

Ministry of Education and Culture

PUBLICATION 2019/5

INDICATIVE GUIDELINES FOR ARTS

**Proposal by working group
on the key objectives for arts
and artist policy**



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Abstract

Art, the fields of art and the operating environment of the arts as well as the starting points for artistic work have changed and will continue to change. However, the social status of art and artists and the support structures for promoting art have not changed in the same proportion. The working group appointed to identify change needs will propose 21 key objectives for the development of arts and artist policy. In the proposals, the group will take into account the differences between the fields of art, but also what they have in common.

The working group's key messages are

/ Art must be brought to the heart of society so that its status meets with the larger societal meaning of art. The cultural, social, environmental and economic impacts of art should be identified. Art should be seen as part of the expanding service sector and business activities. Central government funding for the arts should be increased, and culture should not be the only administrative branch funding it.

// Arts funding must be developed strategically in accordance with ecosystem thinking. Funding and the support systems should secure the long-term development of artistic work and the different fields of art. At the same time, structures should be flexible and also enable artistic work across the boundaries of different fields of art. The peer review model for the arts should be reformed. The regional structures in place for promoting the arts should be strengthened.

/// Art is work and it must be treated as such. As yet, society does not know how to sufficiently benefit from investing in artists. Artistic work should be treated as equal to work in other sectors and the opportunities for artists to earn their income from artistic work should be improved. The artist grant system should be updated. It should also be investigated whether it would be appropriate to develop artist grants into a form of funding that would enable artists to work in employment relationships and strengthen their social security.

Keywords: art, artists, arts policy, artist policy

Introduction

In October 2017, Minister for European Affairs, Culture and Sport *Sampo Terho* appointed a working group tasked with submitting a proposal for the key objectives of arts and artist policy, taking into account the differences between different fields of art. The proposal was due to be submitted by 30 September 2018.

When determining the key objectives, the working group had to examine matters from at least the following perspectives:

- the development of the arts and the resulting change needs in grants awarded to the arts and artists
- the development of artists' income
- actions that promote the distribution and dissemination of art, in particular the activities of distributors
- the importance of education in the fields of arts and culture for the development of the sector
- changes in the operating environment, affecting art and cultural policy; in particular, the impacts of digitalisation and internationalisation
- the importance of art and interaction with audiences as well as the societal impact

Data collection by *the Center for Cultural Policy Research Cupore* laid the foundation for the working group's work. Based on the collected data, Senior Researchers

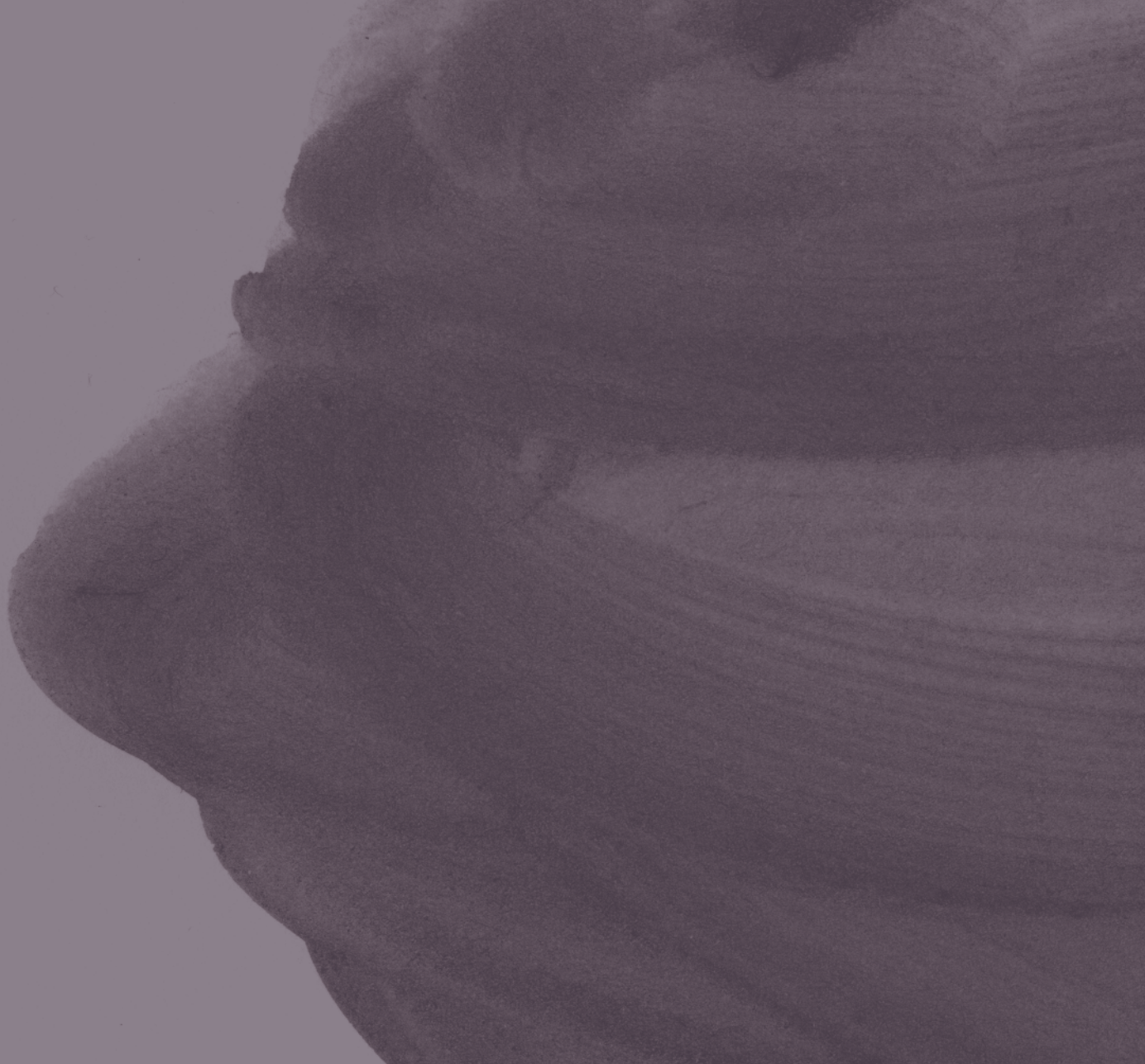
Maria Hirvi-Ijäs and *Sakariias Sokka* gave introductions to relevant topics at the working group's meetings. The working group's work process, the other experts heard by the working group as well as the consultation and discussion events organised by the working group are all described in Appendix 1.

Paula Tuovinen, Vice Rector of the *University of the Arts Helsinki* (Director of the *Arts Promotion Centre Finland* from 1 June 2018) was appointed chair of the working group, and the group's members were Producer and Director *Jouko Aaltonen*, *Illume Oy*; Art Academic *Eija-Liisa Ahtila*, *Central Arts Council*; Director *Hanna Harris*, *Architecture Information Centre Finland*; Director General *Riitta Kaivosoja*, *Ministry of Education and Culture*; Director of Culture *Antti Karjalainen*, *City of Kotka* until 12 February 2018, after which Director, Culture & Leisure Services *Lauri Savisaari*, *City of Tampere*; author *Tommi Kontio*, *National Council for Literature*; Professor *Kai Lehikoinen*, *University of the Arts Helsinki*; Director-General *Mika Myllyaho*, *Finnish National Theatre* until 12 February 2018, after which Director *Esa Leskinen*, *Ryhmäteatteri/Finnish National Theatre*; Executive Director *Anna Talasniemi*, *Kone Foundation*; Executive Director *Tuomo Tähtinen*, *Music Finland* until 12 February 2018, after which Head of Communications and Promotion *Heli Lampi*, *Music Finland*.

The working group's permanent experts were Counsellor for Cultural Affairs *Petra Havu* from the Ministry of Education and Culture, Senior Researcher *Maria Hirvi-Ijäs* from the Center for Cultural Policy Research Cupore, Counsellor of Education *Maija Innola* from the Ministry of Education and Culture, Counsellor for Cultural Affairs *Esa Pirnes* from the Ministry of Education and Culture, Head of Arts Support *Esa Rantanen* from Arts Promotion Centre Finland, and Counsellor for Cultural Affairs *Katri Santtila* from the Ministry of Education and Culture. The working group's expert secretariat included Counsellor for Cultural Affairs *Petra Havu*, Counsellor for Cultural Affairs *Esa Pirnes* and Senior Advisor *Hanna Koskimies* from the Ministry of Education and Culture, and Special Adviser *Nea Leo* from Arts Promotion Centre Finland.

