



# QUADRENNIAL PERIODIC REPORT

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression

## General information

## Technical Information

**Name of Party:**

Finland

**Date of ratification:**

18/12/2006

**Officially designed Point of Contact:****Title:**

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**Organization(s) or entity(es) responsible for the preparation of the report:**

Ministry of Education and Culture, Foundation for Cultural Policy research Cupore

**Describe the multi-stakeholder consultation process established for the preparation of this report:**

This draft has been prepared in cooperation with researcher Anna Kanerva from the Foundation for Cultural Policy Research CUPORE. The draft has been sent for comments to National Unesco Committee as well as to main Civil Society organisations in the field of culture and audiovisual, State agencies in the field of culture and audiovisual, Public Service Radio YLE, and to the Ministry of Foreign Affairs, Ministry of Communications and Transport, Ministry of Employment and Economy and the Ministry of Finance.

## Executive Summary

**Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future. Please note this is not an introduction to the report or an annotated table of contents.:**

UNESCO's convention on cultural diversity (2005) has reached a stage where the importance of creativity and innovation for the development of society, and especially for economic development, has begun to be emphasised internationally in new ways. The importance of culture and creative sectors has also been recognized in the national level. The implementation of the UNESCO 2005 Convention forms a natural part of the Finnish cultural policy, as well as of the Finnish objectives for sustainable development. Finland implements the Convention as a Member State of the European Union. The objective of Finnish education and cultural policy is to guarantee all people - irrespective of their ethnic origin, background or wealth – equal opportunities and rights to culture, free quality education, and prerequisites for full citizenship. The Finnish Government's basic premise is that culture plays a central role in building a sustainable society. Arts and culture are essential elements of social life, and their creative effects extend into every sector of life. The Government aims to develop a cultural policy which recognises cultural diversity, provides proper working conditions for artists and creative sector and ensures that culture is available to every citizen. Special steps are currently taken to enhance participation in culture of vulnerable groups and especially children and young people. However, there remain challenges as regards the possibilities of artists to do their work and contribute to the society in the best possible ways. Artists position in the labour market and the level of artists' income are not on a solid base. Gender equality, freedom of artistic expression and self censorship of artists are topical questions as well. The possibilities of culture and creative sector in the field of development cooperation have not been fully recognized and exploited. Steps are taken in this field as well.

## .collapse">Overview of cultural policy context

**Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment.:**

UNESCO's convention on cultural diversity (2005) has reached a stage where the importance of creativity and innovation for the development of society, and especially for economic development, has begun to be emphasised internationally in new ways. There has been talk about creative sectors and the creative economy. In 2006, Finland published its national creativity strategy. Creativity was seen not only as a motor for economic development, but also as a force which could have an impact on society's spiritual base, its civilisation and social development. In the spirit of the convention on cultural diversity, it was considered that cultural and societal diversity was a precondition for creativity. Cultural diversity and inclusivity increases the opportunities to utilise human resources in many different ways in the development of society. The creativity strategy did not just address issues related to cultural policy, but more broadly across different areas of government. By putting creativity as the main defining factor of social development, it also reinforced the importance of cultural strategy in social policy. In 2009 Ministry of Education and Culture launched the Strategy for Cultural Policy 2020, and actually it was the first strategy ever for cultural policy made in the Ministry. In the strategy the following "key functions" for cultural policy were listed:

- safeguarding equal access to education and culture;
- promoting intellectual growth and learning;
- enhancing opportunities for sharing and participation;
- providing resources for improving the cultural and economic competitive capacity of the Finnish society;
- opening up new channels in order to diversify the Finnish impact in the international community; and
- improving effectiveness in the cultural sector.

