



Opetusministeriö

*Ministry of Education*

Culture

# Culture – Future Force

**Report on the futures of culture**

Publications of the Ministry of Education, Finland 2010:18

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## Report on the futures of culture

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Opetusministeriö • Kulttuuri-, liikunta- ja nuorisopolitiikan osasto • 2010

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*Ministry of Education • Department for Cultural, Sport and Youth • 2010*



OPETUSMINISTERIÖ

*Undervisningsministeriet*

MINISTRY OF EDUCATION

*Ministère de l'Éducation*

Ministry of Education  
Department for Cultural, Sport and Youth  
P.O. Box 29 FIN-00023 Government  
<http://www.minedu.fi/OPM/Publications>

Layout: Erja Kankala, Ministry of Education  
Translated by Leena Möttölä, Ministry of Education  
Cover and images: Outi Mansikkamäki, yam.fi

Helsinki University Print, 2010

ISBN 978-952-485-888-5 (pbk.)  
ISBN 978-952-485-889-2 (PDF)  
ISSN 1458-8110 (Print)  
ISSN 1797-9501 (Online)

Publications of the Ministry of Education 2010:18

## Foreword

On 18 February 2008, pursuant to the Strategy Document of Prime Minister Matti Vanhanen's Second Cabinet, Minister of Culture and Sport Stefan Wallin appointed a committee to prepare a report on the futures of culture. The points of departure for the committee's work were recent reforms undertaken in the art and culture sector, ongoing programmes and recent development proposals.

The Futures of Culture committee was specifically to describe and assess

- Current state of affairs in culture and the national and international challenges facing culture
- The significance of culture for society and regions
- The significance of culture for the balanced development and welfare of people in general and different age and population groups
- Conditions and opportunities for creative artistic work
- The role of the central government, local administration, the private sector and civil society in the promotion of culture
- The situation in regional and local cultural systems in regard of equal opportunities for different age and population groups
- The importance of preserving and safeguarding cultural environments and cultural heritage and their prerequisites, and the challenges involved, and
- The economic and employment impacts and potential of the cultural sectors.

In addition the committee was to

- Review the educational, cultural, economic and other societal considerations in the promotion of culture and assess the role of the public administration in creating favourable conditions for culture
- Set goals and put forward proposals for the development of the culture sector, and
- Make recommendations concerning the monitoring and evaluation of cultural policy, and
- Make recommendations concerning the monitoring of the measures proposed in the report.

As the chairman for the Committee was nominated Executive director Leif Jakobsson from the Proartibus Foundation (Chairman for the Arts Council of Finland since 1.1.2010), as vice chairman Director general Riitta Kaivosoja from Ministry of Education from the Department for Cultural, Sport and Youth Policy and as members Executive Dean Helena Hyvönen from Aalto University, Director of the Music Department from the Gulbenkian Foundation Risto Nieminen, Financial counsellor Arto Merimaa from Ministry of Finance, Construction counsellor Matti Vatiilo from Ministry of the Environment, Professor Pekka Sammallahti from University of Oulu, Special adviser Ditte Winqvist from the Association of Finnish Local and Regional Authorities, Cultural director Pekka Timonen from City of Helsinki Cultural Office, Museum Director Berndt Arell from Museum of Contemporary Art Kiasma (Director of the Swedish Cultural Foundation in Finland since 1.1.2010), Special adviser Petra Tarjanne from Ministry of Employment and the Economy, Head of Copyright Unit Viveca Still from Ministry of Education, Project coordinator Maria Antas from Finnish Literature Exchange, Secretary General Antti Arjava from Finnish Cultural Foundation, Executive director Raoul Grünstein from Korjaamo Culture Factory, Producer Petri Jokiranta from Cinet, General director Erik Kiviniemi from Vaasa City Theatre, Chief Executive Marja Makarow European Science Foundation, Chairman Hannele Parviala from the Teachers of Visual Arts Association, Executive director Cay Sevón from Turku 2011 Foundation and Culture pedagogy Fatima Usman from Africans and African Europeans Association.

As special advisers for the Committee were nominated director Jukka Liedes from Ministry of Education, Professor Anita Kangas University of Jyväskylä, Director Paula Tuomikoski from Ministry of Education,

Special researcher Sari Karttunen from Statistics Finland, Director (on leave) Markku Wilenius from Finland Futures Research Centre and Special researcher Tanja Kotro from National Consumer Research Center.

The Secretariat consisted of Special Government Advisor Hannele Seitsonen (Ministry of Education) as Secretary General; Counsellor for Cultural Affairs Esa Pirnes (Ministry of Education) as expert member; and Project Secretary Vava Lunabba (Finnish Foundation for Cultural Policy Research CUPORE).

The committee convened ten times. The report was completed in December 2009 and submitted to the Ministry of Education on 9 March 2010.

Leif Jakobsson	Riitta Kaivosoja	Maria Antas	Berndt Arell
Antti Arjava	Raoul Grünstein	Helena Hyvönen	Petri Jokiranta
Erik Kiviniemi	Marja Makarow	Arto Merimaa	Risto Nieminen
Hannele Parviala	Pekka Sammallahti	Cay Sevón	Viveca Still
Fatima Usman	Petra Tarjanne	Pekka Timonen	Matti Vatiilo
Ditte Winqvist			

# 1 Premise

The report worked with two time concepts. The timeframe for examining the sustained factors and variables, the basic lines and structural changes extends 25 years to 2035. Against this long-term perspective, there are proposals for short-term measures and solution models for the next government term.

In February 2011 there will be a future forum Culture - Future Force, arranged as part of the Turku - European Capital of Culture programme.

- Art and culture are basic elements of intrinsic value in human existence and essential to societal welfare and to the economy and emanate creative force to all walks of life. As such or through applications art and culture exert a direct or an

indirect effect on social welfare and economic activity.

- The outlook in this art and culture foresight is geared to construct the future.
- The report describes tensions between choices leading to different potential developments, the values underpinning them and possible measures.

## 1.1 Materials and methods<sup>1</sup>

The written materials used in the preparation of the report include cultural policy reports, programmes, strategies and other literature relating to the topic. The Secretariat met hundreds of experts and operators representing the art and culture field, participated actively in events and discussions on

the theme and visited Sweden to learn from the preparation of the Swedish report on culture.

The report and the futures of culture were openly discussed at the web-based forum Otakantaa.fi; the Culture – Future Force pages at minedu.fi, where people could comment on the work, were regularly updated; and there was a Future Force group in Facebook, with hundreds of members and friends. The preparation combined different futures research methods, with focus on interaction with art and culture experts, operators and users.

The background research, which was published as an interim report, defined the concepts, materials, sources, methods, and the key prerequisites, challenges, opportunities and major pressures for change relating to the futures of culture.

## 1.2 Future lines of development

The background research highlighted six global macro-variables as the key considerations bearing on cultural development: climate change and the environment, demographic development, globalisation, creative capital, technology and communality. It also described the pressures for change and trends in culture that relate to these six variables, which were identified in the course of the work.

