

Ministry of Education and Culture

Opetus- ja kulttuuriministeriö

Culture

# Strategy for Cultural Policy 2025 – Ministry of Education and Culture

Publications of the Ministry of Education and Culture, Finland 2017:22



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## A word from the Minister

Culture is richness for mankind. The Ministry of Education and Culture's field of activity covers not only education and culture but also science, youth, sports and church matters. What all these sectors have in common is that they strive to increase our human capital.

Cultural policy is an incredibly rich and diverse field. Among other things, it includes the creation and promotion of art, libraries, the creative economy, cultural heritage, museums, theatres, orchestras and many other fields and themes.

The Ministry of Education and Culture's Strategy for Cultural Policy sets the framework and points the direction for the Ministry's development efforts and steering. The strategy supports the Ministry in structuring its own objectives and measures, for example when preparing budgets or allocating central

government funding. It is a tool that keeps cultural sector stakeholders informed about the Ministry's ideas over the long term, and it helps other actors to observe common policies with the Ministry when developing their activities.

The programme of the government appointed in 2015 contains a vision in which Finland is open and international, rich in languages and cultures, and a country that encourages renewal, creativity and interest in new ideas. While the Strategy for Cultural Policy reflects this policy outlined by the government, it has such a broad framework that we can safely say it will extend further than a single government's term. The general objectives of the strategy are in line with established practices of cultural policy and also policies favoured by our peer countries.

The Strategy for Cultural Policy was circulated widely for opinions, and versatile feedback from the field was carefully attended to. While the feedback was mainly encouraging, critical comments were also made. The sharpest criticism was levelled at the draft strategy document's failure to integrate the perspectives of education and research in the cultural policy framework strongly enough.

I have personally made the same observation when serving as the minister responsible for the entire administrative branch of the Ministry of Education and Culture. Consequently, further drafting of the strategy was geared to addressing better the significance of teaching and research in various sectors. It is my hope that this invitation to

engage in cooperation across sectoral boundaries will be manifested not only within the ministry but also in the activities of the entire field!

The Ministry of Education and Culture's Strategy for Cultural Policy 2025 is published in the year that marks the 100th anniversary of Finland's independence. Arts and culture had a strong role in the development leading into the country's independence, and they have continued to do so in the era of independence. Finland will also rely on the power of creativity to develop and renew itself in the future, and arts and culture are at the core of this creativity. Arts and culture also play a key role in promoting an open and tolerant society: rooted in our personal identities, they open our eyes to understanding others.

**Sanni Grahn-Laasonen**  
Minister of Education and Culture

## Abstract

The Strategy for Cultural Policy of the Ministry of Education and Culture describes the government duties in cultural policy, evaluates the current state of arts and culture and changes in the field as well as sets strategic targets for the strategy period.

Key changes in the field of arts and culture are related to the following issues: social development will be uncertain, the state of public finances will continue to be difficult, demographic changes will diversify consumption habits, service expectations and service needs in arts and culture, digitalisation will create new development opportunities in the creative sectors, developments in media and culture will be interconnected, and globalisation will increase competition in the markets for arts and cultural products.

The target areas for cultural policy and related strategic objectives by 2025 are:

### **Creative work and production**

- The conditions for artistic and other creative work will be better, and there will be more diverse ways to produce and distribute creative works.

### **Inclusion and participation in arts and culture**

- Inclusion in arts and culture will be increased and differences between population groups in terms of participation will be smaller.

### **Cultural basis and continuity**

- The cultural basis will be strong and vital.

The strategy also describes different dimensions of cultural policy impacts as well as central development measures in the coming years.

*Keywords:* culture, cultural policy, strategy

## Contents

	<u>A word from the Minister</u>	<u>3</u>
	<u>Abstract</u>	<u>5</u>
	<u>Foreword</u>	<u>9</u>
1	<u>The role of the state in cultural policy</u>	<u>13</u>
2	<u>Current state of the cultural sector</u>	<u>17</u>
3	<u>Changes in the operating environment of the cultural sector</u>	<u>23</u>
	Values, tastes and service expectations will become more fragmented	23
	Digitalisation is advancing – creative sectors are at the forefront of developments	25
	Development of the cultural and media fields are intertwined	27
	Globalisation means more competition and more opportunities	27
	General government finances will set the limits	28



4	<b>Vision for the cultural sector and target areas and objectives for cultural policy for the year 2025</b>	<b>31</b>
5	<b>Societal impact of cultural policy</b>	<b>35</b>
6	<b>Implementing the targets and objectives laid out in the strategy during the next few years</b>	<b>39</b>
	Creative work and production	39
	Inclusion and participation in culture	40
	Foundations and continuity of culture	41
7	<b>Strategy monitoring</b>	<b>45</b>



**culture**

development

outlines

strategy

arts

*cultural heritage*

copyright

*funding*

vision

artist

programme

creativity

## Foreword

Cultural policy refers to the set of measures relating to cultural expressions, activities, products and services created by individuals, groups and communities, as well as the manner in which they are disseminated, distributed, used, preserved and conveyed as cultural heritage and as part of cultural environments. Arts, culture and cultural heritage constitute, express and help to renew the values, creativity, intellectual capital and identity of nations and individuals. Teaching, education and training in the cultural sector, including basic art education, as part of the education system produce the competence needed by cultural sector actors and improve students' ability to receive and understand arts and culture.