It was stated in the Strategy that primary desired outcome of cultural policy in 2020 will be a strong cultural base in society and favourable conditions for creative workers and producers of cultural services, actively participating citizens, the promotion of wellbeing, and the enhancement of the economic impact of culture. The Strategy for Cultural Policy will be updated in 2016, and the aim will be now in the year 2025. Some new notions about the development of society and cultural policy have been proposed: uncertainty in the development, especially in economy, but also in political climate and in values; polarisation in social life, which will be reflected in cultural policy, too; diversity as "a new normal", and increasing immigration; the role of the new ICT in economic and social development, especially concerning media, cultural production, dissemination and distribution. Culture will stay in the focus of interests, but by more complicated way than the Finns have used to have it. In its new strategy, the Ministry of Education and Culture will establish the following strategic targets for cultural policy for 2025:

- The conditions for artistic and other creative work will be improved and the modes of production and distribution will be diversified.
- Participation in culture will increase and the differences in participation between different sectors of the population will be narrowed.
- The foundations for culture will be strong and viable.

### **a) It is (or has been) the basis for changing one or more policies?:**

Yes

#### **How:**

The implementation of the UNESCO 2005 Convention forms a natural part of the Finnish cultural policy, as well as of the Finnish objectives for sustainable development. Finland implements the Convention as a Member State of the European Union. The objective of Finnish education and cultural policy is to guarantee all people - irrespective of their ethnic origin, background or wealth - equal opportunities and rights to culture, free quality education, and prerequisites for full citizenship. The Finnish Government's basic premise is that culture plays a central role in building a sustainable society. Arts and culture are essential elements of social life, and their creative effects extend into every sector of life. The Government aims to develop a cultural policy which recognises cultural diversity and ensures that culture is available to every citizen. Special steps are currently taken to enhance participation in culture of vulnerable groups and especially children and young people.

#### **How:**

Yes, Through the Convention cultural policy issues have been discussed on a cross sectorial basis. Culture's wide impact in society has been recognized. The Convention has created a platform for policy discussions on topical cultural policy issues and strategies eg. on Nordic level. It also forms a platform for the cultural policy discussions within the EU, especially as regards the role of culture in EU's foreign relations.

### **b) It is (or has been) a tool to promote policy discussion?:**

Yes

### **c) It is (or has been) a reference for ongoing policy development?:**

No

# MEASURES TO IMPLEMENT THE CONVENTION

## SUMMARY

### CULTURAL POLICIES AND MEASURES

Name of the measure	Scope of the measure	Nature
Support for artistic creativity	National	financial
Grant recipients' pension insurance	National	legislative
Public Service Media, Public broadcasting tax	National	legislative, financial
The Government resolution on policy programme on intangible value creation	National	financial, institutional
Digidemo –programme	National	financial
Percent-for-Art Scheme	National	financial
Establishing of the Arts Promotion Centre Finland	Regional, National	legislative, regulatory, financial, institutional

### INTERNATIONAL CULTURAL COOPERATION

Name of the measure	Scope of the measure	Nature
European Union programmes and policies	International	institutional
Nordic co-operation	International	institutional
Finnish-Russian Cultural Forum	International	institutional
Northern Dimension Partnership on Culture (NDPC)	International	regulatory
Discretionary government transfers to promote cultural export and to support large scale international cultural events/Europe-Asia Roundtable Sessions (EARS)	International	financial

### INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
Protecting cultural expressions under threat - the Sami people	National, International	legislative, financial
Cultural Environment Strategy	National	regulatory

### INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT INTERNATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
Libraries for Development -project	International	financial, institutional

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WIPO/Finland Training Course on Copyright and Related Rights	International	institutional
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## EMERGING TRANSVERSAL ISSUES: Resolution 5.CP 9b

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
National Digital Library	National	institutional

## YOUTH

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
Joy of Reading Programme 2012-2015	National	regulatory, financial
Promoting media literacy	National	regulatory, financial
Access to art and culture for children and young people	National	financial

## list of measures

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# Public Service Media, Public broadcasting tax