The foremost opportunities were seen to be embodied in three forces: sustainable culture, cultural diversity and creativity. These are a precondition and an underpinning for the societal impact of culture, for people's well-being and for the economy of the cultural sectors.

The pressures for change could be reduced to seven core areas which require value choices and solutions as well as definition in social and cultural policy. These are the value and significance of art and culture; cultural heritage and the cultural environment; cultural diversity and multiculturalism; communality and cultural and educational rights; prerequisites for creativity; cultural services and productions; and the economy of the cultural sectors and employment and income in them.

The means and tools for achieving the set aims are administrative solutions (networks, cross-sectoral action), forms of sectoral cooperation (flexible funding models, cross-sectoral action, art-science cooperation), structural solutions (administrative structures, virtual structures), technological innovations (integrated ICT, new recording technologies, environmental technologies), the social media, social innovations, and new priorities and internal development in culture.

<sup>1</sup> Culture - Power of Future; Background research for the futures report, (2009)

## 2 Crossroads - cultural choices in society

### 2.1. I can see it in your eyes - the value and significance of art and culture

Creativity is innate and intrinsic to the human being. A person relates to the environment and the community through cultural and social meanings. Free creative expression generates art and culture. Art can be seen as a specific way of observing and knowing reality, and its significance can be compared to basic research in science. Art and culture shape individual and communal identity, make visible phenomena in the environment, and discuss values. Art and culture embody intellectual, social and

economic resources and influence developments in communities and society.

The wide significance of art and culture will grow further in the future. The interfaces between the various sectors of art and culture and societal policy sectors include the beneficial effect of art and culture on well-being; the content and methods of education; the creative economy; innovation systems; cultural entrepreneurship and exportation; employment; technological applications; communications; environmental conservation; community planning and zoning; preparation for crisis situations; demographic development; minority questions; multicult-

turalism; prevention of social marginalisation; mores and customs; culinary culture; and hybrid arts.

The overall impact of art and culture is not yet recognised in societal policy. Especially art and culture applications have wide-ranging importance in many sectors of societal policy and administration. Public debate in society often juxtaposes art and culture as activity of intrinsic value and as profit-generating instrumental activity. Instead of conflicting, these presuppose one another and interact continually. Experimenting and playful art, with no specific end-result, is a precondition for renewal. Art reaches people through applications, they are part of the distribution, accessibility and communications within the community. Societal decision-making on cultural policy makes practical choices as to the resources allocated to develop prerequisites, opportunities and structures in art, culture and creativity. Actions, solutions and choices between different tensions depend on the values underscored at any given time.

The ethical values in the futures of culture

Creative freedom	Communal responsibility	Impact and benefit
<ul style="list-style-type: none"> <li>• creative self-expression</li> <li>• autonomy of art</li> </ul>	<ul style="list-style-type: none"> <li>• cultural rights</li> <li>• cultural heritage as a foundation stone and as a resource</li> </ul>	<ul style="list-style-type: none"> <li>• creative capital as part of social capital</li> </ul>
<ul style="list-style-type: none"> <li>• experimental and playful creativity</li> <li>• art as a specific means of observing and knowing reality</li> </ul>	<ul style="list-style-type: none"> <li>• creative knowledge and skills</li> <li>• accessibility and availability of and inclusion in cultural services</li> </ul>	<ul style="list-style-type: none"> <li>• mental, social and physical well-being</li> <li>• the economy of the cultural sectors</li> <li>• applications and ripple effects on different sectors of society</li> </ul>



### Policy outline

- The creative capital is part of social capital and the core of mental and economic welfare; it creates new things and permeates all activities in society. The creative capital is underpinned by shared meanings of cultural heritage and the cultural environment. These presuppose knowledge and skills, opportunities for self-expression, peace and space for creation, accessibility of cultural services, and educational and cultural rights. The creative capital generates social and economic interaction, cultural productions, services, communication and exchanges.
- Art and cultural activities belong to inter-sectoral policies, such as education, innovation, environmental and sustainable development policy, as a force permeating them.



### Tension:

- The challenge is to understand that creative freedom, the cultural foundation, cultural services and the social and economic applications and benefits of art and culture entail one another. The tension comes from their prudent and balanced development in the long and short term.



### Proposed action:

- A comprehensive art and culture policy programme between different administrative sectors and the public, private and third sectors will be put in place. It will be geared to enhance opportunities for exploiting and boosting the impact of art and culture on society, their interaction with society, and their positive ripple effects on and application potential in different societal activities.

### 2.2 Birch and baobab - cultural heritage and the cultural environment

Cultural heritage is the memory and knowledge resource of humankind. It is a resource for individuals and communities in building their identities in a local, national and global frame of reference. We often see cultural heritage too narrowly. Material and immaterial cultural heritage is born, preserved and accumulated everywhere in society: besides the art and culture sector, it is being created in homes, day-care centres, educational establishments, care institutions, workplaces and markets.

The cultural environments include heritage landscapes, relics, the built environment, urban spaces, and the visual and sound environment, or at a more general level: taste, smell and touch. A rich living environment is a source of satisfaction, well-being and creativity for the human being. New public and private spaces, buildings or forms of housing will affect satisfaction and well-being in the future. In a good cultural environment, nature and built milieus from different periods interplay in diverse and harmonious ways.

The cultural environment faces external threats arising from climate change, natural catastrophes, and possible conflicts. The strongest factor shaping it is, however, daily construction and works, community planning and zoning. Since the last wars, a great deal of the old building stock has been destroyed and thus we have lost part of our cultural capital. Short-sighted utilisation of the environment may jeopardise the preservation of cultural and aesthetic values and sustainable development. The eco-efficiency demand on renovations is similarly a challenge for the preservation of the architectural heritage.

Museums, archives and libraries, which represent continuity, are the preservers and diffusers of material and immaterial cultural heritage. They act as venues for community dialogue and accumulators

of knowledge and offer opportunities for personal inclusion, for doing and experiencing and for hobby pursuits. The collection reserves and informational materials serve the needs of teaching, research and leisure time. The memory organisations, as producers of reliable information, constitute a fundamental knowledge base for society. The purpose of the national digital library project is to arrange and safeguard the digitisation of cultural heritage and its long-term storage. As part of the citizen's educational and cultural basic rights, it will assure equal access to and availability of knowledge and culture for the population also in the digital society.

By means of preservation, information retrieval systems and availability, we guide future generations' experience of culture, interpretations of past life and the possibility of shaping the future. In future, cultural heritage will increasingly manifest itself through cultural diversity or micro-history. Hence, one challenge will be to find ways to include the cultural heritages of immigrants in the overall Finnish cultural heritage and to find ways to store the shared "third culture" born out of the interaction of traditional Finnish and immigrants' native cultural heritage.