The working group had 11 meetings and 2 workshops. It has drawn up a total of 21 proposals concerning the status of art in society, the strategic development of arts funding and the status of artists. Upon the completion of its work, the working group will submit its proposal to Minister for European Affairs, Culture and Sport Sampo Terho.

Helsinki 30 September 2018
The working group

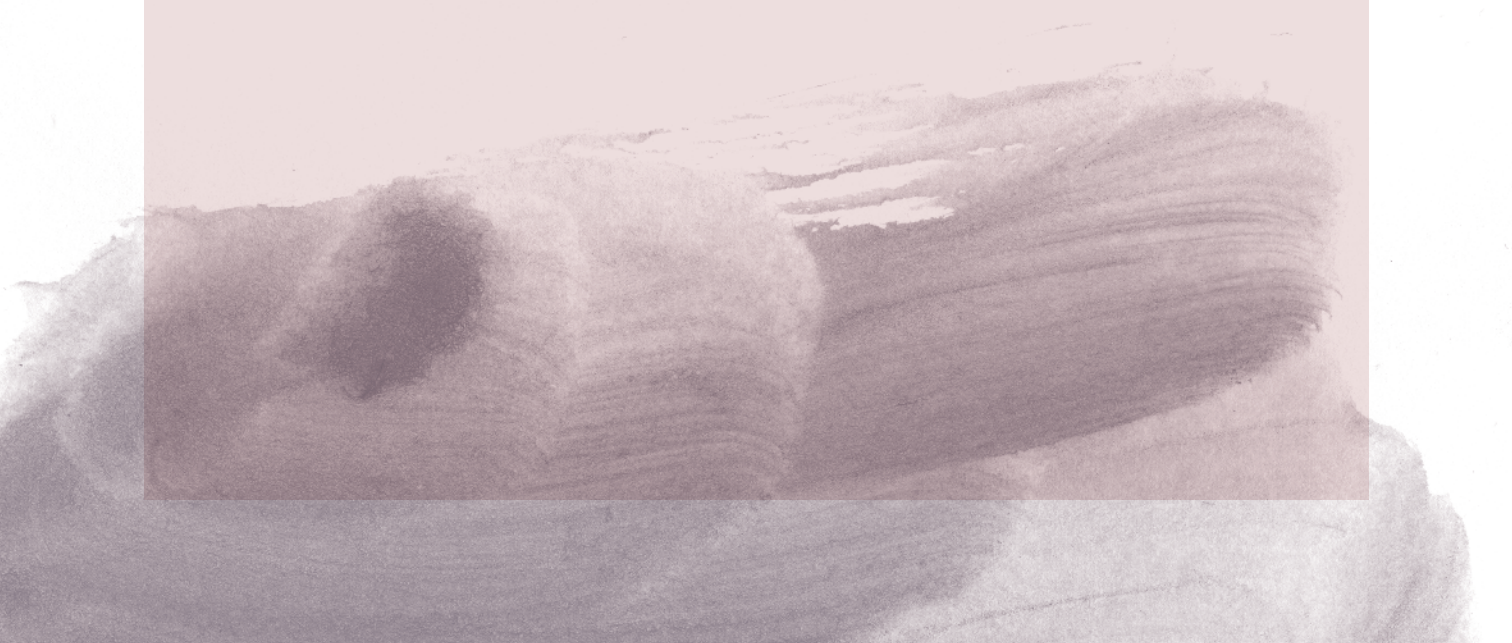




PROPOSALS BY
THE WORKING GROUP

THEME 1

Bringing art to the heart of society



Proposal 1

The central government will support the arts with an emphasis on the freedom, diversity and equality of art. People's educational and cultural rights will be secured, and the needs of the small linguistic and cultural area will be taken into account. Different fields of art will be treated equally, and their development needs will be examined from the perspective of the overall objectives of arts promotion and that of the needs of different fields of art.

IMPACTS

- / The grounds for the public support and funding for art will be transparent, the justification and targeting of support can be assessed in public.

Proposal 2

Societal decision-making will acknowledge the value of art and recognise its various impacts. Art is a creative, free and critical activity. Art will realise humaneness, produce experiences, and provide the potential to weigh values and world views. Art will reform society, increase wellbeing, growth and innovativeness. Art will be seen as part of the service and business sectors and arts policy as a contribution to society's creative foundation and expertise.

IMPACTS

- / Art will receive the role and the funding required by its increased and still increasing societal importance.
- // The traditional juxtaposition of the intrinsic value of art and its equipment-based nature will decrease, which will promote societal discourse and dialogue on art between decision-makers, actors in the field of arts and the audience.

Proposal 3

Parliament will increase funding for arts and culture to a level that is in line with their societal importance and diversified forms or activity. The share allocated for arts and culture in chapter 29.80 of the Budget will be increased to one per cent of the Budget's total expenditure by 2023.

IMPACTS

- / By increasing the level of arts and culture appropriations, funding will be updated in line with the current, diverse understanding of the societal importance and impact of arts and culture. An increase in the appropriations will also correct the lagging funding of arts and culture in relation to the educational investments made in the creative sector.
- // The increase in appropriations will facilitate the implementation of a structural reform of arts and artist policy.
- /// By increasing these appropriations, Finland will demonstrate that it is one of the leading countries in modern societal development.

Proposal 4

The share of funding from the Budget will be increased in relation to the arts and culture appropriation funded with Veikkaus Ltd's lottery proceeds. At the same time, it will be ensured that any changes taking place in Veikkaus Ltd's operations and operating environment will not endanger the overall funding for arts and culture.

IMPACTS

- / The increase in appropriations for arts and culture in relation to funding from lottery proceeds will make it possible to show art and culture the appreciation they deserve.
- // Preparedness for the risks associated with Veikkaus Ltd's operations will prevent possible funding problems in functions that depend on lottery proceeds in the coming years and the preparation is thus part of the risk management of central government finances.

Proposal 5

Different administrative branches and their actors – especially the Ministry of Education and Culture, the Ministry of Economic Affairs and Employment, the Ministry of Social Affairs and Health and their administrative branches – will increase and improve the effectiveness of their cooperation in matters related to arts and culture. Responsibilities will be assigned to cooperation projects, steering groups will be appointed for them and their implementation will be monitored.

IMPACTS

- / Effective solutions will be put in place for the fundamental problems related to the arts and culture sector (in particular, issues related to the social security and income of artists) and the potential impacts of arts and culture that will benefit society (well-being business, economy, environments) will be more effectively realised.

Proposal 6

The funding responsibilities for activities that promote the positive health, welfare and business policy impacts of arts and culture will be included in the Budget not only in the appropriations for the administrative branches of the Ministry of Education and Culture but also in those for the Ministry of Social Affairs and Health and the Ministry of Economic Affairs and Employment.

IMPACTS

- / Sources of funding for arts and culture will increase in number to meet with the diversified societal tasks of arts and culture.
- // The use of art in different sectors of society will increase and art will be better integrated with society.

Proposal 7

The central government and municipalities as well as other actors will apply in their activities the per cent for art scheme related to various building projects and the version expanded to the social welfare and health care sector.

IMPACTS

- / Promoting the use of art in living environments as well as in care and client work in the social welfare and health care sector can improve the accessibility of art and increase interaction between art and the rest of society. At the same time, the opportunities of artists to utilise their artistic expertise and earn an income from their work will be improved.
- // The pleasantness and attractiveness of living environments will increase.

Proposal 8

When developing information production in the arts and culture sector and the related statistics, monitoring and review system, the Ministry of Education and Culture will take into consideration the needs of the arts sector with the primary objective of compiling a comprehensive and mutually comparable information base for all fields of art.

IMPACTS

- / A more comprehensive information base that is as comparable as possible will support the development of arts policy and the promotion and support system for the arts, facilitate the development of monitoring and review activities for various needs as well as facilitating interaction between the arts and the rest of society.

