprises and research institutions. This foundation has led to the development of new chargeable and free-of charge content production. A

significant amount of the information gathered in publicly funded national databases and registers is available to citizens free of charge."

This optimistic vision of the future National Digital Library (NDL) and its beneficial social and economic effects has not yet been realised, but it is now, five years later, close to coming true. In 2008, the Ministry of Education and Culture started a three-year project for implementing the vision sketched in the quotation above. The project:

- develops public interface for the materials and services of libraries, archives and museums;
- enhances the digitisation of key materials of libraries, archives and museums, making them available through the public interface;
- develops a long-term preservation (LTP) solution for digital cultural heritage materials;
- enhances competence development; and
- renews loans, buys pictures, order materials and uses a wide variety of other services.

The public interface makes it possible for the NDL-users to search through the digital information resources of libraries, archives and museums. During the project 16 million objects will be digitised. They include historical photographs and maps, old newspapers, church records, war diaries, works of art, artists' sketch books, museum artefacts and herbarium specimens. A majority of these collections will be available to all through the public interface. The public interface will be introduced in phases, beginning in 2011. It is maintained and developed centrally at the National Library of Finland in cooperation with other participating organisations.

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/OKM26.pdf?lang=en>

4.3 Other relevant issues and debates

It was proposed in chapter 4.1, at the start of the listing of relevant issues and debates, that in recent years managerial-technocratic issues have outnumbered ideological and value issues in Finnish cultural policies and also in public debates. Although the line between these categories is problematic, the majority of the listed *recent* issues has to do with efficiency and / of efficacy either in terms of money or in terms of administrative reforms aiming at greater or more effective output. Certainly they also contain value issues but performance indicators have become the major issue. There are, however, other relevant issues to discuss.

Yet, before reviewing these issues, one special type of managerial-technocratic issue will still be taken up. It is the issue of evaluating major national institutions and it is illustrated here with two cases, the international evaluations of the National Library of Finland and the Finnish National Art Gallery. As other similar recent cases we can mention the evaluations of the Art Council of Finland (the arts council system), the Board of Antiquities and the Finnish R&D support system.

The Ministry of Education and Culture decided to evaluate the structure, functions and activities and of *the Finnish National Gallery (FNG)* in 2010. Since 1990 the FNG has been a fully state-owned institution consisting of four operative components, Ateneum Art Museum, Museum of Contemporary Art (Kiasma), Sinebrychoff Museum of Foreign Art and the Central Art Archives. The evaluation was carried out by a panel consisting of five leading foreign art museum experts, and one Finnish expert who is a member of the Supreme Administrative Court. According to the report, the biggest challenges of the FNG were related to the organisational and functional structures of the umbrella institution. All three museums were functioning well in general; however the day-to-day routines and

activities were not supported and recognised enough on a strategic level. The panellists were of the opinion that the managerial and administrative level of the organisation is excessive in relation to the FNG's size and role as a state agency. <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/tr18.pdf?lang=fi>

In 2011, inspired by the proposals of the international expert group, the Ministry of Education and Culture set up a working group to plan and execute the transformation of the FNG into a foundation-based entity. This has been stated as a central cultural policy objective in the current government programme of 2011-2015. A new law on the administrative structure has taken effect and the foundation-based organisation of the FNG started operations in January 2014 with funding from the National Lottery. The cuts in the funds available to other cultural activities receiving funds on a discretionary basis from the lottery pool were estimated to amount to EUR 20 million per annum. This would have meant significant cuts in activities especially for the two other national cultural institutions with contractual discretionary funding from the lottery, the National Theatre and the National Opera. However in 2013 the Finnish government decided to soften the blow on lottery funds by allocating to the FNG initial capital of EUR 10 million for 2014 and for the following two year period 2015-2016. There will be on average a 3.3% cut for organisations receiving lottery funding, excluding children's culture, organisations outside statutory government funding, grants and prizes and cultural journals. For the National Opera and the National Theatre the cut will be 1%.

The National Library of Finland (NLF) is the oldest and largest scholarly library in Finland as well as one of the largest independent institutes at the University of Helsinki. It is responsible for the collection, description, preservation and accessibility of Finland's printed national heritage and has subsequently unique collections under its care. The National Library also serves as a national service and development centre for the library sector and promotes national and international cooperation in the field.

In March 2010, the Ministry of Education nominated an international expert panel to evaluate the operations and prerequisites of the National Library of Finland. The panel had three members, two internationally renowned library directors and one Finnish expert well-versed in the operations of Finnish universities and the Finnish research system.

The aim was to evaluate:

- the quality and impact of the National Library services and operations in terms of information society, the academic community, the library sectors and other clientele;
- the effectiveness of the steering, financing and management of the National Library as part of the University of Helsinki and as an institution performing national duties subject to performance steering by the Ministry of Education; and
- in addition, the assessment was assigned to pay particular attention to the present response of the entity, strategic choices and organisation of the National Library, to the challenge of preserving and making available the national cultural heritage, and to the challenges of future digital and networked information environments.

The Panel noted first that over the past decade the NLF has successfully assumed a central role in developing the national information infrastructure, which serves all library sectors and effectively faces the challenges of the growing impact of the digital information library. However, as the relative importance of digital information keeps growing, efforts are needed to cope with new demands. To meet the challenges, conditions must be created for all parties involved and the NLF in particular to further deploy their future role. To create such conditions the Panel recommends measures that would strengthen gradually the relative autonomy of the NLF within the University of Helsinki conglomerate in the areas of governance structure, financial reporting and internal management. Historically the NLF University ties to the University are so strong that there is no reason to cut them. Yet, in

order to underline the relative autonomy and the national role of the NLF, the Panel recommends first that although the manning of the Board of the NLF is otherwise balanced, the chairperson of the Board should come from outside the University of Helsinki. Secondly the Panel recommends that in the financing the NLF must be made more transparent and especially the line between financing of the national functions and the activities of the University Library should be made clearer. On the other hand the fiscal transactions between the University and the NLF should be more business-like. Furthermore, there should be direct negotiations at least twice a year between the directors of the University library and the NLF concerning the performance, cooperation and division of labour. All this would be important in order to avoid overlapping of services and collections and maintaining transparent relations to the clientele.

The Panel made some further recommendations pertaining to the development of the dialogue between stakeholders. It also discusses thoroughly the present state and future development plans of the National Digital Library project, which is reviewed in chapter 4.2.11. The Panel expressed also its worry that the project might not receive funding for a sufficiently long time period and suggests that lobbying should be done to have the NDL included as an important strategic sector in the Policy Programme of the next government appointed after the 2011 Parliamentary elections.

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/okm14.pdf?lang=en>

The following three value-based cases represent the same cultural rights issue which is highly present in the Finnish cultural policy agenda: the right of certain marginalised or underprivileged groups to have access to art and culture that can be expected to mitigate or prevent ill effects of being / becoming marginalised or underprivileged. The issues in the policy agendas follow similar patterns in all three cases.

The three issues – or actually broad issue areas – are *children's culture and children's rights*, *arts and culture as sources of health and well-being* and *everybody's right to have equal access to art and cultural services*.

Children's culture has deep roots in Finnish cultural life, represented in the multiple historical layers of children's books and songs. The idea of children's culture as a special target of cultural policy already existed in the 1970s. The Ministry started to finance development projects and in 1981 the Arts Council appointed a special sub-committee for developing and funding children's culture. The Ministry published in 2003 a special programme for developing children's culture in 2003-2007. The programme outlined policy directions and proposed cross-sector co-operation between relevant actors. The idea of children's culture became popular also at the local level where municipalities and third sector organisations started to establish special cultural centres for children. The centres have now formed a network called "Magic lantern" which has (2009) fourteen members.

Alongside the institutionalisation of policies for children's culture evolved two related policy lines: children's policies and youth policies. The Ministry of Education and Culture published in 2007 a programme for child and youth policies for the following four year period. The programme focused mainly on youth education, employment, rights and crisis prevention, but omitted the role of arts related children's culture in these areas. A new policy programme for 2014-2018 has been developed by the Ministry of Education and Culture in co-operation with the regional arts councils and a nationwide arts education project. The programme (2014) focuses on enhancing participation by children and youth in cultural services and in increasing cross-sectoral co-operation in the area. The programme targets children under 18 years old. One of the goals of the programme is to establish a new national promotion centre for children's culture and arts education.

The new 2007 government committed itself to implementing the policy recommendations as a part of its cross-sector programme for the child, youth and family policies, underlining

especially that children need a secure media environment and training for understanding ("reading") media messages. The government also promised that the implementation and effects of the programme will be assessed in 2011 and for that purpose an assessment document will be prepared.

The issue of *the arts and culture as sources of health and well-being* was also conceived first as a well-focused practical issue, Arts in Hospital-initiative, realised in 1992 in the context of the United Nations World Decade for Cultural Development. In Finland the activities were from the very start coordinated by a network composed of administrators and professionals from both sectors, Hospitals / Health care and Arts / Culture. The actual operative work, such as bringing cultural events to hospitals, was carried out by professional artists and art organisations. On both levels the activities have not had longer term funding or facilities of their own. The main source of temporary funding has been the arts council system and regional arts councils have been especially active in organising and funding field work.

The most recent attempt to institutionalise the activities by the Ministry of Education and Culture were made by a proposal for an action programme 2010-2014, [Art and Culture for Well-being \(2010\)](#). This proposal locates the activities in the wider context of overall socio-economic wellbeing administration and planning and made eighteen recommendations ranging from legislation and funding to research and multilevel participation and promotion of actual operative work.

The third issue area of *everybody's right to have equal access to art and cultural services* comes closest to direct activities aiming at mitigating or preventing marginalisation or becoming underprivileged. In the background there is the fact that serious handicaps and impediments prevent numerous individuals and groups enjoying arts and culture on equal terms with the majority of the population. Such handicaps can be physiological, psychological, neurological and sensory; and they also can be linguistic-cultural as often is the case with minority groups / immigrants. The reverse side of these handicaps and impediments is accessibility, defined in the arts and culture as an equal right to participate and enjoy special experiences.

As the range of complainers widened and complaints became more intense, the Ministry of Education and culture appointed in 2005 a working group to prepare a programme of measures to be used in 2006-2010 to enhance people's access to the arts and culture. Furthermore the Ministry financed in 2003-2006 research and development activities which were to contribute to the establishing of an information and advisory system "Culture for all". This work was contracted to the development and service unit KEHYS (the FRAME) of the Finnish National Gallery. Consequently KEHYS was contracted to establish and operate the system "Culture for all" with the promise of more permanent funding after 2006. The "Culture for all" has been assessed to be one of the best information and advisory units in the sector of the arts and culture.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

From the point of view of cultural policy the Finnish Constitution (1999) has relevant provisions in four respects - rights and liberties of individuals, equality, freedom of expression and cultural rights of minorities.

Chapter 1 states the basic principle that the constitution promotes justice in society and safeguards the rights of an individual and inviolability of human dignity and freedom.

Chapter 2, Section 6, states the principle that everyone is equal before the law, and no one shall, without an acceptable reason, be treated differently from other persons on the ground of sex, age, origin, language, religion, conviction, opinion, health, disability or other reason that concerns his or her person.

Chapter 2, Section 12, guarantees freedom of expression but also stipulates that legislative restrictions can be used to censor visual presentations to protect children,

Chapter 2 section 16 (on Educational Rights) guarantees the freedom of science, art and higher education;

Chapter 2, Section 17, defines Swedish language as a parallel national language to Finnish, designates Sami, Roma and Finnish Sign Language as minority languages and Sami as an indigenous culture and stipulates the rights of the Sami and other minority groups to develop their own language and culture;

Chapter 11, Sections 120, stipulates that the Island / Province of Åland will have an autonomous status such as it is defined by special legislation;

Chapter 11, Section 121, guarantees cultural autonomy for the Sami living in the Sami Homeland municipalities. Special legislation defines the scope and contents of this autonomy.

It should be noted that rights and protections stated in these chapters are expressed to belong not only to citizens but "an individual" or "everybody".

5.1.2 Division of jurisdiction

The Finnish cultural policy system evolves along the state-municipalities axis. The constitution and legislation on municipal administration defines the role of the municipalities' vis-à-vis the state.

Despite the autonomy of the municipalities (which includes e.g. the right to income taxation), local cultural institutions are to a large extent dependant on central government subsidies (transfers). These subsidies, aiming at equity in the regional and local provision of performing arts and cultural services, go either to municipalities and through municipalities to the municipal cultural institutions and activities, or directly to cultural and art institutions which are operated as non-profit organisations (usually as associations or foundations). In the former case, it is up to the municipalities to decide to what extent they use the subsidies along with their own funds to promote the arts and cultural activities.

Alongside the Constitution, the key pieces of legislation on the jurisdictional division between the state and municipalities and in the cultural sector are:

Act on Municipalities (365/1995), which defines the basic principles of local self-government, and administration and the relations between central government (the state) and local self-government. The latest main amendment (1375/2007) affirms the central

position of the Ministry of Finance in monitoring municipal activities and the municipal economy. The amendment also stipulates the budgeting principles and procedures to be used in funding basic public service programmes financed jointly by the state and the municipalities.

The Act on Central Government Transfers to Municipal Basic Services (1704/2009) is a general financing law which defines the relative share of the state and municipalities in financing basic public services and the rules for calculating the amount of transfers (state subsidies) from the state to municipalities. The Act annuls the earlier 1996 Act and is a part of the process where the role and mandate of the Ministry of Finance to monitor and plan the coordination of the economies of central and municipal government was strengthened. Only three categories of cultural services, public library services, provision of non-institutional cultural services and extracurricular art education are considered basic public services. The subsidising of theatres, orchestras and museums have, alongside some educational services, their own subsidy legislation defined in the *Act on Financing Education and Culture*.

5.1.3 Allocation of public funds

The following Acts in Table 9 provide the legislative basis for financing the arts and culture. The first Act provides the legal and administrative basis for the national lotto, lottery and sports betting monopoly and the second Act specifies the use of profits. The remaining Acts provide the legislative framework for state transfers (subsidies) to municipal and local cultural activities and services (including local / municipal theatres and orchestras). These Acts are frequently accompanied with decrees by the Council of State (Cabinet) or the ministries, which specify in greater detail e.g. the tasks and criteria of professionalism of the institutions. While debating and confirming the annual state budget, Parliament can also pass temporary exceptions to general financial legislation (*Budget Laws*).

Table 9: Legislation covering the allocation of public funds in the cultural sector

LEGISLATION	COMMENTS
<i>Lottery Act</i> (1047/2001) and <i>Pool Betting Decree</i> (241/1993)	The act and the decree give the government the right to contract the monopoly of 1) lottery / lotto, football pools and betting, 2) slot-machines and casinos, and 3) harness race betting to their appropriate organisers; orders the returns to be channelled to the state budget and earmarks their use to specific "good" purposes
<i>Act Regulating the Use of the Profits of Lottery / Lotto, Football Pools and Betting</i> (1054/2001, amended 1191/2005)	Defines the shares of the annual returns of lottery / lotto and sports betting as follows: 25% to sports, 9% to youth policy measures, 17.5% for scientific research and 38.5% to the arts; 10% for discretionary use for these purposes.
<i>Act on Central Government Transfers to Municipal Basic Services</i> (1704/2009), renews the transfer legislation, which aggregates most important ("basic") transfer systems and relocates them to be administered as one single package in the Ministry of Finance	General financing law defining the relative share of the state and municipalities in producing basic public services and provides the basic rules for calculating and allocating the transfer of state subsidies to municipalities
<i>Act on Financing Education and Culture</i> (previously 635/1998, now 1705/2009), pertaining to the provision of "non-basic" public services financed jointly by the state and municipalities	Specific " <i>Financing Law</i> " defining the rules for calculating and allocating central government transfers (subsidies) to municipal and non-profit local service organisations including professional local and regional theatres, museums, and orchestras

<i>Municipal Cultural Activities Act</i> (728/1992, amended 1681/1992)	Legislative basis for the central government support to non-institutional cultural activities in municipalities
<i>Museums Act</i> (729/1992, amended 1959/1995, 1166/1996, 877/2005, 1076/2005)	Legislative basis defining professional museums eligible for central government subsidies according to the " <i>Financing Law</i> "
<i>Theatres and Orchestras Act</i> (730/1992, Parliament has recently passed an amendment (1066/2007), which adds criteria emphasising artistic aspirations over and above sheer commercial success	Legislative basis defining professional theatres and orchestras eligible for central government subsidies according to the " <i>Financing Law</i> "
<i>(Public) Library Act</i> , (904/1998), specified by <i>Decree 1078/1998</i> , defining the tasks of the Central Library and regional libraries in the public library system; its amendment 513/2001 specifies the qualifications of public library personnel	Legislative basis defining the tasks of public (municipal) libraries eligible for central government subsidies according to <i>Act on Central Government Transfers to Municipal Basic Services</i>
<i>Act on Discretionary Government Transfers</i> , (688/2001)	Act lays down the grounds and procedures that apply to granting discretionary government transfers (occasional grants-in-aid) to socially or culturally important activities or projects.

Source: Data Bank FINLEX <http://www.finlex.fi/en/>

5.1.4 Social security frameworks

Cultural workers, including most of the cultural professionals employed in publicly owned or publicly supported cultural service systems – including the performing arts – are covered by the compulsory social security and pension systems. This is also the case for those who are more permanently employed by enterprises of the culture industries and by professional / trade associations in the fields of the arts and culture. This overall social security protection does not, however, cover free (self-employed) artists and free-lance cultural workers.

There have been attempts to improve the pension and social security system of self-employed artists and non-taxable grant receivers. The general *Pension Law*, the *Act on the Pensions of Artists and Some Particular Groups of Short-Time Workers*, has standardised the situation for freelance artists and professionals who are employed and working in the premises of an employer. The position of self-employed artists and free-lancers and persons whose work has been financed for long periods by non-taxable grants has remained weak. There have been demands for reforms in three issue areas:

- to include unemployment insurance and pension payments as part of the social security costs, even in the accumulation of shorter-term grants;
- to make the tax-deductions, pension and social security system of artists and freelancers relate better to the uneven and varied flow of artists' income; and
- to improve the rights of artists as freelance entrepreneurs.

