

An International Evaluation of the Finnish System of Arts Councils

Theodoor Adams

Perti Ahonen

Rod Fisher

Publications of the Ministry of Education, Finland 2004:3

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Esipuhe

Valtioneuvoston periaatepäätös taide- ja taiteilijapolitiikasta edellyttää taidehallinnon kehittämistä. Taidehallinnon keskeisen osan muodostaa valtion taidetoimikuntalaitos, jonka rakenne perustuu vuonna 1967 annettuun lakiin taiteen edistämisen järjestelystä. Taidetoimikuntalaitokselle on perustamisen jälkeen osoitettu lisää tehtäviä. Myös toimikuntajärjestelmän kehittämiseksi on tehty useitakin ehdotuksia, jotka eivät kaikilta osin ole kuitenkaan johtaneet toimenpiteisiin.

Jotta taidetoimikuntalaitoksen kehittämistarpeista ja -mahdollisuuksista saataisiin myös ulkopuolisen silmin nähty kuva, opetusministeriö päätti teettää siitä kansainvälisen arvioinnin. Puheenjohtajaksi kutsuttiin ylijohtaja Theodoor Adams Hollannin opetus-, kulttuuri- ja tiedeministeriöstä. Ylijohtaja Adams toimi myös puheenjohtajana, kun Euroopan neuvoston kulttuurikomitea vuonna 1998 suoritti ensimmäisen teema-arvioinnin kansallisista taidelaitoksista muutoksen kourissa kuudessa maassa, joista yksi oli Suomi. Raportööriksi kutsuttiin International Intelligence of Culture -keskuksen johtaja Rod Fisher Englannista. Hän toimi puolestaan sen asiantuntijaryhmän puheenjohtajana, joka Euroopan neuvoston kulttuurikomitean toimeksiannosta vuonna 1994 arvioi Suomen kansallisen kulttuuripolitiikan. Arviointiryhmän jäseneksi opetusministeriö kutsui julkishallinnon, erityisesti julkisen finanssihallinnon professori Pertti Ahosen Tampereen yliopistosta. Olemme kiitollisia, että saimme tähän työhön kokeneet ja arvostetut asiantuntijat.

Asiantuntijaryhmä on työnsä tehnyt. Nyt on meidän vuoromme ottaa siihen kantaa. Uskon, että arviointi antaa uusia impulsseja taidehallintomme kehittämiseksi. Samaan aikaan tämän julkaisun ilmestymisen kanssa uudet taidetoimikunnat aloittavat työnsä. Yhteistyössä Teidän kanssanne opetusministeriö haluaa lähteä näihin kehittämistalkoisiin.

Alueiden kehittäminen on noussut erityisen merkittävään rooliin viimeisten hallitusten ohjelmissa ja uuden aluekehityslainsäädännön myötä. Opetusministeriö julkaisi viime vuonna, ministeriöistä ensimmäisenä, aluekehittämisstrategiansa vuosille 2003 - 2013. Strategiassa edellytetään, että ministeriön osat laativat strategian pohjalta yksityiskohtaiset suunnitelmat strategian toteuttamiseksi ja huolehtivat

strategian toteutumisesta. Kulttuuri-, liikunta- ja nuorisopolitiikan aluekehittämisen toimenpideohjelma, Alueiden vahvuudeksi, julkistettiin 15.9.2003. Siihen on koottu esitykset, jotka koskevat alueita, muun muassa valtioneuvoston taide- ja taiteilijapoliittisesta periaatepäätöksestä, Arkkitehtuuripoliittisesta sekä Muotoilu 2005! -ohjelmasta.

Alueita koskevia haasteita taide- ja kulttuuripolitiikan alalla on useita. Niiden pohtimiseen antavat varmasti aihetta myös asiantuntijoidemme esittämät käsitykset. Meiltä kaikilta kysytään nyt luovuutta ja rohkeutta lähteä kehittämään alueellisia taidetoimikuntia vastaamaan taide- ja kulttuurihallinnon aluepoliittisiin haasteisiin. Asiantuntijoiden pyrkimys saada alueellinen taidehallinto entistä kiinteämmin toimimaan yhteistyössä muiden alueiden kehittämisestä vastaavien tahojen kanssa on mielestämme kannatettavaa.

Asiantuntijat edellyttävät myös ministeriöltä nykyistä aloitteellisempaa ja strategisempaa roolia sekä taidepoliittisten tavoitteiden asemoimista laajempaan kulttuurin ja julkisen sektorin viitekehykseen. Omasta puolestamme tulemme tekemään parhaamme, jotta näin kävisi.

Joulukuussa 2003

Tanja Karpela

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1 Foreword

When invited by the Ministry of Education to re-evaluate the Finnish Arts Council system our small team from the Netherlands, UK and Finland itself readily accepted the challenge. For the rapporteur in the group, who had been acquainted with Finland and its approach to cultural policy and support for ten years or so, it was an invitation that could not possibly be refused.

At the outset, it was evident that this was NOT a major investigation. Quite a lot has been written about cultural policy and organisation in Finland over the past decade and there was no intention to reinvent the wheel. Moreover, the timeframe, resources and the evaluation team's own commitments demanded a relatively short, but focused, analysis of the situation. It was the hope of the Ministry of Education that, being a group of 'outsiders' as far as the Finnish cultural sector was concerned, we might bring some new perspectives to the issues. Whether we have succeeded or not is for others to judge.

We want to thank Professor Ilkka Heiskanen, who provided us with a background paper as a context to assist our deliberations. We are also immensely grateful to those individuals from the Arts Council of Finland, State Artform Councils, Regional Arts Councils and Finnish Cultural Foundation who generously gave their time to relay their thoughts and opinions to the evaluation team.

Similarly, we are grateful to Kalevi Kivistö and his colleagues in the Ministry who offered us every facility during our investigation. In particular we should like to express our great appreciation to Pirkko Rainesalo for her customary efficiency, support and encouragement.

My task as rapporteur would have been impossible without the wise counsel of our Chair, Theodoor Adams, and the energy, enthusiasm and knowledge of Pertti Ahonen. Working with them made this a very pleasant experience. This report reflects the collective views of our small team, but if there are any errors of fact or omission then they are likely to be mine alone.

November 2003

Rod Fisher
Rapporteur

2 The evaluation task

Put succinctly, in May 2003 the Finnish Ministry of Education commissioned a three-member evaluation team (see Annex 1) to probe:

1. Whether the Finnish system of arts councils should be maintained in its present state, as a system for financing individual artists and for peer group evaluation; or
2. Whether the system should be strengthened to become more of a decision-making instrument in the field of national and regional art(s) policy.

In the event of the former option being endorsed by the evaluation team, the Ministry requested it to consider whether something should be done to improve the efficiency of the current system as an instrument to the Ministry.

It is important to emphasise that the study was about the appropriateness of existing structural solutions to deliver support for artists and the arts in Finland and advice to government. It was NOT an examination of the staffing and internal operations of the Arts Council system.

3 Background and context

3.1 Arts Councils in a changing environment

For the past decade or so there has been a greater readiness on the part of governments in many countries to review the structures and organisational arrangements they have in place to disperse public funds for the arts and culture. Among other things they have been concerned to ensure there are effective delivery mechanisms capable of meeting their objectives and responding to new challenges. As Schuster has noted, many governments have also been searching for policy and implementation systems that:

- "more carefully align those who pay for the system with those who benefit from that system;"
- "more carefully align public interest with public expenditure"¹

At the same time, an increasing number of Arts Councils have also been redefining their roles beyond that of determining the beneficiaries of government funds, to that of agencies developing creative practice, promoting organisational growth and stimulating arts audiences.

3.2 The case for this review

In common with its Nordic neighbours, Finland has acquired a reputation as a nation which values its arts and culture and recognises this through relatively generous levels of public support. In such circumstances it might be tempting to apply the maxim "if it isn't broken don't fix it." However, that would be to ignore the fact that questions about the nature of the organisational arrangements for supporting the arts in Finland have been raised over a number of years. In the context of re-examining policy priorities, successive Finnish administrations have sought to reassess the effectiveness of the channels in place to support the arts/ artists. One of the most recent instances of this was the expressed objective of Government in 1999 to seek "further clarification of the role and tasks of the system of Arts Councils". Some modifications were introduced to the Arts Council system the following year, which modestly extended the role of the Arts Council of Finland. Nevertheless, in the context of a new policy programme for arts and artists initiated in 2002 and action to follow up earlier plans to improve the economic and social position of the artist, the Ministry of Education considered it an appropriate time to review the Arts Council system.

¹ Schuster, J. Mark (2001), "Arts Funding Systems/ Cultural Policy Systems as Hybrids", paper for a seminar *The Changing International Landscape of Cultural Policies*, London, November 2001 (unpublished).

4 The Governance of arts and culture in Finland

4.1 Current government responsibilities and funding for the arts and culture

Scope

Government responsibilities for culture fall within the Ministry of Education, which has a Department for Cultural, Sport and Youth Policy reporting to the Minister of Culture. The focus of the Government's cultural policy, as represented by the Ministry of Education, is one of promoting creativity; protecting the status of artists; strengthening the network of regional services; highlighting multiculturalism; promoting international co-operation; the construction of a cultural information society and relevant content creation². Its responsibilities for the cultural policy sector embrace national cultural institutions; publicly subsidised museums; theatres and orchestras; film heritage issues; local cultural provision; libraries and publicly funded cultural activities. The Ministry is also responsible for copyright issues and international cultural co-operation.

To achieve its cultural policy objectives, the Ministry is advised by a number of bodies to whom the Government has delegated, to varying degrees, specific responsibilities. These include the Arts Council of Finland (comprising the

Central Arts Council and State (Artform Councils), the Regional Arts Councils, the National Board of Antiquities, the Finnish Film Foundation, the State Film Review Agency and State Film Board.

Expenditure

The volume and share of arts and culture in the Finnish national government budget is quite significant. For fiscal year 2003, the allocation was 0.8 % of the state budget i.e. €315 million, with an increase of 5% to €330 million indicated for 2004. These figures do not include arts education, archives nor scientific libraries, which are the remit of the Department for Education and Science Policy. Moreover, beside the national government budget, there are other sources, of expenditure on arts and culture. The municipalities give considerably more financial support for the maintenance and provision of arts and culture related services than does the national government.

Broadly speaking the State constitutes 30-35 % of public sector funding on arts and culture.

² Ministry of Education, Finland, Introductory booklet, undated.

However, the picture is complicated by the fact that a significant proportion of the Finnish national state budget for culture (56.7 % in 2004) is funded, after approval by Parliament, from surpluses from Veikkaus Oy, the joint-stock company for running lotteries which has national government majority ownership. If this was categorised, as it is in some countries, as non-public sector expenditure, the 'real' government budget would be below 15% of all public sector funding of arts and culture in Finland.

In recent years there have been moves in the direction of decentralisation in Finnish cultural policy. This is reflected in the reforms of the statutory government grants to local authorities in 1993, since when 'ear-marked' grants have been replaced by block grants based on the population in the case of public libraries and local cultural provision, and the amount of manpower years in the case of professional museums, theatres and orchestras. In general, the municipalities have sustained spending levels in arts and culture despite the fact that these fields do not enjoy the legal protection of public sector areas such as health care and education services.³ One manifestation of this drift towards decentralisation includes the development of performance contracts with intermediary agencies and national cultural institutions.

In the Finnish arts and cultural policy field it should be noted that institutional support is secured by a statutory formula-based grants system. This means that discretionary, i.e. non-statutory, funding for the arts does not, in principle, cover institutions as it does in many other countries. National institutions, on the other

hand receive dedicated grants from the Ministry of Education. It is also relevant that the functions of the Finnish Arts Council system for the most part are focused on providing grants for individual artists instead of institutional support. Moreover, though the Arts Council system does not exclude project grants, it is the grants to individuals that predominate. In the Government budget for 2003, €10,881,000 was allocated for artist and related grants⁴. If the allocation of €4.121,000 for regional promotion of the arts is added (and personnel salaries are excluded), this represents at best only 5% of the total government budget on arts and culture (Figure Number 1). In addition, there was an allocation for the operational expenditures of the Central Arts Council and the State (Artform) Councils in the budget of the Ministry of Education.

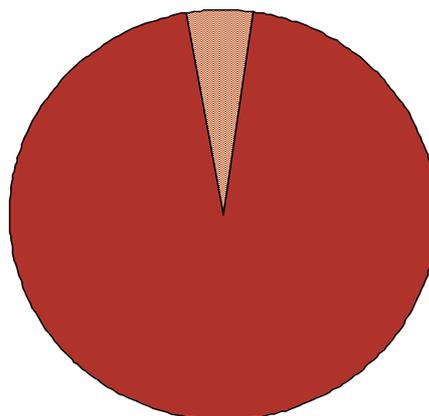


Figure 1: The Arts Council system grants to arts/ artists as a percentage (5%) of central government support to culture in Finland, 2003

³ In the aftermath of Finland's deep economic recession and in the context of Finland's adaptation to the EMU regime, Central Government grants to the municipalities became targets for cutbacks, especially during the period 1996-98. Significantly, the unit prices per inhabitant or manpower year were not increased for quite a few years. Despite some increases in the 2000s, it remains true in the arts and culture that municipalities are having to pay a larger than statutory share of the expenditures.

⁴ This includes public lending right grants to writers and similar compensation grants to the music and fine arts sector

4.2 Governance reforms of relevance to the arts sector

The programmes of Finland's governments since the beginning of the 1990s have not generally emphasised governance reforms of arts and culture. Instead, such reforms have been instigated, case by case, by subsuming them under programmatic efforts to improve governance in more general ways.

In common with recent thinking on public governance elsewhere in Europe, Finland has applied 'New Public Management' principles in the steering, budgeting and management of national government ministries and agencies since the early 1990s. Three key elements have been applied.

- First *tulosohjau*s, literally steering by results. Essentially, this involves written contracts signed by super-ordinates and subordinates on results they are expected to achieve. *Tulosopimukset*, result contracts, may be concluded between ministries and subordinate agencies, e.g. the Central Arts Council concludes a result-oriented contract with the Ministry of Education. Arguably the steering has been more "in principle" than "in practice", as one of the problems that have been revealed is insufficient monitoring of the results achieved. Hence a concern to introduce effective indicators to measure impacts. However, from 2004 it is likely that there will be tri-annual result contracts replacing the present one-year contracts and there is an ambition to introduce specific performance targets and monitoring⁵.

- The second element is *tulosbudjetointi*, literally budgeting by results. This has meant, for instance, that result objectives, *tulostavoitteet*, have been written in annual budgets or in multi-annual planning documents and/or programmes. The objectives may be qualitative or quantitative, and there may or may not be quantitative indicators for follow-up. In principle, but less so in practice, the degree of "reaching" result objectives should have some impact at least on the availability of resources in the future. To some extent budgeting by results has become a medium for devolving discretionary use of budgeted funds for operational purposes.

- Thirdly, *tulosjohtaminen*, i.e. management by results is variously used to refer to such practices as annual discussions of managers with subordinates, to written contracts, or even budgeting by results and steering by results.

The monitoring of the government's political programme is slowly turning from project monitoring to strategic monitoring. Four horizontal programmes (entrepreneurship, employment, information society and citizen participation) have been introduced. However, arts and culture are only referred to in passing in current horizontal programmes.

Strategic policy planning exists and is taken seriously. An illustration is the Strategy of the Ministry of Education until 2015⁶ and its multi-year Development Plan and the Ministry's shorter-term plans. Decisions-in-principle, such as the one on art and artist policy, also play key roles.⁷ Finally, the Ministry of Education pursues project planning vigorously, the results of which it publishes; these include arts and culture.

⁵ See Uusikylä et al. 2003.

⁶ Ministry of Education 2015 (2003).

⁷ Government Decision-in-principle on arts and artists policy, Ministry of Education, 2003 .

4.3 Relevant previous work done on public governance of the arts and culture in Finland

The Council of Europe evaluation of Cultural Policy in Finland

The 1994 evaluation of Cultural Policy in Finland was the fifth in the series of National Cultural Policy Reviews of the Council of Europe. It was undertaken at a difficult time economically for Finland as the Government struggled to reduce the level of unemployment, which had rocketed following the collapse of the country's major trading partner, the Soviet Union. Moreover, it was being undertaken in the context of a reform of the State and its financial relations with the local authorities, which had raised fears concerning the latter's continuing commitment to partnership with central government - a partnership which had yielded a high level of public funding for the cultural sector.

Of especial relevance to the current study was the Government's interest at that time in the possibility of reform to the Arts Council system. The Council of Europe appointed expert group expressed some concerns that the Arts Council of Finland system was rather "too rigid, too sectoral and, in some respects, too weak". They recommended the strengthening of the Council, its functions and its means.

In the same report, the expert group noted that the Regional Arts Councils had reached a "turning point", revealing the need for reform.¹⁰ They suggested two alternative ways forward:

"either transfer the Regional Arts Councils to the Regional Councils, provided the composition of the regional councils is altered in such a way as to include the arts in their portfolio;

or increase the role of the Regional Arts Councils in the present statutory framework. In this case, any delegation of new powers and means to them from the national level should be preceded by an experimental phase."¹¹

Such new powers, it was noted, could include regional cultural planning; liaison with the state concerning regional action of certain cultural facilities (theatres, libraries etc); the promotion of activities of region-wide interest such as culture and tourism; and acting as a focus for cultural project applications for European Union Structural Funds.

Nine years on it is difficult to escape a sense of déjà vu (not least because one of the members of this current study was also the chair of the Council of Europe evaluation group). Of course, there have been changes in the intervening period. But the fact that similar questions are being asked in this current exercise as were being posed in 1994, suggests that the issues will not go away.

Other recent reports

The TAISTO II Committee concerning artists' social security, taxation and employment (Taiteilijoiden työllistymisedellytyksiä ja sosiaaliturvaa selvittävä toimikunta) was set up in October 1999. It was significant for the breadth

⁸ Renard, Jacques, (1995) *Cultural Policy in Finland: Report by the panel of experts*, Council of Europe, Strasbourg

⁹ *Ibid*, pg 152

¹⁰ *Ibid*, pg 155

¹¹ *Ibid*, pg 155

¹² *Ibid*, pg 124

of government interests involved, bringing together representatives from the Ministries of Education, Trade & Industry, Social Affairs & Health, Labour and Finance as well as the Arts Council, associations in the arts field, and legal and pensions specialists. In its report in October 2000, it made 40 proposals to promote employment opportunities for artists and overcome problems related to unemployment, social security benefits and taxation¹³.