THEME 2

Strategic development of arts funding

Proposal 9

The Ministry of Education and Culture and the Arts Promotion Centre Finland will strategically develop structures for the promotion and support of art. Funding and support forms will in accordance with ecosystem thinking take into consideration the entity formed by different fields of art and the involved actors, the similarities between different fields of art and operating models of art, the internationality of art as well as the changes that take place among the operators in the field of arts, in the operating environment, in the consumption of art and in the use of services. Funding and support systems identify and secure the needs of different fields of art in the long term and correct deficiencies. Funding and support structures will be increasingly flexible, facilitating support for art produced in various ways regardless of the field of art (support for individuals, production support, general grants for long-term activities for platforms, working groups, ensembles, etc.). Funding for the production and sales of art will be increased, in particular, for the aforementioned actors.

IMPACTS

- / The support system for the arts will develop so that it is more effective than at present and its functions will complement one another. The innovativeness of art will be more prominently evident and utilised.
- // The shortcomings in the support system for individual fields of art will be corrected in an appropriate manner from the perspective of the funding and support system as a whole.
- /// The important principles for funding determined in connection with the reform of performing arts — flexibility and the possibility for multi-year funding — can be expanded to apply to all fields of art.
- //// Operational prerequisites will improve for so-called freelancers and individual artists in different fields of art.

Proposal 10

As part of the development of the arts promotion and support system, the Ministry of Education and Culture and Arts Promotion Centre Finland will strengthen the regional structure and activities involved in arts promotion:

- The role of Arts Promotion Centre Finland as a regional operator in the arts will be reformed and strengthened, and in this way, the promotion of the arts will be integrated with other regional development and activities.
- A strong and more cohesive regional structure for artistic actors will be formed in place of the current fragmented structure based on actors operating in regional centres.
- Institutions receiving central government transfers will be encouraged to act as strong developers of their own field and the arts more generally and to act as advocates and regional representatives of the arts.
- The role of libraries as local cultural facilities, where different fields of art and engaging in the arts as a leisure time activity are well displayed will be recognised.
- The role of arts education will be strengthened across subject boundaries in educational and teaching

activities at schools and multifaceted engagement in the arts during the school day in the school's facilities will be increased.

- When monitoring and assessing the implementation of the new Municipal Cultural Activities Act, which should enter into force in 2019, the Act's impact on the development of the art sector, the conditions for the work of artists and the equal opportunities of citizens to engage in arts in their leisure time in municipalities will be taken into account.

IMPACTS

- / The visibility and impact of art will increase regionally and locally.
- // The development needs of arts and other forms of culture will be taken into consideration in regional and local development activities and correspondingly the arts and culture sector will take into consideration the development opportunities opening up from the activities of other fields and cooperation.
- /// The cultural capital, creative skills, social cohesion and welfare of citizens will become stronger as participation in culture increases and art services and art education services improve.

Proposal 11

The Arts Promotion Centre Finland will make an effort to cut down the fragmentation of funding and develop its support forms in a more strategic manner so that support forms will better meet the needs of the current field of arts. The Arts Promotion Centre Finland will decrease the number of support forms and make an effort to increase the average grant amount.

IMPACTS

- / By awarding sufficiently large grant amounts the quality of activities can be improved, the payment of salaries from grants made possible and the impact of grants increased.

Proposal 12

The peer review-based model for reviewing the grant applications submitted to the Arts Promotion Centre Finland and its art councils will be reformed using as points of comparison reforms implemented in certain other countries and the review model used by the Academy of Finland. The appropriations made available for the Arts Promotion Centre Finland reviews will be increased so that peer reviewers can be paid a remuneration that better corresponds to the nature and amount of the work involved.

IMPACTS

- / The review procedure for applications submitted to the arts councils and the decision-making will be harmonised, clarified and made more effective.

Proposal 13

The Ministry of Economic Affairs and Employment and the Ministry of Education and Culture are working together to develop funding options and forms of support and guidance that will take into consideration the special characteristics of the creative sectors. There should be no overlooked areas between the funding and support provided by the administrative branch of the Ministry of Education and Culture and that of the Ministry of Economic Affairs and Employment (Business Finland and the Centres for Economic Development, Transport and the Environment).

IMPACTS

- / It will be easier than at present for creative companies that base their operations on or utilise artistic activities to get within the scope of funding provided to companies. The opportunities and capacities of artists who establish their own company to expand their activities will increase.
- // Companies in the creative sector will be able to grow and internationalise better than at present.
- /// Companies in the creative sector will be able to employ artists and other experts better than at present.

Proposal 14

The different operators that fund art (central government, municipalities, foundations) will increase cooperation and their awareness of the funding granted by the other operators, how it has developed and who the funding is going to.

IMPACTS

- / Cooperation will help providers of funding to better develop the support granted to the arts in Finland as a whole.

THEME 3

**Art is work and
it must be treated
as such**



Proposal 15

The Ministry of Education and Culture and the Arts Promotion Centre Finland will investigate what effects changing an artist grant to an employment relationship and a salary would have and will run a trial on this. The premise for artistic work created during employment will be to maintain the artist's freedom to select their topic and method (cf. freedom of science at universities).

IMPACTS

- / On the basis of the experiences and results gained from the report and the trial it will be determined whether it is appropriate to change the artist grants awarded by the State, intended to facilitate artistic work, into funding for artistic work that facilitates employment and improves the artist's social security. At the same time, it can be determined how much the reform would cost.

Proposal 16

Starting from 2020, State artist grants will be increased by 50%, to 31,000 euros a year, so that the level of artist grants will be adjusted for inflation and the opportunities for artists to receive an income from their artistic work will increase. The level of artist grants will be such that the grant corresponds to the high level of education of artists, is sufficient to cover living expenses for the grant's term and allows the artist to focus on completing the work for which the grant has been given.

IMPACTS

- / Problems that artists experience in earning an income will decrease and artists will earn an income better than previously from the artistic work they create.
- // While current provisions are in force, an increase to the level of the State artist grant will also affect what amount of grants awarded by foundations and private operators will be tax free, which will mean that the opportunities for artists to earn an income from their artistic work will improve also with respect to funding received for other work.

Proposal 17

The number of supplementary State artist pensions granted annually will be increased from the present 51 pensions to 100 pensions to secure the income of the older generations of artists and, in particular those who have primarily worked without an employment relationship that would have accumulated a pension security for them.

IMPACTS

- / An increase in the number of supplementary artist pensions will correct the deficient pension security of artists.
- // Artistic work often continues throughout an artists' lifetime. Artist pensions improve the opportunities of artists to fully focus on their artistic work also after they have retired.

Proposal 18

The Ministry of Education and Culture and the Arts Promotion Centre Finland will pay attention to that central government funding is used to support the development of salaries and compensation paid to artists for their

artistic work. The Arts Promotion Centre Finland recommends that working groups receiving financial support should instead of a grant pay their members a salary for the artistic work created during a project.

IMPACTS

- / Salaries and compensations paid to an artist for their artistic work will increase and grow.

Proposal 19

When reforming the support for the arts the Ministry of Education and Culture and the Arts Promotion Centre Finland will take into consideration changes to working life and an artist's job description. The premise must be for artists to be able to do their work either while employed or as an entrepreneur and that these work forms are not mutually exclusive, meaning that an artist's income can come from numerous different sources.

IMPACTS

- / Artist's opportunities to support themselves with their artistic work or work that utilises their artistic expertise while receiving an income from numerous different sources will improve.

Proposal 20

Copyright is intellectual property that belongs to the artist and copyright royalties are one form of income for the artist. Central government will support the competence of artists in matters related to copyright. Education concerning copyright will be increased at all levels of studies from basic studies to continuing education.

IMPACTS

- / As their understanding of copyright increases, artists will be able to independently determine what rights have been established for them as well as to decide what rights they will relinquish, to what parties and on what terms.
- // The artist's possibilities to benefit financially from the capital consisting of copyrights will grow.