Some planning progress has been made in all of these issue areas but only one reform crossed the threshold of legislation. The government presented to Parliament a Bill where self-employed artists and those on short-time grants are given an opportunity to enrol in the pension and social security systems of agricultural entrepreneurs. Parliament passed the Bill and the amended Act entered into force on 1 January 2009. There is not yet information about how well the target groups have used this opportunity.

5.1.5 Tax laws

There are no legislation or special administrative arrangements that would offer incentives for *business sponsorship*. On the other hand, income taxation legislation (*Income Tax Act*, paragraph 57, amended in 2007) offers tax deductions for donations.

More specifically corporate actors (not a private individual) can deduct:

- a minimum of 850 EUR and a maximum of 250 000 EUR donation to promote art or science or to support the protection of the cultural heritage; the deduction limits are the same where the receiver is another EEA state, publicly supported university or other institute of higher education or a fund linked to either of the latter two;

and other deduction limits are

- a minimum of 850 EUR and a maximum of 50 000 EUR donation to promote science, art or to preserve Finnish cultural heritage and where the receiver is an association or a fund linked to either of these two and has its main goal to promote arts, science or preservation of Finnish cultural heritage and belongs to the Taxation Board's list of the rightful receivers.

The *Income Tax Act* (paragraph 22) also defines the criteria for non-profit organisations ("organisations accruing collective benefits"), which can have total income tax relief for their small-scale non-commercial business activities. There have been debates under which condition this tax relief may be in conflict with the *EU Treaty, Article 87*, which prohibits competition distorting subsidies or financial transfers of any other forms of resources to market organisations.

Regarding tax rates, the Finnish *VAT Act* has been enacted to suit the valid EC / EU VAT directives. Since January 2013 the basic VAT-rate in Finland has been 24%. A lower VAT-rate of 10% is applied for books and income fees of cultural, art and entertainment services and performances (entrance fees to museums, box office receipts from cinemas, theatres, orchestras and circus, music and dance performances). The VAT on sales of (non-exported) works of art, by artists or by individual owners of artist's rights (initially zero rated until the end of 2002), is also 10%. The VAT-rate on the price of newspapers and journals was zero until the end of 2011, but since 2012 the lower VAT-rate, now 10%, has been applied also to this sector.

5.1.6 Labour laws

The main legal instruments that regulate the use of the Finnish labour force are the *Act on Labour Contracts* and the *Act on Civil Servants*. Both define the rights of the employees and the obligations of the employers. The Finnish tri-partite system of collective bargaining (income negotiations) "activates" these laws often and this may result in their revision. They – as well as the rounds of collective bargaining – are relevant from the point of view of performing arts and cultural services. Self-employed artists and freelance workers are, of course, outside these laws and the more comprehensive system of collective bargaining, although the negotiation results of these larger systems may also shape their working conditions and benefits.

General labour laws also have regulations that concern discrimination, yet the protection against gender discrimination is stipulated in the *Equality Act* (see chapter 4.2.10).

5.1.7 Copyright provisions

The present Finnish *Copyright Act* was passed in 1961, and has been altered twenty times since then. The important twenty-first change, adopting national legislation to the EU Directive, took place in October 2005 after a three year controversial preparation process. At the final stage, the *Government Bill* was heavily criticised and was finally passed after a clause presupposing monitoring of the future development and potential revisions from the point of view of insufficiently considered consumer interests. The critics argued that the new Act is stricter than was required by the EU Directive in respect to private copying and

the criminalisation of supplying and possessing programmes for removing copy protection encoding (see chapter 4.3).

Despite the conflict concerning the new *Copyright Act*, it probably will have, to start with, only minor effects on the functioning of the Finnish copyright system in practice. Within the legislative frame of the *Copyright Act*, the main copyright and neighbouring rights managing organisations will also in the future be the main protectors of authors' and producers' rights and neighbouring rights. The Finnish *Copyright Law* is based on the premise that the (somewhat extended) contractual collective licence system permits most effectively the use of an author's work or an artist's performance when the licence agreement has been reached between the user and the respective copyright compensations collecting Collective Management Organisation (CMO), representing a reasonably high number of authors and performers in the field of the agreement.

Since 1984, there has been a system of collecting levies on copying media. The products that are subject to a levy include, at present, all recordable audio and video devices that are used for private copying, such as blank VHS tapes, CDs, and DVDs, as well as digital audio and video recorders (e.g. mp3 players and HDD video recorders). There is no levy fee on mobile phones, computers, memory cards, game consoles, USB flash drives and 8 cm (3 in) CD / DVD disks. VAT of 9% is added to the levies.

In 2000-2005, the annual returns of the system were around 10-12 million EUR. In 2009 the annual return dropped to 8.8 million EUR and it has been predicted that the sum for 2010 will be as low as 6.4 million EUR. It is proposed that this decline is due to diminished demand for TV digi boxes, as all households have already digi TV; and another proposed cause is the 2008-2010 economic recession which cut off about one third of demand for electronic equipments. In any case the development led to the *Government Decree* (16.12.2010) which revised the rates of the compensation fees and included external hard drives / discs to the list of copy-levied items. The present Finnish compensation rates can be found at the Wikipedia site en.wikipedia.org/wiki/Private_copying_levy.

These returns are allocated by the Ministry of Education and Culture to the main copyright organisations, which distribute them partly directly to the copyright owners, partly as indirect collective compensation for training, R&D and production subsidies. The collective compensations are also administered by the copyright organisations or their promotion centres, such as AVEK, the Promotion Centre for Audiovisual Culture, ESEK (the Performed Music Promotion Centre) and LUSES (the Music Creation Promotion Centre).

The main copyright collecting organisations are Kopiosto (reprographic and digitisation compensation, radio- and television programme retransmission compensation and private copying compensation), Teosto (music authors' and publishers' rights compensation, private copying compensation, public music playing compensation) and Gramex (music neighbouring rights compensation, private copying compensation). The total returns to Kopiosto in 2008 were 23.6 million EUR; the corresponding returns in music copyright and neighbouring rights to Teosto were 53.8 million EUR and Gramex - 18.1 million EUR. Other less prominent, but evolving, CMOs are Kuvasto (for visual arts), Sanasto (for writers and translators, 2.3 million EUR) and Tuotos (for producers in the culture industries, 1 million EUR) - altogether 102.1 million EUR.

The Ministry of Education and Culture is responsible for copyright legislation and administration. Teosto (see above) has been contracted by the Ministry of Education and Culture to collect the compensation from the levy on media copying. Teosto has a special unit, the Private Copying Unit, for this purpose. The CMOs also have a joint organisation, the Copyright Information and Anti-Piracy Centre, for monitoring and preventing copyright violation.

Two specific issues turned out to be problematic in the 2005 revision of the *Copyright Act*, namely compensation for library loans and the organisation of the collection of re-sale royalties in visual art. Since 1961, the total sum of the annual library loan compensations had been defined as a given per cent share of the book purchase expenditures of public libraries and distributed to the writers and translators via the state budget as grants which they could apply. A similar practice was adopted in compensating music makers for recorded music loans from public libraries. On this basis, the "old" *Copyright Act* restricted individual rights owners from seeking compensation "privately" for the projected sales losses of their works. In the revision of the *Copyright Act*, it became fully clear that this restriction was in conflict with the *EU Directive on Rental and Lending Rights and Certain Related Rights* (92/100/EEC, 2002). Consequently, the text of the *Copyright Act* now states that the lending right compensations are managed within the framework of a contractual copyright management system and that rights-owners have a CMO of their own. However, so far this has not been put into practice and the immense problem of organising compensation payment for foreign authors has not yet been tackled. The resale compensation system for the works of visual artists, established by an earlier *Amendment of the Copyright Act* (446/1995), was reorganised to correspond better to the structure and functions of the renovated copyright legislation, that is to say, made to adopt more effectively the contractual collective copyright management model.

5.1.8 Data protection laws

The three main laws are the *Personal Data File Act* (523/1999), the *Act on the Exercise of Freedom of Expression in Mass Media* (460/2003) and the *Act on the Protection of Privacy in Electronic Communication* (516/2004). The first of these laws (harmonised in 1998 to concur with *Directive 95/46/EC of the European Parliament and of the Council*) pertains to the protection of individuals with regard to the processing of personal data and on the free movement of such data. The second law stipulates the responsibility of publishers and producers of public performances and network communications in respect of preventing the publishing of false or insulting information on individual actors. The third law is on public data service providers, to protect the confidentiality of communication and privacy of the users of communication networks. The protection of individual privacy is also stipulated in general terms in the Finnish Constitution.

The implementation of the data protection legislation is organised by the Data Protection Ombudsman and the Data Protection Board. The implications of this legislation and its management for cultural policy can be seen in three areas:

- protection of persons belonging to minority groups;
- direct advertising in culture industries; and
- protection of personal privacy vis-à-vis media exposure and the media's right of expression.

There are no studies yet on how all this national and EU legislation and their implementation might have started to shape the media, cultural industries and cultural policy implementation.

5.1.9 Language laws

The Swedish-speaking Finnish population is not only a national minority. The basic ideology of nation-building stipulates that Finland has two parallel cultures, one based on the Swedish-language and the other on the Finnish-language. The rights of the Swedish-speaking population are guaranteed in the newly re-codified Finnish Constitution (1999) and further enacted by a special *Language Act*, which, together with some special laws, provides for equality for official (administrative, court) use of the native language and

access to education and public careers. The new *Language Act* was passed in 2003 and was enforced from the beginning of 2004; it does not expand language rights but aims at better safeguarding of these rights in practice.

The Constitution gives a special position also to Sami people (as an indigenous minority), to the Roma people and to the users of sign language by mentioning them specifically, but guarantees all minority groups the right "...to maintain and develop their own language and culture". The language rights of these minorities, as well as foreigners, in legal and administrative processes are guaranteed with laws and statutes. The cultural rights of these groups are also enshrined by the ratification of international conventions, especially by the European Framework Convention for the Protection of National Minorities and the European Charter for the Protection of Regional or Minority Languages.

5.1.10 Other areas of general legislation

Legislation guarding the maintenance of free business competition has obviously had some preventive effects also in the culture industries by curtailing the formation of price-setting monopolies and cartels. The Finnish agency responsible for the implementation of this legislation (Finnish Competition Authority) undertook e.g. an investigation (1998-1999) into a major fusion of the leading Finnish media company with a major publishing house and a company of kiosks distributing books and journals. In some other EU countries the EU directives that aim at preventing competition restrictions have jeopardised the prevailing systems of setting fixed book prices by publishers as these systems have been interpreted as a cartel-based type restriction of competition. The fixed book price system was abolished in Finland in 1972.

5.2 Legislation on culture

Table 10 below gives an overall view of current legislation, which addresses directly cultural policy issues or indirectly shapes them. The left hand column lists acts and also their most relevant recent amendments, which, in a way, tell the history of debates and objectives after they have become enacted as legislation. The comments in the right hand column summarise the content and cultural policy relevance of the listed legislative act. The code numbers of the acts link them to Finlex, the database / information system of Finnish legislation.

Table 10 *in toto* demonstrates the supremacy of Parliament as the final instance in deciding not only annual state budgets but also administrative structure and functions of central and local (municipal) administration. The horizontal decentralisation of the Finnish cultural policy system that was reviewed in chapter 2.3 is reflected in the laws and decrees found throughout the Table, but are most apparent in Section I. The role of agencies and arm's length bodies, regional authorities and the autonomous local administration (municipalities) becomes apparent in the sections II and Section III listing the more specific legislation on public financing of the arts and culture; Section IV presents the legislation on national cultural and art institutions and municipal cultural services and Sections V and VI expand the scope of relevant legislation to cover adult education and arts education and training. Sections VII-XIII cover special target areas of cultural policies ranging from media policies to International cultural co-operation. The long list of acts and other legal enactments bears witness of the loyalty to a social welfare state but some crucial amendments, e.g. those of legislation on municipal autonomy, the status and role of universities and promotion of the arts, indicate that the old model is going through major processes of transformation.

Table 10: Current legislation pertaining to cultural policy and cultural administration in Finland

MAIN CATEGORIES OF CULTURAL POLICY LEGISLATION	COMMENTS
I. CULTURAL POLICY DECISION-MAKING AND ADMINISTRATION	
<i>Decree of the Ministry of Education and Culture</i> (310/2010; <i>Ordinance on the Organisation and Functions of the Ministry of Education</i> (380/2003, frequent amendments).	These enactments stipulate the structure and functioning of the Ministry. The higher legislative basis consists of the <i>Constitution</i> (731/1999); the <i>Act on the Council of State</i> 175/2003; the <i>Ordinance on the Organisation and Functions of the Ministries</i> (262/2003, frequent amendments).
<i>Promotion of the Arts Act</i> (328/1967, amended 635/1997, 366/2000, 667/2002, 283/2004, 1236/2007, 889/2009, 1134/2010)	These enactments have created the present system of national and regional arts councils. The new revised act creating the Finnish Arts Promotion Centre was passed in the Parliament in 2012 and the law came into effect 1 January 2013.
<i>Act</i> (1401/2006) and <i>Decree</i> (311/2007) <i>on the (EU) Structural Funds</i>	Organises the relationship between the national authorities and administrative units in planning, financing and implementing the programmes financed within the framework of EU Structural Funds
<i>Decree of the Ministry of Education on the jurisdiction of the Board of Education and Province Offices in the Management of Structural Funds Administration</i> (933/2001)	Delegates the planning, implementing and decision-making functions of the Ministry on the EU Structural Funds Programme to the Board of Education and Provincial Offices
<i>Act on the National Board of Antiquities</i> (282/2004, original 31/1972, amended 1016/1987, 1080/2001)	Defines the task and organisation of the main expert and policy implementing body of heritage policies.
<i>Decree on the National Board of Antiquities</i> (417/2004)	Specifies the <i>Act on the Board of Antiquities</i> e.g. in respect of the status of the National Museum
<i>Act on Finnish National Gallery (Art Museum) Act</i> (566/2000, amended 504/2004; original Act 186/1990)	Provides legal basis for an umbrella organisation of three state-owned art museums of domestic, foreign and contemporary art.
<i>Act on National Audiovisual Archive</i> 1434/2007 expands the tasks of the earlier Finnish Film Archive by including radio and television programmes in the archival material.	Organises the national administration of archiving films, television and radio programmes
<i>Act on preserving and archiving cultural material</i> 1433/2007	Specifies the division of labour between different preservation and archiving organisations and the scope of their preserving tasks.
<i>Act on the Library for the Visually Impaired</i> (638/1996, amended 835/1998, originally 11/1978)	Provides national book services for the visually impaired
<i>Decree on the Board for Specific Grants to Visual Artists</i> (116/1997)	Organises the administration of compensation for displaying public art works in public places
<i>Act on the Classification of Audiovisual Programmes</i> (775/2000) and on the <i>Board of Film Classification</i> (776/2000, amended 1013/2004)	Age classification of programmes for the protection of children against exhibition of pornography and violence; violations punishable according to Chapter 17 of the Finnish Penal Code
<i>Film Promotion Act</i> (28/2000, amended 611/2002, 668/2002)	Provides a legal basis for the activities of the Finnish Film Foundation (founded in 1969) to support national film production

MAIN CATEGORIES OF CULTURAL POLICY LEGISLATION	COMMENTS
II. PROMOTING THE ARTS, ARTISTS AND CREATIVITY	
<i>Act on (Art Professors' and) Artists' State-Grants</i> (734/1969, main amended 143/1995 before amendment 1135/2010, which abolished Arts professors' posts; Decree on artists' state-grants 1200/2010)	Provides the legislative basis for the artists' state grants system
<i>Promotion of the Arts Act</i> (328/1967, amended 635/1997, 366/2000, 667/2002, 283/2004, 1236/2007, 889/2009, 1134/2010)	These enactments have created the present system of national and regional arts councils. The new revised act creating the Finnish Arts promotion Centre was passed in the Parliament in 2012 and the law came into effect 1 January 2013.
<i>Act on Grants and Subsidies for Authors and Translators</i> (236/1961, amended 1080/83, 1067/1993, 1272/1994, 1358/1995, 1040/1996 249/2002, 665/2002)	Provides grants to authors and translators to compensate the library use of their works; since 2000 music creators and performers have received these compensation grants
<i>Act on Some Specific Grants for Visual Artists</i> (115/1997, amended 664/2002)	Provides grants for visual artists for the public display of their works
<i>Government Resolution on Supplementary Pensions for Artists</i> (75/1974, amendment 974/1992 abolishes the nationality / citizenship requirement)	Provides additional pensions for senior artists and finances their artistic work
<i>Act concerning State Indemnity for Art Exhibitions</i> (411/1986, amended 639/1991, 336/1994, 390/1997, 1116/2001)	Guarantees insurance for the organiser of art exhibitions
<i>Act on the Pensions of Artists and Some Particular Groups of Short-Time Workers</i> (662/1985, amended frequently).	Safeguards the pension payments and pension rights in short-term employment contracts that are typical for musicians and performing artists
III. FINANCING CULTURAL AND ART INSTITUTIONS AND CULTURAL SERVICES	
<i>Act on Central Government Transfers to Municipal Basic Services</i> (1704/2009), renews the transfer legislation, which aggregates most important ("basic") transfer systems and relocates them to be administered as one single package in the Ministry of Finance	General financing law, defining the relative share of the state and municipalities in producing basic public services and provides the basic rules for calculating and allocating the transfer of state subsidies to municipalities.
<i>Act on Financing Education and Culture</i> (originally 705/1992; now 1705/2009), main amendments 1186/1999, 1071/2005.	Specific " <i>Financing Law</i> " defining the rules for calculating and allocating central government transfers (subsidies) to municipal and non-profit local service organisations including professional local and regional theatres, museums, and orchestras
<i>Lottery Act</i> (1047/2001) and <i>Pool Betting Decree</i> (241/1993)	The Act and the decree give the government the right to contract a monopoly of 1) lottery / lotto, football pools and betting, 2) slot-machines and casinos, and 3) harness race betting to their appropriate organisers; orders the returns to be channelled to the state budget and earmarks their use to specific "good" causes
<i>Act Regulating the Use of the Profits of Lottery / Lotto, and Sports Betting</i> (1054/2001).	Defines the share of the annual returns of lottery / lotto, and sports betting as follows: 25% to sports, 9% to youth policy measures, 17.5% for scientific research and 38.5% to the arts; 10% left for annual discretionary distribution for these purposes.