#### Line of action:

- Preserving and exploiting a rich and diverse cultural environment and creating a new environment entail close cooperation between various authorities and the private sector and a shared view of the underlying values. The contribution of citizens and residents and consideration of art and culture are also needed in zoning and community planning. The protection of cultural property requires cooperation between the owners, authorities and experts.
- To succeed, the national digital library requires long-term, future-oriented action and good administrative coordination and cooperation.



#### Tension:

- The challenge is simultaneously to assure the preservation and protection of cultural heritage and to enable cultural heritage to be used and exploited in a sustainable way. The threat may be inadequate knowledge about cultural heritage and environment or the repercussions of short-term economic aims or ephemeral trends. The cultural heritage is also a resource for economic exploitation and applications. Distinctive local environments, with their tales, are emerging as future regional attraction factors both in

the choice of a place to live and in cultural and other tourism. The pursuit of short-term profit in zoning and construction may threaten the preservation of cultural and aesthetic values and sustainable development, which in the long term will also endanger the economic value base.

- Materials created in the electronic format and digitised materials will constitute a key part of the memory of nations and humankind. The electronic interaction and storage mediums currently in use will become obsolete in no time and be replaced by new, as yet unknown mediums. The preservation of information stored by means of these technologies will require corresponding development of recording systems.
- The lifespan of digital materials is different from the customary, and the preservation timeframe of the recordings is uncertain. Digitisation is necessary for wide-scale and economical preservation and information retrieval. It is impossible to anticipate for certain what matters will be lasting or will become significant in the future. The challenge will be to decide what materials to preserve electronically.



#### Proposed measures:

- A national cultural environment strategy will be drawn up and impact analysis in culture and systems for monitoring cultural environments will be developed as part of the environmental impact analysis.
- Measures will also be taken to promote the preservation and availability of cultural heritage digitally. The realisation of the national digital library will be boosted (joint and compatible administrative, meta-retrieval, user interface solutions of museums, archives and libraries which will safeguard citizens' access to the electronic information reserves and services).
- Museums, public libraries and archives will be developed as versatile centres of learning, experiences and information through input into the accessibility of education relating to cultural heritage and its interactivity with different population groups.

### 2.3. Over the rainbow - cultural diversity and multiculturalism

According to demographic forecasts, cultural diversity will grow in Finland. A balanced societal development will entail recognising and understanding associated phenomena. The concept

of cultural diversity is larger than a mere ethnic multicultural approach. It comprises the mainstream culture but also traditions, part and sub-cultures and minorities, old and new ethnic and language groups and the indigenous people. New, diverse 'virtual tribes' will shape future Finnish society. Age groups, local cultures and individual distinctiveness, different customs, expressions and ways of sharing, distributing and consuming cultural heritage are part of this diversity.

Constant change engendered by interaction and encounters is a precondition for the renewal and development of culture. Living in a multicultural and diverse society requires tolerance and people skills. Instead of isolating new immigrants, their cultural input must be understood as a creative resource.

Cultural diversity is a challenge to cultural provision, services and production. The number of languages in Finland has grown and will continue to grow. Among immigrants, Russian-speakers are the fastest growing language group, but other linguistic groups also continue to grow. In the provision of cultural and library services, decisions must be made as to the fair treatment of different language groups.

Language is not only a tool of communication, it underpins the development of cultural literacy. This entails understanding how different cultures are



constructed and how the expressions created within them work. This will enable us to interpret messages originating in the encounter of different cultures. Cultural literacy is important both within a culture in relation to sub-cultures and multiculturalism and between societies in cultural, social and economic interaction.

Swedish-language culture and Swedish as the second national language on their part enrich Finnish culture. Our cultural value base has evolved as part of the Nordic countries, and the Swedish language will continue to have a key role in Nordic cooperation. The know-how of the Swedish-speaking minority in cherishing a cultural identity can be increasingly used as a resource in the process of integrating the immigrant minorities.

In the future, people will belong to an increasing number of cultural reference groups simultaneously. We within the meanings of the global transnational cultural supply, national and local cultural traditions, part and sub-cultures and physical and virtual 'cultural tribes'. In them we operate in our roles as consumers and increasingly also as producers and creators. Simultaneous presence in different cultures is a requisite for diversity, interaction and creativity.



#### **Line of action:**

- Multiculturalism and cultural diversity will be a strong factor for change in Finland's future. Cultural diversity and interaction between various cultural influences are a precondition for the creative capital. In an increasingly multicultural society, cultural diversity will be the key to integration and the prevention of marginalisation. The promotion of diverse cultural interaction between different cultural groups and 'tribes' is crucial for a balanced societal and economic development.



#### **Tension:**

- The challenge will be to understand the living and evolving culture as dynamic interaction between different cultural influences. The threat is that cultural diversity and interaction are not recognised as key factors for the prevention of future marginalisation, egalitarian society and national creative capital.
- Inclusion in culture is an excellent tool for integration and the prevention of marginalisation, but finding an interactive balance may bring about tensions between integration and mosaic-like diversity.
- Cultural rights may come into conflict with diversity. The demand for respecting different cultu-

ral values and customs may collide with approved, prevalent universal values and human rights. Giving precedence to human rights and fundamental liberties in conflict situations will be the sustainable cultural value base in the future.



#### **Proposed measures:**

- A national language strategy will be put in place with a view to surveying and specifying the status of national official languages, indigenous languages, the old and new minority languages and the growing language groups, and service needs in these.
- The status of the national languages and the indigenous languages (especially the threatened Inari Sámi and Skolt Sámi) and the availability of services will be secured.
- Research into multiculturalism will be increased and concepts and terminology will be specified.
- The cultural influences brought by immigrants will be taken as a natural part in the construction of Finnish culture both in support to professional creative work and in the accumulation of cultural heritage. It is recommended that positive treatment of immigrants and the development of criteria be adopted as tools of cultural policy which appreciates cultural diversity.

- Measures will be taken to promote the realisation of the cultural rights of different population groups (age, language, sexual and gender, Romany and Sámi minorities, worldviews, cultural reference groups, etc.) and their inclusion in cultural signification.

### **2.4 Fair culture**

#### **- communality, cultural and educational rights**

The Finnish Constitution guarantees economic, social, cultural rights to the citizens. Cultural rights are human rights. They are central to the identity, coherence, autonomy and self-esteem of a nation. In international contexts, cultural rights are seen to encompass the right to cultural heritage and responsibility for its preservation and protection, the right to language, the right to cultural interaction, the right to education, the right to access to and participation in cultural life, the right to choose one's own culture, the right to creative work and to its profits, freedom of expression and freedom of art and science.

Fair culture means the realisation of people's cultural rights and inclusion in cultural signification, irrespective of their age, gender, sexual orientation, language, health, ethnic, religious and cultural background, or financial standing. The assessment

of the realisation of these rights must increasingly recognise different population groups. The former practice was to look at the population by age groups and analyse cultural needs on this basis. The assumption that one age group has uniform cultural consumption habits is, however, based more on uniform supply than on people's individual needs.