### b. Key objectives of the measures:

Finnish Broadcasting Company (Yle) is Finland's national public service broadcasting company. Yle operates four national television channels as well as six radio channels and services complemented by over 20 regional radio programmes. In 2014, Yle's share of daily television viewing was 44 per cent. Yle Radio Suomi also kept its position as dominant market leader and Yle's radio listening was 52 per cent. Yle programmes and content reach 100 per cent of Finnish people yearly. The company is 99.9 per cent state-owned and supervised by an Administrative Council appointed by Parliament, and operates under the Act on Yleisradio Oy. The company is responsible for the provision of comprehensive television and radio programming with the related additional and extra services for all citizens under equal conditions. These and other content services related to public service may be provided in all telecommunications networks. The public service programming shall in particular: 1. Support democracy and everyone's opportunity to participate by providing a wide variety of information, opinions and debates as well as opportunities to interact; 2. Produce, create, develop and maintain Finnish culture, art and inspiring entertainment; 3. Take educational and equality aspects into consideration in the programmes, provide an opportunity to learn and study, give focus on programming for children and young people, and offer devotional programmes; 4. Treat in its broadcasting Finnish-speaking and Swedish-speaking citizens on equal grounds and produce services in the Sami, Romany, and sign languages as well as, where applicable, in the languages of other language groups in the country; 5. Support tolerance and multiculturalism and provide programming for minority and special groups; 6. Promote cultural interaction and provide programming directed abroad; and 7. Broadcast official announcements, for which further provisions shall be issued by decree, and make provisions for television and radio broadcasting in exceptional circumstances.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

legislative

financial

### c.3. the main feature of the measure:

As a strong public service radio and television company, Yle contributes to the fact that, year after year, Finland is one of the leading countries in respect of freedom of the press and freedom of expression. Diversity, diversity of expression, equality, access to information and culture as well as financial independence are critical for ensuring democracy. Democracy for its part is a basic requirement for human rights, freedom of expression and sustainable development as well as for social peace. In all of its operations, Yle must support opportunities for everyone to be engaged by providing diverse information, opinions and discussion as well as opportunities for interaction. Yle must also produce, create, develop and preserve domestic culture, art and stimulating entertainment. In addition, Yle's programming takes into account cultural and equality perspectives, learning and opportunities for personal development. All of these are significant dimensions in a diverse media arena. According to a recent study made by the Reuters institute for the study of journalism at Oxford University, YLE had embraced constant change and developed strong social media strategies. According to study YLE together with BBC has managed to attract online audiences more in keeping with their established offline reach than their European counterparts. <http://reutersinstitute.politics.ox.ac.uk/news/can-public-service-news-organisations-stay-competitive-digital-environment>

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

The role of a public service broadcaster is to provide services to citizens on equal terms. Changes in the media and society are challenging public service companies throughout Europe. Many countries have examined or are examining the roles, funding and oversight of public service broadcasters. This process is currently on going also in Finland.

### f.1 Name of agency responsible for the implementation of the measure:

Finnish Broadcasting Company YLE

### f.2 Financial resources allocated to implement the measure:

YLE's total budget is approximately 500 million € annually. Yle's operations are financed by Public broadcasting tax which replaced TV licenses at the beginning of 2013. The maximum amount of this tax is €143 per year.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

Yes

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

Yes

**i. Has the implementation of the measure been evaluated?:**

Yes

**i.1 At what level the evaluation was conducted?:**

National

**i.2 What were the main conclusions?:**

YLE's financing model and role in the national media landscape is under evaluation at the moment. The Parliamentary working group will give its opinion on the matter at the end of June 2016.

# The Government resolution on policy programme on intangible value creation

## b. Key objectives of the measures:

The Government resolution brings together into a *Policy programme for intangible value creation* for 2014 to 2020: 1) central updated policy measures of the national strategy concerning intellectual property rights, 2) key policy measures promoting business and entrepreneurship in the creative industries and 3) the updated national design programme. The resolution strengthens cooperation and policy interaction in the implementation of measures. The objective of the Policy programme for intangible value creation is to enhance the prerequisites for intangible investments, strengthen the expertise related to the utilisation of intellectual capital and intangible value creation and to promote the development of innovation-based business in Finland. The aim is also to strengthen the economic base of cultural production thus ensuring the maintenance and renewal of the nation's intellectual capital. [https://www.tem.fi/files/39770/vnp\\_aineettoman\\_arvonluonnin\\_kehittamisohjelmasta\\_EN.pdf](https://www.tem.fi/files/39770/vnp_aineettoman_arvonluonnin_kehittamisohjelmasta_EN.pdf)