A similar taskforce met from June 2001 to June 2003 to follow up and monitor the implementation of the Taisto II suggestions on artists' social security, taxation and employment and to make additional proposals.

A Government ad hoc committee, TAO, was set up by the Ministry of Education in 2001 with the objective, among other things, of defining and characterising relations between culture, art and development and strengthening the role of art in societal decision-making¹⁴. Its report sought a doubling of the national government's cultural budget over time from 0.2% of GDP to 0.4%¹⁵. Two recommendations on the administration of the arts are of particular relevance to the current study. First, that the Central Arts Council has the possibility to assess and develop the system for the promotion of the arts (e.g. the need to expand its sub-committee structure) and other aspects of its capacity¹⁶. Secondly, that the Regional Arts Councils, with their personnel "should be tied into operations as well as administration more solidly with the entire government system of arts councils (and that) there should be a comprehensive re-evaluation of the position of the

regional arts councils in the context of the national government's provincial administration".

In March 2003 the Government adopted a Decision - in - principle on arts and artist policy in fulfilment of its stated intention in 1999 to put in place a programme to promote creative activities. This calls on the Ministry of Education to draw up an evaluation programme and strategy on arts and artist policy without delay¹⁷. Co-operation with local authorities, Regional Arts Councils and other regional and national partners was seen as integral to this. It's relevant to note in the context of the current study that the Decision - in - principle refers to the intention to clarify the administrative status of Regional Arts Councils and their personnel¹⁸.

¹³ Taisto II Committee report 2000:22, Ministry of Education

¹⁴ Proposal for the State Council programme on, Art and Artist Policy for the Ministry of Education (2002)

¹⁵ TAO (Taide- ja taiteilijapolitiittinen toimikunta) Taide on mahdollisuuksia: ehdotus valtioneuvoston taide- ja taiteilijapolitiittiseksi ohjelmaksi. Helsinki: Opetusministeriö (2002). *Arts is equal to possibilities*

¹⁶ This subsequently became point 35 in the Government Decision-in-principle on arts and artist policy. Op cit.

¹⁷ Government Decision - in - principle, op cit, para 36

¹⁸ Government Decision - in - principle, op cit, para 35

5 The Arts Council of Finland and the State Artform Councils

5.1 Role, structure and current tasks

The origins of the present Arts Council of Finland system are derived from legislation introduced in 1967¹⁹. The Arts Council of Finland comprises a co-ordinating Central Arts Council and nine State or National Councils for specific cultural/artform sectors (architecture, cinema, dance, design, literature, music, photographic art, theatre and visual arts). Technically, however, the term Arts Council of Finland (taiteen keskustoimikunta, literally "Central Committee for Art") is a collective name which refers to:

- A body of "external" experts chosen to make recommendations;
- The aforementioned central body with a professional administration of civil servants who service the decision making bodies and undertake specific initiatives;
- Both a Central Arts Council in the narrow sense as the most "central" one of altogether ten councils, including the nine "artform" based State Arts Councils (valtion taidetoimikunnat), the professional administration and affiliated boards.

The Arts Council of Finland (in the collective sense of that term):

- decides upon financial support to professional artists in the various disciplines;
- decides upon financial assistance to projects and artistic activities;
- develops national policies with particular reference to the individual creator for each artform/cultural sector within its remit;
- advises the Ministry of Education on policy and other matters related to the arts/culture;
- implements national arts/cultural policies particularly as they concern artists;
- proposes the list of candidates for the award by the Ministry of extraordinary artist's pensions;
- conducts research on the arts/culture;
- promotes public understanding and appreciation of arts/culture.

In addition to the State (Artform) Councils, the Central Arts Council has responsibility for determining the allocation of governmental funds

¹⁹ Act on the Organisation of Promotion of the Arts (328/1967, as amended by 712/1991, and further amended 635/1997, 366/2000, 667/2002).

in the areas of artists in residence, children's culture, circus arts, media arts and multidisciplinary art. It has established advisory sub-committees for this purpose. The secretariat also administers separate Boards for Public Lending Right grants and subsidies, and for Compensation Grants to Visual Artists, as well as the Committee for the Purchase of Works for the State Art Collection.

The Arts Council of Finland and State (Artform) Councils generally operate at arm's length from government, but do not enjoy full autonomy because the latter can give directions to the Council on budgetary matters and the Council's financial management is to a large extent carried out by the Ministry of Education. In common with arts councils elsewhere, the Arts Council is obliged to submit an annual report on its activities to the government.

The governing Arts Council of Finland comprises 15 members: the chairperson of each State (Artform) Council and six individuals all appointed by the Government, including a chairperson. Members serve for three years and are unpaid. However, the Council can have a paid Executive Chair.

The Council has a paid staff of 20 plus the Executive Chair. The administrative structure is a flat one with 12 staff including the Secretary-General in the Administrative Unit, six in the Research Unit and two engaged with servicing the Committee for the Purchase of Works of Art for the State Collection.

State (Artform) Councils in the various disciplines decide upon "working" grants for individual artists/creators, ranging from six months to five years, and project grants for artists or groups of artists in their specific field within the limits set by the CAC, as well as of state prizes in their own field.

In addition, the Central Arts Council decides such things as travel and artist in residence grants and nominates prominent artists/creators as Artist Professors for a maximum of five years or permanently upon the recommendation of the State (Artform) Councils. Until 1995 the CAC

could also allocate annually ten "working" grants of 15 years and, in 2003, such grants were still being paid to 66 individuals. Now the 15 years grants have been split into five year grants for CAC to allocate. The total amount of artists benefiting from the "working" grants was 445 at the time of writing. Based on recommendations from the State (Artform) Councils, the CAC also submits proposals to the Ministry of Education on practitioners to be awarded Artists Pensions and on awards for national festivals.

In its co-ordination role the Central Arts Council divides the annual appropriation from the Ministry between the State Councils. Its funding and operational budgets for 2000 and 2003 are shown in Tables 1 and 2 respectively.

Table 1: Arts Council of Finland funding budget

| Funding budget | | | | | | |
|--|------------------------------|------------------------------|-----------------------------------|-----------------------------------|--|--|
| (does not include administrative/operational costs, which are all paid from joint budget which covers also costs of policy programme work, advisory tasks and international relations) | | | | | | |
| | 2000 | 2003 | 2000 | 2003 | 2000 | 2003 |
| all figures in 1 000 euros | Grants, awards and subsidies | Grants, awards and subsidies | Artist grants and project grants* | Artist grants and project grants* | Recommendations for allocations to the Ministry of Education | Recommendations for allocations to the Ministry of Education |
| Central Arts Council (including 6 subcommittees) | 1,286 | 1,520 | 6,925 | 7,657 | 6 163 ** | 6 635 ** |
| State Artform Councils (9) | 3,816 | 4,433 | | | | |
| Boards (2) for Compensation Grants (Literature and Visual Arts) | 0 *** | 3 394 *** | 0 | 0 | 0 | 0 |
| Total | 5,102 | 9,347 | 6,925 | 7,657 | 6,163 | 6,635 |

Own funding activities, total volume (excluding recommendations) in year 2000

12,027

Own funding activities, total volume (excluding recommendations) in year 2003

17,004

* According to the specific legislation the Central Arts Council confirms the quotas for grants after which the Central Arts Council and State Artform Councils make independent decisions on grants

** does not include Artists Pensions

*** were administered by the Ministry of Education in year 2000 and by the Arts Council of Finland from year 2001

Table 2: Arts Council of Finland administrative/operational budget

| Arts Council of Finland | | |
|--|-------|-------|
| Administrative/operational budget | | |
| year | 2000 | 2003 |
| Total | 1,677 | 1,893 |
| - Research | -320 | -320 |
| - Artist professors | -398 | -466 |
| - Committee for the Purchase of Works for the State Art Collection | 0* | -57* |
| Administrative budget | 959 | 1,050 |

all figures in 1 000 euros

* Administered by the Ministry of Education in the year 2000 and by the Arts Council of Finland subsequently

Administrative budget covers administrative costs (salaries, fees, travelling and other expenses of meetings, rents, mailing and telecommunication etc.) of the following activities:

- administrative costs of funding activities by the Central Arts Council including its 6 Sub-committees, State (Artform) Councils (9) and Boards (2) for the Compensation Grants (Literature and Visual Arts);
- administrative work of recommendations to the Ministry of Education and other expert contribution;
- arts & artists policy programme work and other planning work
- international relations.

These activities are mainly joint contributions by the system in the following way:

- the administrative work is done mainly by the same staff for the Central Arts Council, the State Councils in Sub-committees, the Boards and the State (Artform) Councils;
- the same goes partly for Council members; chairpersons of the State (Artform) Councils are members of the Central Arts Council and the Sub-committees consist, among other, of members of the Central Arts Council and the State (Artform) Councils;
- policy programme work is jointly done by the Central Arts Council and the State (Artform) Councils (for example the Policy Programme for Children's Culture).

In 1999 the Ministry of Education gave the Central Arts Council the task of preparing the ground for a reform of the administration of the arts. The intention was:

- to expand the sphere of competencies of the Central Arts Council to include more aspects of arts and cultural policy planning;
- to expand the scope of measures to support the arts, such as the areas of circus and street arts (arts de la rue);
- to make the grants system more flexible;
- to improve the procedure of nominating the artist professors.

After consultation this led to legislative change in 2000 to, among other things:

1. increase the membership of the Arts Council by two additional members bringing the number nominated by government up from four to six and the total Council to 15;
2. allow the Central Arts Council to establish divisions and to delegate final decision making on grants to them;
3. enable the Central Arts Council secretariat to take on responsibility for a Council to distribute Public Lending Right royalties to writers;
4. abolish the previous system in which there was a fixed division by artform of artist grants of one, three and five years;
5. Transfer nominations of artists professors from the President of the Republic to the Central Arts Council;

5.2 The State (Artform) Councils

There are nine State (Artform) Councils with responsibilities for Architecture, Cinema, Dance, Design, Literature, Music, Photographic Art, Theatre and, finally, Visual Arts. Their principal task is to decide the beneficiaries and length of the artists' "working" grants and also project grants and awards to artists and other individuals in their respective disciplines. To fulfil this task, each Council is composed of not more than 11 members, appointed by the Government, with expertise or specialist knowledge in their discipline. Drama, Design, Literature and Music have at the moment 11 members, Visual Arts 10

and the other Councils have nine. The chairpersons of each Council also serve as members of the Central Arts Council, which provides a fora for them to discuss issues of common concern or matters which are transversal in nature and require a more than sectoral approach. In some respects the State Councils resemble the artform committees that some other Arts Councils internationally have to advise them. They differ though in one important respect: each State (Artform) Council is autonomous. However, they have no administrative staff of their own, but use the same administrators employed by the Central Arts Council.

Appointments to the State (Artform) Councils are made by the Government on the basis of proposals from artists' federations or professional associations and arts/cultural organisations. They are considered on their artistic merits, their specialist knowledge (so that a balance is broadly achieved in diverse aspects of each discipline), their geographical and linguistic spread, gender balance and age. Members to the Councils are nominated for three year periods, renewable once (there has to be an interval before they can serve any further period).

5.3 Issues and concerns

5.3.1

The advice individuals serving on the State (Artform) Councils provide, commonly referred to as peer group assessment, has the distinct advantage of recommendations being made on the basis of knowledge and expertise in the field. This avoids the potential pitfalls of decisions taken by civil servants and the risk of political intervention. The model is based on the presumption that an artist's peers are best placed to judge the quality of an individual's work. The strength of this system is that it relies on the public-spirited nature of individuals. The work requires dedication, not least because the application process for grants can absorb several days work over the course of a year

(e.g. we understand the Council for Visual Arts can receive 800 plus applications for one year grants).

For all its merits though, we should not be blinded to the fact that there are disadvantages to peer group review. It lends itself to accusations of being a 'closed system'. Schuster has cited the process as a "regulatory capture" in which "the agency erected to interact with, subsidise, shape, regulate or control a particular sector has been 'captured' by that sector" ²⁰. Transparency is key to avoid charges of vested interests. So too is ensuring that the system is not entirely dependent on artists, but involves a broad range of knowledge including producers, interpreters, distributors and critics. Peer group assessment has been described, somewhat cynically perhaps, as the "least worst solution" currently 'invented'. Yet for all that, it is difficult to imagine a preferable alternative.

Despite attempts to ensure a geographical balance the suggestion was made to us on more than one occasion that the State (Artform) Councils do not take sufficient account of expertise in the regions, especially peripheral areas. In the past, artists' federations and professional representative bodies were accused of exerting undue influence on the appointment of members of the Councils. The expert group that evaluated cultural policy in Finland in 1994, for instance, while supporting a continuation of the practice of inviting proposals and views from artists' organisations, considered "the appointment procedure stands to benefit if the Ministry is given greater freedom of decision". ²¹ We were advised in no uncertain terms that the situation, which might have prevailed previously, is no longer recognisable. More than 130 organisations were invited to submit nominations for the membership of the State (Artform) Councils for the period

2004-2006. Each Council receives in the region of 30-80 proposals for membership from which the Ministry of Education has to propose a final choice for the Government.

5.3.2

Heiskanen points out that "the reform of the Finnish system of public administration that was started in the latter half of the 1980s altered rather radically the position of expert agencies".²² If that is true, it has not been so evident in the case of the Arts Council of Finland. Although the Arts Council has acquired more responsibilities through a process of gradual accretion, it is only in recent years (and with the assistance of enabling legislation) that it has extended its traditional core operations to embrace an emerging role assisting Government in the development of arts and cultural policy. At the request of the Ministry of Education it took on responsibility for children's culture and health and culture initiatives. Central Arts Council staff were active in the TAISTO Committees and the TAO Committee. Individual State Councils have also monitored, on behalf of the Ministry, the Architectural Policy Programme and the Design Policy Programme. This suggests a recent shift away from being almost exclusively an instrument to finance artists and other creative individuals. Unfortunately, an insufficient period of time has elapsed to assess the impact of this. Nevertheless, it is difficult to escape the impression that the Arts Council has primarily been reactive rather than proactively positioning itself to grasp new responsibilities.

In the past decade a number of Arts Councils internationally have been redefining their roles to that of development agencies for the arts, rather than organisations with missions which never go

²⁰ Schuster, J Mark (2000), *The Brooklyn Museum, the Saatchi Collection and arts funding policy: Who should pay? Who should decide? And what difference should it make?* in Rothfield, Lawrence (ed), "Unsettling 'Sensation': Arts Policy Lessons from the Brooklyn Museum of Art Controversy", Ruttgers University Press.

²¹ Renard, Jacques, Cultural Policy in Finland, op cit, pg 151

²² Heiskanen, Ilkka, op cit, pg 9

much beyond their financial obligations. Of course, unlike some other Councils, the Arts Council of Finland does not have the same breadth of responsibilities. In the main it does not support arts institutions, other than non-building based dance groups, some music, theatre and opera groups as well as centres for photographic and film arts. It does this by way of production grants and one year subsidies for operation costs. Nevertheless, in accordance with the Municipal Cultural Activities Act, the principal financial support for non-national arts/cultural organisations are the lower tiers of government, with the support in part of financial transfers from Central Government. Arguably, it may not have a complete picture of the arts scene. Nevertheless, given the apparent interest of the Ministry of Education to consider the delegation of more responsibilities, is it an appropriate time for the Council to look beyond its funding relationships to artists, to develop its role as an advocate and expert adviser to Government?

5.3.3

Currently, the Arts Council sees the interpretation of four policy 'pillars' as integral to its priorities. These are:

- Deepening capacity through the encouragement of better working conditions for artists and an ambition for artists to be more fairly recognised through specific social security payments;
- Broadening competence by recognising the arts as a basic right of every citizen, ensuring better access, and counteracting the effect of the arts as peripheral to the school curricula;
- Interaction by providing an interface with business, regional planning, health education, social life etc;
- Promotion with a particular emphasis on children's culture and Health and Culture.

The first of these suggests the Arts Council sees itself as an advocate for artists social security benefits. However, it is not entirely clear how the Council will fulfil this and some aspects of the other three ambitions. To some extent this is illustrative of a more fundamental issue: the

Council's aspirations appear to envisage a role which is larger than its current and growing, but still relatively modest one.

Senior officials indicated a willingness to take on further responsibilities, providing this was accompanied by additional human and financial resources. The examples that were most often cited to us were direct responsibility for decisions on artists' pensions, national festivals and more involvement in international cultural co-operation. We sensed some frustration within the Arts Council with what they considered to be the passivity of the Ministry.

5.3.4

The system of funding for artists in Finland is based on the so-called 'arm's length' principle, which intentionally seeks to insulate the Arts Council system from direct government interference. The Ministry of Education does not influence the decisions that are taken in the allocation of grants to artists. That's how it should be. At the same time this separation of power should not prevent Government from setting the broad policy framework in which bodies such as the Arts Council operate. It is unrealistic in contemporary society to presume that arts councils anywhere can operate with total disregard to the policy of the government of the day. The expectation that the arts contribute to the creation of values, the development of skills and the building of social cohesion, as well as benefit the economy, has made the sector of policy significance beyond its contribution to the quality of life as a value in itself. Thus if a government's overall objectives are to combat social exclusion and to stimulate employment, it is surely reasonable for a ministry, as the paymaster, to expect these factors to be taken into consideration once such criteria as quality of the artistic work have been applied.

6 The Regional Arts Councils

6.1 The regional dimension

The Regional Arts Councils were established in the 1960s at the same time as the Central Arts Council System. The sub-national territory they occupy is complex. There are now 13 Regional Arts Councils - their number was increased from 11 at the same time as the number of provincial councils (central government organs) was reduced from 11 (plus the autonomous province of Åland) to five (plus Åland). Neither are the boundaries of the Regional Arts Councils co-terminous with the 19 Regional Councils (regional associations of municipalities which are the Country's standard planning regions responsible for regional planning and economic development). Nor do their territories necessarily correspond with the 16 Centres of Employment and Economic Development.