Cultural policy mainly concerns arts, artists and other creative workers, their activities, cultural heritage, cultural work, libraries, copyright and audiovisual culture. The focus in this strategy is on these activities and the activities closely related to them. These are the responsibility of the Ministry of Education and Culture and the funding for them mostly comes from the state budget (appropriations allocated to arts and culture). This strategy provides the guidelines for measures and steering in this field.<sup>1</sup> There may be more detailed programmes for individual cultural policy sectors. Measures that concern education, training and research in the cultural sector are regulated and directed by legislation on education and research policy and the funding and steering systems.

The cultural policy strategy 2025 of the Ministry of Education and Culture is an update of the strategy presented in 2009, which extends to the year 2020. The implementation of the strategy partially depends on the programmes laid out by the Government and measures it takes.

The views of the sector concerning the need to develop cultural policy have been taken into account in the preparation of the strategy. These views have been expressed in a number of work processes in recent years.<sup>2</sup> Relevant parties were requested to submit comments on the draft strategy as part of a consultation process.

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1 The concepts of “culture” and “cultural policy” are based on the definitions set out by UNESCO, which are used in such documents as the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). The concept of “creative sectors” is also widely used today and references to it are also made in this strategy when it is particularly important in relation to the content of the cultural sector. There is no well-established definition of creative sectors. Moreover, the Ministry of Education and Culture is not the only or the most important actor in all fields of creative activities. In its own strategy, the ministry may define its relationship with these activities and it can take sole responsibility for cultural policy matters and their steering referred to in this strategy. At programme level, issues concerning the cultural policy as a whole and thus also cultural policy matters across the boundaries of administrative branches were last discussed in the Government report on the futures of culture (2011).

2 In autumn 2015, the Ministry of Education and Culture arranged a workshop on the future of arts and culture in which visions of culture and cultural policy for the year 2050 were produced, using future research methods as a tool. Regional workshops were also held. In spring 2016, the Government initiated, in cooperation with Sitra, a project in which the aim is to review how the system of cultural funding should be developed. Future change trends and their impact on the cultural sector were also discussed at the project launch event. The material produced at these events has been available to the working group preparing this cultural policy strategy. The future review produced by the Ministry of Education and Culture was presented at the end of 2014. The document discusses the change factors and challenges affecting the administrative branch of the ministry as a whole.



development

outlines

strategy

arts

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creativity

*funding*

vision

artist

programme

culture

# 1 The role of the state in cultural policy

The state bases its cultural policy on the fundamental and cultural rights of individual citizens. The right of everyone to self-development, the freedom of arts, and the right to one's own language and culture are safeguarded as part of cultural rights. Central and local government create the basis for using these rights by maintaining and supporting the library system and cultural institutions and by subsidising artistic work and cultural activities and promoting them in other ways. Arts subjects are taught as part of general education, basic art education and liberal adult

education. Additional, art education is provided in early childhood education and care. Protecting the environment and the cultural heritage is also laid down as a responsibility of all citizens in the Constitution of Finland.<sup>3</sup>

The tasks and objectives of cultural policy are also connected with promoting creativity, diversity and inclusion in society at large. The focus in the promotion of creativity is on artists and other creative workers. The various activities and lifestyles in civil society are also an expression of creativity. The diversity of cultural productions and activities ensure vibrant

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<sup>3</sup> Cultural rights are also mentioned in the International Covenant on Economic, Social and Cultural Rights, which was ratified by Finland in 1975.

cultural life and strengthen our cultural heritage, which can and should be used in society in many different ways. Safeguarding cultural rights and engagement of individual citizens in local communities and in society at large increase participation in cultural activities, which in turn helps to strengthen democracy.

The impacts of culture are felt in many areas of society at large and in the well-being of individual citizens. One aim of the cultural policy in Finland is to support the development of a creative, democratic and successful society.

The public sector cultural policy is the responsibility of central and local government and, at regional level, of individual regions. Because of a small domestic market, the public sector plays an important role in Finland's cultural policy. Civil society actors and market-based actors influence cultural developments and the cultural policy.

The state has particular responsibilities in the following areas:

- ensuring artistic freedom and prerequisites for artistic and other creative work, including copyright protection of products of creative work and the promotion of

the prerequisites for processing, distributing and disseminating cultural contents and products

- safeguarding citizens' linguistic and cultural rights and possibilities to take part in arts and culture.
- safeguarding the basis and continuity of culture, especially the protection and conveying of cultural heritage and developing the cultural infrastructure as well as arts and cultural education.

Cultural policy is developed in interaction with international actors. The international conventions and treaties on culture mainly concern the protection and promotion of human rights and cultural rights, and the diversity of cultural heritage and cultural expressions, as well as copyrights. The competences of EU in the field of cultural policy complements the competences of individual Member States. The EU has introduced legislation relevant to audiovisual culture, copyrights and the export of cultural objects. Various EU programmes, statements (communications and conclusions) and strategies (such as the Europe 2020 strategy), and the structural fund policy of the Union have an impact on many areas of national cultural policy.





development

outlines

strategy

arts

*cultural heritage*

copyright

*funding*  
vision

programme

artist

culture

creativity



## 2 Current state of the cultural sector

Culture is relevant to our lives and the functioning of society at large in many ways. There is a large amount of research-based information on the educational, social and economic roles of culture and its sectors. In many ways, the appreciation for culture and cultural policy has grown more slowly than their importance.