## c.1. the scope of the measure:

National

## c.2. the nature of the measure:

financial

institutional

## c.3. the main feature of the measure:

The Ministry of Education and Culture and the Ministry of Employment and the Economy will develop methods for the valuation of intellectual property rights and strengthen the expertise in the valuation intellectual property rights among financiers. IPR-Institute at University of Helsinki runs the project and it will be ready by 12/2016. Out of the funds of the Tekes fund programme for startups to be launched in 2014, one will specialise in investments in product development to be carried out in companies the creative sector. The fund will invest its funds in the development and production of individual products and services and will receive in return income in the form of royalties from their sales. The operating model guarantees that copyright and other intellectual property rights to commodities based on creative expertise will remain with Finnish producers. The aim is to involve private investors using the same principles employed in connection with other new funds by Tekes.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

The objective of the Policy programme for intangible value creation is to enhance the prerequisites for intangible investments, strengthen the expertise related to the utilisation of intellectual capital and intangible value creation and to promote the development of innovation-based business in Finland. The aim is also to strengthen the economic base of cultural production thus ensuring the maintenance and renewal of the nation's intellectual capital. The Ministry of Employment and Economy and the Ministry of Finance will monitor and develop the uptake of new forms of funding and operating methods such as crowdsourcing, co-creation and crowdfunding. Changes in the legislation concerning crowdfunding will come into effect 7/2016.

## f.1 Name of agency responsible for the implementation of the measure:

The Ministry of Education and Culture, the Ministry of Employment and the Economy

## f.2 Financial resources allocated to implement the measure:

No special state budget funding allocated to this activity at the moment.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

No

## i.1 At what level the evaluation was conducted?:

National

## i.2 What were the main conclusions?:

The measure has not been evaluated yet.





# Digidemo –programme

## b. Key objectives of the measures:

The aim of the DigiDemo programme is to promote the development of important cultural content and service projects, to improve the R&D prospects of businesses in the field, and to respond to challenges concerning the cultural policies of a digitalised society. For more information, [http://www.kopiosto.fi/avek/en\\_GB/avek\\_subsidies/http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2008/liitteet/opm39.pdf](http://www.kopiosto.fi/avek/en_GB/avek_subsidies/http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2008/liitteet/opm39.pdf)

## c.1. the scope of the measure:

National

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

Subsidies are awarded to companies or industry experts for R&D projects based on the above content types that aim to develop new kinds of narratives or services in the fields of culture and entertainment, utilise multiple channels and have a good chance of going into production. Projects considered for subsidies are evaluated based on their innovativeness and capacity for production. Additionally, the projects' potential for commercial success nationally or internationally is also considered. DigiDemo support is awarded from funds allocated to AVEK (The Promotion Centre for Audiovisual Culture) by the Ministry of Education and Culture since 2002.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

Please see the objectives of the measure above.

## f.1 Name of agency responsible for the implementation of the measure:

The Promotion Centre for Audiovisual Culture (AVEK), the Ministry of Education and Culture

## f.2 Financial resources allocated to implement the measure:

DigiDemo support is awarded from funds allocated to AVEK (The Promotion Centre for Audiovisual Culture) by the Ministry of Education and Culture since 2002. Yearly around 800 000 euros are awarded to multiple projects.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

Yes

## i.1 At what level the evaluation was conducted?:

National

## i.2 What were the main conclusions?:

The programme was evaluated in 2007 regarding the years 2003-2006. The evaluation showed that DigiDemo had a clear impact in supporting the creation of new content products and services. The share of DigiDemo subsidy in the demo project budget is major, covering almost 40% of the budget on average. Compared to the group of non-funded projects, the funded projects have considerably more often reached the market.

## i.3 Which indicators were used to determine impact?:

Please see the report.