Proposal 21

Arts education must provide good skills and competence for working as an artist and for artistic work in the changing operating environment. The Ministry of Education and Culture, the Finnish National Agency for Education and the Arts Promotion Centre Finland facilitate and promote dialogue between educational institutions and higher education institutions providing art education and the field of arts. Special attention will be given to the impact of changes in artistic work on competence needs, working life skills, education quantities, continuing education needs and opportunities for life-long learning.

IMPACTS

- / Arts and culture sector education will develop art and society. Taking into consideration the changes that will affect artistic work and activities and the operating environment of the arts in arts and culture sector education will improve the ability of artists and other actors in the cultural sector to find employment. The positive impact of the cultural sector on our national economy through employment and financial gains is growing.



BACKGROUND
FOR THE WORKING
GROUP'S
PROPOSALS

General changes to the operating environment

Many of the general changes to the operating environment that will affect society will also affect arts and artist policy. The population structure will change: the population will age, young age groups will become smaller and the proportion of population with a foreign background will increase. Urbanisation will grow stronger and the importance of growth centres will increase. Values, preferences and lifestyles will become more diversified. Individuality will be emphasised: opportunities for self-fulfilment and personal wellbeing are seen as very important. Individuality is also valued and strived for, but mostly among groups that hold the same types of values and lifestyles. The different population groups will drift further from one another. Conflicts of values and lifestyles will become more common. Inequality and social exclusion will increase. Consumption and service habits and needs will become more diversified as population groups become more segregated.

Globalisation will continue and increase international competition in different sectors. International inter-

dependency will increase. Digitalisation will progress at a fast pace and with it, production, business, work, consumption and service structures will change. Robotisation and artificial intelligence will become more prominent. New professions, forms of work, operator networks and opportunities for earning an income will be created. The importance of lifelong learning will grow. The importance of activities, sectors and services that require creativity, competence and immaterial production for our national economy will grow. The transformation of the media world will be intertwined with digitalisation.

Global threats will bring about uncertainty. These include, in particular, climate change, global migrations, international crises, the tendency to challenge democratic principles and political instability in various countries and regions.

Society and the operating and management systems for its different sectors will be subject to strong pressure as the operating environment undergoes changes. Systems must be up to date and flexible enough to react to changes and new development needs.

Key changes that will influence the importance and use of art

It is significant with regard to arts and artist policy that when general changes take place in the operating environment the importance of arts, culture and the creative sector grows as a production and service sector. Their growing impact is visible globally, nationally, regionally and locally.

In the EU, culture directly employs 8.4 million people and companies in the cultural and creative sectors are estimated to employ a total of more than 12 million people, which is 7.5% of the EU's labour force. In Finland, the cultural sector has a more limited definition and employs 3.5% of our labour force. The cultural sector's share of private expenditure is approximately 6%.

Not enough is invested in art and culture in relation to how important they are in the development of society and the economy. The most important impact arts and culture has is related to the produced experiences and immediate effects. These cannot be measured in numbers.

abundance of research data on the health and

welfare impacts of art has been collected in recent years, but these are only part of the impacts related to experiences.

Art makes up the core of culture and creative activities. The special function of art in a human activity is also noted in the Constitution of Finland, which guarantees the freedom of art. The Constitution also guarantees the individual's right to enjoy art – as part of the individual's cultural rights and opportunities for self-development.

Growing interest in art and the related market and service demands will target different forms of artistic expression, products and services. Aesthetic needs are related to both our personal life and our living environments and daily environments. Demand for art and the use of art and the related lifestyles will diversify according to the different needs and expectations of population groups. From the perspective of art's relation to its audience and its social impact the true challenge has proved to be connecting with those people who consume very little art or use few art services.

Globalisation and digitalisation will mean that the arts and culture sector will operate increasingly directly in the global markets. The work of artists is often primarily international work. Digitalisation will open up

BACKGROUND FOR THE WORKING GROUP'S PROPOSALS

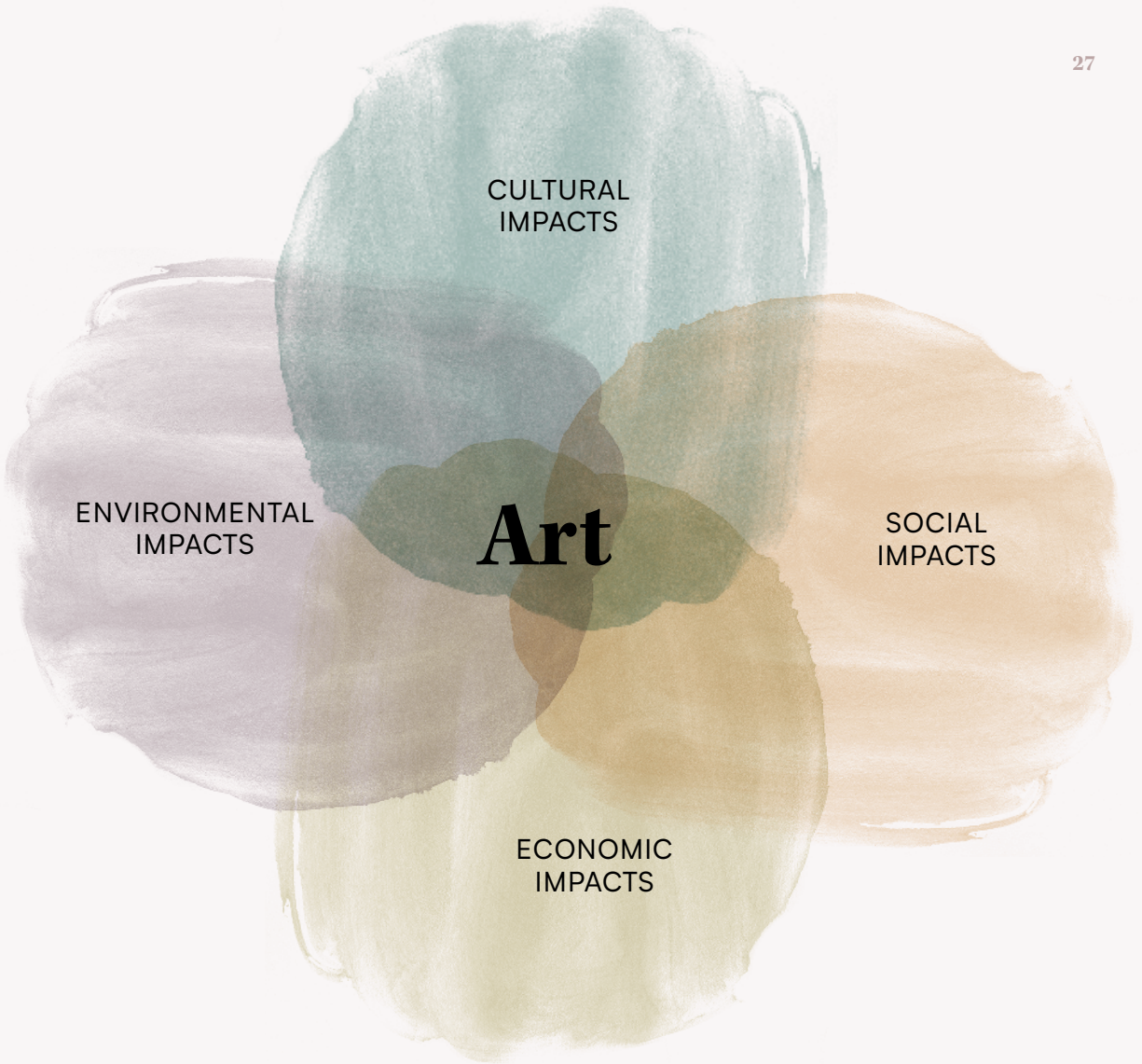
opportunities for artists to use new methods and forms of expression as well as to publish and distribute their works in new ways worldwide. The platform economy will bring about changes to the services, distribution chains, business models and opportunities for earning an income related to artistic production. New digital platforms will facilitate a more direct connection between demand and supply than previously, but the problem will be that the market will be monopolised by a small number of larger operators. The role of distribution functions and operators will grow, in particular, when aiming for the international markets.