Art and culture have been shown to have important beneficial effects on people's well-being. They give meaning to life, invigorate, promote inclusion and strengthen everyday activity, promote social cohesion and prevent marginalisation. Art and culture may be successfully exploited, for example, in care work, health care, working life, therapy and rehabilitation. Creation of art and culture applications in these sectors contributes to the realisation of cultural rights and saves costs in other sectors of society. These benefits may be especially significant in measures to maintain the functional capacity of the older population and in action geared to anchor young people into society and working life.

Media culture is undergoing a strong transition. Communications are increasingly multimedial and the gap between private communications and publicly produced creative content is narrowing. This is most clearly seen in the development of social media and user-driven content. The distinction between

public and private, non-commercial and commercial, which is so important in copyright, is becoming increasingly blurred. There are ever growing pressures on the copyright system to reconcile the interests of authors, producers, publishers, distributors and consumers in order to create the best possible prerequisites for creation, cultural diversity and the availability of cultural heritage and knowledge and for the realisation of cultural and educational basic rights and liberties.

Cultural and library services assure the availability of culture and knowledge as a precondition of cultural citizenship. As communality is seeking new forms, it is vital that Finland will maintain public service radio and television, which bolsters the national languages, while being aware and recognising user-driven, self-motivated content which is being produced in networks and on the internet.

Culture also has a vital role in efforts to boost the economy in the emerging economies and developing countries. Culture is economy built on intellectual capital and trade in commodities and services, which can be used to promote societal development.

With a view to alleviating poverty, this requires a better understanding and consideration of cultural issues both in development policies and in develo-

ping countries' own cultural policies. Understanding development as a comprehensive societal, political and economic change entails that people themselves become aware of their own knowledge, skills, values and worldviews.



#### Line of action:

• The ethical issues in cultural policy are linked to the development of cultural human rights. The Finnish Constitution lays down a duty to protect cultural heritage and provides for the right to language and culture and to art and artistic freedom. Shared cultural meanings are pivotal definers of humanity and citizenship and tools for preventing marginalisation and for promoting inclusion and societal engagement.

• In the development of the copyright system, it is necessary to reconcile the various interests involved and to create the best possible conditions for creation, cultural diversity and the availability of cultural heritage and knowledge and for the realisation of cultural and basic rights and fundamental freedoms.



#### Tension:

• The challenge is the undeveloped concepts of cultural rights and cultural citizenship and subsequent inadequacies in recognising the immaterial values, the across-the-board societal and economic significance and well-being effects which culture represents and their appraisal in a long term.



#### Proposed measures:

- Measures will be taken to promote the realisation of cultural basic rights.
- Finland will work as a promoter and initiator in the identification and recognition of basic cultural rights within Nordic cooperation and within the EU.
- Measures will be taken to assure the implementation of the programme "Art and culture for well-being" and its active continuation after the programme period.
- Measures will be taken to consolidate the development viewpoint as part of national and EU policies. Together with the other Nordic countries, Finland will promote culture and development by supporting the creative economy and cultural production in particular.

## 2.5. Serious play - preconditions for creativity

Creativity is an ability to combine things and meanings into new entities in unprecedented ways. Creativity is conditional on people's intellectual mobility and expansive thinking, the diversity and flexibility of the living environment and opportunities for play and experimentation. Creativity is linked not only to art and culture, science or specified professions but to all human activity. Creativity can be promoted, conditions for it can be improved and the results of creativity can be utilised.

The prerequisites of creativity and self-expression are built up from childhood onwards. Finland has two art education systems: instruction of art and skill subjects in school and basic education in the arts.

The basic knowledge and skills of future creators and experincers of culture are acquired in general education. Art and skill subjects are the key to the development of personality, identity and self-confidence and for social engagement. They enhance pupils' well-being, satisfaction at school and social growth. Art and skill subjects represent and promote expansive knowing and develop learning skills for other subjects. Varied studies in art and skill subjects in school have been shown to add to physical and

mental well-being in youth and in adulthood. The status of art and skill subjects in education has been deteriorating in the course of recent decades. The problem in the current system is that art and skill subjects are largely concentrated into the first school years. They are taught less at lower secondary and subsequent levels. Students have to choose between art and skill subjects and other elective subjects, even though in the future they will be required to have more and more diversified knowledge.

The teaching of art and skill subjects is not always competent. The situation is critical in the sense that cultural competencies will be a key asset in the future creative economy. It is important that art and skill subjects reach the whole population and all age groups. They help educate future creative workers and future art and culture publics and consumers.

Because of the shortcomings in art education and training, children's and young people's creative talents remain undeveloped during the special formative years. Increases are needed in art and skill education especially at lower and upper secondary levels. Quality enhancement is needed in teaching. Art academies, universities and polytechnics need students who already have basic skills in art subjects.

Classteacher training and teachers' continuing education are deficient in regard of art and skill sub-

jects. Institutions giving basic education in the arts and their teachers provide a significant cooperation channel for continuing education.

Basic education in the arts is extracurricular, fee-charging education primarily intended for children and young people, which progresses from level to level. It is provided by music, art, dance, craft and other institutions. Basic education in the arts reaches ten per cent of each age group. It could have a more important role in the future if all forms of art were developed on an equal basis. It could be made more widely available by means of flexible cooperation and structural solutions jointly developed by different stakeholders.

As creativity becomes work and a profession, it means that creative play changes into the reality of life. Creative work also gives income. In the cultural fields those doing the work are typically independent practitioners, entrepreneurs or grant holders, often on fixed-term assignments. The work and social security of creative workers was improved recently. Yet, a creative professional often still falls through the net in social security, pension and unemployment schemes and in tax treatment.

Creative work requires security as well as freedom and initiative. Success in the creative economy entails renewal and input into creative workers. Fair

play in the work community and fair work contracts or fair contractual practices are in the interests of the workers, consumers and society at large. The employment of creative workers requires that the practice of the profession is gainful. Similarly, fair contractual practices are needed to reach the consumer.

The work provided by public services, such as radio and television and theatres and orchestras, is especially important for musicians and composers, performing artists, filmmakers and other audiovisual workers, and authors. The employment effect of the public service provision is more important than that of the rest of the radio and television field.

Multiart, combination of different art forms and means of expression, new mediums and interaction constitute the age-old core of art renewal. The support schemes in art and culture are based on the traditional classification in arts and are unable to respond to the needs of new ways of art creation. The new and emerging forms include hybrid arts, the science&art concept (e.g. bioart), community art, works produced in the social media and ecological or ethical art.