MAIN CATEGORIES OF CULTURAL POLICY LEGISLATION	COMMENTS
<i>Government Decree on Organising Lotteries</i> (1345/2001)	Specifies the technical rules for minor (non-monetary prize) lotteries organised e.g. by voluntary associations to finance "good causes"
IV. PROFESSIONAL CULTURAL AND ART INSTITUTIONS AND MUNICIPAL CULTURAL SERVICES	
<i>Act on the National Board of Antiquities</i> (282/2004, original 31/1972, amended 1016/1987, 1080/2001)	Defines the task and organisation of the main expert and policy implementing body of heritage policies.
<i>Decree on the National Board of Antiquities</i> (407/2004)	Specified the <i>Act on the Board of Antiquities</i> e.g. in respect of the status of the National Museum
<i>Act on Finnish National Gallery</i> (566/2000, amended 504/2004, previous Act 185/1990)	Provides an umbrella organisation for three state-owned art museums (those of domestic, foreign and contemporary art). This act is currently being amended and will come into effect 1 January 2014 as the FNG will start operating as a foundation.
<i>Act on National Audiovisual Archive</i> 1434/2007 expands the tasks of the earlier Finnish Film Archive by including radio and television programmes in the archival material.	Organises the national administration of archiving films, television and radio programmes
<i>Act on preserving and archiving cultural material</i> 1433/2007	Specifies the division of labour between different preservation and archiving organisations and the scope of their preserving tasks.
<i>Act on the Library for the Visually Impaired</i> (638/1996, amended 835/1998, originally 11/1978)	Provides national printed and audio book services for the visually impaired
<i>Municipal Cultural Activities Act</i> (728/1992)	Legislative basis for the central government transfers for support and management of non-institutional cultural activities in municipalities
<i>Museums Act</i> (729/1992, amended 1959/1995, 1166/1996, 877/2005, 1076/2005)	Legislative basis defining professional museums eligible for central government subsidies according to the " <i>Financing Law</i> "
<i>Theatres and Orchestras Act</i> (730/1992. Parliament has recently passed an amendment (1066/2007), which, as a criterion of professionalism emphasises artistic aspirations over and above sheer commercial success.	Legislative basis defining professional theatres and orchestras eligible for central government subsidies according to the " <i>Financing Law</i> "
<i>(Public) Library Act</i> (904/1998), is specified by <i>Decree</i> 1078/1998 defining the tasks of the central Library and regional libraries in the public library system	Legislative basis defining the tasks of public (municipal) libraries eligible for central government subsidies according to the " <i>Act on general government transfers to municipalities</i> "
<i>Act on Discretionary Government Transfers</i> (688/2001)	Act lays down the grounds and procedures that apply to granting discretionary government transfers (occasional grants-in-aid) to socially or culturally important activities or projects.
V. ADULT EDUCATION	
<i>Act on Vocational Adult Education</i> (631/1998, amended 1292/2004, 1200/2004)	A new integrating law that professionalises the traditional forms of voluntary adult education and lays the ground for public support
<i>Act on Liberal Adult Education</i> (632/1998, amended 1765/2009)	Defines the prevailing forms of general voluntary adult education, affirms their position and type of management and also affirms their type and level of public financing.

MAIN CATEGORIES OF CULTURAL POLICY LEGISLATION	COMMENTS
VI. ARTS EDUCATION AND TRAINING OF THE ARTISTS	
<i>Higher Education Development Act</i> (1052/1986, amended 1207/1993, 943/1996, 1279/2001) Repealed by Act 558/2009, see below	
<i>Universities Act</i> (558/2009), this new Act is a kind of desettatisation law dividing existing universities in two modes of management, either as public corporations or foundation-based institutions.	Defines the units, structure, functioning and financing and management of the two types of universities
<i>Act on Basic Education in the Arts</i> (originally 424/1992, now 633/1998, several amendments since 2000)	Integrates the organisation of extracurricular art education for children and youth and lays the basis for its public financing
<i>Vocational Education Act</i> (630/1998, frequent amendments)	Legislative basis for lower vocational education, including culture (handicraft, design, audiovisual media, visual expression, dance and music)
<i>Polytechnics Act</i> (351/2003 and <i>Decree</i> (351/2003)	Define the objectives and organisation of polytechnic education, including higher professional / vocational education in the arts, culture, media and humanities. New legislation for polytechnics is being developed on a government proposal from 2012, to be in operation from 1.1.2014.
<i>Act on Pilot Programme on Postgraduate Studies in Polytechnic Institutions</i> (645/2001). The Act was enforced up to 31.7.2005	A further step to remodel polytechnics' degree structure to that of universities
VII. BROADCASTING, FILM, MASS MEDIA, CULTURE INDUSTRIES	
<i>Film Art Promotion Act</i> (28/2000)	This Act provides a legal basis for the functioning of the Finnish Film Institute
<i>Decree on the Promotion of Film Art</i> (843/2007)	Specifies the previous Act
<i>Act on Radio and Television Activities</i> (744/1998)	Defines the prerequisites for the broadcasting operations and their licensing by public authorities
<i>Act on the Finnish Broadcasting Company</i> (FBC, 1380/1993, amended 746/1998). A new act repeals these acts from January 1 2013.	Defines the role of the FBC as a public service radio and television company and defines the mode of its (parliamentary) control. The new act, in operation since January 1 2013, establishes the new model for the governance of and a taxation-based model for the financing of the FBC.
<i>Act on Audiovisual Programmes</i> (710/2011) and the <i>Act on the Finnish Centre for Media Education and Audiovisual Programmes</i> (711/2011).	These acts repeal the former acts on age classification of programmes for the protection of children against exhibition of pornography and violence and establish a centre for media education and audiovisual media which started to operate in 2012.
VIII. TAXATION	
<i>Act on Value Added Tax</i> (1501/1993), especially amendments 1265/1997, 1071/2002 and 1202/2011 paragraph 85a that defines a lower tax rate (initially 8% and after amendment 1202/2011 a rate of 9%) for cultural products (initially only books, but from 2012 also newspaper and journal subscriptions which before had a tax rate of 0%) and cultural and entertainment services.	Several amendments due to the EU directives, the latest (1071/2002) extended the law to cover the trade of art objects.
<i>Decree on Value Added Tax</i> (50/1994)	Specifies the previous law

MAIN CATEGORIES OF CULTURAL POLICY LEGISLATION	COMMENTS
IX. FREE COMPETITION	
<i>Act on Competition Restrictions</i> (480/1992), major amendment 400/2003, 447-448/2004, (318/2004) <i>Act on the Finnish Competition Authority</i> (711/1988) <i>Decree on the Finnish Competition Authority</i> (66/1993) <i>Market Court Act</i> (1527/2001)	Basis of the Finnish legislation on competition restriction and its administration; harmonised to correspond to the EU directives
X. COPYRIGHT AND NEIGHBOURING RIGHTS	
<i>Copyright Act</i> (original 174/1927, now 404/1961, twenty-one amendments). The latest amendment bill precipitated by the Directive 2001/29/EC on the harmonisation of certain aspects of copyright and related rights in the information society was after a long preparation and decision-making process passed by Parliament in 2005. These amendments, (821/2005) although formally a part of the 1961 leg., are often referred to as the "Karpela Act" after the name of the Minister of Culture	Numerous special amendments due to the EU copyright directives and international agreements; an extensive system of copyright organisations has evolved for the enforcement of the law and for collecting and distributing the revenues of copyright compensation. Parallel to this process, Parliament has decided on the ratification of the WIPO Copyright Treaty and the WIPO Treaty on Performances and Phonograms.
<i>Amendment 1228/2006</i> of the 1961 <i>Copyright Act</i> and of the <i>Act on Grants and Subsidies for Authors and Translators</i> (236/1961)	Instead of compensation through the grant system financed from the State Budget the amendment stipulates establishing a rights owners' contractual collective licence system. The restriction preventing individual loan compensations is annulled.
Amendment of the <i>Copyright Act</i> 446/1995, establishing the resale compensation system for the works of visual artists	In the "new" copyright legislation a new Amendment (45/2006) alters the management of resale compensation collection to correspond to the overall approach of the new copyright legislation. The new contractual collective management system is still under construction.
XI. CULTURAL HERITAGE	
<i>Museums Act</i> (729/1992, amended 1459/1995, 1166/1996, 1076/2005)	Legal basis for professional museum activities and their organisation
<i>Act on Archaeological Sites</i> (295/1963, several amendments in 1995-2009)	Provides legislative basis for the protection of sites and their excavation
<i>Archives Act</i> (831/1994, previous Act 184/1981)	Provides legislative basis for the National Archive system and for the principles regarding the deposit of relevant archive materials and support for public and private archives
<i>Decree on Archives</i> (1012/1982)	Specifies the previous Act
<i>Act on National Audiovisual Archive 1434/2007</i> expands the tasks of the earlier Finnish Film Archive by including radio and television programmes in the archival material.	Organises the national administration of archiving, and radio and television programmes
<i>Act on preserving and archiving cultural material 1433/2007</i>	Specifies the division of labour between different preservation and archiving organisations and the scope of their preservation tasks.
<i>Build Heritage Protection Act 498/2010</i> (originally Building Protection Act 60/1985, repealed by the present Act)	Provides a legislative resort for the protection of historically and architecturally significant buildings and sites

MAIN CATEGORIES OF CULTURAL POLICY LEGISLATION	COMMENTS
<i>Act on Restricting Export of Objects of Cultural Value</i> (previously 445/1978, now 115/1999)	Takes into consideration the Council Regulation (EEC) 3911/1992
<i>Act on the Administration of the Suomenlinna Fortress</i> (1145/1988)	Provides the legislative basis for the administration of a fortress site that belongs to the UNESCO World Heritage List
XII. MINORITIES AND IMMIGRANTS	
<i>Finnish Constitution</i> (731/1999), paragraph 17	Defines the Swedish language as a parallel national language to Finnish, specifies Sami, Roma and Finnish Sign Language as minority languages; designates Sami as an indigenous culture and stipulates the rights of the Sami and other minority groups to develop their own culture
<i>Language Act</i> (423/2003, originally 148/1922)) and <i>Sami Language Act</i> (1080/2003, originally 516/1991)	The <i>Language Act</i> specifies the right and obligation for official use of the two national languages in different proportional Swedish-Finnish population contexts. The <i>Sami Language Act</i> provides for the right to use the Sami language officially at least through interpretation and to receive official documents in Sami.
<i>Decree on the Board for Developing the Official Use of the Swedish Language</i> (1037/2000)	Provides an agency for co-ordinating and developing the official use of the Swedish language
<i>Finnish Constitution</i> , paragraph 121	Guarantees cultural autonomy for the Sami living in Sami Homeland municipalities
<i>Act on the Sami Parliament</i> (974/1995, amended 975/1995, 1726/1995, 888/1996)	Provides the legislative basis for the advisory elected body that must be heard in Sami affairs. Defines also the borders of Sami Homeland
<i>Act on the Autonomy of Åland</i> (144/1991)	Stipulates the internationally and constitutionally confirmed autonomy of the province of Åland
<i>Finnish Constitution</i> , Chapter 2	Deals with human rights issues from general equality and discrimination to educational rights and rights to own native language and culture
<i>Aliens Act</i> (301/2004, frequent amendments, the amendment 973/2007 is basically in itself a new Act)	Stipulates the rules for foreigners to enter and stay in Finland, defines their human and political rights and rights to stay and unite with their family members; the law has been amended frequently; the latest comprehensive Amendment (973/2007) depicts a complex network of authorities and long chain of scrutiny facing an immigrant or a refugee seeker.
<i>Decree on Labour Offices Authorised to Carry out Tasks Stipulated in the Aliens Act</i> , 421/2006	Specifies the previous law, defines its implementers at regional level of the state administration
<i>Act on the Integration of Immigrants and Reception of Refugees</i> (493/1999, amended 118/2002, 1292/2002, 1215/2005)	Guarantees the material and economic basis for the immediate care and integration of immigrants and refugees
<i>Decree on the Integration of Immigrants and Reception of Refugees</i> (511/1999)	Specifies the previous law

MAIN CATEGORIES OF CULTURAL POLICY LEGISLATION	COMMENTS
XIII. INTERNATIONAL CULTURAL CO-OPERATION	
<i>Decree on the National Entry into Force of the Constitution of UNESCO</i> (549/1956, amended 426/1967)	International agreements, conventions, charters, etc. are entered into force by national legislation (by acts of Parliament or decrees) that incorporate them into national legislation or amends the latter as required.
<i>Decree on the National Commission for UNESCO</i> (1262/2002, repeals decree 163/1966 and amendment 1168/1992)	See the comment above
<i>Decree on the National Entry into Force of the Constitution of the Council of Europe</i> (410/1989)	See the comment above
<i>Decree on the National Entry into Force of the European Cultural Convention</i> (98/1970)	See the comment above
<i>Decree on the National Entry into Force of the Nordic Cultural Treaty</i> (909/1971)	See the comment above
<i>Decree on the National Entry into Force of the Statutes of the Nordic Cultural Fund</i> (199/1977)	See the comment above
XIV. THE MAJOR INTERNATIONAL CONVENTIONS, CHARTERS AND AGREEMENTS ON HUMAN AND CULTURAL RIGHTS RATIFIED BY FINLAND	
<ul style="list-style-type: none"> • ICCPR, International Covenant on Civil and Political Rights • ICESCR, International Covenant on Economic, Social and Cultural Rights • CERD, Convention for the Elimination of All Forms of Racial Discrimination • CRC, Convention on the Rights of the Child • CEDAW, Convention Eliminating All kinds of Discrimination Against Women 	
<ul style="list-style-type: none"> • European Framework Convention for the Protection of National Minorities • European Charter for the Protection of Regional or Minority Languages • European Convention for the Protection of Human Rights and Fundamental Freedoms • European Social Charter • Protocol No 3 on the Act of Accession to the European Union • UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions • UNESCO Convention for the Safeguarding of Intangible Cultural Heritage 	
Finland co-operates on a national basis and as a Member State of the European Union with the following international organisations in minority issues: the United Nations, Council of Europe, Council of the Baltic Sea States, OSCE, ILO, UNESCO.	

Source: databank FINLEX <http://www.finlex.fi/en/>

5.3 Sector specific legislation

5.3.1 Visual and applied arts

Finnish legislation on the arts and artists covers, on the one hand, public support and artists' rights on an individual level and, on the other hand, public support to the cultural and art institutions. The latter will be discussed in greater detail in chapter 7.3.

The following Table contains information on the main legislation for the arts and individual artists. It indicates that this legislation pertains mainly to financial support, that is, the systems of artists' grants and pensions and support to projects and to the enhancement of creative environments. See also chapter 8.1.1 to 8.1.4.

Table 11: Promoting the arts, artists and creativity

LEGISLATION	COMMENTS
<i>Act on (Art Professors' and) Artists' State-Grants</i> (734/1969, main amended 143/1995 before amendment 1135/2010, which abolished Arts professors' posts; Decree on artists' state-grants 1200/2010)	Provides the legislative basis for the artists' state grants system
<i>Promotion of the Arts Act</i> (328/1967, amended 635/1997, 366/2000, 667/2002, 283/2004, 1236/2007, 889/2009, 1134/2010)	These enactments have created the present system of national and regional arts councils. The new revised act creating the Finnish Arts Promotion Centre was passed by the Parliament in 2012 and the law came into effect 1 January 2013.
<i>Act on Grants and Subsidies for Authors and Translators</i> (236/1961, amended 1080/83, 1067/1993, 1272/1994, 1358/1995, 1040/1996 249/2002, 665/2002)	Provides grants to authors and translators to compensate for library use of their works; since 2000 music creators and performers have received these compensation grants
<i>Act on Some Specific Grants for Visual Artists</i> (115/1997, amended 664/2002)	Provides grants for visual artists to compensate for the public display of their works
<i>Government Resolution on Supplementary Pensions for Artists</i> (75/1974, amendment 974/1992 abolishes the nationality / citizenship requirement)	Provides additional pensions for senior artists and finances their artistic work
<i>Act concerning State Indemnity for Art Exhibitions</i> (411/1986, amended 639/1991, 336/1994, 390/1997, 1116/2001)	Guarantees insurance for the organiser of art exhibitions
<i>Act on the Pensions of Artists and Some Particular Groups of Short-Time Workers</i> (662/1985, amended frequently).	Safeguards the pension payments and pension rights in short-term employment contracts that are typical for musicians, performing artists, journalists, set-designers, etc.

Source: databank FINLEX <http://www.finlex.fi/en/>

5.3.2 Performing arts and music

Legislation for performing artists is the same as the general legislation covering individual artists presented in Table 11 in chapter 5.3.1, see also chapter 7.1.

5.3.3 Cultural heritage

See the legislation in Table 10, Section XI for legislation, chapter 4.2.2 and chapter 7.1-7.3 for their contents and contexts.