Moreover, the Regional Arts Councils are not, as might be imagined at first sight, extensions of the Arts Council of Finland. Regional Arts Councils are the servants of two masters. Until 1988 they were quasi-independent bodies operating as

'satellites', in effect, of the Ministry of Education. Since 1988 they have been administratively dependent on the provincial government offices who pay the salaries of their staff and also appoint the members of their policy making councils (on the basis of proposals made by regional cultural institutions etc), thus de jure they fall within the Ministry of the Interior. However, it is the Ministry of Education that supervises the Councils in questions of substance by financing their arts grants and promotion activities and meeting the cost of them engaging regional 'guiding' artists. This means that there are two different types of national government public administration at the sub-national level for arts and culture. It is not entirely surprising, therefore, that the position of the Regional Arts Councils was described by the panel of experts that evaluated cultural policy in Finland in 1994 as "ambiguous".²³ They occupy a position that is insufficiently understood and, arguably, undervalued.

²³ *Cultural Policy in Finland*, (1995), op cit, pg 120

In addition, a development of relevance for the arts has been the emergence of a new regional player, the Finnish Cultural Foundation, which, in recent years, has substantially increased its regional presence, in part due to the enlargement of the funds at its disposal. However, there are 17 regional funds of the Cultural Foundation with no more than partial concomitance either with the areas of the Regional Arts Councils or the Regional Authorities.

Regional Arts Councils have their headquarters in the present provincial capitals and those that

existed until reorganisation in the mid-1990s (where branch offices of the provincial offices remain). In addition there are headquarters in Tampere and Pori. Details are shown in Annex 10.6. All these capitals are also regional capitals. In the Figure 2 below regions numbered 1 and 3; 5 and 7; 8 and 9; 14, 15 and 16; 17 and 18 as well as 2 and 20 are covered by one Regional Arts Council. In all other cases the area for the Regional authorities and the Regional Arts Council corresponds.



Figure 2: Regions of the Finnish regional authorities.

6.2 Role, structure and current tasks

Broadly speaking, the role of the Regional Arts Councils is to contribute to regional cultural life and to regional development. Although the Ministry of Education indicates the main purposes to which the Regional Arts Councils may disperse funds, it has enabled them to operate with a degree of freedom and does not interfere in their decision-making. Support goes to artists, projects and events such as festivals. All have appointed up to four professional regional 'guiding' artists as animateurs to stimulate public engagement with the arts. Unlike the State (Artform) Councils, the Regional Arts Councils also support amateur and community activity.

In recent years, the role of the Regional Arts Councils has become broader. Lapland is mapping regional cultural needs and developing international projects and partnerships and is actively engaging with other regional 'players' in this process. However, this is not the case in all the regions. Indeed there appear to be differences in their level of activity and their impact in the region.

Each Regional Arts Council has a policymaking Board or Council of 11 members at most. According to the Act on the Organisation of Promotion of the Arts they are appointed by the Provincial Council based on nominations received from regional art and cultural associations and institutions. The majority have some arts expertise.

Currently the financial allocation to the 13 Regional Arts Councils from the Ministry of Education and the Provincial Councils combined is under €6 million. This obviously seriously limits the scope of their activities. Consequently we were surprised by the relatively high percentage of their budgets which tend to be for artists grants and the relatively low level support for projects.

6.3 Issues and concerns

6.3.1

Does Finland any longer need Regional Arts Councils? Could the functions they perform and the modest budgets they control be transferred to other bodies such as the Arts Council of Finland or the Regional Councils? The Regional Arts Councils claim that even with limited resources they are able to have an impact on the arts that leads to beneficial community outcomes. It was suggested to the evaluation team that the impact of the Regional Arts Councils was uneven across Finland, with the greater benefits being felt more in rural regions. If the Regional Arts Councils are retained could they be strengthened and, if so, how might their operations be more closely interwoven into the system of support for the arts and artists? We note for example, that in 1994, the report by the panel of European experts on Cultural Policy in Finland, recommended that the Central Arts Council should consider delegating responsibility for many one year grants to artists to the Regional Arts Councils.²⁶ This would have strengthened the role and presence of such Councils in the regions, while freeing up the State (Artform) Councils to concentrate on longer term grants. However, this was not pursued.

6.3.2

Central Government is understood to be considering the decentralisation of public administration functions to the Regional Councils. Might such moves facilitate a closer relationship between the Regional Arts Councils and the Regional Authorities? There would be some logic in this, although we detected some concern about whether the Regional Authorities would attach a sufficient degree of importance to the arts given all their other responsibilities. Such a concern is,

²⁶ *Cultural Policy in Finland* (1995), op cit, pg 125

perhaps, understandable. A number of Regional Councils refer to the importance of the arts, but not all demonstrate a real commitment to them. At the same time, Regional Arts Councils also acknowledge that Regional Councils have sometimes proved good partners and that greater co-operation is possible.

6.3.3

Would a closer relationship between the Regional Arts Councils and Arts Council of Finland be more appropriate? Certainly we detected a greater degree of warmth to this idea on the part of the Regional Arts Council representatives we spoke with. Nor is the Arts Council of Finland averse to the idea of assuming greater responsibility in this area though, understandably, representatives considered the Central Arts Council would need to be properly resourced if the relationship extended to overall responsibility. In addressing these questions the evaluation team were struck by how weak the Central Arts Council's relationship was with the Regional Arts Councils. This perception was not changed by learning that representatives of some State (Artform) Councils had formal meetings at least annually with the Regional Arts Councils and informal contact in between. Does this add currency to the arguments by some Regional Arts Councils that they are in the best position to define the needs of artists and the arts in their areas, and they often support younger artists that were not always recognised by the Arts Council of Finland?

6.3.4

It was difficult to escape the impression that the Regional Arts Councils are under-resourced and their support was often spread rather too thinly. The Report of the State Audit Office indicated that the budgets of the Regional Arts Councils have stayed broadly the same in real terms for the last 25 years²⁷. Would additional funding give the Regional Arts Councils more authority? In any case, should their budgets be used more strategically, focussing more on support for collaborative projects and some larger regional initiatives rather than artists' grants and prizes? It also begs the question if Regional Arts Councils are supporting those artists whose applications are turned down at national level?

6.3.5

According to Professor Heiskanen's background National Report for the evaluation team, the State Audit Office report was critical of "the numerous negotiations and complex mutually interlinked performance/target outcome contracts" that were the consequence of the Regional Arts Councils reporting both to the Ministry of Education and the provincial offices²⁸. Whether or not this leads to additional work it is necessary to consider how the Regional Arts Councils' current awkward situation of dual subordination to two ministries might be addressed.

²⁷ State Audit Office (Finland) 2002, op cit

²⁸ Heiskanen, op cit, pg.29

7 Comparative international and domestic models of arts governance

7.1 International models of arts governance

7.1.1 Introduction

In reviewing the Arts Council system in Finland, it was logical to compare arrangements for providing support for arts/ artists through intermediary agencies in several other countries. Consequently, we have examined the mandate and scope, structure and staffing, relationship to government, recent policy focus, the process of peer group assessment and evaluation procedures in comparable agencies in four countries to see whether there were any lessons of relevance to Finland. The agencies chosen were: The Danish Arts Foundation; Arts Council: England; the Arts Council, Ireland; and the Culture Council and artform specific agencies in the Netherlands. The selection of these organisations was intended to reveal a diverse range of approaches. The inclusion of the Danish Arts Foundation made sense not only because it was a Nordic country but because, in common with the Arts Council of Finland, its focus is on support for the individual artist. As it happens, the Foundation was due to be merged into a new Danish Arts Agency, but details of this new body were not available at the time of the

research. The Arts Council in the Republic of Ireland was chosen because of interesting recent structural, staffing and policy changes. Fundamental changes have occurred at the Arts Council in England, the prototype of many similar bodies across the world, and among these is a merger with the formerly quasi-independent Regional Arts Boards, which prompted its inclusion. Finally, the combination of a broad ranging Culture Council and a series of expert foundations/ agencies responsible for different arts/ cultural sectors merited examination of advisory functions in the Netherlands. Of course the fact that two members of the review team had very considerable knowledge of three of these countries has enabled them to identify those aspects that were especially pertinent to Finland.

This chapter synthesises some key findings of these comparisons. A more detailed examination of the Danish Arts Foundation, Arts Council: England, the Culture Council and artform specific agencies in the Netherlands and the Arts Council in Ireland can be found in Annex 4.

7.1.2 Mandate and scope

The Danish Arts Foundation is the nearest equivalent to the Arts Council of Finland/ State (Artform) Councils in its remit which focuses on the individual creative artist (though not the interpretative artist). The Culture Council in the Netherlands, the Irish Arts Council and Arts Council: England are all responsible for approving support for organisations (though in the case of the latter, much of that activity has been decentralised to its new regional offices). Both the Irish Arts Council and Arts Council: England also provide support for artists. In Ireland, the Arts Council administers Aosdana, a scheme that provides a five year tax free award to major Irish creators and approximates to the five year awards of the Arts Council system in Finland. There are no awards of that length of duration in England (though a separate body, the National Endowment for Science, Technology and the Arts, can provide three year grants to individuals in the arts with especially creative ideas). However, the Arts Council: England has recently simplified the grant schemes for individuals to provide a uniform structure throughout the country.

7.1.3 Structure and staffing

The arts funding agencies we examined all have policy-making councils and most have advisory committees. The work of committees is usually linked to a council by virtue of the fact that committee chairs also serve on it. Hitherto, Council members in Ireland, have all been appointed at the same time. Arguably, this causes some discontinuity when the Council has served its four-year term and is replaced with a completely (or almost completely) new Council.

The Arts Council of Finland's arrangement of a paid full time executive chairman is not mirrored in the other arts/ culture councils in our purview. Part-time, appointed chairmen are supported by a paid staff headed by a chief executive or equivalent. In Denmark and the Netherlands staff are civil ser-

vants as in Finland, but this is not the situation in England and Ireland. On the other hand, the latter needs Ministry approval for any changes to the design and management of its staffing structures. As it happens the Arts Council in Ireland has recently restructured its staff and augmented it with the engagement of arts specialists as managers of 'client' (i.e. supported) organisations.

The recent experience of Arts Council: England (ACE) is interesting in the Finnish context because of the solution chosen to absorb the Regional Arts Boards (RABs) in one agency. The intention has been to establish a single system that can speak with one voice on behalf of the arts. Of course the former Regional Arts Boards had a much closer relationship to ACE than does the Arts Council of Finland to the Regional Arts Councils, not least because in England the RABs received most of their funding from the Arts Council.

Nevertheless, the RABs prided themselves on their relative independence of action, much as the Regional Arts Councils appear to do. The action taken in England was not without difficulty initially, especially in relation to the lack of consultation in the lead-up to the decisions to restructure in this way. Realistically, though, artists and arts organisations are concerned about the level of financial support they receive not who delivers it.

7.1.4 Relationship to government

While independence in decision making in the allocations of grants remains an area which is sacrosanct as far as all the agencies are concerned, it is evident that governments in the Netherlands, England and most recently, Ireland, have sought to create a space for themselves in the steering of overall policy directions. In the Netherlands the strategic and advisory role is separated from the grant-giving functions, which are the responsibilities of different structures. The cycle of the Culture Plan enables the Dutch Government to review the cultural policy framework every four years. In the UK, the Department of Culture, Media and Sport expects all its spending bodies to

meet the Government's cross-cultural agenda in areas such as social inclusion. New legislation in Ireland has strengthened the Government's role in determining the cultural policy framework while recognising the importance of retaining the Arts Council.

The Irish Arts Council has recently reviewed its governance procedures and this seems pertinent in the Finnish context. In common with all Irish public bodies, the Arts Council has completed a comprehensive review of all its internal procedures, following the Department of Finance's amended Code of Best Practice for Corporate Governance in State Bodies. Revised and detailed procedures set out the Council's obligations in relation to:

- Governance
- Standing Orders
- Principles of Quality Customer Service
- Code of Business Conduct
- Guidelines on the payment of fees to the Chair and Members
- Internal audit function
- Internal financial control
- Reporting on financial probity.

7.1.5 Recent policy focus

Both the Irish Arts Council and Arts Council: England have been extending their development role in recent years and moving away from their customary task as almost exclusively assessors and funders of the arts and artists. Of course, their year on year financial commitments to their institutional constituency constrains the extent to which either body can reposition itself. Nevertheless, the nature of these policy shifts suggests that, both in England and Ireland, the Arts Councils are adopting more proactive strategies. In recent years, in common with the Arts Council of Finland, the Arts Council in Ireland has been engaged in developing its international role, though against a background in which its interest in this area has not been fully understood by government.

7.1.6 Peer group assessment

All Councils employ peer group review. The procedures for appointment appear not to be significantly different with governments/ arts councils seeking specialist expertise and such factors as geographical spread, gender balance (written specifically into the new Irish legislation) and, in England, ethnicity are also taken into account. The very small size of the artform committees at the Danish Arts Foundation raises questions about the extent to which they can be fully representative of their sector. Now that Arts Council: England no longer has artform panels - as assessment processes have been largely decentralised - it has appointed individuals as 'Lead Advisors' to advise Council staff on the oversight and delivery of the Council's corporate plan in nine artform and cross-cutting areas.

7.1.7 Evaluation procedures

Applicant organisations applying to the Culture Council in the Netherlands for four-year funding are subject to relatively lengthy assessment processes in relation to their artistic and business plans. The Irish Arts Council thoroughly reviewed its evaluation processes for the introduction of its five-year Arts Plan. There is also increased emphasis on self-assessment. In England, the Arts Council (with government encouragement) has reduced the number of indicators it has applied to the assessment of applications in general and organisations in particular, considering them to be too complex and time-consuming.

7.2 Comparisons between the Finnish Arts Council system and selected Finnish organisations

In addition to giving consideration to the experiences of arts supporting intermediary bodies elsewhere, the review team wanted to establish whether there are organisations in other fields in Finland itself that might serve as models of governance for the Arts Council system.

Accordingly we examined the Academy of Finland and the Finnish Cultural Foundation in some depth, and also looked at the Higher Education Evaluation Board, the State Science and Technology Council and the National Technology Agency. This is summarised in Table 3. A more detailed examination of the Academy of Finland and the Finnish Cultural Foundation is contained in Annex 5.

| Organisation | Mandate and scope | Structures and staffing | Relationship to government |
|--|--|--|--|
| Central Arts Council and State (Artform) Councils | <ul style="list-style-type: none"> - Awards artists' grants. - Awards small project grants. - Renders expert advice on request of the Ministry of Education. - Develops national policies for creators. - Carries out research activities. - Promotes public understanding/ appreciation of arts. | <ul style="list-style-type: none"> - Experts in nine Artform Councils nominated by the Government. - Central Arts Council: chairs of the above, chair of the CAC (with civil servant status), and five other members nominated by government. - Civil servant staff services all Councils. | <ul style="list-style-type: none"> - "Semi-independent agency". i.e., is not "tilivirasto", "accounting agency" of government. - In some decisions formal final say with the Ministry. |
| Regional Arts Councils | <ul style="list-style-type: none"> - Award grants to artists and project grants. - "Working place" for over 40 regional "guiding" artists. | <ul style="list-style-type: none"> - 13 in number. - The members nominated by the Provincial Councils take the core decisions. - Altogether ca. 30 civil servant employees. | <ul style="list-style-type: none"> - Councils directly under the Ministry of Education, administrative staff working in the five Provincial Offices of government included in the Ministry of the Interior budget. Yet the supervising artists are funded by the Ministry of Education. |
| Academy of Finland | <ul style="list-style-type: none"> - Decides on temporary research positions (about 300) for people at universities, research institutions or elsewhere. The holders of the positions now all receive a salary entitling them later to pension benefits. - Decides upon funding of research projects, either within some 20 research programmes that the Academy typically runs, or free-standing projects. - Funds also about 40 national research units (about Euro 10 M annually). Carries out evaluations of research fields. - Co-ordinates Finnish participation in several EU (and other) research policy activities. | <ul style="list-style-type: none"> - The previous Central Council for Science was replaced in 1995 with the Board of the Academy, made up of members nominated by government from the Academy itself (its General Director and chair), universities, research institutes and industries. - Since 1995 has only four (multi-disciplinary) councils with 11 "co-opted" members each (mostly chosen by universities and research institutes) en lieu of the previous seven councils. - Has a full-time General Director nominated for a finite period. | <ul style="list-style-type: none"> - One of independent central agencies. Is its own "accounting agency", and also has an elaborate "working order". - Not seen as dependent on the Ministry. |

| Recent policy focus | Peer group assessment | Evaluation procedures | Commentary and/or relevance to Arts Council reforms |
|---|---|---|--|
| <ul style="list-style-type: none"> - Has tried to expand from grant-giving towards wider roles in arts policy making. - Has now two affiliated boards (Library etc. compensations, Government art acquisitions). - Research, information and international activities are also emphasised. | <ul style="list-style-type: none"> - Crucial and final in decisions on artist (and some other albeit less central) grants and also in statements of opinion on art and artist policy issues. | <ul style="list-style-type: none"> - Annual, typically two-day meetings of the Artform Council members. - Appears as a less formalised procedure due to the hands-on role of the “co-opted” members who are activists in the cultural field. - Quotas by art form in government budget have previously acted as a constraint. | <ul style="list-style-type: none"> - Artform expertise is essential. It is also relevant that other organisations are asked for candidates for the Councils - Yet there is question about whether the arrangement may be sufficient in view of increasingly broad scope of arts and culture issues and expert opinion needed. |
| <ul style="list-style-type: none"> - Varies. The “fit” seems to be best in such regions as Lapland, where the Regional Authority’s region is the same as that of the Regional Arts Council. | <ul style="list-style-type: none"> - Yes; appointed members carry it out. | <ul style="list-style-type: none"> - There does not seem to have arisen necessity to formalise the evaluation procedures. | <ul style="list-style-type: none"> - The artists’ grants are on average so small there is a question about their effectiveness. - The role of the supervising artists is important if their “fit” in the region is good. |
| <ul style="list-style-type: none"> - Officially, does not make policy, but due to central role has an essential role in policy preparation and implementation. - Engages in division of labour with the Technology Development Centre TEKES, a grant-giving agency under another ministry. | <ul style="list-style-type: none"> - Yes; appointed members carry it out. - Applications are evaluated by members of a pool of evaluators on grounds that the scientific councils are small and the number of scientific disciplines high. May also invite evaluators outside the pool. | <ul style="list-style-type: none"> - Often, a “formula” is used, combining quantitative and qualitative criteria. The evaluators are explicitly asked not to indicate their final verdict on the basis of the nominal sum of grades they give to the applicants. Depending on the case, the evaluators either work at a distance or (larger research project applications) may have meetings face-to-face. - Each council has the final say on the allocation. There is some delegation e.g. smaller grants can be decided by the chair of each scientific council. | <ul style="list-style-type: none"> - Not necessarily a model, but the Arts Councils seem to have things to learn from the Academy’s gradual improvement of its evaluation procedures, from the Academy’s programmatic approach to part of the activities it funds, and some other aspects. - It is worth noting that the Academy distributes for researchers’ posts a sum that is broadly comparable with the sum distributed by the Arts Councils towards artists’ posts. |