### Line of action:

- Basic knowledge and skills in creative self-expression and cultural literacy are a pivotal part of a nation's creative capital. They promote societal engagement, active citizenship and prevent marginalisation.
- Creative work differs from salaried work in nature and in pacing. It is increasingly done, now and in the future, simultaneously under an employment contract, as a practitioner, and as an entrepreneur. The regulation of creative work requires an understanding of its specific nature.
- The traditional support schemes, arranged in accordance with the traditional forms, do not recognise the new forms of artistic creation. The key is to develop them towards openness and flexibility and to help young talent to carve out a career.



### Tension:

- The challenge is to appraise the creative knowledge capital in a sufficiently long term. The tension comes from the time, experimentation and space needed for creative work in relation to short-term aims.

- One tension is balanced development of curricular education of art subjects in school and extracurricular basic education in the arts.
- Tensions emerge between the traditional and new forms of art because the support systems, arranged in accordance with the traditional forms, do not recognise the newest and most dynamic development areas.



### Proposed measures:

- Art and skill subjects will be strengthened in general education with the introduction of more courses in the core curriculum as a basis for elective courses at the lower and upper secondary general education. According to the principle of 'golden mean', the aim will be that art and skill subjects will constitute one third of all subjects. The development of art and skill subjects will be linked to the debate on an integrated school day (coordination of art and skill subjects and basic education in the arts, school clubs and guided afternoon activities). Care will be taken to assure the quality of teaching in the art and skill subjects, with increases in relevant contents in classteacher education and in the continuing education of art and skill subject teachers and with applications of the subjects across subject boundaries.

- An education strategy relating to the culture sector as a whole will be drawn up on the basis of anticipated working life and educational needs. This strategy will take account of the expansion of national and international expert jobs in the field and associated educational needs and encompass education that bolsters the different stages of an artist's career, management and business training, and a 'cultural backpack' – a lifelong learning programme – relating to the whole culture sector, to be jointly devised by different educational organisations.
- The specific nature of creative work will be recognised (employee – practitioner – entrepreneur) with a view to developing favourable conditions, education and training, studios and other work spaces, income and employability.
- Preparations will be made for the development of copyright practices and a functional copyright system.
- The structure of the Arts Council of Finland will be overhauled to better cater for new fields of art and culture.

## 2.6. Creative filamentary colonies – cultural productions and services

The ways in which culture is produced, the availability of culture and the support and structural development of cultural services are interlinked. Productions are created where they can reach suitable publics. The population is increasingly concentrated into growth centres. The demographic and industrial structures in the Helsinki Metropolitan Area already reflect international trends, with immigration, growing multiculturalism and the growth in the cultural sectors acting as the engine. The most diverse cultural supply is overwhelmingly concentrated into the Metropolitan Area and in some other major regional centres. A corresponding development towards a metropolis-centred structure is taking place in most European countries.

The development of the service structure in culture and the safeguarding of the availability of services follow demographic changes. The combined effect of these trends makes for better cultural supply and services in and around Helsinki and in major urban centres, while the supply in small, regressing towns and in sparsely populated areas is waning.

There are changes taking place in the ways culture is produced. A free field of small operators

and groups has been emerging alongside traditional institutional structures during the past two decades. Financing allocated to the free field has increased but most of public support is still targeted to the old structures. There is constant debate in the sector whether to allocate public subsidy largely to the institutions or to free groups. The art institutions produce content, operate and give jobs in the long term. The financial support given to free groups is partly used towards the cost of facilities and presentation/performance technology.

Activities and productions are increasingly being done in networks, often as co-productions of the public, private and third sectors. International and global co-productions are increasing. The ways of producing culture will be strongly influenced by progress in technologies, new media, hybrid arts, transsectoral action models, communal production methods, the social media and global and glocal networks. Production methods will be even more nimble in responding to their operating environment and will often also be transitory and production specific. From networking, production will proceed to organic, creative filamentary colonies. On the other hand, many productions require several years of planning and implementation.

The service structures in culture have evolved with the changing forms of regional administration. For historical reasons, the regions have a great variety of cultural actors that differ in content, ownership, structure and administration. Regional arts councils are part of the central arts council system. Provincial museums and provincial libraries are municipal institutions which receive government financing for executing a regional mission. Public fundign also covers private operators which function as regional centres in their sectors: in children's culture (Aladdin's Lamp network), in film, in dance and in photography. The number of these centres and the coverage of the networks vary. They do not cover all regions or all art and culture sectors. Thus, the state of affairs in regard of regional art and culture operators is fairly patchy.

There is a significant structural reform of regional administration being carried out in Finland. The operators in regional state administration include centres for economic development, transport and the environment, as well as regional state administration agencies. Culture comes under the former. Culture is increasingly seen as a key factor for future development and it is gaining ground in the activities of the regional councils and other regional operators. There are several distinct levels in the cultural service

structure: the Helsinki Metropolitan Area, strong regional centres, major cities, municipalities, sparsely populated areas and villages and suburbs. Further, the future operational structure will increasingly be visual as well, with many kinds of global, regional, local and glocal networks within one another. The basic cultural situation and needs in these levels differ. Safeguarding equal access to and availability of cultural services for people living in different regions will no longer be possible without special supportive measures.

With the recession, the sustainability of the public economy will be a problem in the second decade of the century. The scope of cultural policy is constantly expanding, so that resources for implementation must be found to a larger extent from other sectors. Moreover, the future of monopoly in gaming, which has secured government support, may be uncertain and the pressures for using its proceed for totally new recipients are growing. This would necessitate finding financing for art and culture correspondingly from other sources.

With a view to promoting the creative economy, cultural services can be increasingly outsourced and public support allocated to commercially run activities. The recipient of subsidy could be a business, an association or a practitioner of a profession. Under

the Article on state aid in the EC Founding Treaty, aid is acceptable when it does not affect trading conditions and competition in the Community to an extent that is contrary to the common interest. Some forms of aid may have to be subjected to the approval of the Commission, as aid to the film industry currently is.



#### **Line of action:**

- In Finland cultural services have evolved according to the Nordic welfare state model. This means a larger societal responsibility of the public sector for creating favourable conditions for service production and structures and for the availability of cultural services than in the Anglo-Saxon model based on private funding of culture. The Nordic model has proved very successful and it is important to continue to assure the preconditions for it, the cultural backbone of our society.

- The public sector will continue to have a significant role in safeguarding cultural diversity, regional availability of cultural and library services and the service structure. Private and third-sector operators will be gaining ground alongside it.

- The government funding system must be able to react more rapidly and flexibly to needs in the art

and culture sector and the need for long-term venture capital. Private financing and venture capital are needed in addition to this.

- Measures will be taken to prepare for the central government's diminishing financial scope for financing culture.



#### **Tension:**

- The challenge is the prospects in public finance, which will undermine the role of the government and local authorities in supporting culture. The tension is whether or not the private and third sectors respond with sufficient alacrity to the funding needs in culture. The challenge is how rapidly the cultural sectors in the regions are developed and enhanced to follow developments taking place in the Helsinki Metropolitan Area. The service structure and citizens' basic, cultural and library services may decline unreasonably in the receding areas, in villages and in suburbs. With them, the positive development prospects of culture will also wane.