Finland has a strong cultural infrastructure. There is a broad consensus on that central and local government should provide culture with funding and support and that social and regional equality should be ensured. Arts and cultural education of children and young people serves as a basis for the development of culture and there is now more understanding of the importance of this field, not

only in the teaching of artistic and practical subjects, but also in early childhood education. Arts and cultural education in early childhood education and care, the teaching of artistic and practical subjects at schools and educational institutions (including liberal adult education), basic art education as well as children's culture form an entity that lays the foundation for individuals' lifelong relationship with arts and culture. They also widen the educated audience for arts and culture and build up professional competence in the cultural sector.

Cultures develop in global interaction and arts and cultural workers are also acting in an increasingly international setting. However, nationality has not lost its importance as an identity

issue or from the perspective of cultural development and the strengthening of cultural heritage.

The strengthening, protection and maintaining of both intangible and tangible cultural heritage, as well as the care of cultural environments are important, both in terms of culture and education. Nowadays, cultural heritage is also seen as a social and economic resource so that it is built and developed as a result of participation of humans and communities and interaction between them. Cultural heritage material and information kept by museums and other actors are now also more widely available in digital form. The National Digital Library has developed into the main infrastructure combining the museum, library and archive sectors. It provides a basis for the compatibility, extensive use and long-term preservation of cultural heritage material in digital form.

The field of cultural actors has become more diverse. The making of art has become more multi-art in character and new forms of expression (such as digital art) are generated. The sectors of arts and culture, and the way in which they are organised, differ from each other. However, the support and funding structures have not kept pace with the developments in different sectors and in new forms of expression or with internationalisation, in which there is great diversity in forms and methods.

Because of the diversity of the cultural sector, there is no comprehensive legislation for the sector or legislation bringing together different sectors of arts and culture. Likewise, there is no “common voice” at grass-roots level in the form of an organisation or organisations representing different fields and actors.

The income level of most cultural workers is low in relation to their education and training. The labour market position and livelihood of cultural workers depend on whether they are in an employment relationship or work as entrepreneurs or as self-employed. There is a large number of self-employed individuals in the sector and, under the existing social insurance and labour legislation, they are caught between two stools. The income of artists is often fragmented and the future involves a great deal of uncertainty. The taxation of royalties is a problem for cultural entrepreneurs. The responsibility for dealing with the subjects in this field in central government is shared by several ministries.

As gaps between municipalities have grown, inequality in the access to cultural services has also increased. Library services are comprehensively available and they remain free of charge. There are regional differences in the provision of well-being services based on arts and culture. The offerings of

liberal art education institutions are available in all municipalities at reasonable price. By international comparison, basic art education is well organised in Finland, even if it does not reach all target groups equally in this country, either. Many but not all Finnish municipalities have Arts Centres for Children and Young People. Visibility of immigrants in artistic and cultural life is low. For example, they account for only a small proportion of the visitors to arts and cultural institutions.

Theatres, orchestras and museums receiving central government transfers operate within the well-established framework and cover all parts of the country reasonable well. Spending cuts have negatively affected their operating prerequisites even though they are attracting more visitors. Institutions are now more willing to interact with their audiences and to work outside their own premises. The groups operating outside the system of central government transfers help to make cultural offerings more diverse and accessible and they are also important for developing the sectors of arts in question. The

financial resources of the groups are often limited. Increasing digitalisation has helped to make cultural contents and services more easily available in information networks.

The media world is in transition. Finnish ownership in the companies in the sector has decreased. In global scale, digital distribution platforms have had an impact on the record industry and the royalties paid for the use of recordings. Increasingly, producers of creative contents and other rights holders are left without adequate compensation as the material is used in online platform services. This is a European-wide problem.

The social media has become the “fifth estate”. The youngest generations have grown in a new media culture. They produce media and cultural contents themselves and share them online. At the same time, the findings of the Pisa surveys indicate that the reading skills of children and young people have weakened and that gaps in this area have widened.

Culture plays an important role in the creative economy<sup>4</sup> and there have been substantial expectations

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<sup>4</sup> There is no clear definition of the creative economy and the concepts “creative sector”, “intangible value creation” or the “creation of intangible value” are also used. All these concepts refer to the increasingly important role of creativity and arts-based and culture-based activities in business life and the economy. However, creative economy is not limited to arts and culture.

concerning this sector. So far, not all of the expectations have been met. This is partially because in the systems created for supporting industrial manufacturing of goods not enough consideration has been given to the opportunities arising from creativity and culture and the development needs of the sectors representing them. The actors operating in these fields in Finland are highly educated but not enough use is made of their expertise in other sectors. In fact, it is not always used within the sector either (for example as a cooperation resource).

Funding for culture increased until the early 2010s. Since then, the sector has been subject to spending cuts and cultural institutions have also been forced to reduce staff and the scope of their activities. The three Finnish gambling operators merged into a single company on 1 January 2017. The profits generated by the gambling operations account for slightly over half of all central government funding for culture, which means that it is important for this ratio to remain unchanged. Foundations are providing more funding for cultural

activities, while at the same time there has been a decrease in other sources of private funding.