| Organisation | Mandate and scope | Structures and staffing | Relationship to government |
|---|---|--|---|
| Academy of Finland ../. continued | <ul style="list-style-type: none"> - Provides expertise to Ministry of Education. - Co-administers with the Ministry, e.g. c.100 national doctoral schools. - Also co-funds together with TEKES. - 2003 budget, Euro185 M of which it has a programme budget of Euro174 M. | <ul style="list-style-type: none"> - Also has a considerable number of expert staff of civil servants. | |
| Higher Education Evaluation Board | <ul style="list-style-type: none"> - Evaluates on request of HE institutions or on command of the Ministry. - Now also has role in accrediting non-ordinary master's programmes. - Played a major role at the stage of the establishment and accreditation of the polytechnics in the 1990s. | <ul style="list-style-type: none"> - Has council with co-opted members. Co-opts separately members for each larger evaluation. Has civil servants attached to it. | <ul style="list-style-type: none"> - Independence in evaluations vis-à-vis Ministry emphasised. Yet at most semi-independent as an agency (somehow less than the Central Arts Council), although physically separated from the Ministry. |
| State Science and Technology Council | <ul style="list-style-type: none"> - Considers long- and medium term views and key policy proposals in its domain. | <ul style="list-style-type: none"> - Headed by Prime Minister, a few other ministers or other ministry representatives, and also representatives from the industry. | <ul style="list-style-type: none"> - Only advisory, but still authoritative. Its (permanent) expert secretaries are employed by the Ministry of Education. |
| National Technology Agency TEKES | <ul style="list-style-type: none"> - Primary function: to award project funding to R&D projects. 2003 budget Euro 380 M to 2 000 projects. | <ul style="list-style-type: none"> - 315 employees; centre in Helsinki headed by General Director; 14 regional offices in Finland; four offices abroad. Board membership from ministries, industries, unions. | <ul style="list-style-type: none"> - Government agency in the domain of Ministry of Trade and Industry. - Shares regional centres with Ministry of Labour and Ministry of Agriculture & Forestry. |

| Recent policy focus | Peer group assessment | Evaluation procedures | Commentary and/or relevance to Arts Council reforms |
|--|--|---|---|
| <ul style="list-style-type: none"> - On request of institutions of HE carries out evaluations. - In thematic evaluations, is a monitoring agency for the Ministry. - In accreditations of programmes, plays a quality assurance role. | <p>Can be seen to be rather ad hoc because of diversity in evaluation tasks.</p> | <ul style="list-style-type: none"> - Vary. A published comprehensive report ensues in many of the evaluations. The accreditation procedure is quite different. | <ul style="list-style-type: none"> - Has semi-independent status, but the functions of the HEEB cannot be easily compared with those of the arts councils. |
| <ul style="list-style-type: none"> - Perhaps the Finnish science and technology policy field has reached a temporary stable state of maturity. | <p>None</p> | <ul style="list-style-type: none"> - None | <p>Indirect relevance for reforming the Arts Council system in showing what a council with only an advisory role and an authoritative status may accomplish.</p> |
| <ul style="list-style-type: none"> - Distributes Finnish government R&D funding, mostly in the 34 national technology programmes, to partnerships b/w industries, research institutes and universities. - Also is the Finnish focal point for EU R&D programmes etc. | <ul style="list-style-type: none"> - No, TEKES employees do the evaluating and consult with the applying consortia. | <ul style="list-style-type: none"> - Evaluation by TEKES employees according to set criteria. In ex post impact evaluations of the technology programmes external expertise is used. | <p>Only limited relevance to Arts Councils because of the focus of the TEKES on grants to projects. Possible overlaps with Arts Councils in area of industrial arts and architecture.</p> |

| Organisation | Mandate and scope | Structures and staffing | Relationship to government |
|--|---|---|--|
| <p>Cultural Foundation (Kulttuurirahasto)</p> | <p>Largest of the 550 grant-distributing foundations.</p> <ul style="list-style-type: none"> - Estd. 1939 to distribute grants to individuals and institutions in the field of arts and sciences, also as a counterpart of the numerous "Swedish-speaking" foundations. - The property of the CF is the accumulated result of endowments over 60 years either to its General Fund or over 600 special funds/ endowments. - In 2002, the Foundation and the Regional Foundations distributed Euro 20 M (of which Euro 8.8 M went to the arts) to 2,600 individuals and institutions. - Outside its grant giving, the Foundation also supports certain arts-related activities (Euro 1.2 M in 2002), including the new Foundation of Cultural Policy Research. - It mostly funds its grants from the (net) revenue of its investments (e.g., from the Euro 26 M of dividends, property rents, interest revenue in 2002). - The CF awards about 20 % of the total sum of the applications. | <ul style="list-style-type: none"> - Comprises the Foundation, the registered Association to support the Foundation, and 17 Regional Foundations. - The Foundation has a supervisory Board of 27. It also has an 11 member Board of Trustees with a five member Financial Council which advises on the Foundation's investment activities. - The Association supports the Foundation with an annual appropriation. - The regional foundations support cultural work by distributing grants and prizes, as well as regionally important projects. - Decisions at each regional foundation are made by their own trustees-experts, i.e., not by the 'Central' Supervisory Board of Board of Trustees. There is also a nominated regional executive, either full- or part-time. - The Foundation in 2001/2002 had a staff of 24 in Helsinki, headed by a Director General. | <ul style="list-style-type: none"> - The Foundation has no obligation to coordinate activities with those of government. However, relations with government are good, and the Foundation appears to be a reliable funding source in parallel with government. |

| Recent policy focus | Peer group assessment | Evaluation procedures | Commentary and/or relevance to Arts Council reforms |
|---|--|--|---|
| <ul style="list-style-type: none"> - Because of sharp rise in net returns (1999: Euro 15.9 M, 2000: Euro 27.6 M), the fund's role has gained in importance, including strengthening of Regional Funds. - The Foundation states that it wants to support large and important projects. | <ul style="list-style-type: none"> - The Foundation and the Regional Foundations have full freedom in inviting individuals to act as evaluators of the applications. - The Foundation reports that it chooses support on the basis of the quality of the plans and its interest in the projects. | <ul style="list-style-type: none"> - The Foundation is not bound by the formality of any governmental evaluation procedures or norms of administrative procedure. It is bound by the Foundations Act. | <ul style="list-style-type: none"> - The CF has limited direct relevance to the Arts Councils, because the funding base is completely different, and because the Arts Councils have to apply government procedural and other laws in their operations. Nevertheless, its sphere of interest clearly overlaps especially at regional level. |

8 Future options

8.1 Introduction

Self evidently the performance of any organisation is governed by decisions taken about its objectives and goals and the means to achieve them. These are strategic decisions. They shape what an organisation does and how it does it and they influence its effectiveness. Such management decisions, as Howard Elcock and others have noted, involve making strategic choices, i.e. determining the broad direction in which an organisation is to go and strategic implementation, i.e. ensuring that the organisation is equipped with the most appropriate structures and processes to fulfil the policies that flow from the strategic choices it has made.²⁹ Elcock's observations may seem obvious, but they bear repeating:

"Both of these activities imply planning, together with an attempt to identify and achieve stated organisational goals and objectives over time" ³⁰

In our estimation, these are characteristics that are not always evident in the Finnish Arts Council system. Despite attempts over the past decade or so to get to grips with this, certain features of the policy making system remain: in particular, the absence of long term goals and the lack of clarity in the division of roles and functions both within the Arts Council system and between the Ministry of Education and the cultural field. Presumably this is why the Government programme of 1999 included the aspiration to further clarify the role and tasks of the system of Arts Councils.

²⁹ Elcock, Howard, "Strategic Management", in Farnham, David & Horton, Sylvia (eds), 1993, *Managing the New Public Services*, Macmillan, London, pp 55-77.

³⁰ Ibid. pg. 55

8.2 What our study has revealed

8.2.1 The key players and a 'significant other'

We were commissioned to look at the three key players that make up the Arts Council system: the Arts Council of Finland, the nine State (Artform) Councils and the 13 Regional Arts Councils. At the same time, we found it difficult to exclude the Ministry of Education itself entirely from the equation.

The Arts Councils are variously engaged in three key functions:

- The provision of advice (whether high level or related to different disciplines);
- Grant-giving at arm's length from government (individual artists, projects and some arts organisations);
- Research and evaluation (principally at national level)

The dimension of their operations that we have focussed on is the national and regional levels (the increasing international interest of some of these agencies was outside of our remit).

The other important player that we have taken into consideration in our review is the Finnish Cultural Foundation. The extent of its financial support for the arts in the regions is significant; indeed it exceeds that of the Regional Arts Councils combined.

8.2.2 General observations

- There is insufficient coherence in the system as a whole.
- The three bodies that constitute the Arts Council system are not well connected. As a consequence some functions are fulfilled; others not.
- Even in this relatively small area of expenditure, this lack of coherence appears to result in a degree of duplication between the State (Artform) Councils and the Regional Arts Councils in as much as both are giving grants to artists.
- At the same time some regional functions remain

under-developed.

- Both in policy-making terms and especially in financial ones, the responsibilities of the Arts Council system represent only a small part of the total arts and cultural picture in Finland.

8.2.3 Observations on the policy and steering role of the Ministry of Education

Our perceptions are that the Ministry:

- Should be more proactive and strategic if it is to fulfil its role as a sectoral planner between Government and the operational level;
- Needs to more clearly articulate policy goals;
- Should set its policy for the arts in a broader cultural and public sector framework;
- Would be prepared to delegate more responsibilities to the (Central) Arts Council system;
- Has to set relevant and measurable performance indicators for the Arts Council system through information and target outcome agreements.

8.2.4 Observations on the (Central) Arts Council of Finland and the State (Artform) Councils

The Arts Council of Finland fulfils a vitally important function as an intermediary between government and the artist. Its commitment to and defence of the creative individual, both in good times and less favourable ones, has never been in doubt. This commitment is sustained by the public-spirited nature of the volunteers who provide peer group review and the hard work of its officers. The Council deserves credit for being prepared to broaden its sphere of activity in recent years. Nevertheless, we consider the Council:

- Has been handicapped both by the historical legacy of legislatively prescribed boundaries for the allocation of government resources to artists and administrative and financial controls of the Ministry, which have given it little flexibility and, perhaps, as a consequence, insufficient ambition though this may be changing.

- Despite the accretion of some new responsibilities lacks muscle;
- Is primarily a council for support of artists not the arts;
- Pays insufficient attention to the needs of younger artists (a vacuum currently filled by the Finnish Cultural Foundation and to some extent, the Regional Arts Councils);
- Does not have a very active relationship with the Regional Arts Councils and there is a surprising lack of awareness of the work of the latter in some of the State (Artform) Councils;
- Has a tendency to focus on supply side needs (a common characteristic of many arts councils).

8.2.5 Observations on the Regional Arts Councils

There is no question in our view that it is essential to retain a regional dimension in the public funding picture of the arts and artists in Finland. The work of the Regional Arts Councils complements that of the Arts Council of Finland and enables public funding to be deployed to a greater geographical range of artistic activity than would be likely if the Regional Arts Councils did not exist. At the same time, our impression is:

- The Regional Arts Councils are under-resourced and under-valued;
- Their resources are often spread rather thinly, and the fact that they continue to give small grants to artists (excepting the regional 'guiding' artists supported by the Ministry of Education) should be reconsidered;
- The current arrangement whereby they are funded by two separate ministries is unsatisfactory;
- Some Regional Arts Councils appear to be more closely linked into decision-making in their region (e.g. Lapland) than others. This lack of systematic

contact with the Regional Authorities is surprising and prevents a strategic approach to regional development in arts and culture.

- The role of the regional funds of the Finnish Cultural Foundation needs to be taken into account in policies in all regions.

8.3 Ways forward

8.3.1 The Government's need for high level co-ordinated policy advice on culture

There has been increasing interest in recent years both in repositioning arts and cultural policies in the hierarchy of government concerns and in integrating a cultural perspective into the public sphere. The report *In from the Margins* argues that sustainable development and a healthy society could not be achieved by policies which focused only on economic growth.³¹ At the same time it charted the ineffectiveness of cultural policy responses to macro developments. The report called for horizontal strategies that recognised the synergies of culture with other public provision responsibilities, such as education, employment, trade, urban regeneration, rural development, the health sector and so on. The inter-connectedness of cultural policies is now recognised by the paradigms of public planning. It is what John Hawkes calls the "Fourth Pillar of Sustainability".³²

One way this manifests itself in policy is in structural solutions that integrate the arts with 'related' sectors such as heritage, libraries, sport, parks and recreation, tourism and the media. In the Netherlands four separate arm's length agencies dealing with the arts, the media, the heritage and library and information services were

³¹ European Task Force on Culture and Development (1997) *In from the Margins: A contribution to the debate on culture and development in Europe*, Council of Europe, Strasbourg

³² Hawkes, John (2002), *The Fourth Pillar of Sustainability – Culture's essential role in public planning*, Cultural Development Network, Common Ground Partnership, Victoria

merged to become a Culture Council in the mid 1990s (see Chapter 7 and Annex 4). In Hong Kong, which has a broadly similar population to Finland (though clearly other geographical and political realities), the Special Administrative Regional Government chose not to replace or merge the Hong Kong Arts Development Council with other agencies. Instead it established a Culture and Heritage Commission to provide advice at a high level to the Government on broad cultural policy directions and funding priorities in the context of other public sector concerns. Such a model might be of relevance to Finland, especially in the context of the Government's Information Society and innovation led policy strategies and the Ministry of Education's desire to strengthen the roles of cultural policy decision making in overall development. It could advise the Minister on transversal or cross-cutting issues, such as broadening access or combating social exclusion, but also on sectoral issues where they went beyond policy areas that would normally be addressed by the Arts Council of Finland. As an illustration, if the Ministry of Education sought advice on the music sector in its entirety a Commission might be a vehicle to bring together all stakeholders in music including the State Council for Music, the recording industry, representatives of broadcasting, orchestras, municipalities, festivals, tourism and education etc. In this way, the Ministry would be in a stronger and more informed position to fulfil a role as strategic planner between the Government's overall objectives and the operational level.

That is why we are attracted to the idea of instituting a high level Cultural Commission for Finland. It could comprise 12-15 people encompassing a broad range of expertise including, for example, the Chairperson of the Arts Council of Finland, one or two representatives of the national cultural institutions (national museums, national galleries, National Opera, the National Library) and representatives from the Regional Arts Councils, cultural industries, broadcasting/media, the Finnish Film Foundation, youth/education, tourism, commerce (especially information technology), foundations and the

National Association of Local Governments and Regional Authorities. It might also co-opt representatives from other public sector fields. The Commission would be serviced by the Ministry of Education (e.g. by the same staff who are involved with the Arts Council of Finland) and should meet four to six times a year.

On at least one occasion a year a meeting should be arranged that brings the proposed Commission together with representatives of the Ministry of Education, Arts Council of Finland, Regional Arts Councils, Regional Authorities, municipalities, foundations and any other relevant players to develop a more coherent 'national' picture on arts and culture.

Merge the Central Arts Council and State (Artform) Councils

In recent years the Arts Council of Finland and National Councils for the various artforms have worked closer together in the interests of collective decision-making, and we have been assured that major differences between them are rare. Consequently, we can see no obvious reason why there is a need any more to retain their separate identities. The State (Artform) Councils are comparable in many ways to specialist artform committees in other Arts Councils elsewhere. There is no evidence to suggest that this seriously inhibits the influence and interests of the different artform sectors. Indeed, a merger would not only strengthen the Arts Council as a whole, but also reflect what is a growing reality. The independence of action that the State (Artform) Councils currently enjoy should not be seriously compromised by such a move, as the Arts Council of Finland should continue to need the independent advice provided by the peer group system in the various artforms. Moreover, the chairpersons of the various specialist committees would continue to serve on the central policy-making Council to provide a link to the various disciplines, much as they do at the moment through the various artform Councils. At stake are

substantive matters such as the strengthening of management and policy making and, ultimately, a consideration of such issues as the degree of financial autonomy the Council is given by the government.

Strengthen the Arts Council of Finland by further delegation

We believe the Ministry of Education should delegate further responsibilities to a merged Arts Council of Finland. In particular, we consider it would be appropriate for responsibility for determining artists' pensions to be passed to the Arts Council, subject to a report by the Council of its actions to the Ministry.

We also considered the case for delegating full responsibility for determining the funding of festivals to the Arts Council of Finland. However, in this case, we found the arguments less compelling as the bulk of festival budgets is spent on performances and events by arts organisations rather than the Arts Council's primary interest, that of the artist. Nevertheless, an enhanced role for the Arts Council in this process should be considered.

The arts are increasingly international and it is understandable that the Arts Council of Finland should envisage an expanding role for its expertise in this area. Here our advice would be for the Ministry of Education, in conjunction with other relevant ministries and the Arts Council system, to first establish a strategic policy framework for international activity. This might take the form of a review committee or a study which would establish clear objectives, priorities and the most appropriate roles for the interested parties, including the Arts Council of Finland and the Ministry of Education. In this way it should be possible to avoid intermittent and ad hoc actions.

Of course, any new responsibilities that are delegated to the Arts Council of Finland need to be accompanied by a transfer of resources.

Strengthening the arts and culture in regional development

We noted with interest that one of the outcomes of the first 'cultural defence' course for cultural decision-makers and players, organised by the Finnish Cultural Foundation in 2002, was the recognition of the pivotal role culture could play in regional development. Unfortunately, with a few notable exceptions (e.g. Lapland), the regional picture reveals an absence of coherence and co-operation. Consequently it is essential to establish formal mechanisms in each of the 13 regions whereby the Regional Arts Councils, Regional Authorities, representatives of the municipalities and representatives of the Regional Funds of the Finnish Cultural Foundation meet regularly, preferably with representatives of the Arts Council of Finland, the Ministry of Education and the Provincial Councils in attendance as observers. There appears to be nothing to prevent this happening currently.