- The operational field of public libraries has seen the emergence of commercially operating competitors which challenge the model of open access to knowledge. National financing models need to be developed in order to safeguard national culture.

- There is also tension between the long-term safeguarding of service structures required for public activities and productions that react swiftly to the times and to the environment.

- The intense development in the Helsinki Metropolitan Area, especially in the art and culture sector, challenges major regional centres and their catchment areas to develop the cultural sectors and the service structure.

- Operators in art institutions and in the free field can benefit each other as regards facilities, technologies and content. There is need to develop flexible financing models that give incentive for this. Incentive is also needed to encourage co-production and co-action models between cultural consortia and networks.

- Challenges arise from the complicated, rigid support, financing and investment schemes and overlapping structures which follow the traditional classification of arts and which fail to recognise the most creative and innovative core of cultural activities.

- The diversifying distribution channels and forms in audiovisual culture challenge producers and creators to assure quality in content. As television and internet contents keep internationalising, care must be taken to ensure that the languages of Finland and

Finnish culture can also develop through visual communications.



#### **Proposed measures:**

- Measures will be taken to develop coordination and close collaboration between the national and local administrations at the regional level and their cooperation with national and local level operators.

- Measures will be taken to develop the support and financing schemes in art and culture as an entity towards greater flexibility, with emphasis on recognising nimble, long-term and non-traditional productions and production methods, new fields of art and culture, hybrid arts or concepts.

### **2.7 Slot(machine)s and bakeries – the economy, employment and income in the cultural sectors**

The contribution of culture and copyright to the value increment in the Finnish economy has remained at slightly under four per cent in the long term. Culture and copyright related employment represents slightly over four per cent of the employed workforce. The software and database and the newspaper

and book printing branch constitute some three quarters of the contribution of and employment in culture. Music, theatre and opera; film, video and photography; and visual and graphical arts constitute less than one tenth of the copyright-related contribution and employment. Culture and the mass media represent slightly over five per cent of the total consumption expenditure, and the share of cultural and experiential industries is growing. Most of the experiential industry production is entertainment. Cultural consumption is increasing in different age groups, and art consumption can also be expected to grow in the future.

The cultural economy is largely concentrated into the Helsinki Metropolitan Area, which, with its five per cent share of value increment (GDP), stands out from the rest of the country. A corresponding polarisation has also taken place in most European countries. The Metropolitan Area attracts fields of culture with high value added, such as the audiovisual and design industries. Creativity generates major value added. In regions, too, the cultural and copyright industries are concentrated into major cities. The Helsinki Metropolitan Area raises the national mean to such an extent that only the south-western parts of the country are above the mean. The culture-intensity in employment resides in the Metropolitan

Area, and the regions remain under the national mean of slightly over four per cent. Thus, the Helsinki Metropolitan Area acts as a strong engine for the economy and employment in the cultural sectors in the country.

As an arena of national audiovisual knowledge and culture, the Finnish public service radio and television contributes to favourable conditions for cultural operators and to the creative economy. It has a substantial effect on the income formation in the Finnish culture sector. It is vital to safeguard public service radio and television activities in order to secure the culture infrastructure. In a very near future, most of cultural consumption and access to culture will take place through a broadband.

In an international scope, commodity production has moved to countries offering low production costs. In order to maintain their competitiveness, advanced industrial countries need to invest in knowledge and innovation and in service production. The cultural and experiential industries are gaining momentum from the shift in the western value world towards immaterial consumption. The media, advertising, newspaper and book printing, the record industry, the audiovisual industry and the radio and television field are undergoing a strong transition characterised by a growing trend towards

outsourcing and an increase in subcontracting. At present cultural imports exceed exports. Within the economy of the cultural sectors, measures must be taken to develop conditions conducive to cultural entrepreneurship and cultural exportation, the productivisation of culture, concept development, business know-how and marketing. What is needed is common structures, such as managerial activity, for enhancing marketing and business know-how among professional practitioners and small entrepreneurs in the cultural sectors. In the future, there will emerge new potential forms of art and culture alongside the traditional export areas in culture, and the new hybrid arts will establish themselves and grow stronger.

A viable copyright market is a precondition for creative economy activities and necessitates constant monitoring. New forms of production, new business models and changes in the operational environment are also reflected in the copyright system and in the operation of the global licensing market. Digitisation and networked modes of producing and operating require knowledge about copyright, especially as concerns international and contractual know-how. The pressure in regard of copyright is to ensure the operation of the EU internal market.

The digital revolution has proceeded by stages from the PC (the 1980s) through hypermedia (the early 1990s), the internet and mobile communications (the late 1990s) to multimedia and the mobile internet (the early 21st century). Every stage has led, with a slight delay, to a change in production methods, to economic growth and to the emergence of new markets. The current trends involve the hybrid media, the semantic web, ubiquitous embedded technology and the social media. These are accompanied by the phenomenon of a rapidly growing participation economy, markets, commodities and professions of a new type. The participation economy can be defined as forms of network-based innovation, production, distribution and consumption of material and immaterial commodities and services based on mass production.

The participation economy encompasses the social media, mass production and distribution, crowdsourcing and synthetic commodities, new professions and the emergence of new markets. Crowdsourcing or wikiproduction is an open method of production. This kind of production challenges the traditional methods and business models. It is important to internalise the laws of the participation economy obtaining in business and in the national economy.

Creative work entails nimbleness and flexibility. Its strength is not in macro-economy but in micro-economy. A new strong trend in culture is an increase in cooperatives and networked business clusters. It is valuable to provide work for oneself and perhaps for one or two other persons. The strength of creative production is in quality and not in quantity. There is emerging an echelon that is even more receptive and responsive to the environment, which can be described as a creative filamentary colony. In networks it is also possible to reach internationally dispersed target groups and publics.

The contribution of culture to the national economy cannot be measured by business turnover or employment figures only. It also contributes to the national economy in other ways, for instance through its positive effects on people's mental well-being, on the prevention of marginalisation and on the promotion of tolerance and mutual understanding in multicultural Finland. Culture is an important part of the image Finland projects abroad and can enhance Finland's competitiveness, tourism and export industries in the international market.

The utilisation of art-based knowledge in other sectors, such as social welfare, public health and education, adds to exchange and helps to develop future culture-intensive society, productions, markets and

employment. Creative work is expanding outside the cultural sectors. A growing proportion of professionals with art and skill qualifications will find jobs outside the traditional cultural sectors.

**Line of action:**

- The creative capital and an increasingly culture-intensive economy are the lubricant of the ever more technological Finland. This requires an effective value chain in the creative economy: creative competencies and work, cultural business, business and marketing know-how, international co-productions, and cultural importation and exportation. Cultural entrepreneurship will diversify further in the future, from major transnational growth companies through small-scale enterprises of one or a few employees and the networks or co-operatives these form to different forms of the participation economy.