The funding arrangements in the sector are well-established. As the field of operators has changed, funding has also been redirected, while at the same time, there have also been pressures to overhaul the systems. Structural changes have been introduced in the agencies responsible for administering and funding cultural activities. At the same time, the agencies have been subject to spending cuts, some of which have been quite substantial. Finnish actors have made active use of the cultural programmes of the European Union. The funding granted as part of the structural fund policy of the EU has provided the sector with an additional funding source, especially at regional level. However, Finland's share of the total funding has decreased during the current period, as funding has been increasingly directed at the new Member States.

Regional and local government are in a state of change and the decisions made as part of the process also have an impact on the cultural sector.





development

strategy

culture

arts

*cultural heritage*

copyright

*funding*

vision

outlines

artist

programme

creativity



## 3 Changes in the operating environment of the cultural sector

Finnish society will remain stable even though there are uncertainties in the international developments. Cultural debate, activities and interaction highlighting human rights and democratic values help to prevent attitudes from becoming polarised.

There will be more demands for ecologically, economically, socially and culturally sustainable development. The emphasis will be on the ways in which this trend can and should be supported with instruments available to the cultural sector. When sustainable development also becomes the guiding principle in the cultural sector, the manner in which the sector functions and is organised can be extensively overhauled.

### **Values, tastes and service expectations will become more fragmented**

Demographic changes are making Finland increasingly diverse. People with immigrant background will account for an increasing proportion of the population. In Helsinki, the figure is expected to reach 20 per cent by 2025 and among those under 16, the proportion will be even higher. Bilingualism and the existence of the Sami language will remain a cultural resource for Finland even if the proportion of these minority language speakers of the total population decreased. The percentage of people speaking other languages as their mother tongue

will increase. Ageing of the Finnish population will continue. The number of children and young people will decrease in many Finnish municipalities.

As Finland is becoming more diverse demographically, the same will also happen with values, customs and tastes. Growth in individualism and strengthening of community spirit will be two parallel developments. The range of different lifestyles and tastes will widen and small communities will become the stronghold of community spirit. The diversification of population groups also means growing economic and social inequality.

Diversification of the population structure will increase the overall demand for cultural products and services but will also make it more fragmented. Consumers of culture will become more demanding. In a 24/7 society, there will be pressures towards longer opening hours, more flexible performance times and more accessible cultural facilities.

Service expectations are becoming more individualised, especially among the well-to-do population. The demand for arts and cultural services aimed at improving well-being will increase, and the growth will be fastest among older population groups. At the same time, consumer behaviour, service expectations and lifestyles in these groups will also become more diversified, which

has already happened among younger age groups. In the future, the demand for barrier-free access will, in addition to cultural services, also apply to cultural education and training, as well as work in cultural professions. There will also be more voices demanding that the multiculturalism and multilingualism should be more strongly reflected in the operating practices of the sector and in cultural programme and service offerings. The cultural needs of the Swedish-speaking and Sami-speaking populations may require renewed attention.

Because of growing inequality, central and local government may be more heavily criticised in the future for supporting cultural pursuits of well-to-do groups. Funding of culture by central and local government will remain widely accepted if a sufficiently large proportion of the population deems arts and culture important. Reaching the culturally inactive population groups and keeping the cost of arts and culture participation under control will remain important objectives.

The population is increasingly concentrated in the biggest growth centres – Finland is becoming more urbanised. Development prospects for Finnish regions will become more differentiated. Strengthening of the growth centres will serve as a basis for creative centres. There is potential for new

types of small business and other activities in rural areas and they can also include creative sectors. In remote rural areas, living conditions are becoming more difficult, while at the same time, there is a danger of increasing segregation of residential areas in large cities. In order to ensure equal access to cultural services, new ways and structures for arranging, disseminating and funding services will be needed and the new approaches must be across the boundaries of administrative branches.

Children and young people's interest in culture will be increasingly important, as it not only develops creativity but also supports well-being, learning and competence. Stakeholders that provide education and teaching in arts and culture, other actors promoting children and young people's interest in culture, and arts and cultural workers will develop new forms of cooperation. The structures will be reinforced, especially in those fields of arts where the support systems for artistic and cultural leisure pursuits and teaching remain underdeveloped. In the key project under which access to arts and culture should be facilitated, there will be more artistic and cultural leisure pursuits during school days and more low-threshold activities by providers of basic art teaching in schools and early childhood education facilities. The programme will run from

2016 through 2018. Arts and culture as a leisure pursuit has also been a factor propelling the growth in the games sector.

## **Digitalisation is advancing – creative sectors are at the forefront of developments**

Digitalisation is continuing at a rapid pace. Some of the new innovations have already taken concrete shape, while others will appear without warning. Digitalisation will change production, business and work structures more strongly than earlier innovations but it will also have an impact on demand, consumption, the manner in which services are provided, and lifestyles.

The relationship between creative sectors and digitalisation is a complex one. As growth sectors, they are strongly based on digitalisation or make extensive use of it. With the new innovations they have produced, they can even be seen as trend-setters for the digital era. At the same time, there will also be new business opportunities in these fields. Education and training in arts and culture may accelerate this trend by highlighting the interaction between different sectors in teaching contents and methods and by strengthening the relevant expertise.