The art sector's support and funding structures were developed primarily during the 1960s and 1970s to meet the needs of society and art policy at the time. From the perspective of art policy, there was at that time a need to create modern forms of support and administrative structures for art and artists, and from the public policy perspective, there was a need to link art (and culture) with the structures of the developing welfare state. After this, more support forms have been added, structures have been strengthened in various ways and legislation has been amended for various reasons. There is a need to critically examine support and funding structures in the light of changes to art and its operating

Figure 1

IMPACTS OF ART

Art has a multitude of effects in people's lives and society. The cultural impacts of art are related to how art enriches people's experiences, thoughts and emotions and how art provides commentary, develops and renews culture and increases cultural heritage. Its societal impacts are related to, for example, the involvement of people, participation, health and wellbeing as well as communal activities and identities. The economic impacts are connected with the impacts of arts and culture as a factor strengthening the national, regional and local economy. Art also affects our living environments and daily environments, in particular, through architecture and design but the presence of art in our daily environments also strengthens the other impacts of art in various ways.



**CULTURAL
IMPACTS**

**ENVIRONMENTAL
IMPACTS**

Art

**SOCIAL
IMPACTS**

**ECONOMIC
IMPACTS**

environment. Additionally, the strong development of education in the field of arts and culture starting from the 1980s must be taken into consideration. The social status of art and artists does not match the investments made in the sector's education or the competence of artists.

Challenges involved in promoting the art arts

Changes to art and its operating environment will challenge the understanding people have of art and how art is valued, interaction between art and the rest of society as well as the status of art in social decision-making and funding related to these. These changes will challenge the support and funding structures for both the art sector and other sectors, as well as the arrangements related to the income of artists and arts education.

Status of art in society

A person's conception and understanding of art varies according to the person's own values and experiences. These conceptions and images are often outdated. Con-

ceptions on the status and role of art in social development should recognise the fundamental value of art as a human activity and a developer of culture and society, and in relation to this the growth of the social and economic importance of art. In addition to this, the changes that have taken place in art itself must also be identified.

Artistic activities are more diverse than they were previously. Processes related to the creation, dissemination, distribution and consumption of art are linked to more broad-scoped service provision and industry processes, and art as a sector is linked to other sectors. These links give art added value, which can be related, for example, to effects that increase its financial profit, social impact as well as impacts on the living environment. The basic nature and value of art as an expressive and fulfilling human activity and its impacts that enrich people's lives and benefit society do not conflict with one another. However, societal impacts do not come about without work by artists. Impacts do not come about if freedom of art is not realised. Impacts do not come about if too few resources are invested in the promotion of art.

The policy for promoting art is linked to the more broad-scoped policy for promoting culture. Both the central government and local governments are

responsible for this in their roles as public authorities. Art is also promoted by foundations and other private operators.

Public authorities are responsible for securing the freedom of art and people's right to enjoy art pursuant to the Constitution, which means e.g. securing adequate cultural services. Public authorities perform their duties when they take into consideration the general requirements for the creation, distribution and reception of art. In this case, it has traditionally been noted, for example, that Finland is a small linguistic and cultural area, where the market for the consumption of art and culture is small. Although globalisation and internationalisation also apply to art, this aspect is still an important one. For this reason, public authorities must not only see to the infrastructure of art and culture and the general conditions for activities, but also ensure that the measures supported are ones that are important with regard to the development of art and culture and are not viable just because of their market demand.

In the central government's structure, culture and art are primarily related to the tasks of the Ministry of Education and Culture, and the Budget has a separate chapter in place for their promotion activities: 29.80. Arts and culture. The appropriations in this chapter

have remained at the same level for a long period and have thus not followed the growth of the societal and economic importance of art and culture. These appropriations account for 0.8% of the Budget's total appropriations. There are justified grounds for increasing this share. Additionally, it should be noted that even now more than half of funding for arts and culture originates from the lottery proceeds.

This will be increasingly difficult in the future due to uncertainties related to the development of the status and profits of Veikkaus Ltd, which presently holds exclusive rights to operate all gaming in Finland. Veikkaus Ltd's status as a monopoly is being called into question and the right to provide gaming services may have to be extended to other operators. To prevent the hazards related to problem gambling, the new measures will decrease profits.

Measures that are related to the promotion of arts and culture will also apply increasingly to entities other than the Ministry of Education and Culture's administrative branch. The promotion of health and wellbeing with the help of arts and culture is related to social and health policy objectives. The business activities related to arts, culture and the creative sectors are linked to economic and labour policy objectives. Over the past

BACKGROUND FOR THE WORKING GROUP'S PROPOSALS

Figure 2

ART, CULTURE, CREATIVITY

Art, culture and the creative sector form a group of concepts linked to one another. They are linked by people's creative work and activities. Art forms the core of creative work and activity.

Culture also includes other activities related to creativity, which produce, communicate and record meaning, such as libraries, cultural heritage and design. In statistical classifications, culture also includes advertising, printing, radio and television.

The content of creative sectors is close to that of the contents of the cultural sector, but there is no well-established

definition of creative sectors and the concept is not used in traditional statistical sector classifications. The concept creative sectors often also refers to new and as of yet unestablished forms of processing and producing creative and intellectual capital.

The concept creative economy aims to describe all of society's economic activities related to all operations and forms of production that utilise or apply artistic creativity or other creativity.

Art is similarly at the core of cultural services. Cultural services can be either services in the field of art, such as

theatre and musical performances or art exhibits, or they can be distribution, sales or other services related to artistic activities, such as libraries or museums that record and display cultural heritage. As they are a public service, cultural services are part of the general structure of public services.

SOCIETY

CREATIVE ECONOMY

CREATIVE SECTORS

Culture

AS A PUBLIC
SERVICE

Art

ARTISTIC
CREATION

Culture

AS A LIVELIHOOD
AND BUSINESS

BACKGROUND FOR THE WORKING GROUP'S PROPOSALS

couple decades an effort has been made to increase cooperation between administrative branches by various means. Even though there have been individual instances where cooperation has resulted in good results and experiences, there have also been problems with cooperation. Some of these problems have been structural, others have been related to the value given to different fields and yet others have been related to “talking past one another”. An operating model must be found which delegates responsibility to different administrative branches and actors that will be able to overcome these problems.

Information production for the arts and culture sector must serve social debate on arts and culture, and the needs of the sector's management by information, monitoring and assessment activities. At present, the statistical information and other information serving policies, monitoring and assessment is fragmented and inconsistent and there is no shared platform for it. From the perspective of arts policy, it is especially important to develop and harmonise the basic information on art fields that also facilitates their comparison with one another. A more cohesive and comprehensive information base would also support fact-based debate and interaction with other administrative branches and actors.

Figure 3

DIMENSIONS OF ARTISTIC WORK

The core of artistic work comprises the creation of an art work. In order for it to be possible to create art and make it accessible to the public in the form of services or market products, the prerequisites for artistic work, such as work space, education and other similar activities as well as the production process for artworks and performances and the arrangements related to their distribution and sale must be in place.

MEETING THE AUDIENCE
AND SALES WORK

DISTRIBUTION AND SALE

PRODUCTION PROCESSES
(PRODUCING A PERFORMANCE OR A WORK)

IMMEDIATE REQUIREMENTS OF
ARTISTIC CREATION
(ARRANGEMENTS, EDUCATION, ETC.)

**Artistic
creation**

Support and funding structures for the arts

The Act on Arranging the Promotion of Arts in 1968 and the Act on Arts Professors and Government Grants to Artists in 1970 laid down the foundation for the current support and funding structure for the art sector. The national arts councils and provincial arts councils were also established at that time. The Municipal Arts Activities Act entered into force in 1981. Museums came under the scope of central government transfers to local government in 1989, and after the reform of the central government transfers in 1993 also theatres and orchestras were covered by this. Also the Museums Act and the Theatre and Orchestra Act were enacted at this time. The Basic Art Education Act was enacted in 1998.

Central government funds arts and culture with numerous funding instruments and each of them has its own management mechanism. The expenses of the agencies in arts and culture sector are financed as operating expenditure from the Budget, and the agencies are in the scope of the Ministry of Education and Culture's performance management. The Arts Promotion Centre Finland is an art sector agency, which has a statutory task of

promoting art nationally and internationally as well as culture to the extent it does not fall within the scope of responsibility of another authority. The Arts Promotion Centre Finland Act entered into force in 2012.