- The Helsinki Metropolitan Area will assume an ever clearer role as the engine of the cultural economy. The growing multiculturalism there will add to the prerequisites of growth in the cultural sectors. On the strength of their growing cultural sectors, the regional centres will interrelate with the Metropolitan cultural economy, which will then reflect back to their catchment areas.

- The contribution of culture to the national economy is indirectly seen in the improvement of mental well-being, the prevention of marginalisation and in Finland's image abroad. The indirect ramifications of culture also have considerable societal and economic import.



**Tension:**

- Great expectations are directed at the development of the creative economy. The current economic yardsticks do not, however, measure very accurately the economic import of creative work. The challenge is to develop conditions for the economy of the cultural sectors and cultural entrepreneurship across the board. Tensions will arise if the creative economy is developed solely based on expectations relating to growth enterprise paradigms. Creativity sprouting from the filamentary colonies and networks will form a well-working value network together with major transnational organisations and distribution channels. The challenge arises from the encounter of the traditionally organised and procedurally rigid administration with the new kind of open and nimble network and filamentary economy.

- Growth in the economy of the cultural sectors, entrepreneurship, exportation and cultural tourism entails increased international mobility, networking and multi-professional competencies from the operators. A special challenge is to improve the business know-how of the cultural operators and the cultural knowledge of the business operators.

- Efforts will be made to enhance culture-based creative economy in the implementation of multi-sectoral innovation policy.



**Proposal:**

- Measures will be taken to develop favourable conditions for effective value chains, entrepreneurship and business and marketing know-how in the cultural sectors, cultural importation and exportation and cultural tourism.

- Measures will be taken to develop the support schemes both towards more flexible long-term cross-sectoral action and towards systems that give incentive for the investment of venture capital.

- Measures will be taken to enhance knowledge about copyright, international business and contracts and to develop the copyright system to respond better to changes in the operating environment and in structures.



## 3 Future assets

In the future lines of action – global macro-variables, pivotal cultural choices made in society and proposals for measures – the most prominently recurring elements are three future assets: sustainable culture, cultural diversity and creativity.

### 3.1 Sustainable culture

Sustainable development and adjustment to climate change are both nationally and internationally indispensable key factors in terms of future. They are strong trends which can be built into national assets. The aim of societally sustainable development is to provide prerequisites for good life for the present and future generations. This means giving consideration to the global and national environment, the human

being and the economy on an equal basis in societal decision-making; in other words it means ecological, social, cultural and economic sustainability.

Cultural sustainability means the development and utilisation of cultures, cultural environments and cultural heritage, their preservation from generation to generation, free intellectual activity and self-expression, cultural equity, ethical growth and sustainable cultural consumption, production and economy. Cultural capital is social capital and the key resource in it is creativity. Safeguarding the nation's creative capital entails action and investment in a long term instead of short-term policy. Its foundation and source is rich and diverse cultural heritage.



### In the year 2035...

- A much larger part of the economy consists of immaterial production and the value added it produces and the consumption and exchange of cultural commodities and services. Finland's investment in creativity and artistic and cultural competencies has proved successful.

- The special competence areas of Finland are nature, the exploitation of communal and creative capital, the management of the creative filamentary economy, cultural enterprises and distribution networks and slowness, taking it easy, as a way of life.

- The most successful countries have seen to it that the ethical foundation of art and culture is sustainable by taking measures to realise the rights inherent in cultural citizenship and the well-being effects, economic applications and benefits of art and culture.

- Finland has seen to the ecological and aesthetic sustainability and diversity of the cultural environment. Cultural impact analysis as a natural and pivotal part of community planning and art zoning as part of zoning have proved successful. Harmonious combinations of old and new built milieus and building stock have created pleasant living environments. Different housing solutions embody

closeness to nature, ecologically judicious communal and communally used facilities and possibilities for small-scale cultivation.

- Cultural heritage is utilised in the creative economy. An essential part of cultural heritage has been digitised. The meta-information retrieval in the national digital library forms part of a European digital library and the interface to these works on all data processing equipment and platforms.

- Public service television and radio are the nation's memory and citizens' social interactive medium. They employ creative professionals and offer a platform for joint creativity.

### 3.2 Cultural diversity

In the future, Finland's cultural diversity will be characterised by two strong change factors: the ageing population and immigration. Cultural diversity is the humankind's shared heritage, which is born out of the encounter and interaction of cultures. It is the underpinning of communal and individual identity-building, creativity and the creative economy.

Cultural diversity encompasses a rich, diverse cultural heritage and cultural environment, a varied selection of cultural services, and the presence and

interaction of cultures and people of different ages and from different cultural backgrounds.

### In the year 2035...

- The recognition and exploitation of the positive effects of culture on well-being have significantly enhanced older people's activity, inclusion and functional capacity and reduced the cost of institutional care. Social marginalisation is rare because culture has been used in its prevention.

- Finland has successfully pursued a policy of cultural interaction in the integration of immigrants. Ethnic conflicts have been avoided.

- Cultural minorities form a rich interactive mosaic with traditional culture and a dynamic third culture. Cultural literacy gives basic competencies for mutual understanding and interaction.

- Cultural diversity and multiculturalism form a key factor and force for change in the creative economy and an asset for regional and urban centres. Second and third-generation immigrants make a substantial contribution to the creative economy and to the cultural sectors.

- The community structures are various and rich, with diverse population centres and cultural environments. There are five distinct levels in the cultural

service structure: metropolises, regional centres, municipalities, villages-suburbs and regionally comprehensive networks of virtual spaces and virtual performance facilities.

### 3.3 Creative individual

The foremost asset in the future will be creative capital. It is born and maintained through knowledge about one's own cultural heritage, the acquisition and development of creative and new skills, creative environments and prerequisites for creative work. Creative work is characterised by experimentation, randomness and play. Creative work is the core resource and force for change in the cultural sectors.

### In the year 2035...

- Creative capital, creative production and the role of the cultural sectors in the development and renewal of creativity constitute the most valuable, recognised resource for the nation.

- The "golden mean" effected in the art and skill subjects and the integrated school day have contributed to the long-term development of creative capital. The overall reform of art and skill subjects from compulsory to higher education has proved an

international success and promoted the flourishing of the art and culture sector, generating internationally significant growth of the creative economy in Finland.

- The copyright system has been adjusted to the changing production and industrial structure and to the new reality in communications and in the community. There are favourable conditions for the practice of creative professions and for means of livelihood, and the development of copyright has been informed by the realisation of the cultural and educational rights and liberties on an equal basis.