5.3.4 Literature and libraries

Under the auspices of the *Copyright Act* some copyright compensation has been channelled to rights' owners as grants. Thus, authors and translators have had, in addition to opportunities offered by the state artists' grant system, a special grant system under the *Act on Grants and Subsidies for Authors and Translators* (1961). The funds for the grants are channelled via the state budget. Grants must be applied and there is a special board for peer group evaluation. The 2005 amendments of the *Copyright Act* presuppose that a new compensation system is adopted. This system is based on an individual author's right to be compensated in terms of the number of loans of his / her works. This system, which pays compensation to foreign authors, is still under construction.

The (Public) *Library Act* (904/1998) provides the legislative basis defining the tasks of public municipal libraries eligible for central government subsidies according to the *Financing Law*. It is specified by *Decree 1078/1998* defining the tasks of the Public

Central Library and regional libraries and its amendment 513/2001 specifies the qualifications of public library personnel.

The fixed book price system was abolished in Finland in 1972.

For more detailed information see Table 11 in chapter 5.3.1 and Table 18 in chapter 7.1.

5.3.5 Architecture and spatial planning

If we exclude education, the Finnish cultural policy measures reach architecture only as an art form and architects as artists. Consequently, the overall legislation on public promotion of the arts and financial support for artists presented in Table 11 of chapter 5.3.1 contains, in addition to education and training, the only directly relevant legislation.

The *Build Heritage Protection Act* 498/2010 (originally *Building Protection Act* 60/1985, repealed by the present Act) protects buildings, built areas and built cultural environments, which have value from the perspective of cultural history. This protection pertains to buildings in zoned areas. The *Land Use and Building Act* (132/1999) defines the zoning system (where municipalities have the zoning monopoly) and thus provides "ex ante protection" for the built environment. Archaeological sites and monuments and church buildings are protected by the *Act on Archaeological Sites and Monuments* (295/1963) and the *Church Act* (635/1964) respectively.

5.3.6 Film, radio and television

Legislation pertains mainly to the production of feature and documentary films, to television and radio activities and the censorship of films and videos (and, currently also to computer and console games).

Support for national production of feature films is channelled via the Finnish Film Foundation. The *Act and the Decree on Film Production* (2000, 2007) defines the organisation, structure and functions of financial support channelled via the Foundation to Finnish cinema. Besides the main function, this support embraces also distribution and various forms of export, international co-productions, promotion and PR-activities.

Acts on Radio and Television, on *the Finnish Broadcasting Company* and on *the State Television and Radio Fund* are all important not only for audiences but also business to business, that is, from the point of view of that television is one "market place" among others for national feature film and independent television programme producers.

The Finnish censorship system for films, videos and games is considered both flexible and effective in its present form.

Table 12: Legislation on film, radio, television

LEGISLATION	COMMENTS
<i>Film Art Promotion Act</i> (28/2000)	This Act was needed to provide a legal basis for the functioning of the Finnish Film Institute
<i>Decree on the Promotion of Film Art</i> (843/2007))	Specifies the previous Act
<i>Act on Radio and Television Activities</i> (744/1998, amendments 490/2002, 394/2003, 1190/2005)	Defines the prerequisites for the broadcasting operations and their licensing by public authorities
<i>Act on the Finnish Broadcasting Company</i> (FBC, 1380/1993, amended 746/1998)	Defines the role of the FBC as a public service radio and television company and defines the mode of its (parliamentary) control
<i>Act on the State Television and Radio Fund</i> (745/1998)	Defines the organising of the collection and the mode of use of radio and television licence fees

<i>Act on Audiovisual Programmes</i> (710/2011) and the <i>Act on the Finnish Centre for Media Education and Audiovisual Programmes</i> (711/2011).	These acts repeal the former acts on age classification of programmes for the protection of children against exhibition of pornography and violence; and establish a centre for media education and audiovisual media which started to operate in 2012.
<i>Act on National Audiovisual Archive</i> 1434/2007 expands the tasks of the earlier Finnish Film Archive by including radio and television programmes in the archival material.	Organises the national administration of archiving films, television and radio programmes
<i>Act on preserving and archiving cultural material</i> 1433/2007	Specifies the division of labour between different preservation and archiving organisations and the scope of their preserving tasks.

Source: Databank FINLEX <http://www.finlex.fi/en/>

5.3.7 Mass media

See Table 12 in chapter 5.3.6 for the main broadcasting legislation.

TV programme quotas are set out in the 1998 *Act on Radio and Television Activities* and adhere to the stipulations of the EU Directive "Television Without Frontiers". The Finnish legislation follows *Articles 4.1 of the Directive* that presupposes the transmission of European programmes on TV-channels for "...a majority proportion of their transmission time, excluding the time appointed to news, sports events, games, advertising and teletext services". Following the stipulations of *Article 5 of the Directive*, the Finnish *Act on Radio and Television Activities* sets a quota of 15% for programmes by independent producers, with a clause that these programmes must have been produced during the last five years.

The Finnish Film Foundation, which is the main public agency responsible for the support of cinema, had previously no legislative basis in public law; its founding was based on the *Foundation Act* (109/1938) that stipulates the founding, organisation and administration of both public and private foundations. In the re-codification of the Finnish Constitution (1999) special attention was paid to the importance of not delegating public powers to private organisations without affirmation by an enacted law. This led to the need to prepare and pass the *Film Art Promotion Act* in 2000, which legitimised the position of the Film Foundation. Basically, the Act has not altered the modus operandi of the Film Foundation.

5.3.8 Other areas of culture specific legislation

The importance of legislation on the prevention of unfair competition has proved to be important from the point of view of providing a level playing field for small and medium sized enterprises and for guaranteeing entry to the market for new companies and new ideas / works of art as a basis of cultural production. The competition / concentration situation in Finnish culture industries and the activities of the authorities curtailing restrictions of competition have been dealt with in chapter 4.2.6 and Table 10, Section IX. It is important to have more detailed comparative material on this issue area in the Compendium.

6. Financing of culture

6.1 Short overview

The major role in financing the arts and culture in Finland is played by the central government (the state) and municipalities. The main policy domains financed by these two levels of government are artistic creation (arts education, support to artistic work) cultural and art institutions (most importantly libraries, theatres, orchestras and museums) and the maintenance of cultural heritage.

In practice, the central government and municipalities are the sole public financiers; in addition one can mention the Finnish Broadcasting Company and the copyright organisations – if the collective use of copyright compensation can be considered "public". There is no independent regional administration which would provide direct public funding although regional arts councils, foundations and regional councils can play an intermediary role between the municipal governance and central government in EU financed cultural projects.

Although the public financing is thus concentrated, it is difficult to find comprehensive enough statistical data to cover the state of the financing at a given time to say nothing about systematic mapping of development in time. There are four main reasons for that.

First, there is no consensus on what activities should be included in the domain of the arts and culture. In principle Finnish policy makers have accepted the framework proposed by EUROSTAT, but it is seldom used in practice. Secondly, although central government and municipalities play a central role, neither of these levels is a unity. The main policy domain might be concentrated in one ministry, but important artistic and cultural activities are carried out and financed within the jurisdiction of other ministries or by special administrative agencies. In Finland there is officially one and the same ministry for education and culture, but this does not always solve such statistical issues as how the statistics on education and training in the arts and culture should be collected and classified. On the municipal level monitoring the financing of the arts and culture at municipal level must cover a lot of administrative units – in the case of Finland, as we have stated earlier "...320 (at the beginning of 2013; there were 336 in 2012) municipalities and numerous inter-municipal boards and public-private corporations". Covering the financial transactions concerning these units usually demands survey-type data collecting, if not in the field, at least in the archives of various basic statistical systems.

Thirdly, the financing can be direct expenditure-based budget financing but it can also be transferring of grants / subsidies to the recipients through another governance level or a special administrative unit or type of organisations. The main Finnish public financing system "vos" ("the state's share system") is bifurcated: the statutory state share of financing can go either directly to the recipient, e.g. to a theatre, museum or orchestra (whose legal form is a foundation or an association, for example), or to a municipality which is supposed to use it for the assigned cultural institution but has the right to decide, if it really wishes to use the "share" for this purpose, or another one instead. Needless to say, this bifurcation does not make compilation of finance / expenditure statistics any easier.

Tables 13 and 14 below highlight two recent trends in public funding of the arts and culture. Since 2006 the financing by the central government has increased strongly and, at the same time, the share of finance from the profits of Veikkaus Ltd, the state monopoly on lotto, lottery and sports betting has substantially diminished.

Table 13: Finnish central government financing channeled through the Ministry of Education and Culture to the arts and culture, in million EUR, 2001-2010

Year	2002	2003	2004	2005	2006	2007	2008	2009	2010
Financing	302.3	315.5	331.4	351.9	368.4	392.3	430.3	483.5	400.6

Source: Statistics Finland, Kulttuuritilastot / Cultural Statistics 2011, 180.

See also http://www.minedu.fi/OPM/Linjaukset_ja_rahointus/?lang=en

Table 14: Share of central government financing funded from the profits of the Veikkaus Ltd*, in %, 2001-2010

Year	2002	2003	2004	2005	2006	2007	2008	2009	2010
Financing	179.7	191.2	188.1	185.3	190.4	188.8	189.2	204.4	209.3
Share %	59.4	60.4	56.8	52.7	51.7	48.3	44.4	42.3	52.2

Source: Statistics Finland, Kulttuuritilastot / Cultural Statistics 2005/2007/2011, 224/195/180

http://www.minedu.fi/OPM/Linjaukset_ja_rahointus/?lang=en

* The government company operating the monopoly for lotto, lottery and sports betting.

The level of central government financing through the budget of the Ministry of Education and Culture exceeded the pre-1991-1993 recession level for the first time in real terms only in 2006. Since then the growth trend has continued in 2007-2010. This has been mainly due to the amendments of finance legislation which have obliged central government to make corrective ex post inflation compensations to its earlier subsidies and committed budget-makers to correct inflation systematically and concurrently. These amendments alone have meant that the state's share ("valtionosuus") in the financing of professional theatres, orchestras and museums has been raised in 2008-2010 by 50 million EUR over and above the "regular" inflation compensation.

The share financed from the profits of Veikkaus Ltd has declined, because the new Finnish legislation on betting stipulates that the profits can be used only for the support of arts, scientific research, sports and youth policy objectives and subsequently they e.g. cannot be used to subsidise public municipal libraries. Thus the substantial central government subsidies to libraries have been gradually moved to be paid from the regular state budget (from taxes).

In 2001, the financing of the arts and culture by the municipalities had again reached the levels that existed prior to the recessions of 1991-1993 and 1999-2000, but the growth has since then levelled-off because of the fiscal deficits experienced by the majority of Finnish municipalities. There are plans to reform the structure of the Finnish system of municipal administration by introducing better targeted and more efficiently organised services and by merges of small municipalities.

Household surveys on cultural spending include items such as books, newspapers and journals, PC- and media equipment, programmes and discs, games, schoolbooks, encyclopaedias, and photography services. If we take all these items to measure cultural consumption, the share of this spending of the total household spending is about 5-6%. The EUROSTAT comparative survey of 2005 provides the most credible PPS-adjusted information about cultural consumption of Finnish households. According to the survey, the average consumption in a Finnish household was 24 369 EUR per annum and out of this, the consumption on culture per household was 1 234 EUR, or 5.1%, which meant that the aggregated national household consumption was about 3 billion EUR. Finnish cultural consumption was above the European average, tenth in the ranking order of 27 EU-countries. This status was mainly due to relatively high rankings in purchasing newspapers and in the acquisition of information processing equipment.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

According to the narrower EUROSTAT definition of culture, excluding archives and arts education and newspaper subsidies, the annual public cultural expenditure *per capita* for current net costs in 2009 was 176.6 EUR and the ratio of public cultural expenditure to the total public (state and municipal) expenditure was 0.99%. For statistics, see Table 15.

6.2.2 Public cultural expenditure broken down by level of government

The following Table provides an overall breakdown of public cultural expenditure by the level of government in 2009 and provides the possibility to compare the change that has taken place since 2001.

Table 15: Public cultural expenditure, by level of government, in thousand EUR, 2001 and 2009

Year	2001		2009	
Level of government	Expenditure	% of total	Expenditure	% of total
Central government total:	292 600	47.3	483 499	51.2
- <i>direct expenditure</i>	87 850	14.2	179 413	19.0
- <i>transfers to municipalities</i>	117 918	19.1	177 700	18.8
- <i>direct transfers to non-profit art institutions and cultural organisations</i>	86 872	14.0	126 386	13.4
Municipalities				
- <i>all direct expenditures & transfer allocations</i>	325 746	52.7	461 300	48.8
Total public expenditure	618 346	100.0	944 799	100.0

Source: The 2001 statistics were compiled by combining the 2001 information from the EUROSTAT 2004 pilot survey data and statistics from the 2001 closed balance sheet of the state budget; the 2009 central government statistics are based on the closed balance sheet of the state budget and municipal statistics are based on statistics by the Association of Local and Regional Authorities.

The nominal growth in 2001-2009 was 52.8%; and distinctly higher in the case of the central government (65.2%) than in municipalities (41.6%). The overall structure (transfers vs. direct expenditure) has been fairly stable, the main exception being the strengthening of the relative position of the direct central government expenditures.

6.2.3 Sector breakdown

Table 16 provides more up to date and longer time series but covers only state financing through the budget of the Ministry of Education and Culture. The nominal growth in 2005-2009 is impressive, at 33.5%, but more than half of it is used to compensate for slow growth and neglected inflation compensation in the statutory state subsidies and grants. This is in stark contrast to a mere 10% growth in grants and subsidies to artists and art communities. For the sector breakdown of the grants and subsidies to artists and art communities, see chapter 8.1.2

Table 16: State budget allocations to arts and culture, 2008–2012, in thousand EUR

	2008 Balance sheet	2009 Balance sheet	2010 Balance Sheet	2011 Balance Sheet	2012 Balance Sheet
Total state budget: <i>of which</i>	43 673 419	45 755 000	49 880 023	50 382	53 446
Ministry of Education and Culture:	5 686 000	5 978 000	6 374 433	6 666 000	6 541 000
<i>of which</i> Cultural outlays total:	430 256	483 499	400 642	425 100	432 646
<i>of this</i> ; funded from profits of the national lottery and football pools	189 204	204 432	209 342	220 346	222 397
<i>State / national institutions</i>	127 584	132 911	126 280	125 227	129 080
Finnish National Opera	45 349	46 921	48 714	49 967	51 437
National Board of Antiquities	24 724	24 359	19 632	20 074	21 459
Finnish Film Foundation	17 836	20 336	1 862	1 980	2 065
Finnish National Theatre	13 399	13 833	13 887	11 166	11 506
Finnish National Gallery	18 930	19 485	19 004	19 075	19 442
Administration of Suomenlinna	4 884	5 210	3 047	2 683	2 905
Finnish Library for the Visually Impaired	7 182	6 968	6 501	6 724	6 464
National Audiovisual Archive (Until 2008 Finnish Film Archive)	4 810	6 205	6 709	6 846	7 664
Finnish Board of Film Classification	590	825	620	621	-
Finnish Institute for Russian and East European Studies	922	992	983	978	1 245
Arts councils (operating expenses)	5 194	5 443	5 321	5 113	4 893
<i>Statutory state subsidies to:</i>	212 265	233 317	125 033	127 749	124 132
Libraries	124 452	128 954	8 419	9 321	9 763
Museums	25 192	30 875	37 642	38 240	35 845
Theatres and orchestras	57 059	67 900	78 866	80 082	78 418
Municipal cultural services *	5 562	5 588	106	106	106
<i>Grants and subsidies to artists</i>	16 838	18 232	19 138	36 487	37 730
Grants	8 744	9 632	9 993	10 125	10 474
Public lending right compensation grants	2 663	2 950	2 895	2 894	3 100
Compensation grants to visual artists	841	960	960	960	960
Lending right compensation grants for music and illustrators*	170	170	170	195	195
Regional promotion of art	4 420	4 520	5 120	5 620	5 520
Extra pensions for artists and journalists	-	-	-	16 693	17 481
<i>Other promotion of art and culture</i>	73 569	99 039	130 191	135 637	141 704

Source: Statistics Finland, Cultural Statistics 2011, p. 567.

* In 2010, state subsidies for pre-primary and primary education, public libraries and cultural services of municipalities were transferred to the main budget division for the Ministry of Finance.

This Table demonstrates that the culture industries are only marginally supported by the central government – and even less so by the municipalities. The only sub-sector that receives more substantial public support is film production where the goal that has been set to reach the same level of funding as in the other Nordic countries has already been reached. As film production has received its share of special employment funds, the objective of 28 million was researched in the government budget proposal for 2011. The problem is that the other Nordic countries have meanwhile also strongly increased their investment in film production.

There are no detailed statistics on the sector breakdown of municipal funding. The per capita information in the following Table gives a picture of great stability of the sector

breakdown that is no doubt mainly due to the fact that museums, theatres and orchestras have been slumped together. The Table also warns of the fact that municipal expenditure figures are not really net figures but contain often also the "state share".

Table 17: Sector breakdown of operating per capita costs (in EUR, current prices) of cultural services provided by municipalities, 2006-2010

	2006	2007	2008	2009	2010
Libraries	49	50	53	55	55
Museums and exhibitions	15	16	17	18	19
Theatre, dance and opera	11	12	11	13	14
Music *	11	11	12	12	13
Basic arts education **	10	11	11	11	12
Education and cultural administration ***	13	13	14	15	15
Other cultural functions ****	20	21	22	22	23
Cultural functions TOTAL	129	134	141	146	150

Source: Statistic Finland, Cultural Statistics 2011, 183.

6.3 Trends and indicators for private cultural financing

The main source of private financing of the arts and culture in Finland is *the private grant-giving foundations*. It has been estimated that Finnish cultural foundations provide 50 million EUR annually to the arts and culture (including heritage and the funding of research in the humanities and social sciences); out of this amount about 15-20% is given as direct support to the arts (as prizes, grants and project financing).