The need to take into account the development needs of creative sectors will gradually become an important consideration in the systems created to support industrial manufacturing of goods.

In a digitalising society, cultural heritage will grow in new ways. Intangible and digital cultural heritage will account for a larger share of the total. As digitalised cultural heritage becomes more widely available, new products and services for using them will also be introduced in the public, private and the third sector. In its science policy, Finland is committed to the principles and objectives of open research and innovation laid out in the EU, which also helps to make cultural heritage and research on arts and culture more easily available and usable.

Digital services can act as an important additional instrument in the safeguarding of regional cultural services, as well as the inclusion and participation of individuals. However, digital services cannot replace the active interaction between performers and their audiences, which means that there will also be a need to develop tour activities, cooperation between regional arts and cultural institutions and groups, and other service forms ensuring active interaction. The need to take into account linguistic and cultural minorities, people with disabilities and other special groups will also apply to digital services and activities.

Libraries will play an important role in the efforts to prevent the widening of the digital participation gap between citizens. Employing a broad range of different work forms, they will also promote inclusion in other ways and provide stronger support for development objectives for early childhood education, and activities in schools, local communities and residential areas. Liberal adult education will also provide opportunities for acquiring expertise needed in digitalisation, the need is especially acute among the ageing population and the population groups outside working life and degree education.

Even though the changes arising from digitalisation have been given a great deal of prominence, it is important to remember that many other traditional sectors are also changing. Tourism is a field with strong connections to culture. Cultural sights are major tourist attractions and they are becoming increasingly important. However, most of the economic benefits of cultural tourism are reaped by other actors at the site and not by the cultural actors themselves. The question arises whether a larger proportion of the revenue generated by tourism should be channelled to the parties making the revenue possible in the first place.

## Development of the cultural and media fields are intertwined

As the transition in the media world is continuing, the dissemination of Finnish cultural products will be increasingly controlled by global distributors and distribution platforms. The copyright issues and risks connected with these developments will remain and may also take new forms. Cultural debate will be increasingly conducted in the social media, which means that professionally edited contents (cultural journalism, professional critiques) are in the danger of being squeezed by commercial objectives. As the emphasis will increasingly be on audiovisual culture, media literacy and the ability to use the media are becoming essential skills in all age groups.

The different phenomena of the media and cultural worlds are intertwined. It may well be that in the long term, our entire lifestyle will change: There will be virtual cultural experiences involving more than one sense, we will live in smart arts homes, we will wear smart arts clothes and we will wander in urban arts environments...<sup>5</sup>

## Globalisation means more competition and more opportunities

Even though, in the long term, the way in which cultural policy issues are dealt with may change significantly, in the near future many traditional issues will remain important. There are no rapid ways of improving the status or labour market position of artists. The fact that there has been a shift towards more self-employment in working life may help to solve the problem. If applied extensively, basic income might be one way of strengthening artists' labour market position. If no schemes of this type are introduced, self-employed artists may find themselves in an even worse income trap.

Globalisation means more competition in the market for arts and cultural products. Successful internationalisation will provide Finnish cultural actors with new work opportunities and income and create chances for content development. There will be more potential for internationalisation if its operating prerequisites and the structures supporting it can be strengthened. In particular, this applies to

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<sup>5</sup> These were the most common of the future visions for the year 2050 presented in the arts and culture future workshop arranged by the Ministry of Education and Culture in autumn 2015.

agents and their ability to establish international contacts. Removing obstacles from the digital single market of the EU will also help Finnish actors to expand their international activities.

## **General government finances will set the limits**

For the next few years at least, Finland's general government finances will remain tight. More criticism will probably be directed at the monopoly of Veikkaus Oy, which is important to public sector funding of cultural activities. Central government funding systems in the sector will be overhauled and other sources (such as foundations and crowd funding) will become more important. Even though Finnish actors will have continued access to the cultural programmes of the EU, Finland's share of structural funding will decrease still further after 2020.

As a result of the regional and local government reform, culture will assume a stronger role in regional strategies and programmes. A number of tasks concerning cultural environments and the promotion of intangible production will be transferred from central government to regions. After the responsibility for social and health care services has been transferred to the SOTE regions, municipalities will be able to

pay more attention to cultural services and culture as factors strengthening local identity. However, if there is further tightening of local government finances, the position of culture in municipalities may also weaken.

There will be increasing emphasis on multi-professional service activities. The need to continue and develop the existing municipal cooperation structures between social and health care on the one hand and cultural services on the other will remain a focus area after the reforms have been put into effect. When municipalities are merging, there is a danger that culturally important public buildings will be left unused. Cultural events will become more important at national, regional and local level.

There will be more emphasis on cooperation between administrative branches. As a result, the positive impacts of arts and culture can be disseminated more widely in society at large. The key project aimed at making arts and culture more accessible will produce cooperation models that can also be applied in other functions and administrative branches. An active approach by the administrative branch is key to cooperation with other administrative branches and to the development of the cultural sector. The cultural administration is expected to adopt new operating practices and there will be more attention to the management of cultural institutions.