The Regional Arts Councils (RACs) generally lack critical mass in resource terms and, in some cases, appear to suffer from a lack of credibility. There are two options that could improve the situation, though neither is entirely without potential drawbacks. The first and, in many respects, the most logical course of action is to link the Regional Arts Councils with the Regional Authorities. This would have the merit of corresponding to the Central Government's emphasis on regional development. The exact nature of this association is for negotiation but, as a minimum, should involve formal collaboration on the elaboration of regional arts/ cultural strategies (which appear to be occurring in only some regions) and regular joint meetings. Greater co-operation at least could enhance the Regional Arts Councils credibility and status with local politicians. Ultimately, it could involve the Regional Arts Councils reporting directly to, or being absorbed by, the Regional Authorities.

However, there are issues that cannot be ignored. A foreseeable concern could be that of political interference on the part of the Regional

Authorities or, equally problematic, political indifference. Clearly, as far as the former is concerned the situation would need to be monitored. As far as the latter is concerned the proposal could galvanise greater interest on the part of the Regional Authorities which, currently, sometimes use the existence of the Regional Arts Councils as an excuse for failing to take responsibility in this area. Indeed, the evidence we have gathered suggests there is no demand at the moment on the part of the Regional Authorities to assume responsibility for the RACs. In part this may be due to suspicion of the Regional Authorities that it will not be accompanied by a corresponding transfer of funds from Government. In this connection, the Ministry of Education would need to guarantee it will continue to contribute financially to the arts activity and programmes of the Regional Arts Councils with the longer-term ambition of achieving matching funds from the Regional Authorities. The proposal presupposes a satisfactory resolution of the current split funding arrangement whereby the salaries of Regional Arts Council staff are the responsibility of the Ministry of the Interior through the Provincial Councils and an accompanying transfer of funds to the Regional Authorities.

An alternative to this proposal is to link the Regional Arts Councils to the National Arts Council, which could have the advantage of enabling a nationwide strategy on support for artists to be developed, and would be a solution to which the system as a whole might be more receptive. The nature of this association could range from closer and more formal collaboration on the one hand to absorption or merging on the other. They could become, for example, quasi-autonomous Regional Arts Councils reporting to the Arts Council of Finland or they could become regional offices of the Arts Council. A precedent for this occurred recently in the UK when the Arts Council of England absorbed the financially

dependent, but operationally independent, Regional Arts Boards. Of course a closer relationship does not have to go that far. Indeed there may be a case for more integrated policy system while retaining at least some degree of regional autonomy. A precondition for the successful implementation of such a proposal is for the Central Arts Council to demonstrate greater awareness of and commitment to regional needs. If the link to the Central Arts Council system is considered the best option for delivering arts policy and support in Finland, thought should be given to whether the number of Regional Arts Councils should be rationalised.

Regional Arts Promotion or Regional Arts Development Councils

Whichever of these alternatives is preferred, it is clear to us that the work of the Regional Arts Councils should focus on the promotion of regional arts and cultural life. We are not convinced that they should continue to give grants, however modest, to artists. In common with the expert group that evaluated cultural policy in Finland in 1994, we find the distinction between when an artist is supported by the Central Arts Council and when s/he is assisted by the Regional Arts Council less than obvious.³³ For example, although the Regional Arts Council of Lapland might argue that it supported artists and projects which faced particular geographical realities, that could hardly be said for the Regional Arts Council of Uusimaa in whose territory an estimated 60-80% of professional practitioners live and yet it had only a budget of just over Euros 354,000 in 2002. We understand the Regional Arts Councils have been drawn into filling a vacuum which they perceive has existed as a result of what they consider to be the Central Arts Council's neglect of 'regional' artists and younger

³³ Renard, Jacques, *Cultural Policy in Finland*, op cit, pg 125

creative people. However, if there is some basis for these concerns, the best way to address them is through negotiations and discussions with the Arts Council of Finland, mediated, if necessary, by the Ministry of Education. Moreover, the Regional Arts Councils cannot ignore the fact that there is now another player, the Finnish Cultural Foundation, involved in a significant way in supporting individual artists and creators at a regional level. Given the limited resources at their disposal, we consider the role of the Regional Arts Councils should be to help plan strategies and stimulate cultural projects in their region in which, of course, artists could have a key role, (e.g. through exhibitions or works commissioned for first performances). There would still be an important role as animateurs for the 'guiding' artists which each Regional Arts Council is allowed to engage.³⁴ The new focus of the Regional Arts Councils could be recognised in their redesignation either as Regional Arts Promotion Councils, or Regional Arts Development Councils.

8.3.6 Ensure research feeds into policy-making

For some years the Arts Council of Finland has had a strong commitment to research, proportionate to its size. Some interesting studies have been conducted, but it has not been made clear to us if and how this feeds into policy-making. We believe that it is important to ensure that research is a tool for decision-making and an instrument for evaluation. Indeed, we believe that there may be an argument for this in-house research function to be reviewed, and re-located externally. In such an event, the Council could engage a research manager whose task would be to commission policy relevant studies from external agencies,

universities or consultants based on the needs of the Council or those sectors with which the Council is responsible.

8.3.7 Towards relevant targets and measurable indicators

Government departments operate in a planning environment that calls for target setting and the measurement of policy outcomes. When it comes to the cultural sector it has to be said that few models of good practice exist internationally. A fairly common trap in cultural policy strategies is to express targets in the form of general aspirations, the results of which are difficult to measure. Such a problem was recognised in a State Audit Office report on the Regional Arts Councils. This suggests that, from the point of view of the State budget, the basis for the performance management of the Arts Councils is rather general. The very target areas are so broad in scope that they scarcely can serve as grounds for performance management.³⁵

Similarly, the Ministry concedes that it has experienced difficulty in producing indicators that can effectively measure the impacts of the arts. This is evident in the targets set for the Arts Council of Finland system (as well as the Regional Arts Councils) which contain a mix of those for which performance indicators can be applied relatively easily (e.g. "initiation of the implementation of the programme for children's culture", and "continuing the activities within the "Health for Culture" programme") with those which are somewhat more problematic (e.g. "enhancing the conditions for better functioning of the direct support to artists and to artistic production". Targets can be meaningful when the ambition is to determine quantitative results (e.g.

³⁴ The only circumstances in which we concede there could be a role for Regional Arts Councils in providing artists grants is if the Councils were to merge with the Arts Council of Finland and become regional offices of the latter. In that event, the case for some grant-giving responsibilities for artists being delegated to regional level would be strong.

³⁵ State Audit Office (Finland) 2002, *Regional Arts Councils: performance audit report (Alueelliset taidetoimikunnat)*

the number of performances of a theatre company, or the number of concerts for young people presented by an orchestra). They can be much more elusive, however, when it comes to developing indicators to measure qualitative aims. Creativity on the part of the individual often does not lend itself to measurement in this way.

The Government Decision-in-Principle on arts and artists policy provides a framework from which it may be possible to derive appropriate and measurable targets and indicators in future which accord with the Finnish Government system of management by results. The words *appropriate* and *measurable* are emphasised deliberately. The process calls for sensitivity and realism. Targets should be kept simple and be unambiguous. They need to be capable of being measured. Qualitative indicators need to be sensitive to the nature of the artistic and creative process, including a recognition that artists will not always succeed in their endeavours. Moreover, evaluation processes must not threaten the autonomy of artistic decisions, nor compartmentalise the arts to such a degree that they become entirely subservient to inappropriate utilitarian ambitions.

Finally, it might be worth pointing out that experience elsewhere suggests there is often confusion in the evaluative process between outputs and outcomes. As an illustration, when offering a composer a grant to write a chamber opera or an author to write a book it is reasonable, surely, to require the individual, as a condition of the grant, to complete the opera or the novel. That is an output. Arguably, it should be of equal interest to discover whether the subsidy led to outcomes such as critical and/ or public approval, or whether it has introduced, for example, new audiences to opera (if that is an objective) or enlarged the readership for that literary genre (if that too is an aim). In other words, we believe that the Arts Council of Finland itself should be more prepared to assess the impacts of its grant giving, subject to the caveats about sensitivity and common sense referred to previously.

8.3.8 Conclusions

It is our belief that the measures suggested here will lead to a more coherent and integrated system; one capable of serving the interests of the arts, artists, the public for the arts and good governance.

9 Recommendations

1. Strengthen cultural policy decision-making in overall development by establishing a high-level Culture Commission of 12-15 persons that would provide advice to the Ministry of Education on the development of arts/ cultural policies in a broader framework of governance.
2. Merge the nine State (Artform) Councils with the (Central) Arts Council of Finland as one body. The current separate Councils would be integrated as artform committees of the new Arts Council and their chairpersons would serve on the decision-making Council.
3. Delegate responsibility for determining artist's pensions from the Ministry of Education to the Arts Council of Finland. Also consider an enhanced role for the Arts Council in the area of festivals and international co-operation, but in the latter case make this subject to the commissioning of a review to establish a strategic policy framework for international cultural co-operation.
4. A new merged Arts Council should be given greater financial autonomy by the Ministry of Education.
5. Strengthen arts and culture in regional development by linking the Regional Arts Councils with either the Regional Authorities or the Arts Council of Finland. The former would correspond to the Central Governments' emphasis on regional development and could act as a catalyst for a greater engagement with the arts on the part of the Regional Authorities. The option of a closer relationship to the Arts Council of Finland could strengthen a nation-wide strategy for support for artists and arts projects. In each case the exact nature of the association should be subject to further consideration and negotiation, but should involve formal co-operation processes as a minimum step. In the longer term, the Regional Arts Councils could become agents or units of the Regional Authorities or Regional offices of a single Arts Council system, subject only to assurances of the continuation of a regional dimension to artists' activity in Finland.
6. The focus of the Regional Arts Councils should be the promotion of regional arts and cultural life and this should be reflected in their redesignation as Regional Arts Promotion Councils or Regional Arts Development Councils. Their limited resources should no longer be used to provide grants to artists.

7. To ensure more coherence in the system at national and regional levels, all interested parties of governance, including the Finnish Cultural Foundation, should be involved in systematic dialogue, through meetings held at least once or twice a year.

8. The in-house research function at the Arts Council should be reviewed, with the Council focus directed more to commissioning and managing policy relevant research that is a tool for decision-making and an instrument for evaluation.

9. The Ministry should ensure targets for the Arts Council system are simple and measurable. Indicators need to be sensitive to the nature of the artistic and creative process. Monitoring and evaluation are important aspects of governance, but they must not threaten the autonomy of artistic decisions, nor make the arts subservient to inappropriate utilitarian objectives. They should also not confuse outputs with outcomes.

10 Annexes

10.1 The evaluation team and the organisation of the evaluation

The Finnish Ministry of Education commissioned three experts to carry out the evaluation of the Finnish Arts Council system comprising the Finnish Central Arts Council (taiteen keskustoimikunta), the related State Arts Councils or "Artform Councils" (valtion taidetoimikunnat) and the Regional Arts Councils (alueelliset taidetoimikunnat). The work was carried out from late May until September 2003. The work included a short preparatory period, an intensive period of interviews with key stakeholders from 5-7 June 2003 in Helsinki and the Swedish-Finnish Cultural Centre at Hanasaari, Espoo. This was followed by a period of research and reflection. A meeting of the review team was held on 29th August in Amsterdam to discuss the nature of the findings. A draft report was completed at the end of September 2003 and a final draft report in November 2003.

The evaluation team comprised:

- Mr. Theodoor Adams, Director of International Policy, Ministry of Education, Culture and Science, The Netherlands (chair)
- Professor Pertti Ahonen, Professor of Public and Financial Management, DSocSc, MScEcon, University of Tampere/ Tampereen yliopisto
- Mr. Rod Fisher, Director of International Intelligence on Culture, London (rapporteur).

The work of the evaluation team was co-ordinated by Ms. Pirkko Rainesalo of the Ministry of Education. The work took place under the supervision of Mr. Kalevi Kivistö, Director General of the Department of Cultural Affairs of the same Ministry.

Before the intensive work period in Hanasaari the evaluation team and key stakeholders received a background report prepared by Professor (emeritus) Ilkka Heiskanen, commissioned by the Ministry of Education. The Central Arts Council, as well as Mr. Risto Ruohonen, previously Executive Chairman of the Council and, since April 2003, special adviser to the Ministry, presented written comments on the background report to the evaluation team. Supplementary oral or written evidence was received from Mr Jarmo Malkavara, Acting Chairman of the Central Arts Council, and representatives of four Regional Arts Councils (Mr Kari Laine, Mr Risto Kekarainen, Ms Hanna Nurminen and Ms Eila Tiainen). The team was also able to utilise other documentation made available by the Ministry or which became available in other ways.

10.2 Programme of evaluation meetings 5-7 June 2003 and those interviewed

Programme

5 June

Swedish-Finnish Cultural Centre, Hanasaari

| | |
|---------------|--|
| 18.00 - 19.00 | Evaluators' orientation meeting: Mr Theodoor Adams, Mr Pertti Ahonen and Mr Rod Fisher |
| 19.00 - 20.00 | Evaluators' meeting with the author of the national background paper: Mr Ilkka Heiskanen, professor |
| 20.00 - 21.30 | Informal meeting including evening meal with the evaluators and the hosts: Mr Markku Linna, the Secretary General of the Ministry of Education and Culture, Mr Kalevi Kivistö, Director General, Department for Cultural, Sport and Youth Policy, Ministry of Education and Culture, and Ms Pirkko Rainesalo, Counsellor for Cultural Affairs, Arts and Cultural Heritage Division, Department for Cultural, Sport and Youth Policy |

6 June

Ministry of Education

| | |
|---------------|---|
| 10:15 - 10:45 | Hearing with the Chair of the Arts Council (1.1.1998 - 31.3.2003), Mr Risto Ruohonen |
| 11:00 - 11:45 | Hearing with the Acting Chair and former Secretary General of the Arts Council, Mr Jarmo Malkavaara |
| 12:00 - 12:45 | Hearing with the secretaries of the Artform councils: Ms Liisa Hyvärinen, Ms Marja-Liisa Petás and Mr Esa Rantanen |
| 13:00 - 14:30 | Lunch |
| 14:30 - 15:15 | Hearing with Mr Rauno Anttila, of the Ministry of Education and Culture, in charge of the target outcome agreements of the Arts Council and the Artform Councils, and Ms Katri Santtila, Counsellor for Cultural Affairs at the Ministry of Education and Culture, in charge of the target outcome agreements of the Regional Arts Councils |
| 15:30 - 16:15 | Hearing with the representatives of the Regional Arts Councils: Ms Eila Tiainen, Chair/ Arts Council of Central Finland and Ms Hanna Nurminen, Chair/Arts Council of Southwest Finland, Mr Risto Kekarainen, Secretary General /Arts Council of South Savo, Mr Kari Laine, Secretary General/Arts Council of Lapland |
| 16:30 - 17:15 | Hearing with the representatives of the Finnish Cultural Foundation: Mr Paavo Hohti, Chief Executive of the Finnish Cultural Foundation and Mr Juhana Lassila, Ombudsman/Central Ostrobothnia Regional Foundation |
| 17:30 - 18:15 | Hearing with the representatives of national artists' associations: Mr Kalevi Aho/ Society of Finnish Composers, Mr Kari Jylhä/Artists' Association of Finland, Mr Hannu Mäkelä/The Union of Finnish Writers |

7 June

Swedish-Finnish Cultural Centre, Hanasaari

| | |
|---------------|---|
| 10.00 - 11.30 | Hearing with representatives of different Artform Councils: Ms Gunnel Adlercreutz/Architecture Artform Council, Mr Jan-Peter Kaiku/Dance Artform Council, Mr Pekka Saarela/Design Artform Council, Mr Jan Kenneth Weckman/Fine Arts Artform Council |
| 12:00 - 13.00 | Expert group meeting |
| 13.00 - 14.30 | Lunch with director general Kalevi Kivistö, prof. Ilkka Heiskanen and Ms Pirkko Rainesalo |
| 14.30 - 15.00 | Expert group meeting |
| 15.15 (15.30) | Departure of Mr Theodoor Adams |

Mr Rod Fisher and Mr Pertti Ahonen worked in Hanasaari until Monday afternoon, 9th June 2003.

Alphabetical list of those interviewed

| | |
|---------------------|--|
| Gunnel Adlercreutz | (Chair, State Architecture Council) |
| Kalevi Aho | (Society of Finnish Composers) |
| Rauno Anttila | (Director, Ministry of Education) |
| Ilkka Heiskanen | (Professor emeritus) |
| Paavo Hohti | (Chief Executive, Finnish Cultural Foundation) |
| Liisa Hyvärinen | (Secretary, State Theatre Council) |
| Kari Jylhä | (Artists' Association of Finland) |
| Jan-Peter Kaiku | (Deputy chair, State Dance Council) |
| Risto Kekkarainen | (Secretary General, Arts Council of South Savo) |
| Kalevi Kivistö | (Director General, Department for Cultural, Sport and Youth Policy, Ministry of Education) |
| Kari Laine | (Secretary General, Arts Council of Lapland) |
| Juhana Lassila | (Ombudsman, Central Ostrobothnia Regional Foundation) |
| Markku Linna | (Secretary General, Ministry of Education) |
| Jarmo Malkavaara | (Acting Chair and former Secretary General, Arts Council of Finland) |
| Hannu Mäkelä | (The Union of Finnish Writers) |
| Hanna Nurminen | (Chair, Arts Council of Southwest Finland) |
| Marja-Liisa Petäs | (Secretary, State Music Council) |
| Pirkko Rainesalo | (Counsellor for Cultural Affairs, Arts and Cultural Heritage Division, Department for Cultural, Sport and Youth Policy, Ministry of Education) |
| Esa Rantanen | (Acting Secretary General, Arts Council of Finland) |
| Risto Ruohonen | (Executive Chair, Arts Council of Finland, 1998 - 2003, Director of Arts and Cultural Heritage Division, Special Government Advisor. Ministry of Education 2003 - .) |
| Pekka Saarela | (Chair, State Design Council) |
| Katri Santtila | (Counsellor for Cultural Affairs, Ministry of Education) |
| Eila Tiainen | (Chair, Arts Council of Central Finland) |
| Jan Kenneth Weckman | (Deputy chair, State Fine Arts Council) |

Telephone conversations were also conducted with representatives of the Kymenlaakso, Lapland and Pirkanmaa Regional Authorities.