According to a recent research report, *direct business company support to the arts and culture* in Finland was rather modest in 2008 and support has declined since 1999. These conclusions are based on questionnaire surveys carried out by the Arts Council of Finland in 1999, 2003 and 2008. The monitored "company support" covered purchases of works of art, actual sponsorship, joint marketing, and donations to funds supporting the arts and culture.

The 2008 survey questionnaire was mailed to 1 376 companies, of which 594 were large enterprises. Only 27% of the recipients of the questionnaire responded, and approximately one-fifth of all the companies had supported the arts and culture. All in all, the companies used some 17.4 million EUR to support the arts and culture in 2008. Of the total amount of support, two-fifths were from manufacturing companies and the rest from the class "other type of companies". There was a distinct fall in support from 1999 to 2003 and no recovery had taken place by 2008. The lack of recovery might reflect the inability of cultural institutions to adapt to new types of sponsorship, especially to joint marketing.

The main forms of art receiving support from companies were music and visual arts. In 1999, their share of the total amount of support was 67%, but has since decreased to 39%. Both are still major recipients of corporate art support, even though in 2008 cinema was funded slightly more than visual arts.

Two problems in sponsoring have given rise to some debates and also to some attempts at reforms. The first of these is a technical one: how to handle sponsorship money in the accounts of the public institutions. Is it earned income that might reduce public support, or should it be kept outside the regular public budgeting? The former alternative seems to prevail. The second is a moral issue: if public institutions receive private sponsorship money, what rules must be set to avoid the potential economic linkages between the sponsor and the sponsored, e.g. the informally agreed duty of the latter to purchase facilities from the former over and above the regular tendering procedures. No specific legislation has been considered necessary in this respect; only some outlines for an Ethical Code have been provided by government working groups.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

The division of financial responsibilities between the two main financiers, that is the state and the municipalities, is clear. The state takes care of the national cultural institutions, including university level arts education; and it supports also the culture industries, mainly cinema. With the financial transfers through its statutory system of subsidies the state also levels disparities throughout the country in the provision of performing arts (theatres, orchestras) and library and museum services; and the regional arts councils mitigate inequalities in the national spread and support for the creative arts. The state subsidy systems help to maintain an extensive system of extracurricular art education and professional education for cultural occupations. The state also bears the main responsibility for the central national infrastructure: construction and renovation of nationally significant buildings, maintenance of the main information and communication systems; and it also subsidises construction and communication costs of the national networks of cultural service institutions.

Municipalities, in collaboration with third sector organisations, maintain the basic cultural service systems and their infrastructure. Minimum services can be found in small rural municipalities where they consist of public libraries, adult education units and support for some socio-cultural events and activities; the maximum service system can be found in the Helsinki Metropolitan Region, consisting of the City of Helsinki and three other municipalities: Espoo, Vantaa and Kauniainen. Between these two extremes, other cities can be divided into three categories: major cities, regional centres and small towns. In this classification, the presence / absence of a university and other institutions of higher education and culture make a clear difference. These institutions guarantee interested and committed audiences for the arts and culture. Economically the worst off are the regional (province centres) that must maintain reasonably extensive provision of arts and cultural services but have small and fragmented audiences and pay relatively higher costs for maintaining this provision. There are some indications that the institutions – public libraries, historical and art museums – which have been assigned with a special regional role and given additional state subsidies, have problems in fulfilling this role effectively.

In more general terms, it has been argued that the state has, since the 1991-1993 recession, retracted from active support and levelling policies and forced the municipalities to carry a heavier financial burden. The municipalities in turn have expected the cultural institutions to increase their own earned income, especially box office earnings. However the most recent reform of the statutory system of central government subsidies has substantially improved the situation. In this reform, the state compensated for the cost deficit it had allowed to emerge in the statutory transfers during 1997-2005 by not reacting to the increase in the volume and staff costs. In the three years from 2008-2010 the statutory state subsidies to professional theatres, orchestras and museums in the statutory system increased by nearly 50 million EUR, almost by 80% compared to 2007, and in 2010 was 113.6 million EUR.

The impact and organisational level effectiveness of the increase were evaluated at Cupore (Foundation for Cultural Policy Research). According to the evaluation, the state funding increase made possible a considerable increase in the personnel of arts and cultural institutions, 427 person years altogether (8%). Also, the average yearly salary rose 8%. Hence, personnel costs increased substantially, 29.8 million EUR (16%). The rest of the increase was used for rents (12 million EUR) and other un-itemised expenses (7.9 million EUR).

The funding structure of the institutions changed. The relative share of total government funding increased from 23% in 2007 to 34% in 2010, and the relative share of municipal subsidies shrank from 49% in 2007 to 42% in 2010. In 57 out of 97 public institutions, the municipal support decreased.

The management of the institutions emphasised strongly artistic quality and the quality of content, staging, and exhibition layouts, audience education and museum pedagogy as the targets of the increased funding. From 2007 to 2010, the number of productions (theatre performances, concerts, exhibitions) increased by around 400 (3%). The number of attendances decreased by around 191 000 (-3%). Only orchestras were able to increase the number of productions (14 and 36% respectively) and private orchestras were also able to increase attendances (23%).

In order to understand the nature and functioning of the Finnish cultural and art institutions, we must return to the legislation.

Table 18: Current legislation pertaining to cultural and art institutions in Finland

CULTURAL POLICY LEGISLATION ON INSTITUTIONS	
COMMENTS	
FINANCING CULTURAL AND ART INSTITUTIONS AND CULTURAL SERVICES	
<i>Act on Financing Education and Culture</i> (previously 635/1998, now 1705/2009), pertaining to the provision of "non-basic" public services financed jointly by the state and municipalities	Specific " <i>Financing Law</i> " defining the rules for calculating and allocating central government transfers (subsidies) to municipal and non-profit local service organisations including professional local and regional theatres, museums, and orchestras
<i>Act on Central Government Transfers to Municipal Basic Services</i> (1704/2009), renews the transfer legislation, which aggregates most important ("basic") transfer systems and relocates them to be administered as one single package in the Ministry of Finance	General financing law defining the relative share of the state and municipalities in producing basic public services and provides the basic rules for calculating and allocating the transfer of state subsidies to municipalities
<i>Lottery Act</i> (1047/2001)	The revision of old legislation; gives the government the right to contract a monopoly for 1) lottery / lotto, football pools and betting, 2) slot-machines and casinos, and 3) harness race betting; orders the return of the profits to the state budget and earmarks their use for specific purposes
<i>Act Regulating the Use of the Profits of Lottery / Lotto, Football Pools and Betting</i> (1054/2001)	Defines the share of the annual returns of lottery / lotto, football pools and betting as follows: 25% to sports, 5% to youth policy measures, 17.5% for scientific research and 35% to the arts
<i>Government Decree on Organising Lotteries</i> (1345/2001)	Specifies the technical rules for all forms of lotteries
PROFESSIONAL CULTURAL AND ART INSTITUTIONS AND MUNICIPAL CULTURAL SERVICES	
<i>Act on National Board of Antiquities</i> (282/2004, original 31/1972, amended 1016/1987, 1080/2001)	Confirmed the legislative basis for the main expert and policy implementing body on heritage
<i>Decree on National Board of Antiquities</i> (407/2004)	Specified the <i>Act on the Board of antiquities</i> e.g. in respect of the status of the National Museum
<i>Act on Finnish National Gallery</i> (566/2000, amended 504/2004, previous Act 185/1990)	Provides an umbrella organisation for three state-owned art museums (those of domestic, foreign and contemporary art). This act is currently being amended and will come into effect on 1 January 2014 as the FNG will start operating as a foundation.
<i>Act on National Audiovisual Archive</i> 1434/2007 expands the tasks of the earlier Finnish Film Archive by including radio and television programmes in the archival material.	Organises the national administration of archiving films, television and radio programmes

<i>Act on the Library for the Visually Impaired</i> (11/78, 638/1996, amended 835/1998)	Provides national book services for the visually impaired
<i>Act on Audiovisual Programmes</i> (710/2011) and the <i>Act on the Finnish Centre for Media Education and Audiovisual Programmes</i> (711/2011).	These acts repeal the former acts on age classification of programmes for the protection of children against exhibition of pornography and violence and establish a centre for media education and audiovisual media which started to operate in 2012.
<i>Act for Promotion of Film Art</i> (28/2000)	Provides legal basis for the activities of the Finnish Film Foundation (founded in 1969 to support national film production and film art).
<i>Municipal Cultural Activities Act</i> (728/1992, amended 1681/1992)	Legislative basis for central government support to non-institutional cultural activities in municipalities
<i>Museums Act</i> (729/1992, amended 1959/1995, 1166/1996, 1072/2005)	Legislative basis defining professional museums eligible for central government subsidies according to the " <i>Financing Law</i> "
<i>Theatres and Orchestras Act</i> (730/1992, amended 1277/1994, 1460/1995, 642/1998, 1075/2005)	Legislative basis defining professional theatres and orchestras eligible for central government subsidies according to the " <i>Financing Law</i> "
<i>(Public) Library Act</i> (904/1998), is specified by <i>Decree 1078/1998</i> defining the tasks of the central Library and regional libraries in the public library system	Legislative basis defining the tasks of public (municipal) libraries eligible for central government subsidies according to the " <i>Act on general government transfers to municipalities</i> "
ADULT EDUCATION	
<i>Act on Professional Adult Education</i> (631/1998)	A new integrating law that professionalises the traditional forms of voluntary adult education and lays the ground for their public support
<i>Decree on Professional Adult Education</i> (812/1998)	Specifies the previous Act
ARTS EDUCATION AND TRAINING OF THE ARTISTS&PROFESSIONALS OF CULTURAL SECTOR	
<i>Universities Act</i> (558/2009), this new Act is a kind of desestatization law dividing existing universities in two modes of management, either as public corporations or foundation-based institutions.	Defines the units, structure, functioning and financing and management the two types of universities
<i>Act on Basic Education in the Arts</i> (originally 424/1992, now 633/1998, amended 518/2000)	Integrates the organisation of extracurricular art education for children and youth and lays basis for its public financing
<i>Decree on Basic Education in the Arts</i> (255/1995)	Specifies the previous law
<i>Vocational Education Act</i> (630/1998)	Legislative basis for lower vocational education, including culture (handicraft, design, audiovisual media, visual expression, dance and music)
<i>Polytechnics Act</i> (351/2003 and <i>Decree</i> (351/2003)	Defines the objectives and organisation of polytechnic education, including higher professional / vocational education in the arts, culture, media and humanities. New legislation for polytechnics is being developed on a government proposal from 2012, in operation from 1 January 2014.
<i>Act on Pilot Programme on Postgraduate Studies in Polytechnic Institutions</i> (645/2001). The Act was enforced up to 31.7.2005	A further step to remodel polytechnics degree structure to that of universities

Source: databank FINLEX <http://www.finlex.fi/en/>

The category of *financing cultural and art institutions and cultural services* illustrates the vertical decentralisation and organisation of joint financing for the arts and culture - especially cultural institutions and services - by the central government and local governments (municipalities). The first law in the list, the *Financing Law*, provides the formulas that are used to assess the share of the municipalities and central government in

the financing of different institutional sectors (public libraries, professionally managed museums, professional theatres and orchestras and the organisations providing extra-curricular art education). The next law only indicates how close the relationship between the central government and local self-government (municipalities) are financially: the former provides financial transfers for the latter and gives them equal opportunities in the overall provision of public services.

The category of *cultural and art institutions* demonstrates the legislative basis for the cultural institutions. These laws and decrees actually specify the types of professional institutions that can be included in the sphere of a *Financing Law* made up of joint central government-municipal financing. Some of the national institutions like the National Opera and the National Theatre are private organisations, a foundation and a joint stock company, respectively. They are financed on an annual contractual basis and do not have special laws like the National Art Gallery (see Table 18, second section). There is no law either for the Radio Symphony Orchestra, which is operated within the Finnish Broadcasting Company (YLE), or for the National Museum (which is still a department of the National Board of Antiquities).

The institutions of professional *education and training* are administratively separated from the rest of the cultural administration, because they are within the jurisdiction of the Department of Education and Science of the Ministry of Education and Culture (see chapter 3.1). These educational institutions form a hierarchical line from the second level vocational education via polytechnics (N=29, with most having special programmes for the arts, arts management, media and humanities) to the art universities (N=4). This line includes also the earlier extensive system of music schools and conservatories and, at the lowest level, it is supported by the system of extra-curricular "general" arts education and the specialised secondary schools of art.

Further important institutions can be found in the category of *adult education*. The different forms of adult education (civic colleges, municipal study circles, adult education centres), which all had earlier separate legislative bases, have now been integrated within one umbrella Act.

It is difficult to pin down any general trends of development within this diverse institutional sector. There is a trend that is closely connected with the on-going processes of desettisation and the adoption of some doctrines of New Public Management. These processes and doctrines appear for example as a system of performance contracts and the introduction of net budgeting and business accounting systems in central government and municipal accounting. There are also parallel demands that cultural and art institutions must earn more income as a ratio to their total expenditure. Recently in the public budgeting and account system the need to monitor and report the efficiency and longer term impacts of publicly financed activities have been emphasised. There are no definite earned income ratio criteria; however the City of Helsinki's officials have indicated informally that the city finds it difficult to finance institutions where their earned income is less than 20% of the total expenditure. Also, as mentioned before (see chapter 4.3), the current trend for organisation of cultural activities in Finland is to favour the foundation form of governance. The Finnish National Gallery will start functioning as a foundation from 1 January 2014, as will the Ministry's current subordinate Institute for Russia and Eastern Europe from 1 January 2013. The argument is that as a foundation, these organisations will be more agile and independent in organising and developing services and in diversifying sources of financing.

7.2 Basic data about selected public institutions in the cultural sector

The information filled in Table 19 pertains only to professionally managed public or statutory state-subsidised institutions. For relevant statistics, see chapter 4.2.2, chapter 6.2, chapter 8.1.2 and chapter 8.2.1. The issue analyses in chapter 4.2.11 and chapter 4.3 illustrate the cultural policy role of the national institutions.

Table 19: Cultural institutions financed by public authorities, by domain

Domain	Cultural institutions (subdomains)	Number (2010)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised)	28 000	++
	Museums (site organisations)	330	+
	Archives (of public authorities)	n.a	-
Visual arts	Public art galleries / exhibition halls	63 (2007)	+-
	Art academies (or universities)	2	+-
Performing arts	Symphony orchestras	29 (2012)	+
	Music schools	104 (2007)	+-
	Music / theatre academies (or universities)	2	+-
	Drama theatres, main	47 (2012)	-
	Music theatres, opera houses	1 (2012)	+-
	Dance and ballet companies	10	-
Books and Libraries	Libraries	827 (2012)	--
Audiovisual	Broadcasting organisations	1 (2012)	+-
Interdisciplinary	Socio-cultural centres / cultural houses	n.a.	+
Other (please explain)		n.a.	n.a.

Source: Statistics Finland, Cultural Statistics 2011 and 2013, Finnish Mass Media 2011.

7.3 Status and partnerships of public cultural institutions

Many of the institutions financed by the state and the municipalities are, in their legal form, private companies, foundations or associations and thus we could also speak of *private-public partnerships*. Even in these cases, funding based on their own earnings (sales of tickets etc.) is rather limited. The ratio of earned income varies between 10% (Radio Symphony Orchestra) and 55% (some private museums). Due to the high level of public subsidies, most of these institutions should be classified as "public", at least according to the criteria defined by the System of National Accounts. *Multiple partnerships* can be found in capital investments, especially in the construction of buildings. As a case in point we can use the Sibelius-House in Lahti, a city close to Helsinki. The main financiers of the concert hall were the City of Lahti and the state, but the role of the private investors, the wood industry enterprises, was also significant. Wood was used predominantly as the construction material and the firms wanted to open up new areas for the use of Finnish wood. The City of Lahti owns the building, but it is operated as a joint stock company. Similar partnerships have emerged also in the context of EU programmes, financed from the Structural Funds, for example the Sami museum in Lapland and a couple of regional cultural centres.

In order to understand the rather limited number and type of partnerships in financing and organising cultural and artistic activities, we must also have a brief look at private financing.

The main source of private financing of the arts and culture in Finland is the private grant-giving foundations. It has been estimated that Finnish cultural foundations provide 50

million EUR annually to the arts and culture (including heritage and the funding of research in the humanities and social sciences); out of this amount probably 15-20% is given as direct support to the arts (as prizes, grants and project financing). Some surveys on private sponsorship suggest that the annual sponsorship contribution to the arts and culture has declined since the late 1990s and are according to a 2008 survey somewhat below 20 million EUR (see chapter 6.3). This estimate includes also purchases of works of art for the art collections of the companies.

Two problems have brought about some debates and also some attempts at reforms. The first of these is a technical one: how to handle sponsorship money in the accounts of the public institutions. Is it earned income, which might reduce public support, or should it be kept outside the regular public budgeting? The former alternative seems to prevail. The second is a moral issue: if public institutions receive private sponsorship money, what rules must be set to avoid the potential economic linkages between the sponsor and the sponsored, e.g. the informally agreed duty of the latter to purchase facilities from the former over and above the regular tendering procedures. No specific legislation has been considered necessary in this respect, only some outlines for an *Ethical Code* have been provided by government working groups.

In recent years, increased attention has been paid to the public-private partnerships in the culture industries. The only well-established partnerships of this type can be found in film production where a coalition of three partners, the Finnish Film Foundation (a public foundation financed through the budget of the Ministry of Education and Culture), television companies (the Finnish Broadcasting Company and the commercial television companies) and AVEK, the Promotion Centre for Audiovisual Culture (financed from collective funds gathered as copyright compensation), co-operate on a tri-partite basis in financing film production. From among these partners, AVEK finances mainly experimental and documentary films and media art.