## 4 Summary and proposals

The foreseeable future trends speak for a growing societal impact of art and culture. Immaterial, ecological and ethical consumption and cultural consumption will grow. Free time and lifestyles emphasising the quality of life and experiences and a leisurely pace will be more widespread. Young people will increasingly value culture and have cultural hobbies and choose creative professions. Cultural intensity will grow in production, product development, services and operational concepts. Art and culture professionals will increasingly find employment outside the traditional core sectors. Communal production and operational methods will increase. Hybrid arts and transversal experimentations in the interfaces of different art forms and in the interface of art and science are pivotal innovation settings.

Sustainable culture, multiculturalism and cultural diversity, and creativity will be especially clear forces in all sectors of society both nationally and internationally. There will be two roads to future success: the preservation of old and valuable culture and the development of new interesting experiments and applications. Understanding and cherishing enduring cultural values and cultural heritage will be a resource in and the foundation of creativity and innovation. The preservation of the service structures of cultural welfare society, care for creative knowledge and the availability of cultural services educate publics, safeguard the cultural rights, promote well-being, create home markets, promote cultural exportation and form the premise of creative professional competencies.

The contribution of the traditional core areas of art and culture to value added and employment has remained at around four per cent. But the multiplier effects of art and culture applications extend to all sectors of society and administration and are experiencing significant growth.

- An art and culture policy programme will be launched in cooperation between the public, private and third sectors. (Ministry of Education, Ministry of Justice, PLM, Ministry of Employment and the Economy, Ministry of Social Affairs and Health, Ministry of Transport and Communications/ Ministry for Foreign Affairs, Ministry of Agriculture and Forestry, Ministry of the Interior, Ministry of the Environment, Prime Minister's Office)

The proposed cross-sectoral strategies, programmes and measures will be compiled into a part of the art and culture policy programme:

- An education strategy relating to the cultural fields comprehensively will be devised based on new needs and the anticipation of needs in the labour market and in education. (Ministry of Education, Ministry of Employment and the Economy, Ministry of Social Affairs and Health, Ministry of Transport and Communications)

- The share of art and skill subjects will be increased in general education with the introduction of more courses to the core curriculum as a basis for elective courses according to the golden mean principle. The development of art and skill subjects will be linked to the debate on the integrated school day. Care will be taken to assure quality in the teaching of art and skill subjects. (Ministry of Education)

- A national language strategy will be drawn up with a view to reviewing and specifying the status and development needs of the national languages, indigenous languages, old and new minority languages and the growing language groups. The status, planning and management of the national languages and the indigenous languages will be secured. (Ministry of Justice /Ministry of Education).

- A national strategy for cultural environments will be drawn up and cultural impact analysis and systems for monitoring the state of the cultural environment will be developed as part of environmental impact analysis. (Ministry of Education, PLM, Ministry of Agriculture and Forestry, Ministry of Employment and the Economy, Ministry of the Environment)

- The development of the national digital library will be promoted (Ministry of Education).

- Measures will be taken to ensure the implementation of the programme "Art and culture for well-being" and the continuation of the actions after the programme period. (Ministry of Education, Ministry of Social Affairs and Health, Ministry of Employment and the Economy, Ministry of the Environment)

#### Proposals for action

#### Measures will be taken to:

- Develop the art and culture support and financing scheme as a whole towards more flexibility in recognising swiftly moving, long-term or non-traditional productions and production methods requiring venture capital investment, new forms of art and culture, hybrid arts or concepts. (Ministry of Education, Ministry of Social Affairs and Health, Ministry of Employment and the Economy)

- Develop the structure of the Arts Council of Finland to better cater for new sectors of art and culture. (Ministry of Education)

- Develop coordination and cooperation between regional operators and their cooperation with regional state and local agencies. (Ministry of Education, Ministry of Employment and the Economy)

- Recognise the specific nature of creative work and create favourable conditions for it and develop education, facilities, income and employment in the field. (Ministry of Education, Ministry of Social Affairs and Health, Ministry of Employment and the Economy)

- Create favourable conditions for an effective value chain, entrepreneurship, business and marketing know-how and cultural exportation and importation. (Ministry of Employment and the Economy, Ministry of Education, Ministry for Foreign Affairs)

- Pave the way to developing contractual practices in copyright and a well-working copyright system. (Ministry of Education)

- Enhance copyright knowledge, international business, contractual practices and the copyright system to respond better to changes in the operating environment. (Ministry of Education)

- Include the cultural influences stemming from immigrants as a natural part of the formation of Finnish culture, the accumulation of cultural heritage and the support of professional creative work. Research into multiculturalism will be increased and the associated terms and terminology specified. (Ministry of Education, Ministry of the Interior)

- In Nordic cooperation and within the EU, Finland will work as a promoter and initiator for the recognition of cultural rights. Measures will be taken to promote the realisation of the cultural rights of different population groups and their inclusion in cultural signification. (Ministry of Education, Ministry of the Interior, Ministry for Foreign Affairs)

- The development point of view will be consolidated as part of national and EU cultural policies. Together with the other Nordic countries, Finland will promote culture and development especially by supporting the creative economy and cultural productions. (Ministry for Foreign Affairs, Ministry of Education)

Proposed measures	LVM	MMM	OM	OPM	PLM	STM	SM	TEM	UM	VNK	YM
Art and culture policy programme	•	•	•	•	•	•	•	•	•	•	•
Education and training strategy	•			•		•		•			
Language strategy			•	•							
Cultural environment strategy, impact analysis in culture, systems for monitoring the state of the cultural environment		•		•	•			•			•
Status of art and skill subjects in general education, teaching quality				•							
National digital library				•							
Art and culture for well-being programme				•		•		•			•
Support and financing schemes in art and culture				•		•		•			
Structure and development of Arts Council of Finland				•							
Coordination and cooperation between regional art and culture operators				•				•			
Specific nature, conditions for and education, facilities, income and employment in creative work				•		•		•			
Value chain, entrepreneurship, business and marketing know-how, conditions for cultural exportation and importation				•				•	•		
Development of copyright contractual practices, functional copyright system				•							
Knowledge about copyright, international business and contracts				•							
Cultural impact of immigrants, cultural heritage, professional creative work. Research on multiculturalism, concepts and terminology				•			•				
Promotion of cultural and educational rights in Nordic and EU cooperation				•			•		•		
Development viewpoint as part of national and EU cultural policies.				•					•		

Ministry of Transport and Communications (LVM), Ministry of Agriculture and Forestry (MMM), Ministry of Justice (OM), Ministry of Education (OPM), Ministry of Defence (PLM), Ministry of Social Affairs and Health (STM), Ministry of the Interior (SM), Ministry of Employment and the Economy (TEM), Ministry for Foreign Affairs (UM), Prime Minister's Office (VNK), Ministry of the Environment (YM)

**Published in the publication series of  
the Ministry of Education in 2010**

Online publications: <http://www.minedu.fi/OPM/Julkaisut/julkaisulistaus?lang=en>

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ISBN 978-952-485-888-5 (pbk.)  
ISBN 978-952-485-889-2 (Online)  
ISSN 1458-8110 (hbk.)  
ISSN 1797-9501 (Online)