10.3 Documentation used in the evaluation

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- State Audit Office (Finland) 2002 *Alueelliset taidetoimikunnat*. (Regional Arts Councils, performance audit report.)
- TAO (Taide- ja taiteilijapoliittinen toimikunta) 2002 *Taide on mahdollisuuksia: ehdotus valtioneuvoston taide- ja taiteilijapoliittiseksi ohjelmaksi*. Helsinki: Opetusministeriö. (Arts is equal to possibilities: proposal for the artist and arts policy programme of the State Council, for the Ministry of Education - ad hoc commission report, leading to the Ministry of Education 2003 Decision-in-principle.)
- Uusikylä, Petri, Ville Valovirta & Petri Virtanen 2002-2003 *Kulttuuripoliitiikan tulosohtauksen kehittämishanke: hankeraportti*. Not dated. Helsinki: Net Effect Oy. (Project for the development of result steering in cultural policy: project report - for the Ministry of Education.)

Other documentation and material:

- Annual reports of regional artists (selected in Finnish)
- Arts journals from Finland, selected, in Finnish or English
- Brochures, various

10.4 Comparative international models of arts governance

10.4.1 The Danish Arts Foundation (now known as the Danish Arts Agency)

Introduction

The Danish Arts Foundation (Lov om Statens Kunstfond) was established by Act of Parliament in 1964 to "promote Danish creative arts". In practice this means support for individual artists/creators. Separate councils have existed for theatre, music, literature and the visual arts which provide support for organisations. These were merged into a single Arts Council in 2003 which took the name, on 12 November 2003, of the Danish Arts Agency. This analysis is based on the Danish Arts Foundation as it existed in summer 2003 and before it became part of the new body.

Mandate and scope

The Danish Arts Foundation (DAF) supports individual professional creative artists but not interpretative artists. Thus grants are provided for choreographers for example, but not dancers. Support, assessed on the basis of quality, takes the form of working grants for up to three years, travel bursaries, commissions and prizes. Support can also take the form of production and distribution assistance. DAF advises the Ministry of Culture on the award of lifelong grants for artists (which are available for dependants of deceased artists). These are income-linked and there is a ceiling of 275. A scholarship scheme for new young artists was abolished in 2002.

Structure and staffing

DAF comprises a Council, a Board and eight specialist committees. The policy making Council has 10 members representing a range of interests including political parties, counties and municipalities, artists organisations, cultural institutions and universities. They are appointed for a four year period by the Minister of Culture and provide a link between the specialist committees, the Board and the Ministry. The six member Board comprises the chairpersons of the specialist committees who select their own chair on an annual basis. With a paid secretariat they co-ordinate and run DAF. There are eight specialist committees covering the areas of architecture; environmental and public art; visual arts; literature; classical music; popular music; film and theatre; and crafts and design. Each of these committees comprise three experts, two nominated by the Council for approval by the Minister of Culture and one directly by the Minister. They serve three year terms and administer, independently, the funds at their disposal. The chairpersons of the committees are appointed from the membership by the Minister. The committees for classical and popular music have the same chairperson, as do those for visual arts and environmental/ public art.

Relationship to government

Aside from the appointment of members of the Council, the approval of members of the separate artform committees and allocation of the budgetary sum at the disposal of DAF and its independent committees, the Government does not intervene in the activities of the Foundation. DAF is obliged to submit an annual report and statement of financial accounts. The Minister awards lifelong artist's grants on the recommendations of DAF.

Recent policy focus

Most recent attention has focussed on the creation of a single Arts Council with overall responsibility for the distribution of support to music, theatre, literature, visual arts and interdisciplinary arts. This merged previously separate sectoral councils. It will have a joint Council with DAF, and will take over from the Foundation its responsibilities in the area of environmental and public art. However, it is too early to assess impacts, if any, this will have on the arts/ artists.

Peer group assessment

The small number of experts on the specialist committees with direct and independent action to support individuals in their field raises two questions: the concentration of power and the extent to which they are representative of the full range of activity in their sector. The first of these is partly addressed by limits placed on the time in which each member can serve, e.g. they cannot be immediately reappointed to serve a second three-year term. There are also constraints on the nature of the posts they can occupy while fulfilling this task.

Evaluation procedures

No information was available on what evaluation procedures (if any) have been introduced.

10.4.2 Arts Council England

Introduction

Arts Council England (ACE) had its origins in the Arts Council of Great Britain (ACGB), which was established by Royal Charter in 1946 and became a model for 'arms-length' agencies promoting the arts in many countries. In 1994 the Scottish and Welsh Arts Councils (which had legally been part of ACGB) were given complete independence and the remaining (and largest) part became the Arts Council of England. (NB. There is a separate Arts Council for Northern Ireland). ACE distributes public money from central government and from the National Lottery to artists, arts organisations and arts projects. In 2002 the Arts Council of England merged with the English Regional Arts Boards to become a single development agency for the arts: Arts Council England.

Mandate and scope

In addition to providing financial support for the arts, ACE develops and implements national arts policies, advises central government on issues related to the arts and culture and promotes public understanding and appreciation of the arts. The emphasis of its work is on serving the professional arts through the provision of funds for: dance, drama, music, opera, visual arts and galleries, photography, crafts, writing, publishing and translation, community arts, media arts and arts relationships with the education sector.

Key aims of the grants it makes available are:

- to change peoples lives through the opportunity to take part in or experience high-quality arts activities;
- to increase opportunities for cultural diversity to reflect the full range of cultures from groups of different ethnic backgrounds;
- to support excellence, new ideas and to build long-term stability in arts organisations;
- to invest in the creative talent of artists and individuals;
- to stimulate increased resources for the arts

Grants for individuals have broadly the same scope as that of the Finnish Arts Council system, e.g. commissions, research and development, projects and events, bursaries, fellowships, residencies, professional development and training (including travel assistance) and help for equipment purchase. However, they are not for the same extended duration as grants offered by the Arts Council system in Finland.

Help for organisations constitutes by far the largest percentage of ACE's allocation of funds. This might cover an annual programme of work and productions, and/or it might be on a project or single event basis. It could incorporate touring, commissions, research and development, marketing, audience development, professional and organisational development, educational activities or capital assistance for improvements to buildings or the purchase of equipment (especially through National Lottery funds).

Structure and staffing

Few arts funding systems have been subject to so many changes as the Arts Council system in Britain in general, and England in particular, has over the past decade or so. From the beginning of the 1990s through to 2003 ACE (initially ACGB) has undergone a series of structural and policy changes. These changes have occurred both as the result of central government instruction (usually to effect savings in operational costs but also, for example, to take responsibility for the distribution of monies from the new National Lottery to the arts) and on the basis of the Arts Council's own initiative. They have almost invariably had an impact on structures. Indeed, structural change has often seemed to lead policy rather than the other way around. The most recent changes are the most radical yet. They involved the absorption of the 10 independent Regional Arts Boards into a single Arts Council with nine regional offices. To some extent this represented a return to the Arts Council of Great Britain, which originally had regional offices but abolished them roughly 50 years ago. This latest action was particularly interesting because it seemed to signal re-

centralisation and to go against the Government's policy of decentralisation. ACE, which had itself initiated the change, countered criticisms on the grounds that it was creating regional offices which were consistent territorially with the Government's standard planning regions and with the Regional Cultural Consortia, which Government had established to give a voice to arts, museums, tourism, sport etc interests. The Arts Council also argued that it was decentralising decision making on grants to arts organisations to all the new regional offices, which would also be responsible for grants to artists (much as the Regional Arts Boards had been in recent years).

ACE is governed by a Council whose members are appointed by the Government's Secretary of State for Culture, Media & Sport for a duration of two to three years, with a possibility of renewal. The size of the Council has changed on several occasions in recent years and is now 15, including a non-executive Chairman, who is normally appointed for a term of five years. Each of its regional offices also has its own advisory board, generally of the same size.

With funding responsibility for arts and arts organisations now taken primarily at the level of its nine Regional Offices, the national headquarters of the Arts Council no longer has need for the various artform committees it once serviced. Nevertheless, there remain a relatively large ratio of staff at National headquarters (almost 200 out of a total nationally including regional offices of approximately 750). Employees are not civil servants. They are often recruited from the cultural sector. Staff report to a Chief Executive appointed by the governing Council.

Relationship to Government

Government appoints the Arts Council Chairman and the other members of the governing Council. It also determines the level of funding the Council receives to carry out its grant-making and other functions. In recent years, the Government has also overtly set out broad policy objectives which it expects the Arts Council, as a 'non-departmental public body', to meet. These objectives are built

into a funding agreement which ensures ACE's accountability to Government. ACE is obliged to produce an annual report indicating how it has disbursed government funds.

There is no question that Government, while not interfering in the allocation of grants, has sought to steer the Arts Council in a direction which meets the Government's social and employment agenda. ACE has continued to emphasise the importance of valuing the arts for their own sake, and has made clear to its supported organisations that they will not be asked to take on agendas that are not consistent with their fundamental purposes. At the same time, ACE has broadly accepted the Government's right to determine the overall policy thrust, in return for a significant uplift in its funds. Over the next three years the Arts Council expects to invest almost £2 billion in the arts in England (when the central government grant and the funds from the National Lottery are added together).

Recent policy focus

In February 2003, ACE published its new 'manifesto', *Ambitions for the Arts*, which sets out its priorities in "a new era of growth for the arts"³⁶. This gives priority to artists and to young people, as well as helping arts organisations to "thrive rather than just survive"³⁷. Cultural diversity is at the heart of this, with a focus on race and ethnic background to achieve greater equality of opportunity. The myriad of different schemes that used to operate across the former Regional Arts Boards and ACE have been replaced by simplified procedures in five areas: individual artists, organisations, national touring, financial stabilisation and capital. Funding will double for the new Creative Partnerships programme, which is intended to enable schools and cultural organisations to build sustainable relationships.

Partnerships will also be sought or strengthened with local, regional and national bodies to generate new resources for the arts.

Peer group assessment

The reorganisation of the Arts Council has meant that much assessment is now conducted at Regional Office level, where peer group review of applications continues. Invitations to sit on panels or committees are normally canvassed in the media. At national level the previous artform advisory panels no longer exist. They were replaced in July 2003 by nine Lead Advisors. These are experienced individuals who will advise on the oversight and delivery of ACE's corporate plan in the areas of dance, literature, music, theatre, visual arts, diversity, education, interdisciplinary arts and touring. Each will chair an advisory task group and will report direct to the appropriate director (not to the Council itself).

Evaluation procedures

During the 1990s, ACE was criticised for the extent of the criteria introduced to evaluate the arts organisations it subsidised. These had been developed to cover a broad range of measures beyond artistic quality to assess 'success'. In the reorganisation, the Arts Council has made it clear it intends to reduce the level of administrative 'bureaucracy' and to build relationships with supported arts organisations based on trust.

³⁶ Arts Council England (2003), *News from Arts Council England*, Issue 1, London

³⁷ *ibid*

10.4.3 The Culture Council and foundations for culture-specific state funds in the Netherlands

Introduction

The Culture Council (Raad voor Cultuur) is the official advisory body to the Dutch Government on cultural matters. It was established by legislation in 1995 by merging four organisations: the Arts Council, the Cultural Heritage Council, the Media Council and the Council for Library and Information Services. Independently of the Culture Council, a number of specialist cultural foundations have been established which administer state funds for programmes and awards to individuals and institutions in different cultural fields. These include foundations/ agencies for literature; literary production and translation; journalism projects; the promotion of cultural broadcasting productions; the press industry; libraries for the visually impaired; the performing arts; creative music; film; visual art, design and museums (Mondriaan Foundation); a fund for the promotion of architecture; and amateur arts.

Mandate and scope

The Government is obliged to produce a Culture Plan every four years. One of the key tasks of the Culture Council, as part of its advice to Government, is to assess and recommend to the Ministry of Education, Culture and Science those organisations who should receive state aid in the four-yearly round of subsidy allocation. It does this on the basis of assessment of the artistic and business plans that cultural organisations are obliged to prepare if they wish to receive fixed annual grants (structural subsidy) over the life of the Cultural Plan.

The Culture Council is primarily concerned with support for institutions in the areas of music, theatre, dance, visual arts and design, museums and galleries, the heritage, archaeology, libraries, archives, literature, publishing, film, video, TV, media arts and multi-media. It also offers to government advice on transversal issues such as arts

education and international cultural policy and legislative matters concerning culture. Research is conducted to support this work.

Structure and staffing

The governing Council is appointed to serve four year terms (with the possibility of re-election) by the Crown on the recommendation of the Secretary of State for Education, Culture and Science. Members are chosen on the basis of cultural expertise, background, gender and geographical location. The Council was 25 strong but was reduced to 19 with a greater emphasis on generalists, on the basis that specialist knowledge is available through the cultural committees that advise it. There are further proposals to reduce the number. The Culture Council is serviced by about 40 personnel who are civil servants. However, staff with direct programme responsibility are engaged on the basis of their knowledge of the sector.

Each specialist cultural foundation has its own board that advises on the allocation of awards. Staff numbers vary according to the fund, but the Mondriaan Foundation for example has more than 20 staff to administer funds in visual arts, design and museums with an emphasis on the international dimension.

Relationship to the government

There are two distinct roles in the governance of culture with separate structures: practical advice (as provided by the Culture Council) and grant giving which, in the case of individuals, is administered by different agencies and foundations. The Minister responsible for Education, Culture and Science establishes the overall policy framework within which the Culture Council works and sets its priorities based on the four year cultural plan. The Ministry appoints the Council's staff. For its part, the Council determines the allocation of its budget to various programme areas and submits a report on its decisions and financial accounts related to its activities.

Recent policy focus

The policy priorities set out in the fourth Culture Plan for 2001-2004 (Culture as Confrontation) are cultural diversity, expanding the audience reach and cultural entrepreneurship. Diversity was also a focus in the third Culture Plan (1997-2000) when a strong emphasis was placed on cultural education.

Peer group assessment

Peer group evaluation is an integral part of the Dutch system. All the dedicated cultural funds employ it (the Mondriaan Foundation, for example, has some 60 advisors).

Evaluation procedures

Applicants for four year funding or its renewal produce artistic and business plans which are assessed by independent experts. Quality is a key criterion for each discipline. Organisations are also evaluated on the extent to which they fulfil the Minister's special criteria for the Culture Plan such as the status or uniqueness of the organisation in the cultural environment, the audience reach and the geographical spread. An operational issue which is exercising the Culture Council and the government is how best to manage what is becoming an unwieldy evaluation process of applicants for funding, which increases in length of time commensurate with the growth of applications each four year cycle.

10.4.4 The Arts Council, Ireland

Introduction

The Arts Council of Ireland is the principal channel of government aid to the arts in the Republic. It was largely modelled on the Arts Council of Great Britain, when it was established under the Arts Act 1951. A new Act will be ratified this year that makes changes to the structure of the Council.

Mandate and scope

The Arts Council serves the professional arts

community through financial support to music, dance, drama, the visual arts, contemporary art galleries and archives, literature, publishing and translation, film and video, arts centres, community arts, festivals, arts education and arts for children and young people. Support goes to both arts organisations and individuals.

The Council also develops and implements arts policies through a five year Arts Plan which it initiates and agrees with Government. In common with many other Arts Councils, the Council in Ireland is also charged with responsibility for promoting public understanding and appreciation of the arts, and for providing advice to Government.

Support for individual artists comes through three broad programmes: Awards and Bursaries, Artists projects and Aosdana. The latter was established in 1981 as a means of honouring and supporting individual artists, who receive a five year tax free award (CNUAS) of just over Euro 11,000 per annum. It was originally seen as a mechanism to combat the emigration of Irish creative talent to larger countries where they might have greater opportunities. A ceiling is imposed on income the individual earns and on the number of members (currently 200). As the duration of Arts Council grants and bursaries generally does not exceed a year, Aosdana provides the nearest equivalent to the Arts Council of Finland's five year awards. Grants by the Irish Arts Council are also provided to associations that service the arts and artists.

In partnership with local authorities, the Council part-funds 31 county and city arts officer posts and their annual programmes. It also co-operates closely on projects with its counterpart, the Arts Council of Northern Ireland.

Structure and staffing

The Arts Council is governed by a policy-making Council, which is appointed directly by the Minister for Arts, Sport and Tourism. Until 1993 Council members were appointed by the Prime Minister. The current size of 16 members will be reduced to 13, including a chairperson, under the

new legislation. Hitherto, Council members were appointed all at the same time for a five year term. However, this is likely to change to phase in appointments and thus provide greater continuity in policy making.

The new legislation will create three new committees for local government and the arts, traditional arts and for new arts and innovation. Existing committees cover the performing arts and creative arts.

The Arts Council has recently created a new internal structure with three departments, responsible for arts development, grants and policy respectively. These will be supported by personnel in finance, administration and human resources. The effect of these changes will be to increase the number of full time staff by just over 40%, raising the level to 45. The reorganisation has been driven by a concern to deliver arts development services to the government and the arts sector in line with changes in public service delivery standards. Of particular interest is the Council's decision to engage arts specialists to supplement the full time staff, who act as 'client managers' by providing expert analysis and advice in relation to specific arts disciplines and strategies.

Relationship to government

Since 1992, when the Irish Government appointed its first Minister with full cabinet responsibility for the cultural field, the arm's length relationship between Government and the Arts Council has shifted. The Arts Council already has to have prior approval from the Ministry for any new staff positions or structural change. When it is enacted, the new Arts Bill will strengthen the role of the Minister in policy, while continuing to recognise the independence of the Arts Council to take decisions on the disbursement of most of its funds. The Council's periodic Arts Plan - extended from a three year to a five year cycle for the first time in 2002 - has to be approved by the Minister and the Parliament. The Council is also required to submit an Annual Report and statement of its accounts.

The Arts Council's grant from Government

increased annually from the mid 1990s, albeit from a very low base. The Arts Plan 2002-2006 envisaged a 20% increase in the Council's grant but, in the event, was cut by more than 8% in 2002/2003 seriously impacting on the full implementation.

Recent Policy Focus

The Arts Plan 2002-2006 was agreed after a review of the impact of the previous three-year plan 1999-2001 and extensive consultation by the Arts Council with the sector. It sets out six core objectives:

- to make an arts career a viable ambition for high quality and innovative artists
- to broaden and enrich arts participation
- to raise standards in arts leadership and management
- to broaden audiences for the arts
- to work with others to help bring the arts close to local communities
- to extend the international impact and success of Irish arts and artists

These objectives guide all the Arts Council's expenditure, both in grants to artists and organisations and in its development programmes.