Theatres, orchestras and museums in municipalities that fall within the scope of the system for central government transfers are financed with central government transfers to local government. The system is computational. The conditions listed in legislation for eligibility for central government transfers determine the activities that will be supported. Central government funding to municipalities for cultural activities (as well as public libraries and basic arts education for each resident) is included in the State's basic public services budget. Funding is computational and general in nature, meaning the Government cannot determine how the funding is used in the municipalities.

National arts and culture institutions receive their funding as discretionary government grants related to the institutions' performance management. Discretionary government grants are also used in the arts and culture sector to support many other artistic and cultural activities and, for example, the sector's organisations. The criteria for discretionary government grants steer the activities. Artists are granted artist

grants and specified grants, and these are granted in the scope of the peer review system.

The Ministry of Education and Culture's Strategy for Cultural Policy 2025 completed in 2017 states that the support and funding strategies for the arts and culture sector do not adequately correspond to the development that has taken place in different fields or with the development that has taken place in new forms of expression or in internationalisation. New supplementary reforms have been made to the system of funding for arts and culture taking into consideration the needs of different areas. The most recent of these has been the reform of the central government transfers system for art and cultural institutions, which was launched in 2016 and for which the working group submitted its proposal at the beginning of 2018. The reform will be implemented for museums in 2019. As for the performing arts, their part of the reform has been transitioned to further preparation. At this point in time, the reform concerning freelance artists in these fields is being implemented. Operational subsidies can be awarded for a period of one year or three years in addition to which artists can be awarded 5-year development subsidies. The objective is to make it possible to award operational subsidies also to production companies and platforms.

Those operators that do not meet with the requirements for subsidies can be awarded a one-off special subsidy.

Further reform of structures and funding and the examination of needs for reform from the perspective of ecosystem thinking will be vital, if we want to see arts and culture more fully realise their societal potential than currently as part of the growth of meaning of art, culture and the creative fields and the production and service sectors. An understanding of art policy based on the ecosystem approach will require a comprehensive approach to the challenges affecting the promotion of the arts. The various functions related to artistic creation must be identified. In addition to individual actors or individual fields of art, attention must be focused on the whole and, in particular on the interaction between different functions and actors and their coordination

These days, the field of actors in the arts and the methods for artwork are very different from what they were when the foundation of the support and funding structure was created in the 1960s and 1970s. The number of artists has increased, the field of actors has become more diversified and the making of art has become more multi-art and an activity that transcends the boundaries of art and styles. Art is produced as co-cre-

ation on different kinds of platforms, which can also be located online. New forms of expression, work and production and new platforms are created continuously.

The rigid nature of the central government transfers system has been criticised for quite some time in the art field as has the fact that it divides the actors who are in the scope of the system and those outside of it into different classes. The proposal concerning the reform of the central government transfers system would correct the problems related to this by adding more flexibility to the system, but this will only apply to museums and performing arts in the scope of the system as is provided in the laws that apply to them. However, another challenge that has emerged is that due to the development that has taken place in art and its operating environment, the current funding systems are too art field specific. With regard to internal developments in art, it is considered important that the support system for art does not confine or steer the developments in art in too strict a manner but is adequately flexible also in this respect, allowing better support for new forms of expression and activities across genre boundaries.

A change like the one mentioned above will also be visible in the teaching of further studies at the University of the Arts Helsinki as the harmonisation of studies

in different areas of art. For example, studies that lead to a doctoral degree at the University of the Arts' Academy of Fine Arts and Theatre Academy are in many ways harmonious. These changes that have taken place in education both reflect and support the change that has happened in the arts field. Teachers have noted that central questions concerning the arts are quite similar despite the unique characteristics of the different art fields and forms, which means that the studies are of benefit to all fields.

Art field-specific needs must also be examined in the support and funding forms and any deficiencies and problems must be corrected. It is important from the perspective of every art field's functionality that 1) there is education available for artistic activities, 2) artistic production is supported with funding, 3) there are actors and channels in place for the sale and other distribution of art, and 4) the public will come in contact with art. Additionally, 5) more research and criticism of art are needed. All these "links in the chain" must function and be in proportion to one another, so that the overall result is well-functioning and the mental and economic investments are effective.

There are systematic shortcomings, in particular, in the support and funding of the visual arts. There is no

central government transfers system in place for them in the same way as for the performing arts, where the Government and the municipalities both participate in funding activities. On the other hand, the share of State artist grants is greater in the visual arts fields than in art fields that are within the scope of central government transfers. Structures and funding models that could guarantee the creation and performance of modern art nationally should be created for the visual arts. The diversity of visual arts and its various operating models should be taken into consideration in when creating these structures and models. Visual arts has traditionally included very varied forms of art from works by individual artists to those by groups of varying sizes (e.g. paintings and graphics as well as performance and motion picture installations). When developing support and funding for the visual arts as well as for the arts in general, it must be noted that these must facilitate different forms of working and ways of creating art (independent work and work in groups and different types of communities).

The development of the funding and support structure for art will be subject to tensions formed by flexibility, expectations and requirements as well as the development needs of specific art fields and the equal

treatment of art fields. When implementing solutions attention must also be given to changes that take place in the operating environment. Similarly, the key objectives for arts and culture policy, which are related on the one hand to securing the freedom of art and the conditions for artistic work and on the other hand to the need to make art available to the public, must be balanced. The availability of art can be implemented as services secured either by the market or public authorities. Demand is the determining principle on the market, while as a public service art must be available equally in all regions and to all social groups.

Increased internationalisation is also linked to operating environment factors, but the challenge related to this involving the arts promotion and funding system is also twofold. As a rule, art is international: influences, ideas, thoughts, experiences and styles have always been mobile. Internationality has increased and gained new forms especially as digitalisation has developed. There is a need to guarantee that support and funding systems recognise the new needs related to internationality and that the necessary resources are reserved for this.

Regional promotion of the arts

The status and role of the regional level in Finland's administrative structure has been in the midst of numerous changes over the past few decades and is still so at this time. The culture and arts sector has not had a key role in these changes, but the changes are reflected on the sector especially from the perspective of the needs for regional cooperation.

The Arts Promotion Centre Finland has a total of 11 offices that implement the task assigned to the agency. The Centre's headquarters is in Helsinki and 10 other offices are located in different parts of Finland. The Arts Promotion Centre Finland employs approximately 40 civil servants and around 40 fixed-term provincial artists around Finland. The work of both provincial artists and civil servants is very mobile in nature. Around 15 civil servants are based in Helsinki, while there are 1 to 3 civil servants and 1 to 4 provincial artists based at each of the other offices. The offices are small (the smallest only employs one civil servant), their structure is fragmented, and the offices are often located in state and municipal office buildings determined by the Government far from the art field.

There are 22 councils and committees related to the review of art of which 13 are regional councils. Civil servants from the Arts Promotion Centre Finland (senior advisers and coordinators) prepare the meetings of arts councils and regional arts councils where art will be reviewed. Additionally, some of the civil servants in regions act in programmes which are related to the development of conditions for the creation of art.

The system's fragmented structure makes it difficult to achieve sufficient impacts for the promotions of art. If we want to increase the societal impact of art and its promotion as well as dialogue between the Arts Promotion Centre Finland and artists, regional models for the promotion of art and structures must be reformed.

It is important from the perspective of regional development in its entirety that tasks for the promotion of the arts are integrated more strongly with ongoing work by the regions' artists and art organisations and, on the other hand, with other regional development activities. Actors and development programme must be strong enough and reach across the boundaries between fields of art. It is necessary to strengthen multidisciplinary actor structures, which facilitate the creation of art locally, the conditions for its production and the accessibility of art. The promotion of the arts in

regions must be seen as a livelihood and not just as a service.

The visibility and interaction of the arts in regions can also be increased by developing and encouraging the network of institutional operators responsible for local activities (the municipalities cultural services, schools, libraries, museums). The library system already operates in many ways that facilitate the presence of arts and culture locally, but its practices can still be further developed. Similarly, the school system's activities can be developed in a way that serves the same purpose. Arts and culture education as well as skill and art subjects in comprehensive school form the foundation for arts education. Artistic activities can be integrated more than at present with studies at school over the course of the school day. The accessibility of goal-oriented basic arts education that progresses from one level to the next should be improved both geographically and art field specifically.