In general the copyright organisations (see chapter 5.1.7) play an important role in financing the arts and culture. Although most of the copyright compensation goes to individual artists and producers, the collective funds have been a distinct feature of the Finnish system. The financing by AVEK was already referred to; the other copyright organisations also maintain promotion centres such as ESEK, the Finnish Performing Music Promotion Centre and LUSES, the Finnish Music Creation Promotion Centre.

There have been some attempts to encourage the formation of "creative clusters" which would encourage more effective use of artistic creativity by companies. The objective has been to foster entrepreneurship and promote the export of Finnish cultural goods and services. The focus has been, by and large, on design and architecture, the field where creative artistic visions and commercial interests have traditionally met each other.

For the recent efforts of the Ministry of Education and Culture to develop a network-based partnership in promoting the export of the Finnish culture, see chapter 3.3.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

The traditional Finnish strategy for the promotion of artistic creativity has been simple and pragmatic: to secure favourable working conditions for individual artists and their associations and provide high level professional education and training. This strategy is reflected in the following opening passage of the 1969 *Act on Art Professorships* and on the state's grants to artists:

"...the grant can be received for securing preconditions for continued artistic work or for studies and continued education in Finland or abroad"

At the time the 1969 law was prepared and enacted, no mention was made about the economic or employment contribution of the arts, artists and related cultural production and service systems to the national economy. This view was introduced later in the 1980s and was promoted first in terms of the "cultural dimension of development". This economic pragmatism led decision-makers in the late 1990s to start to advocate public support to national export efforts in the field of culture. In the early 2000s this approach was expanded and linked to policy analyses of creative industries and creative economy. The first Finnish strategy paper of the Ministry of Education "Eleven Steps to Creative Finland" of 2006 focussed totally on the issues of developing creativity to match with the requirements of a knowledge society. Artists were not even mentioned in the report. This omission was soon compensated by rather sophisticated analyses of the economic contribution of creative / copyright industries and by the work started to construct the Finnish SNA-based cultural account ("satellite") system. These lines of development were funded by the Ministry of Education and Culture.

The export approach, however, made progress on its own account. An analysis and evaluation of the state of cultural exports was reported to the Ministry of Education and Culture in 2004; interim export support was started in 2005, and an export grant programme was affirmed for the years 2007-2011. The financial support has been granted to top exporters and grants have been given to such business operations as developing sales and business strategies, marketing, branding, commoditisation and establishing network relations. To start with, the grants were rather modest; the total financing allotted in 2005-2008 was only 4.2 million EUR.

The European Social Fund (ESF) has been so far the main source of financing for the practical development work carried out by the proponents of the creative industries / creative economy approach. Within the framework of the 2007-2013 ESF programme the Finnish Ministry of Education and Culture financed a national development programme titled "National programme for promoting the growth and internationalisation of the entrepreneurial activities in creative industries". The project was started in 2008 and lasted until 2013. The objectives of this programme were:

- promoting R&D and innovation activities in the creative industries;
- affirming entrepreneurial competence;
- enhancing competences of producers and managers; and
- analysing and affirming knowledge needed for anticipating changes in the operating environment of creative industries.

The national programme received ESF-allocation of 14.6 million EUR via the Ministry; the required co-funding has come mainly from the municipal sector. The funding went to

numerous development projects, which were regionally dispersed and coordinated by organisation "Luova Suomi" (Creative Industries Finland), located at the Aalto University.

For the new Structural Fund period 2014-2020, co-ordinated in Finland by the Ministry of Employment and the Economy, the Ministry of Education and Culture is implementing policy line no. 4 Education, professional skills and life-long learning (see chapter 3.4.1). The Ministry implements four development programmes within its own sector and two intersectorally. One of the sectoral development programmes is aimed at strengthening creative competencies through counselling, mentoring and education. The duration of the development programme is seven years with yearly financing of 1 770 000 EUR and 12 390 000 EUR for the whole seven years.

The creative industry development activities have been carried out by the Ministry of Education and Culture with parallel programme-based development work has also been carried out by the Ministry of Employment and Economy. Although both sides have focused their efforts to enhance entrepreneurship in creative industries, there have been frictions concerning financing, division of labour and co-ordination. In 2010 the two ministries appointed a one-man (actually in both cases a one-woman) committee to coordinate the efforts. The task for the appointee of the Ministry of Employment and Economy was to explicate how the basic conditions for more effective creative economy should be affirmed; the appointee of the Ministry of Education and Culture was in turn to explicate how creative economy should be made more efficient by improving the economic and social conditions of artists and other related occupational groups. Both reports were made public in 2010.

The report stemming from the Ministry of Employment and Economy sketched how hybrid economy will put creativity into a new context and proposed mechanism to co-ordinate policy measures of the two ministries. The report from the Ministry of Education and Culture asked whether creative economy is able to get artists committed and contribute to economic growth and what should be done to enhance this commitment. Quite recently a bi-lateral working group of the two ministries outlined a proposal for simplification of the dispersed financing system and recommended establishing of a simple and concentrated joint system of policy planning and decision making. The proposal is by and large based on the report from the Ministry of Employment and Economy.

The report from the Ministry of Education and Culture can be seen as a proposal for the creativity strategy for the Ministry. Although not official it can be seen as updating of the Ministry's 2003 programme for Art and Artist Policy. As it is also in consonance with the Ministry's 2010 Green Paper on the Future of Culture to Parliament, it deserves a brief review.

The basic premise of the report is simple and clear: artists do not exist as producers of assets for external economy, especially if they are not treated equal with other professional groups in respect to accruing economic and social benefit. Or, in words of the report:

"While dealing with the creative economy one should pay special attention to the position of the arts and artists. Artists are not sufficiently taken into account in the present discussions about the creative economy, creative industries and creative entrepreneurship. Among the artists this creates an attitude that "this does not concern us"."

To avoid this we should ask, what are those new structures of the creative economy which facilitate the birth of new ideas and open up such new spaces which generate an innovative and free atmosphere for creativity?"

From this perspective the report makes eleven recommendations. The first recommendation proposes that the concept of creative economy should be replaced with the concept of the growth of creativity; and the last recommendation suggests that the "per cent" principle for new public buildings should be made more binding, not only with a

stick but with a carrot as well. The nine recommendations in between recommend a more rewarding and wider grant-system, safeguards against unemployment, resolving of the sole traders' pension problem and allowing more leeway in the taxation for trans-annual levelling of unevenly accumulating income. The result of implementing recommendations should be that the share of income earned by artists from artistic work should be raised from the present 50% to 70%, the same level as in the other Nordic countries.

8.1.2 Special artists' funds

The main legal provision for the direct public support to artistic creativity is the *Act on State Artists' Grants*. This law was enacted in 1969 and after numerous amendments was substantially altered in 2010. As Table 20 illustrates, this and some minor provisions are implemented by *the arts council system*, which provides the following forms of direct support:

Grants for individual artists:

The core scheme in this category is the working grants for artists in all art fields. The grants are for a kind of salaried period lasting from 6 months to five-years; there are also similar but longer-time (up to ten years) grants to highly merited artists. The art professorships were tenured posts of higher pay, received on the basis of artistic excellence. After the recent amendment of legislation in 2010, professorships are now slowly replaced by the above mentioned longer term grants. In contrast to individual grants, the state prizes are one-off recognitions honouring important artistic contributions.

The rest of the grant schemes in this category have been established as compensation for the loss of copyright income caused by free public use. They do not compensate individual artist's losses, but are really grant schemes based on competition and refereed decisions.

In the 2010 state budget, the amount of the monthly grant was specified to be 1 558.55 EUR. After a recent amendment to legislation, this sum also includes the same social security fee that regular income earners pay as tax-payers. It has been estimated that about 3% of Finnish artists are working as grantees at any given time.

Project and travel grants for individual artists or project groups:

Table 20 indicates that the project grant scheme covers all the main art forms and four special purposes, children's culture, multiculturalism, international and Nordic cultural operation and artists in residence activities. If we assume that supply of grants reflect demand, children's culture is a high demand project area and multiculturalism (directed at foreign born artists and their projects) the least.

Grants for developing arts and culture of collective bodies:

These development grants can have three types of purpose. Firstly, their applicants / receivers can aim at developing high quality or avant-garde products (e.g art films, experimental music, new types of choreography); secondly, they may try to affirm the position of new art forms (media art, multidisciplinary art forms, circus as a form of art) and thirdly they may look for new creative impulses through transnational cultural cooperation (artist in residence programmes). The same functions can be found in R&D activities of science and technology.

The last category, *regional arts councils*, refers to the second part of the national arts council system. Its purpose is to alleviate regional inequalities in the whole system. Table 20 tells us that the grant schemes maintained by the regional arts councils are the same as those of the main system, but the funding (5.4 million EUR in 2012) is only 16% of the total funding of the whole arts council system (34.5 million EUR in 2012).

There is also an extraordinary artist's pension system, formerly managed jointly by the Ministry of Finance and the Ministry of Education and Culture and since 2011, managed by

the Ministry of Education and Culture independently. It provides flat monthly payments to the recipients and, in addition to being a social security instrument, functions also as a long-term grant for senior artists still active in their creative work. When the expenditure of this pension scheme (18 563 000 in 2012 budget) is added to other support, the central government's total direct grant allocation to artists and arts amounted to 53 million EUR in 2012.

Table 20: Support of the Finnish system of art councils to artistic activity, in EUR, 2012

National Arts Councils	
For artistic work (individuals)	15.3 million
Grants and subsidies to writers and translators*	2 903 990
Grants for illustrators and comic artists	75 000
Grants for visual artists	960 000
Grants for musicians and composers	120 000
Working grants for artists in all art fields**	10 756 900
Artist professors (salaries)	250 090
State Prizes	225 000
Grants for individuals / working groups	3.4 million
Projects grants for different art forms ***	2 780 200
Grants for cultural co-operation, cultural export activities or cultural exchange	187 000
Project grants for children's culture	173 500
Travel and Artist in Residence-grants	361 900
Grants for art projects promoting multiculturalism	100 000
Subsidies for collective bodies	9.4 million
Special subsidies for collective bodies ****	2 568 000
Operational subsidies for collective bodies	6 467 800
Subsidies for international co-operation	113 000
Artist in Residence-scheme	297 000
National Arts Councils TOTAL	28.2 million
Regional art councils	
Working grants	1 904 820
Project grants *****	671 130
Subsidies for collective bodies ****	1 034 610
Prizes	112 200
Regional artists (salaries) *****	1 738 050
Regional Arts Councils TOTAL	5.4 million
Other arts promotion by Regional Arts Councils	
Projects for arts promotion	792 080
Artist residencies abroad	110 860
Other arts promotion by Regional Arts Councils, TOTAL	902 940
Total for artistic activities	33.6 million
Total Arts Council of Finland support for artistic activities and art promotion	34.5 million

* Including 10% (EUR 293 400) for non-fiction writers.

** Grants for 0.5 to 5 years. Includes long-term artists' grants valid in 2012.

*** Incl. support for drama literature EUR 230 000 and quality support for publications of photographic art EUR 76 000.

**** Incl. quality support for film productions EUR 509 500.

***** Incl. project grants for children's culture.

***** Incl. state subsidies for children's culture as well as subsidies for activities that promote the well-being benefits of culture.

***** Incl. regional artists' salaries and funds.

Table 21 compares the support expenditures of the arts council system in 2005, 2009 and 2011 by art forms. Understandably literature and visual arts, have the top position in the art form rankings, although the first rank position is different in national and regional distributions. In the six-year period the allocation structure has remained stable with only minor losses in literature and more significantly, changes in the contents of the category "other" (see footnote ** after Table). The latter change can be seen as a sign of increased art form diversity.

Table 21: Support granted by the national and regional art council systems by art form (%) in 2005, 2009 and 2012

Artform	National Arts Councils			Regional arts councils		
	2005	2009	2012	2005	2009	2012
Literature*	24.8	22.7	19.3	11.7	7.4	10.7
Visual art	18.3	18.0	17.3	27.3	27.2	22.9
Music	13.8	14.3	13.6	16.1	14.0	15.7
Theatre	11.0	12.3	15.1	13.1	15.2	10.6
Cinema	7.8	7.7	7.4	2.9	3.5	4.6
Dance	6.0	7.1	7.3	6.7	6.4	5.1
Other**	4.9	7.2	2.2	7.7	11.5	15.2
Craft and design	5.8	5.0	5.6	7.5	8.2	7.5
Photography	5.4	5.3	5.1	5.4	5.0	3.4
Architecture	2.3	2.5	2.0	1.6	1.4	0.9
Circus art	-	-	2.7	-	-	1.2
Media art	-	-	1.7	-	-	1.9
Total%	100.0	100.0	100.0	100.0	100.0	100.0
Total in million EUR	19.4	23.8		4.0	4.5	

Source: Paula Karhunen 2013, Support granted by the Arts Councils 2012. Arts Promotion Centre Finland.

* Includes also non-fiction writers.

** In the 2005 and 2009 statistics the category "other" contains media art, circus art, critics and unclassifiable recipients. Since 2011 the category "other" contains only unclassifiable recipients and critics, with media and circus art listed as their own art form categories. In case of Regional Arts Councils includes also activities that promote the well-being benefits of culture.

8.1.3 Grants, awards, scholarships

Most special grant schemes for artists, such as copyright compensation, prizes, travel bursaries, artists' residence programmes, purchase of works of art schemes etc., have been administratively integrated into the system of arts councils. Tables 20 and 21 give a comprehensive overview of the whole landscape of this support. This picture can be complemented by the account of grants from private foundations and funds and from the business sector presented in chapter 6.3.

8.1.4 Support to professional artists associations or unions

The Ministry of Education and Culture supports national art associations and cultural organisations with discretionary subsidies. The total amount of these subsidies is approximately 40-45 million EUR, which covers approximately 35% of their operating costs. Furthermore, the state supports associations and organisations indirectly by subsidising events, festivals and exhibitions they organise.

Municipalities also support these associations and organisations directly from their own budgets and from the funds transferred by the state to municipalities for non-institutional cultural activities.

Some occupations of professional artistic and cultural work, like actors and musicians, have strong unions for collective bargaining.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

There are at least five ways to measure and assess participation in cultural life: *household expenditure* resulting from the purchase of cultural goods and services, *level of participation* (how often people visit cultural and art institutions and events), *pursuit of amateur activity* (yes / no), *domestic leisure time use*, *time used for listening to music*, *reading* etc., and *audiences / sales / box office figures* in terms of how many visitors different cultural and art institutions attract.

Household consumption of culture

Statistics Finland delineates from household consumption survey data two different subsets of cultural household expenditure. The wider is labelled "culture and leisure-time consumption" and the narrower labelled "culture and media consumption". The narrower corresponds to the conception used by EUROSTAT, which was used in chapter 6.1, as different modes of financing were reviewed. According to Statistics Finland's most recent 2006 data, the average household expenditure in Finland was 1 638 EUR or considerably higher than the 1 236 EUR of EUROSTAT. Correspondingly, the national aggregate figure was also higher, four billion instead of three billion EUR. The difference is not due only to a one-year time difference, but the EUROSTAT figures are expressed at PPS-EUR. In any case, the main message of Statistics Finland and the EUROSTAT-survey are the same: most of the Finnish household cultural expenditure accrues from newspaper purchases and purchases of media equipment and other information technologies. As the total household expenditure in 2001-2006 grew 18%, the growth of total cultural expenditure was 33%.

Level of cultural participation

Table 22 presents some participation data. The intervals in time series are unequal because time use surveys are carried out irregularly. It seems, however, that during the last ten years visiting intensity has somewhat increased and "never visiting" has decreased more significantly. The factors causing these trends are most likely increased urbanisation and enhanced and diversified supply of festival and summer events.

Table 22: Visits to concerts, cinema, theatre, opera, art exhibitions / museums in 1981, 1991, 1999 and 2009 in a sample of Finnish population 10-64+years of age

Visited concerts	During last 12 moths	Not during last 12 months	Visited sometimes earlier	Visited never	Total
1981	35	.	27	38	100
1991	34	.	32	34	100
1999	37	63	.	.	100
2002	40	.	40	20	100
2009	50	.	41	9	100
Visited cinema	During last 12 moths	Not during last 12 months	Visited sometimes earlier	Visited never	Total
1991	48	52	.	.	100
1999	49	51	.	.	100
2002	51	.	46	3	100
2009	51	.	47	2	100

Visited theatre	During last 12 moths	Not during last 12 months	Visited sometimes earlier	Visited never	Total
1981	45	.	40	15	100
1991	37	.	47	16	100
1999	39	61	.	.	100
2002	36	.	49	14	100
2009	43	.	51	6	100
Visited opera	During last 12 moths	Not during last 12 months	Visited sometimes earlier	Visited never	Total
1981	6	.	22	72	100
1991	4	.	21	75	100
1999	7	93	.	.	100
2002	6	.	26	68	100
2009	6	.	31	63	100
Visited art exhib. / art museums	During last 12 moths	Not during last 12 months	Visited sometimes earlier	Visited never	Total
1981	37	.	33	29	100
1991	44	.	38	17	100
1999	35	65	.	.	100
2002	42	.	42	14	100
2009	43	.	46	10	100
Visited historical museum	During last 12 moths	Not during last 12 months	Visited sometimes earlier	Visited never	Total
1981	43	.	49	8	100
1991	43	.	47	10	100
1999	29	71	.	.	100
2002	33	.	50	11	100
2009	41	.	54	5	100

Source: Finnish Official Statistics, Time use study, (net publication), ISSN=1799-5639. Helsinki: Statistics Finland: <http://www.stat.fi/til/akay/tau.html>.

During the last ten years visiting intensity has somewhat increased and "never visiting" has decreased more significantly. The factors causing these trends are most likely increased urbanisation and enhanced arts education.

Amateur pursuit of arts

Weak trends can also be observed in the case amateur activity (Table 23). The most distinct growth can be noticed in the case of writing, photography and video shooting. The increase in amateur authorship might be due to an increased number of small publishing houses where professional authors might find new commercial publication opportunities.