**Table 1. Cultural policy SWOT analysis**

**Strengths**

- Culture has assumed an increasingly important role
- There is consensus on public funding; funding provided by foundations is a useful additional resource
- Strong national institutions
- Extensive regional network of arts and cultural institutions
- Rich and growing cultural heritage, which can be used in an effective manner
- Art education plays a strong role in basic education; general art and cultural education is supported by basic art education and liberal adult education
- There is great demand for cultural services in Finland and they are also actively used
- Digital cultural and information material has become more extensively available
- The people working in the sector are highly educated and competent
- New forms of expression

**Opportunities**

- Forms of public funding will be updated in a controlled fashion and there will also be more funding from other sources
- There will be new ways of organising, disseminating and funding services (also across sectoral boundaries and administrative branches)
- The demand for experience and well-being services will be directed at arts and cultural services
- The audience base will expand as inclusion efforts bear fruit (among immigrants and other groups)
- The structures helping to provide children and young people with equal opportunities for artistic and cultural leisure pursuits will become stronger
- Growing diversification in demand and higher service expectations among the audiences will act as incentives for developing activities
- New product and service innovations will be introduced (cf. the Museum Card and the Kaiku Card)
- There will be more cooperation between cultural institutions and independent groups, while at the same time cultural facilities will be increasingly used for a multitude of purposes
- The potential of creative sectors as a growth area will be realised
- Concentration of population will create creative centres
- New digital products, services and business activities will be introduced
- New solutions will be found to the problems concerning artists' livelihood and social security
- Prerequisites for internationalisation and structures supporting the process will become stronger
- Expertise will be shared within the sector and used in other sectors

**Weaknesses**

- Because of its fragmented nature, the sector does not speak with one voice
- Support and funding structures have not adapted to changes in the operating environment (agents, internationalisation, diversified field of actors, etc.)
- Problems with artists' livelihood, social security, etc.
- There are few profitable business operators in the sector
- Widening gaps in access to cultural services and to culture as a leisure pursuit
- Not all population groups are active users of cultural services
- There are problems with equality and barrier-free access (in services, training and cultural professions)
- Immigrants are not well-represented in cultural life
- Regional structure of cultural actors is fragmented

**Threats**

- As general attitudes are becoming increasingly polarised, basic cultural policy values, such as democracy and diversity, and the justification for public sector funding will be questioned
- There will be less understanding for the role of culture
- Funding for the sector will fall to critical levels; the gambling company will lose its monopoly
- Actors in a small linguistic and cultural area will lose out in global competition
- Artists' status will remain weak
- Concentration of the population will make access to services increasingly unequal
- There will be a more marked division between active and passive cultural service users
- Children and young people will become less active consumers of arts and culture and the consumption will be on an increasingly unequal basis
- Business structures and support systems do not support the development of creative sectors
- Royalties will end up outside Finland as multinational distribution platforms become more common
- In the ongoing media transition, commercial interests will have priority over quality criteria
- The division of responsibilities between central, regional and local government will remain unclear
- Cooperation between administrative branches will remain in stagnation

vision

development

outlines

strategy

arts

cultural heritage

copyright

funding  
culture

artist

programme

creativity



## 4 Vision for the cultural sector and target areas and objectives for cultural policy for the year 2025

The cultural policy pursued by the state is steered by the Ministry of Education and Culture. Resource, legal, performance and information steering and development of the sector in cooperation with sectoral actors are the main instruments available to the Ministry of Education and Culture when it implements its cultural policy objectives and targets.

Considering its own role, the state of development of the cultural policy and changes in the operating environment, the Ministry of

Education and Culture has drawn up a vision for Finland's culture and cultural policy and set out the cultural policy target areas and strategic objectives for the year 2025.

The contents of the target areas is described in chapter 1 (The role of the state in cultural policy) and in the table in chapter 5 (Societal impact of cultural policy). The concretisation of the targets in the steering processes of the Ministry of Education and Culture is described in chapter 6.

## **Vision for Finland's culture and cultural policy for the year 2025**

*Cultural life is characterised by diversity and it is developed in interaction with international players. Creative work and cultural heritage are highly valued and they are used in a broad range of different ways. Freedom of expression is ensured. Finnish cultural contents are of high quality and they are also successful internationally. Citizens' linguistic and cultural rights are safeguarded and culture is part of everyday life. The teaching of artistic and practical subjects enjoys a strong position in curricula, and basic art education reaches children and young people across the board. Education and training in the cultural sector supports artists' employment. Both traditional and new (digital) tools, platforms and approaches are used. The sector can rely on a broad range of different funding sources. Arts and culture have a wide impact on daily life, society at large and the economy. Cultural policy and other policy sectors are treated more equally. There is active cooperation with other sectors and administrative branches and stakeholders.*

## **Cultural policy target areas and objectives for the year 2025**

### ***Creative work and production***

- *The conditions for artistic and other creative work have improved and the modes of production and distribution have become more diverse.*

### ***Inclusion and participation in culture***

- *Participation in culture has increased and the differences in participation between different sectors of population have narrowed.*

### ***Foundations and continuity of culture***

- *The foundations for culture are strong and viable.*



development

*outlines*

strategy

arts

*cultural heritage*

copyright

cultural impacts

*funding*

*vision*

*artist*

programme

creativity

## 5 Societal impact of cultural policy

The societal impact of culture and cultural policy manifests itself as cultural, social and economic impacts. The social and economic impacts are often more indirect than the cultural impacts.