The importance of arts and culture in the activities of municipalities together with other education and culture sectors will be emphasised with the planned reforms to social and health service and local government. Arts and culture can also be a way for municipalities to differentiate themselves from one another and will influence their image and appeal. The new Act on

the cultural activities of municipalities is due to enter into force in 2019. The Act will improve opportunities to develop cultural activities in municipalities. The activities of municipalities and the Act in question emphasise the importance of the availability of arts and culture to different population groups as well as the promotion of the impacts of arts and culture, which is linked for instance to people's wellbeing and the vitality of municipalities. One of the Act's seven aims is to create the conditions for artistic work and activities. However, the opportunities for this vary a great deal in different municipalities. The impact of regional activities that are generally related to art as well as the opportunities of municipalities, in particular small municipalities, to implement the objectives and aims of the Act could be improved by developing the arts and culture sector's regional cooperation and networks.

Forms of arts support and the peer review system

The Arts Promotion Centre Finland and its arts councils and committees award more than 35 million euros in grants each year to professional artists and in discre-

tionary government grants to art sector organisations. The Arts Promotion Centre Finland currently offers 21 forms of support. A total of approximately 14,000 applications are submitted each year and there are approximately 7,500 applicants, meaning that, on average, one applicant submits two applications each year.

Many artists and organisations apply for funding from numerous different sources. If they receive funding from multiple sources, they also report each source separately. Due to its expansive council structure the art field-specific budgeting of appropriations, the Arts Promotion Centre Finland's support system is fragmented. This means that funding is sliced up into small parts not only by genre but also otherwise. The fragmentation of funding will not support the current arts field, the development of the quality of art or the possible payment of salaries to artists in the best possible way.

An effort has been made to develop the council-based structure of the arts council institution in a way that would better meet the current trends of creating art. An effort has also been made to prevent new forms of making art from falling into the cracks and being left without recognition. The broad-scoped definition of councils – such as the councils for the visual arts, performance arts and audio-visual arts – re-

fects the change to art's operating models and is telling of the aim to apply structures to this new changed state. Art grants are awarded on the basis of peer reviews and expertise in the arts. The foundation for this was created when the Act on the Promotion of Art was enacted in 1968. The procedure implements the principle of freedom of art at the support system level, and the peer review system has been considered a key factor in the implementation of freedom of art. At the time the overall reform of the arts council institution entered into force in 2012 it was thought appropriate to maintain the peer review system although structural changes were made to the arts council institution otherwise.

In its present form, the peer review system has shortcomings that require investigation and an update of the system. At the moment, the workloads of members of arts councils/peer reviewers that operate under the Arts Promotion Centre Finland are large and the remunerations paid for the task are small (an attendance allowance) in addition to which the system has been criticised for e.g. its lack of transparency. The key difference between this system and that, for example, of the Academy of Finland is that the Academy has kept decision making concerning peer reviews and funding separate from one another. Review panels give a written

statement on the research plan and funding decisions are made by councils. Another significant difference is that 95 per cent of peer reviewers are foreign. International reviews provide a picture of the quality of our researchers' work compared to international standards. The funding system for researchers, which is maintained by the Academy of Finland, also differs from the current State artist grant system in that funding decisions on support granted to researchers and research groups include both salary and research expenses.

Stronger dialogue and cooperation are also needed at the national level between different administrative branches, so that the support and funding systems for the arts would better meet the development needs of the arts and, more extensively, the creative sectors. One key challenge with regard to the development of these fields and the realisation of their economic potential will be to make it easier for them to get within the scope of support and guidance intended for companies. Another challenge will be to ensure the funding path so that the funding provided by the administrative branches of the Ministry of Education and Culture and the Ministry of Economic Affairs and Employment supplement one another and there are no overlooked areas that could prevent the creation of artistic innovations

and applications and their transformation into commercial activities. The challenge related to increasing the applied use of art in other fields of art, such as arts and culture activities that promote health and wellbeing, will be to get the social and health care sector to commit to these activities and their development by allocating resources for these.

The comprehensive strategic development of funding for the arts will require both a review of central government funding in its entirety and a review of the funding allocated by the Government for the arts in relation to other significant financiers of art in Finland, which comprise the municipalities and foundations. This overall funding creates the conditions for creating art and for the public coming into contact with art.

Status of artists

The development needs of arts policy and the support system for the art sector are emphasised by the fact that the education of artists, their competence and the methods of creating art have evolved. The high level of education of artists is not evident in their position in the labour market. For example, the unemployment

rate in the art sector is considerably high. The competence of highly educated artists and the benefits from the investment made in their education are thus not sufficiently made use of in Finland. The situation is also undesirable from the artists' perspective, as there are not enough opportunities for them to do work that corresponds to their education and to earn an income from their actual profession.

Currently, some artists work as employees while some others are entrepreneurs or freelancers. Some receive grants and many receive copyright compensations. An artist's position in the labour market typically resembles a patchwork as the same person may earn an income in many different ways during one calendar year: from entrepreneurship, employment, grants and copyright royalties.

On the one hand, the diversity of their position in the labour market is due to the conditions set for the completion of the work by its commissioner, and on the other, to the fact that artists receive an income from many different sources: work based on artistic activities (salaries, grants, sales revenue), other work related to art (e.g. teaching) and work that is not related to art (required for financing the artistic work). In addition, they receive copyright royalties for the use of their artwork, income

from other capital income and social security benefits. As artists work in complex value networks and receive an income from multiple sources, the support system should be developed so that it takes into account artistic work as a whole and the diversity of income sources. It is important for artists to be able to make use of their competence in a versatile manner and to act both as an employee and an entrepreneur, simultaneously or alternately. It is also important that the support system does not prevent artists from using their competence in a versatile manner and from earning an income from their work as entrepreneurs, in the form of a salary and as income from copyrights.

The creative artistic work has traditionally been seen as different from other work so that it cannot and does not always have to be examined through the same regulations that apply to traditional working life. This may lead to the impression that the freedom of art requires artists or art to be "outside society". Freedom of expression is vital for the freedom of art, but situations in which artistic work is not considered a job like any other may lead to artists having inappropriate working conditions and lacking such work-related structures protecting the individual that are more advanced in other sectors. These shortcomings occur, for example, in

connection with occupational safety and health, occupational healthcare, annual leave as well as the artist's opportunity to receive and accumulate earnings-related unemployment benefits that are paid on the basis of income. The above-mentioned shortcomings do not exist or they are less prominent when artistic work is performed within the scope of employment e.g. at institutions that receive central government transfers. If the artistic work can be viewed as a professional activity that is supported with government funding, it should be ensured that the artist's working conditions correspond to normal standards in the world of work. For this reason, efforts should be made to create a situation in which the artist is paid a salary or some other remuneration when artistic work is carried out with government funding and in which artistic productions ensure that the requirements in the legislation protecting the employee are complied with as normal.

State artist grants are the key form of direct support for artists. The number of grants awarded annually by the Government pursuant to the Act on State Artist Grants is equal to 545 grant years. In addition to this, 22 artist professor grants are awarded to especially distinguished persons involved in the arts. Starting from 1 April 2018, the size of both of these grants has

been 1,709.37 euros a month. Starting in 2009, State artist grant recipients have been within the scope of the Farmer's Pension Insurance scheme and the related occupational accident insurance. The grant recipient must cover their insurance contributions from the grant they have received, about 14 per cent of the grants total amount. After covering mandatory pension and occupational accident insurance contributions, the recipient will receive a net income of just under 1,500 euros a month tax free. By comparison, in 2017 the average overall income of Finns prior to taxes was 3,368 euros a month and the median income of salaried workers prior to taxes was 3,001 euros a month.

Pension security is still quite poor for artists in older age groups especially for those who have not been employed by another party. The number of supplementary artist pensions granted at this time is too small considering the current need, and, as a rule, the inadequacy of appropriation is the reason given for an application being rejected. An artist pension is an important part of security for the ageing artists who have received many grants and have engaged in artistic work without being in employment and who have thus not accrued the pension they would have during employment.