New digital equipment, lowering of technology prices and the easy transmission of pictorial material through the Internet and mobile phones probably explains the increased interest in photography and video-making.

Table 23: Amateur art and creative cultural activities in %, 1981, 1991, 1999 and 2009 in surveys of population 10-64 years of age *

Pursued activity	Plays a musical instrument	Amateur singing	Pursues visual arts	Writes short stories, poems, novels, etc.	Acts in a theatre club or in an amateur theatre	Pursues dancing	Pursues photographing	Pursues video making
1981	20	7	13	8	2	9	-	-
1991	15	4	13	9	1	9	-	-
1999	14	6	14	13	2	8	18	6
2002	14	5	19	12	2	8	26	9
2009	14	7	14	13	2	6	27	9

Source: Finnish Official Statistics, Time use study, (net publication), ISSN=1799-5639. Helsinki: Statistics Finland, <http://www.stat.fi/til/akay/tau.html>.

* Yes / no response to question "Do you pursue xxx activity?"

Leisure time use of culture at home

Table 24 provides data on three main leisure time uses of culture at home. There has been a significant decline in the percentages for listening to the radio and reading in the 10 year period.

Table 24: Daily use of time for cultural and media activities in 1979, 1987, 1999 and 2009 in survey of population 10-64 years of age

	Daily time use in hours and minutes				Share (%) of those who participated the activity			
	1979	1987	1999	2009	1979	1987	1999	2009
Reading	0.48	0.49	0.42	0.36	78.3	77.4	65.8	55.5
Listening to the radio	0.08	0.10	0.04	0.03	17.8	20.1	10.5	6.7
Watching television	1.18	1.41	2.10	2.05	72.1	81.6	86.3	82.8

Source: Finnish Official Statistics, time use-study, net publication, ISSN=1799-5639, Helsinki: Statistics Finland, http://www.stat.fi/til/akay/2009/02/akay_2009_02_2011-02-17_tau_001.fi.html.

Note: The respondents of the survey monitored their predefined daily activities for a time span of two days.

Table 25 bears witness that leisure time use of the computer has substantially increased during the last ten years. The present use might be even higher because, according to an international comparative survey, 82% of the Finnish respondents of 16-75 years of age had used the Internet during the preceding three months. In this measure, Finland was among the seven top European countries.

Table 26 takes us closer to more specific cultural uses of the computer. The two most frequently adopted categories of "cultural use" of the Internet are online distribution of digital cultural products and communicating through social media. In the Table the most popular cultural uses are in italics.

Table 25: Frequency of using computer in leisure time in 1999 and 2009, % of the survey respondents of 20-64 years of age

		Daily	In several days of a week	Once, twice in a week	At least once in a month	Once, twice a week	Never	Total
Year	1999	13	8	11	6	3	58	100
	2009	44	16	13	4	2	21	100

Table 26: Expressed purposes of Internet use in Finland as a percentage of Internet users, 2009

Internet used for:	%
<i>E-mail sending / receiving</i>	91
Banking	87
Retrieving information on goods and services	86
<i>Reading net newspapers / magazines</i>	77
Browsing travel and accommodation websites	68
Retrieving information on sickness, nutrition or health	68
Retrieving information from web sites of public authorities	55
<i>Listening to internet radio / watching internet TV</i>	47
<i>Listening online or loading down music from the net pages</i>	42
<i>Reading blogs</i>	41
Filling in official forms online	38
Retrieving information on education and training	38
<i>Sending / reading instant messages</i>	37
Internet shopping	37
Downloading software	34
<i>Chatting or writing messages on discussion boards</i>	33
Looking for a job or sending job applications	29
<i>Using browser based news feeds for reading new contents on websites</i>	22
Buying second hand goods at online auctions or flea markets	20
<i>Availing of Internet for phone calls</i>	17
Selling own possessions, goods or services e.g by auction	16
Studying by taking online courses	16
Playing online games	14
Subscribing net publications or news services	12
<i>Video-conferencing</i>	10
<i>Downloading games</i>	8
<i>Using P2P file sharing for downloading film, music etc.</i>	8
<i>Establishing and maintaining a blog of one's own</i>	5

Source: Finnish Official Statistics, time use-study, net publication, ISSN=1799-5639, Helsinki: Statistics Finland, http://www.stat.fi/til/akay/2009/02/akay_2009_02_2011-02-17_tau_001.fi.html

Audiences / Sales / box office figures

Tables 27-32 provide short time series of the supply and demand changes in performing arts, museums and in film production and book publishing. Because time intervals are irregular and the supply and demand measures rough, one cannot make any reliable observations about business fluctuations – especially as some of the tops and dips in performing arts and museums are due to opening of a new house and closing performances because of repairs. Still, one can propose an observation that may have relevance from the point of view of cultural policies. Despite the above mentioned irregularities the aggregate supply (performances) and demand (sold tickets) vary in performing arts and the museum

sector rather little in observation time or, in other terms, the systems are immune to any "creative destruction". This stability is probably due to the formula-based public support system. In book publishing the digit publication seems to imbalance the system, although greater losses are caused by the end of "the Harry Potter effect". In the cinema sector we can notice some audience competition between foreign and domestic films, where domestic films are gaining ground.

Table 27: Performances and ticket sales of the main theatres (The National Theatre and receivers of formula-based subsidy), 1991, 1995, 2000, 2005 and 2010-2012

Year	Number of theatres	Performances by own ensemble	Tickets sold
1991	54	11 871	2 290 000
1995	53	11 879	2 287 000
2000	49	12 133	2 206 000
2005	47	11 368	2 154 000
2010	48	11 095	2 187 000
2011	47	11 625	2 249 000
2012	47	11 244	2 107 000

Source: Statistics Finland, Kulttuuritilastot / Cultural Statistics 2011, 83.

Table 28: Professionally managed museums (administrative units*) and their visitors in 1993, 1995, 2000, 2005, and 2010-2012

Year	Museums	Visitors
1993	125	3 600 000
1995	134	3 995 000
2000	155	4 881 000
2005	165	4 340 000
2010	158	4 869 000
2011	156	4 985 417
2012	154	5 254 171

Source: Statistics Finland, Kulttuuritilastot / Cultural Statistics 2013, 583; Statistics Finland, Kulttuuritilastot / Cultural Statistics 2001, 136.

* One unit can administer several museum sites.

Table 29: Major symphony orchestras*: concerts and audience in 1990, 1995, 2000, 2005 and 2010-2012

Year	Number of orchestras	Symphony concerts and other performances*	
		Number of performances	Visits
1990	30	1 565	684 075
1995	27	1 596	714 063
2000	27	1 456	775 726
2005	28	1 593	828 095
2010	28	1 789	667 373
2011	29	1 761	796 856
2012	29	1 835	851 439

Source: Statistics Finland, Kulttuuritilastot / Cultural Statistics 2013, 586.

* The performances of the National Opera are not included in the statistics.

Table 30: Cinemas and their audiences in 1990, 1995, 2000, 2004 and 2010-2012

	1990	1995	2000	2004	2010	2011	2012
Number of cinemas	264	241	228	219	172	172	162
Films shown	762	479	409	369	367	414	324
Premieres	172	147	170	189	186	191	175
Finnish feature films released	14	8	9	18	23	30	36
Cinema admissions, millions	6.2	5.3	7.1	6.9	7.6	7.1	8.4
Admissions per inhabitant	1.25	1.04	1.37	1.32	1.41	1.31	1.55
Share (%) of domestic film viewers	14	11	15	17	27	-	-
Box office receipts, in million EUR	30.6	32.6	46.6	51.8	66.0	-	-
Average ticket price in EUR	4.9	6.1	6.6	7.3	8.7	-	-

Source: Statistics Finland, Kulttuuritilastot / Cultural Statistics 2013, 574.

Table 31: Book sales by genre in 1995, 2000, 2005 and 2010 in million EUR

Genre	1995	2000	2005	2010
Fiction	37	36	40	42
Children's and books for young people	28	36	43	34
Non-fiction, total	75	102	113	96
Textbooks, total	63	76	90	88
Total	203	250	286	260

Source: The Finnish Book Publishers' Association,

<http://tilastointi.kustantajat.fi/WebReport.aspx?DetailedReportsArea=True&language=ENG>

Table 32: Retail net sale (without VAT) of printed and digital books, in thousand EUR, by main genre, 2009–2012

	2009		2010		2011		2012	
	Total	%	Total	%	Total	%	Total	%
Fiction total	45 052	+5.4	41 728	-7.4	42 558	+2.0	41 161	-3.3
Printed books	44 161	+5.4	40 926	-7.3	41 422	+1.2	39 693	-4.2
Digital publications	890	+8.4	801	-10.0	1 136	+41.7	1 468	+29.3
Comics books total	12 639	-21.8	13 753	+8.8	11 701	-14.9	12 041	+2.9
Printed books	12 639	-21.8	13 753	+8.8	11 701	-14.9	12 041	+2.9
Digital publications	-	-	-	-	-	-	-	-
Books for children and youth total	26 563	-20.0	34 476	+29.8	34 818	+1.0	33 563	-3.6
Printed books	26 182	-20.2	34 093	+30.2	34 289	+0.6	33 113	-3.4
Digital publications	381	-4.9	383	+0.5	528	+38.0	450	-14.8
Nonfiction, encyclopedias, total	96 491	-10.4	96 245	-0.3	98 633	+2.5	87 021	-11.8
Printed books	89 491	-11.7	88 486	-1.1	87 769	-0.8	75 335	-14.2
Digital publications	7 000	+10.6	7 759	+10.8	10 864	+40.0	11 685	+7.6
General literature total, out of which	181 184	-9.6	186 829	+3.1	187 805	+0.5	173 801	-7.5
Paperbacks	6 689	+41.3	7 235	+8.2	6 801	-6.0	7 891	+16.0
Printed books	172 888	-10.2	177 671	+2.8	175 235	-1.4	160 192	-8.6
Digital publications	8 295	+6.1	9 157	+10.4	12 569	+37.3	13 609	+8.3

Source: The Finnish Book Publishers' Association,

<http://tilastointi.kustantajat.fi/PublicReporting/Yearly.aspx?language=ENG>

8.2.2 Policies and programmes

In recent years many cultural institutions have introduced audience education programmes and have increased co-operation between schools, cultural institutions and artists. Some examples are the audience education programme of the National Opera and the composer-in-residence programmes of the Finnish Symphony Orchestras.

The extra-curricular *general arts education system* is, however, the vantage point that provides the basis both for the continued professional training of artists and the creation of competent, interested audiences.

The opportunities created for children to participate in cultural life - production of children's books, participation in public libraries, children's theatre, participation possibilities in visual arts and dance courses at cultural centres – are quite extensive, at least in the cities.

There have been recent attempts to integrate different arts development and arts education programmes into creativity and cultural education programmes that focus on the whole life span of a person from the nursery and primary school to adult and working life and to retirement.

8.3 Arts and cultural education

8.3.1 Institutional overview

For the legislative basis of arts and cultural education, see Table 18 in chapter 7.1.

The institutions of professional education and training are administratively separated from the rest of the cultural and arts administration because they are within the jurisdiction of the Department of Education and Science of the Ministry of Education and Culture (see chapter 3.1). These institutions form a hierarchical structure built upon nine year comprehensive compulsory school and post-compulsory secondary academic or vocational education which have as a dual top of higher education consisting of art universities (N=4) and polytechnics (N=29). The four art universities are Sibelius Academy, University of Art and Design, Theatre Academy and Academy of Fine Arts. Presently there are, however, only three "pure" art universities, because the University of Art and Design became part of the Aalto University as it was administratively fused with the University of Technology and the Helsinki School of Economics. The three other art universities, the Sibelius Academy of Music, the Academy of Fine Arts and the Theatre Academy merged into a University of the Arts Helsinki in January 1 2013. In the new university there are about 2 100 students and personnel of 600.

There are no "pure" art polytechnics, but most of them have special programmes for the arts, arts management, media and humanities. Furthermore, the graduates of the faculties of humanities at "science universities" are competing in labour markets with the graduates of art universities and polytechnics e.g. for jobs at publishing houses and managerial and administrative posts at cultural associations and foundations.

The secondary level of this educational structure is supported with an extensive system of art schools, music schools and conservatories which in turn are supported by the systems of extra-curricular "basic" arts education and paralleled by secondary schools with special art oriented curricula. The 1992 Act on Basic Arts Education united private and municipal art and music schools into the system of general arts education, which financially became a part of the formula-based state / municipality subsidy system ("vos"). This attracted municipalities to organise more systematic extracurricular arts education, that is, extensive supply of art courses outside the regular school curricula. Basic arts education curricula

cover the following art fields: architecture, audiovisual arts, visual art, crafts, music, literary art, circus art, dance and theatre. The lion's share of public funding for the new system of basic arts education has gone, however, to music education, music schools and conservatories. The system of the basic arts education was assessed in 2012 and according to the report the system would need dedicated development program. Currently the system is not accessible to all because of the great regional differences in the availability of art schools and of tuition in different art forms. Financial basis is varied, and there should be curricula development and co-operation between schools in local and national levels. According to the report there are (in 2012) about 135 000 students in the arts education system. Currently the majority (80%) of basic arts education students are girls.

Historically the voluntary general (non-vocational) adult education has been one of the basic pillars of the Finnish arts and culture – and also of Finnish culture in ideological and socio-cultural sense. It is often contrasted to vocational adult education, which offer occupational basic and retraining programmes and courses and aims at balancing supply and demand unbalances in labour markets (see Table 18 in chapter 7.1).

The main institutional forms of the voluntary general adult education are Citizens' Institutes (originally; Institutes of Citizens and Workers) and People's Collages (see chapter 7.1 Table 18). The former are more arts and humanist oriented and teaching is carried out as specialised courses for study groups. The People collages have integrated term-based curricula, which are not usually bound to a single academic discipline or an occupational category. The courses of Citizens Institutes are often offered in summer universities or by Study Centres managed by coalitions of political or ideological third sector associations.

In 2013 there were 189 citizens' institutes, 90 people's colleges, 20 summer universities and 11 study centres. In the 2000s an average 1.7 million persons have annually participated the education they have provided. The state formula based transfers and other subsidies to these institutions and their management amounted to 181.6 million EUR. There is no legal obligations for municipalities to contribute and course fees and tuitions are more important than in the main fields of education. As part of the Finnish government's structural development programme in autumn 2013 (see also chapter 7) the Ministry of Education and Culture has proposed a cut of 35 million EUR in the total public funding (government funding plus savings as municipalities will most likely decrease the educational offering accordingly) for voluntary general adult education. This has caused concern as cuts would mean less courses and an increase in the cost of education which would hit hardest those groups of people active in voluntary general adult education such as retired and older people.

8.3.2 Arts in schools (curricula etc.)

The government decides on the allocation of hours between subjects in basic education. The core subjects taught in comprehensive schools are laid down in the *Basic Education Act* (628/1998). These subjects include physical education, music, visual arts, and arts and crafts over the nine years of basic education, is 56 weekly lessons per year (one weekly lesson means a module of 38 hours of instruction, and 56 weekly lessons per year means that the number of lesson hours dedicated to art and skill subjects is 2 128 over the nine years of basic education). The minimum number of single subjects in this group and the minimum number of all elective subjects also come under a Decree. The actual numbers of lesson hours in art and skill subjects vary within these limits at the discretion of the education provider.

After having assessed the school practices, a recent study comes to the conclusion that the relative weight of art and skill subjects has been dwindling in basic school curricula, even

though the minimum number of hours in these subjects has remained the same. The system of Finnish Arts Education is described in English in the following document <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2010/liitteet/okmpol022010.pdf?lang=en>

8.3.3 Intercultural education

There are no standard programmes for intercultural education in the curricula of the main Finnish education system. In practice, "internationalisation" means student exchange or transversal introduction of special international themes, courses and teaching material to regular study programmes. University education in general and in the social sciences and humanities (including art universities) in particular is unavoidably international both in terms of content and international contacts. Also, the business schools on all levels and public and private schools alike organise special courses on learning about foreign cultures as part and parcel of modern global business strategies. Art schools, universities and cultural programmes of the polytechnics are in the forefront of development on all these fronts.

In the educational system as a whole, there are courses and campaigns to combat ethnic discrimination that cover most educational institutions. The National Board of Education has been active in planning, providing teaching material and in the follow-up of these activities.

Finland has a network of cultural workshops for young people and some of these have taken internationalism transversally into their activity programmes. Multiculturalism is also promoted by the Finnish Film Archive and the network of Finnish Film Clubs.

8.3.4 Higher arts education and professional training

In 2012, there were 710 Bachelor or Master's level graduates from the three art universities (University of Arts: Sibelius Academy, Theatre Academy, Academy of Fine Arts) and the Aalto University's art and design studies. The number of graduates from the cultural and media programmes of the polytechnics (applied universities) grew from 420 in 1999 to 2 002 in 2012.

The Finnish art universities have adapted well to the grade and credit systems presupposed by the Bologna process. In the polytechnics, the majority of the professional degrees correspond to the bachelor-level university degree. Master's level programmes and degrees have been offered in polytechnics since 2005. The first master's level programme (Master of Culture and Arts) in arts management started in 2009. The polytechnic arts management higher education degree is aimed at professionals already working in the field, with a minimum of three years professional experience.

The art schools, polytechnics and art universities have been criticised for admitting too many students to their study programmes. Universities and polytechnics have had a relatively free reign to choose what programmes they will offer as the basis for government funding has been mainly the number of students. As arts and culture study programmes have been very popular with students, educational institutions have been reluctant to decrease education in the field. In the 2000s there has been an overflow of higher education graduates all over the country and thus an increasing number of unemployed persons in the field of culture and media. A large government polytechnic reform has been underway in Finland since 2011. The aim of the reform is to draft a government proposal for a new Polytechnics Act, which is to take force in 2015. In the reform the responsibility for polytechnic funding as a whole will be transferred to the government, and polytechnics will be made independent legal entities. The licence to provide polytechnic education will be revised and quality and impact will be emphasised. Also, financing of the institutions will be overhauled to better support current objectives, such as speedy transfer to the

labour market. After the reform the government funding for polytechnics will be allocated in a ratio of 70:30 on the basis of the number of students and degrees awarded.