In the budget allocation in 2003 funding for the individual artist remains a priority. Funding for festivals and events which reach wide audiences are also being given priority. Support for arts organisations is going to those which best assist the Arts Council to achieve its objectives, which in effect, means that some organisations not previously funded will receive grants and funding for some others will be withdrawn. Development work will prioritise local arts and education partnerships, building better relations with local authorities and promoting arts leadership skills.

Peer group assessment

Opportunities for advisers to the Arts Council's Committees are advertised and appointments are

approved by the Council. The procedure for selection of candidates for Aosdana is somewhat more complex. Indeed, membership is more akin to that of a learned society such as the Academie Francaise. First, two members must nominate an artist over 35 who has already created a significant body of work. Names of proposed members are put to existing members of Aosdana in the same arts discipline who vote by postal ballot. If their response is positive the name(s) go forward for election by all members present at the Annual General Assembly. At the Assembly the number of new members elected will correspond to the number of vacancies and so those who receive most votes on the day are elected. It is a procedure not without its critics.

Evaluation procedures

The Arts Council has reviewed its evaluation processes to measure outputs. Measures of success though remain largely quantitative, e.g. increased work, more performances and larger audiences, greater take up of education and training opportunities. However, some qualitative measures apply, e.g., positive public attitudes to the arts. There is increased emphasis on self-assessment and on more structured advice from specialist observers.

In addition, the Council has undertaken a comprehensive review of its internal procedures in line with the Government's amended code of Best Practice for Corporate Governance in State Bodies. These set out governance, business and ethics procedures covering such areas as decision-making, financial control and customer care.

10.5. Comparative domestic models of governance

10.5.1 The Academy of Finland and its Science Councils

Introduction

The origins of the Academy of Finland date from 1918 and the establishment of a State Central Scientific Board. Its first scientific councils in specific scientific fields were established in 1950. The closest equivalence between the arts and the science councils prevailed from 1948 until the end of the 1960s during the period of the so-called 'old' Academy of Finland. This was made up of arts councils and science councils, elevated academicians' posts in the arts and in the sciences, and positions attached to the arts and the science councils.³⁸ It continued to evolve, moving from what was essentially a learned society to become The Academy of Finland in 1970.

Mandate and Scope

The Academy is the principal channel of government funding for scientific research in Finland. It determines funding to research projects, finances some 40 national research units and recommends appointments to approximately 300 temporally salaried research posts. It advises

the Ministry of Education on research matters and co-administers with it the national doctoral schools. It also co-ordinates Finnish participation in European Union research policies and programmes. However, whereas the Academy is the source of the bulk of national government support to science, most of the public sector funding of the arts comes through channels other than the Arts Councils.

Structures and Staffing

The Academy has a governing Board comprising members nominated by Government from the Academy itself, universities, research institutes and industry. Since 1995 it has four multidisciplinary councils replacing the previous seven scientific discipline councils. These include a Research Council on Culture and Society, whose remit ranges from music to economics and sociology to classical languages. Each has 11 members nominated by the State Council (Government).

³⁸ Heiskanen, op cit.

There is a relatively large administrative staff of civil servants headed by a Director General who is nowadays a full time public official and whose appointment is time limited. The difference in scale is attributable to the nature of its tasks and budget (€188 million in 2003) compared with the Arts Council.

Unlike the Arts Council system, the Academy has no regional 'equivalent'. Most recipients of Academy funding are research projects and researchers working at universities, all of which are directly run by the central government. Moreover, the bulk of money for scientific research spent in Finland's public sector is expended by the universities.

Relationship to government

In many respects the Academy is more independent than the Arts Council. It has a Statute of Administration (hallintoasetus) approved by the President of the Republic and it is categorised as an "accounting agency" (tilivirasto), one of more than 100 in Finnish governance. The Arts Council system remains closer to the Ministry of Education, carrying out preparatory tasks for the Ministry rather more than the Academy does. Nevertheless, the Academy does play a role in the preparation of research programmes in which it has subsequently acted as the funding organisation. The Academy also functions as an expert body in the case of such special schemes as the doctoral graduate schools. However, it does not seek to sustain scientists in the direct way the Arts Council supports artists through its funding policies. The Academy has been able to enjoy the benefits of the elevated status of the Science and Technology Council, directly under the State Council, headed by the Prime Minister, and with membership including the General Director of the Academy.

Recent policy focus

Officially the Academy does not make policy, but due to its central role in scientific research it plays an integral role in policy preparation and implementation.

Peer group assessment

Peer evaluation is important in the scientific councils of the Academy. Continuing improvements to peer group review have been made to ensure the Academy has the breadth of scientific knowledge required. Thus the Academy and its Councils also use other experts, including international/ foreign evaluators. Universities play an important role in the selection of the scientific council members, although civil servants from government research organisations and other government organisations, as well as the private sector, may also be Council members.

Evaluation procedures

The evaluation process combines criteria that are both quantitative and qualitative as well as explicit indicators. Evaluators are requested not to indicate their final verdict on the basis of the grades they allocate to applicants.

10.5.2 The Finnish Cultural Foundation

Introduction

The independent Finnish Cultural Foundation was established in 1937 and the fund it applies to individuals and institutions in the arts and sciences was instituted two years later. In recent years the endowment funds at its disposal have considerably increased so that, today, it is the largest of the 550 grant distributing foundations in Finland. It mostly finances its grants from the net revenue of its investments and on the basis of donations it receives. Today the Foundation 'competes' in volume with the Arts Council system as a source of grants to artists.

Mandate and scope

The aims of the Foundation are to foster and develop "the spiritual and economic culture of the Finnish people". It does this through grants to individuals and organisations in arts, science and cultural life and, on occasion, through direct management of cultural events such as the Mirjam Helin Singing Competition. In 2002 the

Foundation distributed €20 million (€8.8 million of which was for the arts) and in 2003 the total amount was €21.6 million of which €9.4 million for the arts. For some years Foundation support has played an important role in assisting those younger creators who have not received funds from the Central Arts Council System.

Structure and staffing

The Foundation has an 11 member governing Board, which determines the overall direction of its appropriations. In 2002 the Board established a working group to review the organisational structure and to ensure clearly defined roles for the Fund and a separate Association. Originally the dual nature of the Foundation's organisation was to divide its assets to reduce risk of political decisions. Now that this is no longer necessary, the Fund has been made responsible for all asset management. For its part, the Association is to focus activities in cultural policy, especially via the regional funds. Seventeen Regional Foundations support cultural work through grants and prizes in their respective territories. In each, trustees have independence in determining the allocation of the awards, and decisions are made by a committee made up of regional cultural life. Generally regional Foundations are administered by a regional executive (selected by the committee) and a secretary.

Relationship to government

One of the stated values of the Foundation is its independence. Nevertheless, although there are no specific partnership programmes with government, the Foundation's activities are often complementary.

Recent policy focus

In a review of its operation the Foundation was advised to adapt to increasing activity in cultural policy³⁹. This comes at a time of marked growth in the Foundation's regional funds and their consequent impact on culture in the various regions: in the financial year 2001-2002, the Foundation distributed €5.7 million in grants to 1,265 individuals and organisations at regional level, representing an increase of €1.4 million on the previous year. Cultural development at regional level is now seen as a priority for the Foundation. In addition the Foundation has also indicated its willingness to support large projects.

Peer group assessment

The Board of the Foundation comprises representatives from commerce, universities and the arts. At regional level, the committees are intended to represent a range of public and private interests.

Evaluation procedures

Although not bound by formal government evaluation or norms, the Foundation is concerned to ensure that its support is effective, especially following an operational report which pointed out the need to pay attention to impacts⁴⁰. It is, of course, bound by the obligations of the Foundation Act.

³⁹ Looking Forward, 2002, memorandum, Finnish Cultural Foundation, Helsinki

⁴⁰ Looking Forward, op cit.

10.6 Comparison of the areas of the Regional Arts Councils, the Regional Authorities and the Regional Funds of the Finnish Cultural Foundation

| Provinces and Regional Arts Councils by region. Location of Province office headquarters and Regional Arts Council headquarters. All names and capital cities of the pre-mid 1990s provinces are in bold. | Regional Authorities, municipal federations in indirect municipal self-government, location of Regional Authority headquarters and population 2002. | Regional Funds of the Finnish Cultural Foundation and office location |
|---|---|---|
| Province of South Finland (Hämeenlinna , on previous status see below): | | |
| Arts Council of Uusimaa (Helsinki , previous capital of the Uusimaa province) | Uusimaa (Helsinki; covers western and central Uusimaa) (1,329,000) | Uusimaa (Helsinki) |
| | Eastern Uusimaa (Porvoo) (91,000) | |
| Arts Council of Häme (Hämeenlinna , previous capital of the Häme province) | Häme (Hämeenlinna) (166,000) | Häme (Hämeenlinna) |
| | Päijät-Häme (Lahti) (198,000) | Päijät-Häme (Lahti) |
| Arts Council of Southeast Finland (Kouvola , previous capital of the Kymi province) | Kymenlaakso (Karhula, in city of Kotka) (186,000) | Kymenlaakso (Kotka) |
| | Southern Karelia (Lappeenranta) (137,000) | Southern Karelia (Lappeenranta) |
| Province of Western Finland (Turku) | | |
| Arts Council of Southwest Finland (Turku , previous capital city of the Turku and Pori province) | Varsinais-Suomi (Turku) (451,000) | Varsinais-Suomi (Turku) |
| Arts Council of Satakunta (Pori, previous part of the Turku and Pori province) | Satakunta (Pori) (235,000) | Satakunta (Pori) |
| Arts Council of Pirkanmaa (Tampere, previous part of the Häme province) | Pirkanmaa (Tampere) (454,000) | Pirkanmaa (Tampere) |

| Provinces and Regional Arts Councils by region. Location of Province office headquarters and Regional Arts Council headquarters. All names and capital cities of the pre-mid 1990s provinces are in bold. | Regional Authorities, municipal federations in indirect municipal self-government, location of Regional Authority headquarters and population 2002. | Regional Funds of the Finnish Cultural Foundation and office location |
|---|---|---|
| Arts Council of Central Finland (Jyväskylä , previous capital of the Central Finland province) | Central Finland (Jyväskylä) (265,000) | Central Finland (Jyväskylä) |
| Arts Council of Ostrobothnia, (Vaasa , the previous capital of the Vaasa province) | South Ostrobothnia (Seinäjoki) (194,000) | South Ostrobothnia (Vaasa) |
| | Ostrobothnia (Vaasa) (173,000) | |
| | Central Ostrobothnia (Kokkola) (71,000) | Central Ostrobothnia (Kokkola) |
| Province of Oulu (Oulu) | | |
| Arts Council of Oulu (Oulu) | Northern Ostrobothnia (Oulu) (370,000) | Northern Ostrobothnia (Oulu) |
| | Kainuu (Kajaani) (87,000) | Kainuu (Kajaani) |
| Province of Eastern Finland (Kuopio , earlier, capital of the Kuopio province) | | |
| Arts Council of South Savo (Mikkeli , previous capital of the Mikkeli province) | Southern Savo (Mikkeli) (163,000) | Southern Savo (Mikkeli) |
| Arts Council of North Savo (Kuopio , see above) | Northern Savo (Kuopio) (252,000) | Northern Savo (Kuopio) |
| Arts Council of Northern Karelia (Joensuu , previous capital of the Northern Karelia province) | Northern Karelia (Joensuu) (170,000) | Northern Karelia (Joensuu) |
| Province of Lapland (Rovaniemi) | | |
| Arts Council of Lapland (Rovaniemi) | Lapland (Rovaniemi) (178,000) | Lapland (Rovaniemi) |
| Self-governing province of Åland - Ahvenanmaa (Mariehamn - Maarianhamina) | | |
| (No regional arts council, artists from Åland can apply for grants from the Arts Council of Southwest Finland) | (Self-governing region) (26,000) | (None) |

NB. Small differences in boundaries and, in the case of the Funds, overlaps between their regions, have been ignored.

Suomen taidetoimikuntalaitosta koskeva kansainvälinen arviointi - lyhyt yhteenveto raportista

Suomen taidetoimikuntalaitosta koskeva kansainvälinen arviointiraportti lähtee liikkeelle siitä toteamuksesta, että hallitukset ovat viime vuosina alkaneet kiinnittää entistä enemmän huomiota niihin rakenteisiin ja toimintatapoihin, joilla julkisia varoja jaetaan taiteen ja kulttuurin edistämiseen sekä määrärahojen tehokkaisuuteen jakomekanismeihin, jotka pystyvät mahdollisimman hyvin vastaamaan kulttuuripolitiikan tavoitteisiin ja uusiin haasteisiin. Monet hallitukset hakevat sellaista politiikkaa ja sellaisia toimeenpanojärjestelmiä, jotka tarkemmin yhteensovittavat maksajien ja edunsaajien tavoitteet samoin kuin julkisen edun ja julkisen kulutuksen (luku 3.1).

Niin ikään luku 8, Tulevaisuuden valintamahdollisuudet, alkaa organisaatioita koskevista strategisista päätöksistä, joilla määritellään toiminnan tavoitteet ja määrärahat niiden saavuttamiseksi - asiantuntijat kaipaavat selkeyttä taidetoimikuntalaitosta koskeviin tavoitteisiin sekä selkeyttä työnjakoon niin taidetoimikuntalaitoksen sisällä kuin sen suhteessa ministeriöön ja kulttuurin kenttään (luku 8.1).

Yleisinä huomioina asiantuntijat kirjaavat seuraavat näkökohdat:

- Taidetoimikuntajärjestelmästä puuttuu riittävä yhtenäisyys.

- Taiteen keskustoimikunta, valtion taidetoimikunnat ja alueelliset taidetoimikunnat eivät nivoudu hyvin toisiinsa. Tästä seuraa, että jotkut tehtävät hoituvat, toiset eivät.
- Vaikka kyse on suhteellisen pienestä menoerästä valtion kulttuurimäärärahojen joukossa, tämä yhteennivoutumisen puute näyttää johtavan päällekkäiseen työhön valtion taidetoimikuntien ja alueellisten taidetoimikuntien kesken. Molemmat jakavat apurahoja taiteilijoille.
- Samaan aikaan jotkut alueelliset toiminnot eivät pääse kehittymään.
- Taidetoimikuntajärjestelmän vastuualue edustaa vain pientä osaa taiteen ja kulttuurin kirjosta Suomessa mitä tulee sekä politiikan tekemiseen että erityisesti rahoitukseen.

Opetusministeriön politiikkaa ja ohjausotetta koskevana huomioina asiantuntijat esittävät, että ministeriön tulisi olla nykyistä aloitteellisempi ja strategisempi, mikäli se haluaisi täyttää tehtävänsä hallinnonalansa suunnittelijana hallituksen ja toimeenpanevan tason välissä. Sen pitäisi ilmaista selvemmin poliittiset tavoitteet ja asemoida taidepolitiikkansa laajempaan kulttuurin ja julkisen sektorin viitekehykseen. Ministeriö olisi valmis delegoimaan enemmänkin tehtäviä taidetoimikuntalaitokselle, toteavat asiantuntijat, mutta edellyttävät, että ministeriön täytyy sisällyttää tulossopimuksiin relevantteja ja mitattavia tulostavoitteita taidetoimikuntalaitokselle.

Taiteen keskustoimikuntaa ja valtion taidetoimikuntaa koskevat huomioiden lähtevät liikkeelle siitä toteamuksesta, että taiteen keskustoimikunnalla on ratkaisevan tärkeä välitystehtävä hallituksen ja taiteilijan välissä. Se on aina kiistatta sitoutunut luovan yksilön puolustamiseen. Talkoohenki, jota vertaisarviointia suorittavat toimikuntien jäsenet ovat osoittaneet, samoin kuin sihteeristön kova työ, ovat pitäneet yllä tätä sitoutumista. Taiteen keskustoimikunta ansaitsee kiitosta tavasta, jolla se on ollut valmis ottamaan uusia tehtäviä viime vuosina. Asiantuntijat esittävät kuitenkin seuraavanlaisia huomioita:

- Taiteen keskustoimikunnalta on puuttunut riittävää joustavuutta. Ehkä sen seurauksena sillä ei ole riittävästi kunnianhimoa. Syynä asiantuntijat näkevät toisaalta lainsäädännön mukanaan tuomat määrärahojen jakamista säätelevät rajat ja toisaalta ministeriön hallinnollisen ja taloudellisen kontrollin.
- Vaikka keskustoimikunta on saanut uusiakin tehtäviä, siltä puuttuu puhtia.
- Keskustoimikunta on pääasiallisesti taiteilijoita, ei taiteita edistävä ja tukeva toimikunta.
- Keskustoimikunta ei kiinnitä riittävästi huomiota nuorten taiteilijoiden tarpeisiin (Suomen Kulttuurirahasto ja jossain määrin alueelliset taidetoimikunnat täyttävät tätä tyhjiötä).
- Keskustoimikunnalla ei ole kovin aktiivista suhdetta alueellisiin taidetoimikuntiin, joiden työtä tuskin tunnetaan eräissä valtion taidetoimikunnissa.
- Taiteen keskustoimikunta suuntautuu tarjonnan tarpeisiin.

Alueellisia taidetoimikuntia koskevat huomioiden lähtevät siitä, että asiantuntijoiden mukaan on ehdottoman tärkeää säilyttää taiteiden ja taiteilijoiden julkisen tuen alueellinen ulottuvuus. Alueellisten taidetoimikuntien työ täydentää taiteen keskustoimikunnan työtä ja mahdollistaa julkisen tuen kohdistamisen taiteellisen toiminnan tukemiseen maantieteellisesti kattavammin kuin todennäköisesti tapahtuisi ilman niitä. Asiantuntijat ovat toisaalta sitä mieltä, että:

- alueelliset taidetoimikunnat ovat aliresursoituja ja aliarvostettuja,
- niiden voimavaroja levitetään usein vähemmän kattavasti ja pienten taiteilija-apurahojen jakamista tulisikin harkita uudestaan,
- tämänhetkinen tilanne, jonka mukaan kaksi eri ministeriötä rahoittaa alueellisia taidetoimikuntia ei ole tyydyttävä,

- joillakin alueellisilla taidetoimikunnilla (esimerkiksi Lapin) näyttää olevan läheisemmät yhteydet alueensa päätöksentekoon kuin toisilla. Tämä systemaattisen yhteydenpidon puute alueviranomaisiin on hämmästyttävää ja vaikeuttaa taiteen ja kulttuurin strategista lähenemistä aluekehitykseen,
- Suomen Kulttuurirahaston maakuntarahastojen rooli täytyy ottaa huomioon kaikkien alueiden politiikassa.