Copyright

The progress of digitalisation will bring about a significant change to the job description of artists. Copyright is firmly fixed to this as its significance as an artist's capital and income will be emphasised in future. Accelerating development of technology and digitalisation will impact the copyright system, which is subject to conflicts of interest, in its entirety and at the same time artists who are the key holders of copyright.

Artists will need practical skills and special knowledge of copyright law from the perspective of their own field. Artists will need also more expertise in the area of copyright when creating art in a digital operating environment. The quality of data concerning artworks and artists will be vital in the implementation of moral rights and the income streams that the artist will acquire from the use of their works. The challenge will be to help artists, who are already in the profession, increase their expertise in copyright as well as ensuring that general education, vocational education and training and higher education provide students with a general knowledge of copyright and the expertise of copyright required by their profession.

Education in the arts

Although artists have a high level of education there are still areas of their education that require development. The need to renew the know-how artists have will grow due, for example, to the transformation of work, the development of technology, globalisation and their unforeseen impacts on competence needs. The importance of meta skills, such as the ability to learn new things and to engage in interaction and networking, will also grow in the art sector. The structures and practices of secondary and vocational art education have been partly reformed and, as a rule, the quality of art education can be considered to be at a high level. However, we must continue to invest in the development and steering of educational content and improve the level of education to even better meet the changing needs of working life. At present we do not have an adequate overall picture of the needs, availability of participant numbers for continuing education in the arts sector nor is the amount of continuing education available or its funding sufficient.

The proportion of labour force with a qualification in the art sector in all of the labour force with a qualifica-

tion has grown by 1.6 per cent between 2000 and 2015 (the proportion was 3.7% in 2015). The unemployment rate of people who have completed a degree or qualification in the cultural sector has long been higher than the average unemployment rate in spite of the fact that people whose principle job is in the cultural sector have higher education degrees more often than those people whose principal job is in another profession. A key area of concern is overeducation in the arts, which has increased the need for the predetermination of the quantity and quality of educational needs and their critical assessment.

Appendix 1

The working group's work process

Data collection by the Center for Cultural Policy Research Cupore formed the foundation for the working group's work. On the basis of this, Senior Researchers Maria Hirvi-Ijäs and Sakarias Sokka put forward initiatives for at the working group's meetings. (<https://www.cupore.fi/fi/tutkimus/tutkimushankkeet/suomalaisen-taide-ja-taiteilijapolitiikan-rakenteet-koko-naiskuva-ja-erityisytydet>). The background materials used for the working group's work also included the statements from the Ministry of Education and Culture's Strategy for Cultural Policy 2025.

The topics for the working group's themed meetings were related to the current status of public funding for arts, the income, social security and copyright of artists, the education of artists, regionality as well as the societal impact of art.

The working group's external experts Senior Counsellor Marjaana Maisonlahti from the Ministry of Social Affairs and Health, Government Counsellor Anna Vuopala and Senior Advisor Tapani Sainio from the Ministry of Education and Culture as well as Science Advisor Helena Vänskä from the Academy of Finland put forward initiatives at the meetings.

At the turn of the year 2017–2018, the Ministry of Education and Culture organised an open online brainstorming session to support the working group's work. The brainstorming session aimed to determine the views of both artists and users of cultural services on the future of art. A total of 2,895 artists and cultural service users took part in the discussion. Representatives of the online brainstorming session's organiser (FountainPark) presented its results to the working group. A summary has been drawn up of the results, which can be

read on the working group's project page <https://minedu.fi/taiteentulevaisuus>.

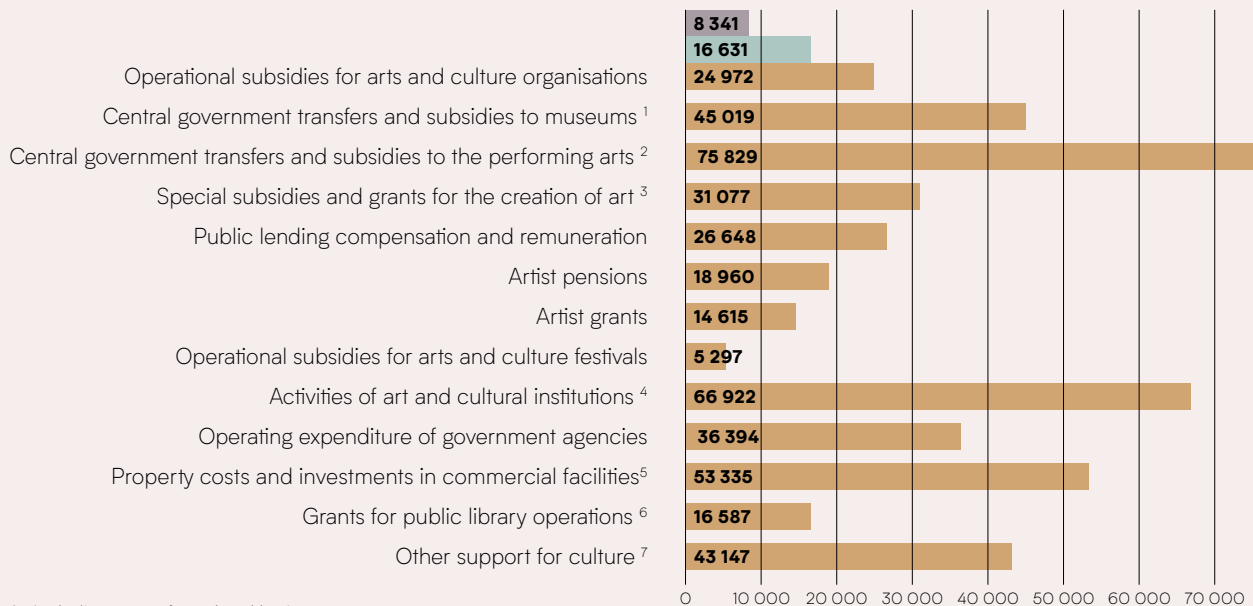
Changes to the operating environment, in particular, the importance of internationalisation and digitalisation were discussed at a workshop organised in February 2018 by the working group and Aalto University. Vice President Anna Valtonen, Professor Kevin Tavin, Rolf Ekroth, BA, Professor Maarit Mäkelä and Docent Pia Fricker from Aalto University put forth initiatives on matters related to internationalisation and digitalisation. Additionally, Director KooPee Hiltunen from Neogames gave insight into the gaming industry's experiences in this theme.

The working group's second workshop was held in June 2018 and it centred on developing the working group's proposals. The workshop was facilitated by Sitra's Project Director Helena Mustikainen. In addition to this, the Hanasaari Swedish-Finnish Cultural Centre and the Ministry of Education and Culture organised a seminar with the theme 'the new trends of cultural policy in Sweden and Finland' in spring 2018. The seminar examined the possible similarities between the two countries on the basis of an artist policy report written in Sweden and included discussion on views on the outline of Finland's arts and artist policy. The seminar was open to everyone interested in the topic.

On 5 September 2018, a consultation on the working group's preliminary proposals was organised in Helsinki. The event was streamed real-time on Twitter, allowing viewers to participate in the discussion and ask questions via the platform.

Appendix 2

Appropriations for arts and culture in the Budget 2018



1 Including grants for cultural heritage

2 Theatre, dance, circus and music

3 Including Subsidies awarded by the Finnish Film Foundation for the production of movies

4 The Finnish National Gallery, Opera and Theatre, the Finnish Film Foundation, the Cultural Foundation and the Foundation for Cultural Policy Research Cupore

5 The renting costs for nationally important cultural institutions located in properties owned by the Ministry for Foreign Affairs, Senate Properties or the Management Committee for Suomenlinna, cultural sites and tourist sights, establishment and renovation of cultural facilities as well as basic improvement to properties

6 Includes EUR 8 million in government funding for the Oodi Library

7 Including children's culture, cultural institutes, cultural export and tourism as well as the availability of digital cultural heritage, etc.

■ euros (1,000) arts and culture EUR 458.8 million in total (the sum does not include central government transfers for libraries, which is approx. EUR 82.4 million)

■ Ministry of Education and Culture

■ Arts Promotion Centre Finland



Ministry of
Education
and Culture