The idea is to grow the size of the educational units to increase competitiveness and to decrease the amount of students admitted especially in the fields of culture and media. In autumn 2013 the Ministry of Education and Culture presented its proposal on polytechnic admittance. The number of students to be admitted into programmes in the field of culture is 1352 in the ministry proposal. Compared to year 2011 (2118 admitted), the proposed number is 36% lower. Some programmes, for example drama studies (degree of drama instructor) in the Metropolia University of Applied Sciences in Helsinki, were closed down.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

In the 1990s, some cultural and art institutions started to develop experimental arts education programmes of their own. Good examples are the educational programmes of the National Art Gallery and the National Opera designed for school children.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Table 23 in chapter 8.2.1 opens up a preliminary view of the Finnish amateur art scene. This scene is rather lively when the amateur activity is measured in a simple manner, asking whether the respondent pursues certain listed artistic / creative activities. The preferences and level of activity are very much in consonance with the wider scene of Finnish art world. The traditional top three, music (playing a music instrument), visual arts and amateur authorship have high positive rates of 14%, 14% and 13% respectively. Yet they are surpassed in popularity by photography, pursued by 27% of the respondents. At the lower end of the ranking are the performing arts, amateur singing, dancing, and acting in a theatre club or an amateur theatre, with rates of 7%, 6% and (only) 2% respectively.

The above popularity rating, of course, reflects the different activity contexts, especially, degree of communality, presence of audiences (real or imagined) and need for a teacher or a director. We should also make a difference between "hobby amateurs" and "serious amateurs", i.e. between persons who pursue amateur arts just to have fun and between those who pursue amateur art to become better and potentially even professional artists, alone or in groups. In any case the Finnish art scene would be much poorer without serious amateurs. Without them there wouldn't be fifteen hundred professionally trained choirs with close to 50 000 members, there wouldn't be a network of high quality amateur theatres with two umbrella organisations and 750 amateur theatre members and there wouldn't be exceptional ITE art works without 224 self-made artists. The lifeline of amateur arts as well as trained audiences is the system of extracurricular arts education. The lifeline stretches further, because the associations of amateur art and art enthusiasts organise annually a great number of events, exhibitions and festivals which involve thousands of voluntary workers. Annual Seinäjoki Amateur Theatre Festival organised by the Association of Finnish Amateur Theatres attracts thousands of visitors and receives a subsidy from the Ministry of Education and Culture. In 2010 it was 20 000 EUR.

Finnish youth organisations are active in amateur arts (theatre, dance, music, visual arts, circus etc) and organise cultural events, training, and workshops and carry out active international co-operation in the field. There are two central organisations - Finnish League of Youth Organisations (with 700 units and 54 000 members) and the Association of

Swedish Language Youth Organisations. They both receive subsidies from the Ministry of Education and Culture.

Folk culture is thriving in Finland during the summer when the annual Kaustinen Folk Music Festival takes place, with folk music and folk dance not only from Finland but worldwide. In 2010 it had an audience of 84 000, a drop from 2008, when the audience was as high as 117 000 visitors. This was partly due to the fact that the festival was two days shorter and had fewer events. The festival receives a subsidy from the Ministry of Education and Culture which was 150 000 EUR in 2010.

8.4.2 Cultural centres and community cultural clubs

According to recent statistics, there are more than 2 000 traditional (mainly rural) "club-houses" and more than 93 major cultural houses and centres. The former were originally local arenas for political, educational and cultural mass organisations and they are still meeting places for village and communal activities. Some of the latter were constructed for the use of national cultural, political or educational associations, but at present most of them are owned by cities and offer premises for citizen's various artistic and cultural activities. The 1980s was a period of intensive construction of cultural centres around the country, such as the Tampere Hall - congress and concert centre (1987), which is the biggest in the Nordic countries. The latest big cultural centre is the Sibelius Hall (2000) in Lahti, with the Main Hall having 1229 seats.

The congress and concert centres created a national network of congress and concert centres which operated more or less on an informal basis. In 2010 this network was formalised as an association called Cultural Centres Finland to further enhance co-operation and joint productions. They provide important venues for publicly subsidised companies, especially symphony orchestras at a reduced price.

Much of the more modern "club-type" activities are carried out and financed within the publicly supported system of adult education; but there is also an emerging new "third sector" which operates in small networks of voluntary organisations and small business firms in the different fields of new media, media arts and new ICT / Internet applications. The restaurant and entertainment sectors maintain, increasingly, club-type organisations for their core customers.

In three main cities (Helsinki, Tampere and Turku), there are cultural centres which function as *carrefours* for immigrants and minority groups. At the initiative of the Ministry of Education and Culture, a network of children's cultural centres was established in 2003. The network has 11 centres (2011), most of them in the main cities; they are financed jointly by the state and municipalities.

The biggest cities have cultural houses spread around the city. The City of Helsinki has four multipurpose cultural houses, and in addition one house for immigrants' cultural activities (Caisa) and one for cultural activities of children (Anna). The four multipurpose cultural houses in Helsinki are also members of the European network of Cultural Centres-ENCC.

There is also a recent trend of turning old factories and spaces into cultural venues and cultural centres. The oldest is the Cable Factory in Helsinki (1990), and it has been followed by such venues as Verkatehdas in Hämeenlinna (2008), Korjaamo in Helsinki and the newly opened Logomo in Turku (2011). The Cable Factory, Verkatehdas and Korjaamo are also members of the European network TEH- TransEurope Halles and are active in international co-operation.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Finland has been sometimes called a promised land of voluntary associations and citizen's civic action, in reference to the fact that there are 70 000 registered and operative associations which have about 15 million individual members, or three times the population. About 75% of the population is a member of one association, about 30% belong to one association and 8% belong to more than five associations. The present annual aggregate turnover of the associations and related civic actions has been estimated to be five billion EUR, with public support of 1.6 billion EUR. The associations offer employment to 82 000 employees; of these 25 000 are part-time. Yet the share of the employees of the associations of the total gainfully employed population is 3.5% – the same per cent as the value added contribution of the association sector to GDP. All these figures do not reflect the voluntary section only; the aggregate figure includes the contributions of some religious organisations, trade unions, and other "third sector" organisations such as foundations, small co-operatives, political parties and adult education.

In addition to employed staff, the voluntary associations rely strongly on voluntary work. It has been estimated that the association sector's annual aggregate labour time is more than 123 million hours, which corresponds to an annual labour contribution of 80 000 fully employed persons.

In comparison with these aggregate figures we have less exact statistics on the size and economic contributions of voluntary associations and civic action in the arts and cultural sector. It has been estimated that the share of cultural associations of the total 70 000 associations is about 20% or 14 000 associations. On the other hand, it has been proposed that there are two and a half thousand art / artists' associations, seven hundred heritage and museum associations and about a thousand associations for the promotion of the arts and culture. What seems to be true is that these are the largest categories in this order; and that music associations are the largest group amongst the art / artists' associations. Amateur music associations feature strongly among music associations.

In order to have a picture of the relative importance of the association sector for the arts and culture, we can avail of a piece of information presented in a recent policy report of the Ministry of Education and Culture. The report outlined the basic principles and objectives of the Ministry's Strategy for Civil Society organisations 2010-2020 as part of the governments Civil Society Programme. The following Table was presented in the Ministry's report. <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2010/liitteet/opm16.pdf?lang=>

Table 33: National registered associations which received subsidy in 2008 from the Ministry of Education and Culture

Category of association	Number of organisations	Basic subsidy	Special subsidy
Sports organisation (a)	131	35 900 000	5 080 700
Youth / youth policy organisation	118	13 124 300	2 177 000
Association managing a study centre	11	3 000 000	150 000
Research communities (sector research of sports / culture)	31	6 190 640	2 339 214
Friendship society	37	2 622 000	
Arts / artists association	111	5 310 200	2 107 955
Peace association	9	396 600	
Association enhancing multiculturalism, against racism	43	273 400	13 000
Counselling association	5	5 139 000	

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Women's organisation	2	293 000	
Other	3	146 000	
Total	501	72 395 340	11 866 969

Source: The Strategy of the Ministry of Education and Culture for Civil Society Organisations, publications of the Ministry of Education and Culture 18/2010.

In 2007 the government made a decision-in-principle on enhancing civil society organisations and their work and nominated a delegation for civil society matters for the period 2007-2011. The delegation works under the auspices of the Ministry of Justice. The Ministry of Education and Culture is an important source of financing for many civil society organisations as the above Table indicates.

9. Sources and links

9.1 Key documents on cultural policy

Strategic documents of the Ministry of Education and Culture

Government decision-in-principle on arts and artists' policy. Publications of the Ministry of Education, Finland 2003:2

<http://www.minedu.fi/julkaisut/kulttuuri/2003/opm23/opm23.pdf>

Government decision-in-principle on design policy (15 June 2000).

<http://www.minedu.fi/minedu/culture/muotoilu2005eng.doc>

Hannele Koivunen: *Staying Power of Finnish Cultural Exports. The Cultural Exportation Project of the Ministry of Education, the Ministry for Foreign Affairs and the Ministry of Trade and Industry*. Publications of the Ministry of Education, Finland 2005:9.

<http://www.minedu.fi/julkaisut/kulttuuri/2005/opm09/opm09.pdf>

Library Strategy 2010. Policy for access to knowledge and culture. Publications of the Ministry of Education 2003:1. <http://www.minedu.fi/minedu/publications/2003/kseng.pdf>

Ministry of Education Strategy 2015. Publications of the Ministry of Education, Finland

<http://www.minedu.fi/julkaisut/hallinto/2003/opm35/opm35.pdf>

Ministry of Education and Culture Strategy 2020

http://www.minedu.fi/OPM/Julkaisut/2010/strategia_2020.html?lang=en&extra_locale=en

Creativity Strategy of the Ministry of Education and Culture, 21.11.2005

<http://www.minedu.fi/opm/hankkeet/luovuusstrategia/index.html>

Culture in development cooperation. Cultural sectors in sustainable development policy, 2011:5

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/OKMtr05.pdf?lang=en>

Culture- Future Force. Report on the future of culture. 2010:18

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2010/liitteet/opm18.pdf?lang=en>

Art and Culture for Well-being – proposal for and action programme 2010-2014. 2010:9

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2010/liitteet/OKM9.pdf?lang=en>

Regional development measures for the creative economy and culture 2010-2020. 19.11.2010.

http://www.minedu.fi/OPM/Julkaisut/2010/Luovan_talouden_ja_kulttuurin_alueelliset_kehittamistoimenpiteet_2010_2020.html?lang=en&extra_locale=en

Strategic plans and programmes for different sectors:

Library Strategy 2010. Policy for access to knowledge and culture.

http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2003/liitteet/opm_98_kseng.pdf?lang=fi

Ministry of Education and Culture strategy for the audiovisual field (2005-2010). (only in Finnish)

http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2005/liitteet/opm_295_opm08.pdf?lang=fi

Ministry of Education and Culture: Audiovisual Culture in the Digital Era. Set of Policies. 2012 (Publications of the Ministry of Education and Culture 2012:31- only in Finnish).

Ministry of Education and Culture Programme for Children's Culture 2000-2007 (only in Finnish)

http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2003/liitteet/opm_114_opm29.pdf?lang=fi

Museum policy programme 2000 (only in Finnish)

http://www.minedu.fi/OPM/Julkaisut/1999/museo_2000_-_museopoliittinen_ohjelma

Government decision-in-principle on arts and artists policy (2003)

http://www.minedu.fi/OPM/Julkaisut/2003/valtioneuvoston_periaatepaatos_taide-ja_taideilijapolitiikasta

Powering up Finnish cultural exports – 2007-2011

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2008/liitteet/opm43.pdf?lang=fi>

Ministry of Education and Culture programme Access to arts and culture. 2006-2010 (in Finnish only).

http://www.minedu.fi/OPM/Julkaisut/2006/taiteen_ja_kulttuurin_saavutettavuus_opetusministerion_toimenpid

Research and statistics

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Heiskanen, Ilkka, Anita Kangas and Ritva Mitchell (eds.): *Taiteen ja kulttuurin kentät. Perusrakenteet, hallinta, lainsäädäntö ja uudet haasteet. (The Fields of Art and Culture. Basic structures, governance, legislation and the new challenges; only in Finnish)*. Helsinki: Tietosanomat, 2014.

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Tilastokeskus / Statistics Finland: *Joukkoviestimet / Finnish Mass Media 2004*. Viestintä ja kulttuuri / Culture and the Media, (bi-annual, the latest publication synthesises media market statistics 2000-2004, 2006; on-line statistics at <http://www.stat.fi/til/jvie/tau.html>)

Tilastokeskus / Statistics Finland: *Kulttuuritilasto 2005 / Cultural Statistics*. Viestintä ja kulttuuri / Culture and the Media, 2006 (bi-annual, see also on-line Tables at <http://www.stat.fi/til/klts/tau.html>)

Tilastokeskus / Statistics Finland: Kulttuuritilasto 2011 / Cultural Statistics. Statistics Finland 2012.

Culture Satellite Account. Final report of pilot project. Publications of the Ministry of Education 2009:13.
<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2009/liitteet/opm13.pdf?lang=fi>

Statistics: Culture satellite accounts (e-publication). Helsinki: Statistics Finland 2013.
<http://www.stat.fi/til/klts/index-en.html>

9.2 Key organisations and portals

Cultural policy making bodies

Ministry of Education and Culture
<http://www.minedu.fi/>

Agencies, institutions

National Archive
<http://www.narc.fi>

National Board of Antiquities
<http://www.nba.fi>

Finnish National Gallery
<http://www.fng.fi/>

National Opera
<http://www.operafin.fi>

National Theatre
<http://www.nationaltheatre.fi/>

Finnish Film Foundation
<http://www.ses.fi>

National Audiovisual Institute
<http://www.kavi.fi>

Centre for International Mobility CIMO
<http://www.cimo.fi>

Professional associations

Union of Musicians

<http://www.musicfinland.com>

Artists' Association of Finland

<http://www.artists.fi/english/index.html>

The Union of Finnish Writers

<http://www.suomenkirjailijaliitto.fi/>

Finnish Actors' Union

<http://www.nayttelijaliitto.fi>

The Union of Finnish Dance Artists

<http://www.teme.fi/sttl/>

Finnish Book Publishers' Association

<http://www.skyry.net>

Finnish Chamber of Films

<http://www.filmikamari.fi>

The Finnish National Group of IFPI

<http://www.ifpi.fi>

Finnish Craft Organisation

<http://www.taitogroup.fi>

Association of Finnish Symphony Orchestras

<http://www.sinfoniaorkesterit.fi>

Association of Finnish Theatres

http://www.teatteriliitto.fi/index_eng.htm

Satu Association of Independent Producers in Finland

<http://www.satu.fi>

Grant-giving bodies

Arts Promotion Centre Finland

<http://www.taike.fi>

Finnish Cultural Foundation

<http://www.skr.fi/>

Academy of Finland, Research Council for Culture and Society

<http://www.aka.fi/eng>

TEKES, Funding Agency for Technology and Innovations

<http://www.tekes.fi/eng/>

Sitra, the Finnish Innovation Fund

<http://www.sitra.fi/en/>

Copyright organisations

Teosto, Finnish Composers' Copyright Society

<http://www.teosto.fi/>

Gramex, Copyright Society of Performing Artists and Phonogram Producers

<http://www.gramex.fi/>

Kopioisto, Copyright organisation for authors, publishers and performing artists

<http://www.kopioisto.fi/>

Kuvasto, Copyright association for artists working in the field of visual art

<http://www.kuvastory.fi>

Tuotos, Copyright association for audiovisual producers

<http://www.tuotos.fi/>

Copyright Council at the Ministry of Education and Culture

<http://www.minedu.fi/OPM/Tekijaenoikeus/?lang=en>

National Board of Patents and Registration

<http://www.prh.fi/en.html>

EFFI- Electronic Frontier Finland

<http://www.ffi.org/>

Promotion and Information Centres

Finnish Music Information Centre

<http://www.fimic.fi>

Information Centre for Dance

<http://www.danceinfo.fi/english/>

Theatre Information Centre

<http://www.teatteri.org>

ESEK, Performing Music Promotion Centre

<http://www.gramex.fi>

AVEK, The Promotion Centre for Audio-visual Culture

<http://www.kopioisto.fi>

FILI - Finnish Literature Information Centre

<http://www.finlit.fi/fili/en/>

Cultural Exports Finland

<http://www.culturalexports.fi>

Finnish Cultural and Academic Institutes

<http://www.instituutit.fi>

Design Forum Finland

<http://designforum.fi>

Music Export Finland

<http://www.musex.fi>

FRAME Finnish Fund for Art Exchange

<http://www.frame-fund.fi>

Favex- Finnish Film and Audiovisual Export

<http://www.favex.fi>

Finnish Circus Information Centre

<http://www.sirkusinfo.fi>

Finnish Tourist Board

<http://www.mek.fi>

m-cult.net server for new media culture

<http://m-cult.net>

Cultural research and statistics

Statistics Finland

<http://www.stat.fi/>

National Repository Library

<http://www.nrl.fi/>

Foundation for Cultural Policy Research- CUPORE

<http://www.cupore.fi>

University of Jyväskylä

Department of Social Sciences and Philosophy: Cultural Policy

<https://www.jyu.fi/ytk/laitokset/yfi/oppiaineet/kup/en/>

Culture / arts portals

Cultural portal to Finnish cultural life and institutions

<http://www.kulttuuri.net/>