Yleisten huomioiden pohjalta asiantuntijat ryhtyvät pohtimaan erilaisia mahdollisuuksia kehittää suomalaista taidetoimikuntajärjestelmää (luku 8.3) ja esittävät toimenpiteitä, jotka heidän käsityksensä mukaan johtaisivat nykyistä yhtenäisempään järjestelmään, joka olisi omiaan palvelemaan taiteiden, taiteilijoiden, taideyleisön ja hyvän hallinnon etuja. Esityksenä he tiivistävät yhdeksään suositukseen (luku 9):

1. Vahvistetaan kulttuuripoliittista päätöksentekoa perustamalla korkeatasoinen kulttuurineuvosto opetusministeriön neuvoo-antavaksi elimeksi taide- ja kulttuuripolitiikan kehittämiseksi hallinnon laajemmassa viitekehyksessä.

- Asiantuntijoiden mukaan neuvosto vahvistaisi ministeriön tietoperustaa ja parantaisi ministeriön mahdollisuuksia toimia strategisena suunnittelijana maan hallituksen yleisten tavoitteiden sekä niiden toimeenpanon välillä.
- Asiantuntijoiden mukaan neuvosto voisi koostua 12 - 15 taide- ja kulttuurielämää ja -laitoksia edustavasta henkilöstä, jotka kokoontuisivat 4 - 6 kertaa vuodessa. Jäsenet voisivat olla puheenjohtajia (taiteen keskustoimikunta), kansallisten taidelaitosten edustajia sekä edustaja alueellisista taidetoimikunnista, kulttuuriteollisuudesta, mediasta, Suomen elokuvasäätiöstä, nuorisoo- /opetussektorilta, matkailualalta, IT-sektorilta, Suomen kulttuurirahastosta, maakunnan liitoista ja kunnista.

2. Kehitetään valtion taidetoimikuntia ja taiteen keskustoimikuntaa enemmän yhdeksi kokonaisuudeksi eli integroidaan erilliset taidetoimikunnat paremmin osaksi taidetoimikuntalaitosta.

- Asiantuntijat peräänkuuluttavat taidetoimikuntalaitokselta jämäkempiä poliittisia linjauksia ja niiden toteuttamista ja haluaisivat siksi vahvistaa taidetoimikuntalaitosta yhtenä kokonaisuutena.

3. Delegoidaan valtion taiteilijaeläkepäätökset opetusministeriöstä taiteen keskustoimikunnalle. Harkitaan taiteen keskustoimikunnan roolin vahvistamista myös kulttuuritapahtumien ja kansainvälisen yhteistyön osalta. Jälkimmäinen kuitenkin edellyttää, että teetetään kansainvälinen yhteistyöselvitys, jonka pohjalta voitaisiin luoda strategiset linjaukset kansainväliselle kulttuuriyhteistyölle.

4. Opetusministeriön pitäisi antaa uudelle yhteen sulautetulle taidetoimikuntalaitokselle nykyistä suurempi taloudellinen itsenäisyys.

5. Vahvistetaan taiteen ja kulttuurin asemaa aluekehityksessä kytkemällä alueelliset taidetoimikunnat joko alueviranomaisiin (maakunnan liitot) tai taiteen keskustoimikuntaan. Ensin mainittu tie olisi sopusoinnussa hallituksen aluekehityspainotusten kanssa ja voisi toimia katalysaattorina alueviranomaisten sitouttamiseksi nykyistä taidetietoisemmiksi. Tiiviimmät suhteet taiteen keskustoimikuntaan voisivat puolestaan vahvistaa taide- ja taiteilijahankkeiden tuen koko maan kattavaa strategiaa. Kummassakin tapauksessa yhteistoiminnan tarkkaa muotoa pitäisi vielä pohtia ja siitä tulisi neuvotella, mutta tuloksena pitäisi olla vähintäänkin virallisia yhteistyömuotoja. Aikaa myöden alueelliset taidetoimikunnat voisivat muodostua alueviranomaisten yksiköiksi tai yhtenäisen taidetoimikuntajärjestelmän aluetoimistoiksi, jolloin niiden tehtävänä olisi ainoastaan varmistaa taiteilijoiden toiminnan alueellisen ulottuvuuden jatkuminen Suomessa.

6. Alueellisten taidetoimikuntien tulisi keskittyä alueellisen taide- ja kulttuurielämän tukemiseen, tämän pitäisi heijastua myös niiden uudelleen nimeämisessä joko alueellisiksi taiteen edistämisen neuvostoiksi taikka alueellisiksi taiteen kehittämissen neuvostoiksi. Niiden niukkoja määrärahoja ei pitäisi enää käyttää taiteilija-apurahoihin ja -avustuksiin.

7. Jotta taiteenedistämisyjärjestelmään saataisiin enemmän johdonmukaisuutta kansallisella ja alueellisella tasolla, kaikki taidehallinnon kanssa tekemisissä olevat tahot, Suomen Kulttuurirahasto mu-

kaan lukien, pitäisi saada osallisiksi systemaattiseen vuoropuheluun keskenään järjestämällä vähintään vuosittain yhteisiä kokouksia.

8. Taiteen keskustoimikunnan oman tutkimustoiminnan tarpeellisuutta ja määrää pitäisi harkita uudelleen ja keskittyä enemmän taide- ja taiteilijapolitiikan kannalta relevantin tutkimuksen tilaamiseen ja määrittämiseen. Tutkimuksesta pitäisi tulla päätöksentekoa ja evaluointia palveleva apuväline.

- Arvioitsijat pitävät tutkijoiden määrää (neljä kahdestakymmenestä) kovin suurena osuutena taiteen keskustoimikunnan työvoimasta. Heidän mukaansa on toki tehty mielenkiintoisia tutkimuksia, mutta heille ei ole selvinnyt, miten tutkimus on palvellut päätöksentekoa ja arviointia. Arvioitsijat esittävätkin tutkimustoiminnan ulkoistamista. Tällöin riittäisi, että taiteen keskustoimikunnassa olisi yksi tutkimusjohtaja, jonka tehtävänä olisi tilata taide- ja taiteilijapolitiittisesti merkityksellistä tutkimusta, joka palvelisi toimikunnan päätöksentekoa, mutta toimisi taidetoimikuntalaitoksen ulkopuolella.

9. Ministeriön tulisi varmistaa, että taidetoimikuntalaitokselle asetettavat tavoitteet ovat yksinkertaisia ja mitattavissa olevia. Indikaattoreiden tulee perustua taiteellisen ja luovan prosessin ymmärtämiseen. Seuranta ja arviointi kuuluvat oleellisena osana hallintoon, mutta ne eivät saa uhata taiteellisten päätösten itsenäisyyttä eivätkä alistaa taiteita epätarkoituksenmukaisille hyötynäkökohdille. Selvä ero on myöskin tehtävä tulosten ja vaikutusten arvioinnin kesken.

Internationell utvärdering av konstkommissionerna i Finland - kort sammandrag av rapporten

Våren 2003 gav undervisningsministeriet en sakkunniggrupp i uppgift att utföra en internationell utvärdering av konstkommissionerna i Finland som underlag för utvecklingen av systemet. Ordförande i sakkunniggruppen var överdirektör Theodoor Adams från undervisnings-, kultur- och forskningsministeriet i Holland, direktör Rod Fischer från International Intelligence on Culture i Storbritannien i egenskap av rapportör samt medlemmen Pertti Ahonen, professor i offentlig förvaltning, särskilt finansförvaltning vid Tammerfors universitet.

Sakkunniggruppens rapport utgår ifrån konstaterandet att regeringarna för närvarande fäster allt större uppmärksamhet vid de strukturer och arrangemang genom vilka offentliga medel anvisas främjandet av konsten och kulturen. Många regeringar söker en politik och ett system för verkställande som som bättre sammanjänkar betalarnas och förmånstagarnas mål liksom även offentliga intressen och offentlig konsumtion (kapitel 3.1).

Det huvudsakliga budskapet i rapporten är att det behövs större klarhet i de mål som gäller konstkommissionerna samt arbetsfördelningen såväl inom systemet som i förhållande till ministeriet och kulturfältet (kapitel 8.1).

Allmänna observationer:

- Konstkommissionerna som system är inte tillräckligt enhetligt.
- Centrankommissionen för konst, statens konstkommissioner och de regionala konstkommissionerna saknar koppling till varandra. Av detta följer att vissa uppgifter blir utförda, andra inte.
- Även om det är fråga om en relativt liten utgiftspost bland statens kulturanslag förefaller denna brist på sammanhållning att leda till överlappande arbete mellan statens konstkommissioner och de regionala konstkommissionerna i och med att båda delar ut stipendier till konstnärer. Samtidigt förblir vissa regionala uppgifter outvecklade.
- I både politiskt och finansiellt avseende representerar konstkommissionernas ansvarsområde endast en liten del av konstens och kulturens mångfald i Finland.

Observationer som gäller undervisningsministeriets politik och roll vid styrningen:

- Ministeriet bör i högre grad ta initiativ och ha ett mer strategiskt grepp om det önskar uppfylla rollen som planerare av förvaltningsområdet mellan regeringen och den operativa nivån.
 - Det bör klarare uttrycka de politiska målen och placera in konstpolitiken i en vidare kulturell och sektoriell referensram.
 - Sakkunniggruppen konstaterar att ministeriet skulle vara redo att delegera ytterligare uppgifter till konstkommissionerna, men förutsätter att ministeriet i sina resultatavtal inkluderar relevanta och mätbara resultatmål för konstkommissionerna.
- De observationer som gäller centralkommis-

sionen för konst och statens konstkommissioner utgår ifrån konstaterandet att centralkommissionen för konst har en ytterst viktig förmedlaruppgift mellan regeringen och konstnären. Dess uppgift att alltid försvara den kreativa individen har aldrig ifrågasatts. Kommissionsmedlemmarna, som utför peer review, och sekretariatet har varit mycket engagerade i sitt arbete. Centralkommissionen för konst förtjänar ett tack för att den har varit redo att bredda sina uppgifter de senaste åren.

Sakkunniggruppen gör dock följande observationer:

- Centralkommissionen för konst har saknat tillräcklig flexibilitet. Till följd av detta har den kanske inte ambitioner nog att utveckla sina funktioner. Orsaken till detta är enligt sakkunniggruppen å ena sidan de gränser för utdelning av anslag som lagstiftningen ställer och å andra sidan den förvaltningsmässiga och ekonomiska kontroll som ministeriet utför.
- Även om centralkommissionen också har fått nya uppgifter saknar den mod att förnya sig.
- Centralkommissionen är primärt en kommission som stöder konstnärer, inte en kommission som främjar och stöder konsten.
- Centralkommissionen fäster inte tillräcklig uppmärksamhet vid yngre konstnärers behov (i viss mån fyller finska kulturfonden och de regionala konstkommissionerna detta vakuum).
- Centralkommissionen har inte något särskilt aktivt förhållande till de regionala konstkommissionerna. Vissa statliga konstkommissioner är väldigt omedvetna om det arbete som utförs i de regionala konstkommissionerna.
- Centralkommissionen för konst har en tendens att fokusera mer på utbud än på efterfrågan och är därför mer lyhörd inför förmånstagarna än inför offentliga intressen.

I fråga om de regionala konstkommissionerna är det enligt sakkunniggruppen utomordentligt viktigt att bevara den regionala dimensionen i det offentliga stödet till konsten och konstnärerna. De regionala konstkommissionernas arbete kompletterar det arbete som utförs av centralkommissionen för konst och möjliggör ett geografiskt mer heltäckande offentligt stöd för konstnärlig verksamhet än vad som vore möjligt utan dem. Å andra sidan har sakkunniggruppen fått uppfattningen att

- de regionala konstkommissionerna har för små resurser och röner liten uppskattning,

- deras resurser används alltför snävt och utdelningen av små konstnärsstipendier därför borde omprövas,
- den nuvarande situationen, dvs. att två olika ministerier finansierar de regionala konstkommissionerna, är otillfredsställande,
- vissa regionala konstkommissioner (t.ex. Lapplands) förefaller att ha bättre kontakt med det regionala beslutsfattandet än andra. Denna brist på systematisk kontakt med de regionala myndigheterna är förvånande och gör det svårt för konsten och kulturen att integreras i den regionala utvecklingen,
- den roll som finska kulturfondens landskapsfonder spelar bör beaktas i politiken i alla regioner.

På basis av de allmänna observationerna övervägde de sakkunniga olika möjligheter att utveckla det finländska systemet med konstkommissioner (kapitel 8.3) och lade fram åtgärder som enligt deras uppfattning skulle leda till ett enhetligare och mer integrerat system än för närvarande, ett system som skulle kunna betjäna konsten, konstnärerna och konstpubliken och bidra till god förvaltning. Gruppens förslag har komprimerats i nio rekommendationer (kapitel 9). Vissa av de synpunkter och motiveringar som angavs i det föregående kapitlet (8) har här skrivits in under punkterna.

1. Det kulturpolitiska beslutsfattande stärks genom att det inrättas ett kulturråd på hög nivå som ett rådgivande organ vid undervisningsministeriet i syfte att utveckla konst- och kulturpolitiken och ge den en vidare referensram i förvaltningen.

- Enligt sakkunniggruppen skulle rådet stärka ministeriets kunskapsbas och förbättra ministeriets möjligheter att fungera som strategisk planerare mellan regeringens allmänna mål och den operativa nivån.
- Enligt sakkunniggruppen kunde rådet bestå av 12-15 företrädare för konst- och kulturlivet och -institutionerna. Rådet skulle sammanträda 4-6 gånger per år. Medlemmarna kunde vara ordförandena (centralkommissionen för konst), företrädare för de nationella konstinstitutionerna samt företrädare för de regionala konstkommissionerna, kulturindustrin, medierna, Finlands filmstiftelse, ungdoms- / undervisningssektorn, turistbranschen, IT-sektorn, finska kulturfonden, förbunden på landskapsnivå och kommunerna.

2. Statens konstkommissioner och centralkommissionen för konst utvecklas till en helhet, dvs. de fristående konstkommissionerna

integreras så att de i högre grad utgör en del av systemet.

- I fråga om konstkommissionerna efterlyser de sakkunniga större bestämdhet i de politiska riktlinjerna och vid genomförandet av dem.

3. Besluten om statens konstnärs pensioner delegeras från undervisningsministeriet till centralkommissionen för konst. En förstärkning av centralkommissionens roll kunde övervägas också när det gäller kulturevenemang och internationellt samarbete. Det senare kräver dock att det görs en utredning av det internationella samarbetet som underlag för arbetet med att skapa strategiska riktlinjer för det internationella kultursamarbetet.

4. Undervisningsministeriet borde ge den nya organisation som de integrerade konstkommissionerna bildar större ekonomisk självständighet.

5. Konstens och kulturens ställning i den regionala utvecklingen förstärks genom att de regionala konstkommissionerna knyts antingen till de regionala myndigheterna (förbunden på landskapsnivå) eller till centralkommissionen för konst. Det förstnämnda förslaget skulle vara i överensstämmelse med regeringens satsningar när det gäller regional utveckling och kunde fungera som katalysator för att få de regionala myndigheterna att bli mer engagerade i konstfrågor än för närvarande. Intensivare kontakter med centralkommissionen för konst kunde för sin del stärka en riksomfattande strategi för understöd till konst- och konstnärsprojekt. I bägge fallen gäller det att ytterligare fundera över och diskutera samarbetets exakta utformning. Ett minimikrav är dock officiella samarbetsformer. Med tiden kunde de regionala konstkommissionerna bilda enheter vid de regionala myndigheterna eller regionala byråer i det enhetliga konstkommissionssystemet, varvid deras uppgift endast skulle vara att säkerställa att den regionala dimensionen i konstnärernas verksamhet i Finland fortsätter.

6. De regionala konstkommissionerna borde koncentrera sig på att stödja den regionala konsten och det regionala kulturlivet och detta borde återspeglas också i ett namnbyte, antingen så att de blir regionala råd för konstfrämjande eller regionala råd för konstutveckling. Deras begränsade anslag bör inte längre användas för konstnärsstipendier och -understöd.

- Med beaktande av de regionala konstkommissionernas begränsade resurser anser sakkunniggruppen att kommissionerna på sitt område borde fokusera på att hjälpa till vid utarbetandet av verksamhetsplaner samt stimulera kulturprojekt, i vilka konstnärer självfallet kunde spela en mycket central roll.

7. I syfte att åstadkomma större enhetlighet i systemet för främjandet av konsten på nationell och regional nivå borde alla instanser som har att göra med konstförvaltningen, inklusive finska kulturfonden, bli involverade i en systematisk dialog via möten som hålls åtminstone en eller två gånger per år.

8. Forskningsverksamheten vid centralkommissionen för konst bör omprövas och centralkommissionen i större grad koncentrera sig på att beställa och definiera forskning som är relevant ur konst- och konstnärspolitisk synvinkel. Forskningen bör bli ett instrument för beslutsfattandet och utvärderingen.

- Utvärderarna finner andelen forskare mycket stor i förhållande till centralkommissionens arbetskraft (fyra av tjugo). De anser att de undersökningar som gjorts visserligen varit intressanta, men att det inte blivit klart för dem på vilket sätt forskningen har fungerat som instrument för beslutsfattandet och utvärderingen. Om forskningsverksamheten utlokaliseras, vilket de föreslår, skulle det räcka med en forskningsdirektör på centralkommissionen. Forskningsdirektören skulle ha i uppgift att beställa forskning av betydelse för konst- och konstnärspolitiken. Denna forskning skulle ligga till grund för kommissionens beslutsfattande, men bedrivs utanför konstkommissionerna.

9. Ministeriet bör se till att de mål som uppställs för konstkommissionerna är enkla och mätbara. Indikatorerna måste vara lyhörda för den

konstnärliga och kreativa processen. Uppföljning och utvärdering utgör en väsentlig del av förvaltningen, men får inte hota autonomi i det konstnärliga beslutsfattandet eller anlägga oändamålsenliga nyttopunkter på konstnärerna. Det måste också göras en tydlig åtskillnad mellan utvärdering av resultat och utvärdering av verkningar.

- Enligt sakkunniggruppen står Statsrådets principbeslut om konst- och konstnärspolitiken för ramarna, som eventuellt kan utmynnas i ändamålsenliga och mätbara mål och indikatorer som lämpar sig för det finländska resultatstyrningssystemet. Målen skall vara enkla, entydiga och mätbara.



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