On the one hand, the cultural impacts are connected with the experiences of individuals, and on the other with the vibrancy, diversity, intellectual enrichment and education of communities and society at large. Social impacts are connected with the health and well-being of individuals, strengthening of communal activities, as well as (at societal level) with the well-being policy. Economic impacts are connected with the role of arts and culture as a factor strengthening the national, regional and local economy.

The societal impact of cultural policy should not be confused with the impact of culture. Cultural impacts are manifested as the impacts of cultural actors on the lives of individuals and communities. The impact of cultural policy can be assessed as the impacts of cultural actors on the sector itself and society at large. The success of the actors can also be assessed.

The objectives for the societal impacts of the cultural policy steered by the Ministry of Education and Culture and the ministry's own performance targets are laid out in the state budget each year. The new multi-year performance agreements with central government agencies, to be introduced in 2017, will lay out the targets for the agreement period and the assessment criteria and indicators for them. The objectives and

assessment criteria for discretionary government transfers in the sector are set out in the applications for grants, and the assessments for different types of grant are commissioned in accordance with assessment plans. The objectives applying to the actors coming under the scope of the Act on the Financing of Education and Culture and any criteria and the assessment needs connected with them are considered as part of the reform project in question.

The dimensions for identifying the societal impacts of cultural policy shown in the table below are applied in the development of the assessment and the setting of the monitoring criteria and indicators. The Ministry of Education and Culture applies the criteria and the indicators within its competence in its own monitoring and assessment work, and other actors can also use them in their own activities.

**Table 2.** The societal impact of the cultural policy steered by the Ministry of Education and Culture can be assessed in connection with the strategic target areas of the cultural policy.

### **1 Creative work and production**

- ensuring freedom of artistic expression and artistic freedom, as well as ensuring cultural diversity
- the status of artists and creative workers in income, social security, taxation and other systems
- development of the prerequisites for artistic and other creative activities pursued by individuals on a freelance basis or by enterprises, associations or other actors
- volume and quality of cultural production
- production development trends, as well as trends in production, distribution, business and other activities in the cultural contents sector
- volume and quality of international exchanges/exports
- ensuring compliance with copyright arrangements
- trends in the GDP share of culture, creative sectors and copyrights, business growth, other impacts of the sector on the national economy and its international competitiveness

### **2 Inclusion and participation in culture**

- level of civil society engagement in cultural activities and in support of culture and ensuring democracy
- chances of different groups to maintain and develop their own languages and culture
- safeguarding cultural and linguistic rights
- ensuring full access to and equality in artistic and cultural activities and in services associated with them
- access to cultural services at regional and local level
- scope and level of citizens' engagement in cultural activities and spontaneous participation
- use of cultural offerings and services
- user-oriented and audience-oriented development of arts and culture in contents (such as quality), offerings (such as diversity) and services (such as access/different types of service)
- impacts of arts and culture on human health and well-being

### **3 Foundations and continuity of culture**

- growth, preservation, conveyance and use of cultural heritage and protecting the multi-layer character of cultural environments
- participation of local residents in the protection of cultural heritage, cultural environments and architectural heritage
- adequacy and suitability of the infrastructure required for cultural activities (cultural facilities, administrative arrangements supporting the activities, funding resources, etc.)
- strengthening cultural awareness and expertise (arts and cultural education, teaching and training, cultural literacy, cultural policy research and knowledge base)
- inclusion in the international structures, conventions, treaties and relationships involving cultural activities and the development of cultural policy and influencing them
- impact of arts, culture and cultural heritage on the educational and intellectual foundations of society

artist

culture

development

programme

outlines

strategy

creativity

arts

cultural heritage

copyright

funding

vision





## 6 Implementing the targets and objectives laid out in the strategy during the next few years

The ministry is in the process of introducing or planning development measures and projects that are connected with the implementation of the targets and objectives laid out in the strategy. These measures and projects, like the measures and projects to be launched in the future, are based on the Government Programme and Government decisions, the funds allocated to the ministry in the state budget and in the General Government Fiscal Plan, or other planning and steering documents.

### **Creative work and production**

- In the development of arts and artist policy, consideration will be given to the changes taking place in the operating environment, future trends and

the diversity of artistic sectors. The state will support the development of functional structures for different sectors of arts and creative sectors. In the efforts to provide prerequisites for artistic and other creative work, consideration will be given to general trends in society and cultural policy and characteristics specific to individual sectors of art. In 2017 and 2018, the Government will lay out guidelines for the development of arts and artist policy and assess the need for development measures in different sectors of art.

- Product development, agency work, exports and internationalisation in the field of cultural contents will be strengthened and diversified. State funding systems supporting these activities will be developed and measures will also be taken to improve the availability of private funding. The Government will examine to what extent repayable subsidies or other new forms of support could be introduced in

the cultural sector. The Government will work to ensure that the measures supporting culture taken in other administrative branches will also contribute to the vibrancy of the cultural sector. The incentive system applied in the audiovisual sector will be used as basis for a similar system in the cultural sector.

- The copyright system will be developed so that it will provide a basis and incentives for creative work and production and economic growth. Special consideration will be given to the challenges arising from digitalisation in the use of materials and acquisition of rights, while at the same time the introduction of EU-wide solutions and solutions across national boundaries will be promoted.

## **Inclusion and participation in culture**

- The key project aimed at facilitating access to arts and culture under which access to basic art education and children's culture is to be improved and the percent-for-art scheme is to be extended to cover social and health care will be implemented between 2016 and 2019.
- Opportunities of all citizens for cultural participation will be improved and less active groups will be provided with better access to culture. This objective will be taken into account in the development of funding arrangements for the sector. New forms of activity in the sector will be supported and if necessary they will be piloted or otherwise activated (cf. the Museum Card and the Kaiku Card). The

opportunities of children and young people to engage in arts and culture as a leisure pursuit will be safeguarded by increasing cooperation with administrative branches responsible for sports, youth, education and training. Digital arts and cultural services will be developed in parallel to traditional services. The Government will prepare guidelines on how to take into account diversity in cultural policy. This includes immigrant participation in cultural life and promotion of integration through arts and culture.

- Accessibility of information and culture will be promoted and the democratic development of civil society and society at large will be supported. Public libraries will be developed in accordance with the objectives laid out in the new Library Act: Library services will remain free of charge as local services. They will be developed as open premises for learning, leisure pursuits and civil activities and as actors ensuring digital equality. The needs of local communities will be considered in the development of museums. Efforts will be made to ensure that arts and cultural facilities can also be used by other actors and associations and that facilities of other actors can be used for activities promoting arts and culture.
- When drafting its regional cultural guidelines, the Government will take into account the objectives of its cultural policy and regional government reforms as well as the changing role of municipalities resulting from these reforms and the municipal structure. The aim is to ensure that the structure of regional cultural actors will become clearer and stronger and

that culture will become a more visible and stronger factor when strategy, programme and other work is carried out in different administrative branches and sectors. Preparations will be made for new types of network-based and contract-based operating models. The Municipal Cultural Activities Act will be overhauled on the basis of the reforms and changes referred to above.

## **Foundations and continuity of culture**

- Cultural heritage and cultural environments will be developed as part of the work to implement cultural environment and World Heritage strategies and international cultural heritage conventions. The means of conveying and using cultural heritage will be diversified.
- Transparent operating culture and broad access to cultural heritage publications, materials, methods, expertise and support services will be promoted as part of cultural policy. The work will start on a model that will systematically promote the growth, compatibility and extensive use of digital cultural heritage material and information, and the development of user and long-term preservation services.
- The museum sector and its funding and organisation will be developed in accordance with the museum policy programme to be presented in 2017. The

Museums Act will be overhauled. Cultural heritage legislation (including the Antiquities Act) will be updated.

- The funding system for museums, theatres, dance, circus and orchestras will be reformed so that it will take better account of the changes in the sector and society at large. The aim is to make the system more flexible and incentive-based and to ensure that it can provide a basis for broad-based development of cultural activities. The work on the reform, which will be carried out in cooperation with cultural sector actors, started in 2016. The review of the reform needs will apply to both institutions and freelance groups. The aim is to introduce the reform during the current government term.
- The overhaul of the discretionary government transfer system for the cultural sector will start in 2017. The reform will be based on the principle that the system must be strategic and anticipatory, while at the same time it must also provide a flexible tool for allocating economic resources to the development of the sector. The discretionary government transfer policy will be developed by making applications into more effective entities, by updating the application notifications and by introducing a piloting and development grant. The structures and operating models of the sector and the way in which they function will be taken into account in the discretionary government transfer policy.

- Interaction between actors in the field of arts and culture and stakeholders in the field of education, training and research will be increased. Experiences gained in the key project on facilitating access to arts and culture will be utilised in developing the teaching and activities of early childhood education and care and schools as well as of basic art education. A cooperation project between general upper secondary schools and stakeholders in the field of culture will be carried out within the framework of the upper secondary school curriculum with the aim of diversifying the students' learning environments. Higher education and other educational institutions will be directed to develop their degree-awarding and continuing education in the cultural sector to ensure that the education meets the sector's development needs, promotes the employment of creative workers and enables the versatile use of their competence in the changing industrial structure. Issues related to education, training and research in the cultural sector at the Ministry of Education and Culture will be drafted and discussed in cooperation between different departments.
- The knowledge base and assessment activities of the sector will be strengthened. In addition to research, activities and assessment modelled on databanks will be developed with the ministry's support by the Foundation for Cultural Policy Research (Cupore).
- Cooperation between administrative branches in cultural matters will be put on a more efficient basis.

Priority will be given to cooperation in education, training, research, business, employment, taxation, social security, health and well-being, as well as in environmental policy, construction, land use and land use planning. The lessons learned from cooperation in the implementation of the key projects will be applied in other areas of cultural policy.



development

outlines

culture

arts

*cultural heritage*

copyright

*funding*

vision

strategy

artist

programme

creativity



## 7 Strategy monitoring

The implementation of this strategy will be monitored by the Ministry of Education and Culture so that the follow-up report will be made and update needs reviewed every two to three years.









Opetus- ja kulttuuriministeriö

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