# Support for artistic creativity

## b. Key objectives of the measures:

The objectives of cultural policy in Finland relate to creativity, cultural diversity and equity. One of the main policy objectives is to provide favorable conditions for the work of artists and other creative workers through financing and arts and artists' policy. The system of arts councils and its specific art form councils is responsible for implementing arts and artists' policies in Finland. It is also the provider of the most important support system for artistic creativity from the point of view of autonomy of the arts, the peer group evaluation mechanisms, for deciding grants for artists and artist-led projects. The Arts Promotion Centre Finland (Taike) is the Finnish expert and service agency for promoting the arts. Taike replaced the former Arts Council of Finland and its activities in 2013. Taike comprises a Central Arts Council, national arts councils (10 in 2013-2014), regional arts councils (13 in 2014) and separate boards. It operates under the supervision of the Finnish Ministry of Education and Culture and is funded from the state art budget. Taike implements the art and culture policies of the Ministry of Education and Culture within the framework of its duties and under the supervision of the ministry. The Central Arts Council serves as an advisory body to the Ministry of Education and Culture in policymaking regarding the arts. According to the strategy of Taike, the centre is:

- the key funding agency for the arts and artistic work, as well as an advocate of public support for the arts
- a promoter of the intrinsic value and autonomy of the arts
- an expert and active and strong influence in art and artist policies
- a developer of new cooperation, funding and operating models for the arts and a networking organisation.

Taike promotes the livelihood and working conditions of artists and therefore the availability and accessibility of the arts, the internationalisation of the arts, the diversity of the arts and intercultural dialogue and the status and visibility of the arts in society and the rights of citizens to art and culture.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

financial

### c.3. the main feature of the measure:

The operations of Taike comprise support for artistic activities in the form of awarding grants and subsidies, as well as development and project activities that are implemented primarily by regional artists employed throughout Finland. These two fields of operation constitute arts promotion. Taike together with its arts councils and boards awards grants to professional artists and subsidies to communities in the field of the arts. The elected bodies working in connection with Taike are art policy experts that perform peer reviews of the applications submitted to Taike. Taike grants national state grants and subsidies and regional grants and subsidies. The former include artist grants (from 0.5 to 10 years), projects grants, travel grants, grants for writers and translators, public display grants, grants for projects supporting multiculturalism, artist-in-residence grants, cultural well-being subsidies and operational grants for communities, including NGOs. Regional grants include working and project grants, cultural wellbeing subsidies and support for communities, and also include a special grant for children's culture. Each year Taike receives 14,000 applications on which it makes decisions. Altogether, 250 peer reviewers are involved in the decision-making process.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

artists/creators

## e. What are the results expected through the implementation of the measure?:

Taike's grants and subsidies aim at strengthening the opportunities for practicing the arts professionally. According to its strategy, Taike wants to develop its direct artist grants to respond to the needs of professional artists and communities of free artists. Taike also aims at creating established forms of arts promotion cooperation covering the entire public administration system. With its cooperation partners, Taike wants to ensure the prerequisites for practicing the arts professionally, as well as establish social security and pensions system for artists that is sustainable and equal to that of other professions. The Arts Promotion Centre Finland publishes an annual statistical report on grant applicants and recipients. Taike evaluates the implementation of its strategic targets annually in connection with its annual report and if necessary reviews its targets on the basis of this evaluation.

### f.1 Name of agency responsible for the implementation of the measure:

Arts promotion Centre Finland (Taike)

### f.2 Financial resources allocated to implement the measure:

The funds used for arts promotion come from two sources. Statutory support in the form of state artist grants and grants for writers and translators (i.e. library grants) is paid from the state budget. Other discretionary support is paid from lottery funds, which account for over 60 percent of the funds allocated for arts promotion. Funding and support for artists by the Arts promotion Centre Finland ([www.taike.fi](http://www.taike.fi)) in 2014:

- The total arts and culture budget in Finland was 456.1 million € in 2014. Of this, Taike support (arts promotion total) was 7.7%. Despite of the current difficult financial situation, the amount of funding for artistic creativity has not decreased in the state budget.
- In 2014 Taike supported artistic activities through grants, subsidies and awards amounting to 32.4 million euros (21.3. million euros was went to direct support for artists). This amount was 0.3 percent or approximately 100,000 euros more than in the previous year.
- A total of 2.8 million euros was spent on development and project activities. This is approximately the same amount as in the previous year.
- Altogether 35.2 million euros was spent on arts promotion in 2014. Support awarded on the basis of applications accounted for 91 percent of this amount, representing an increase of 0.5 percent over the previous year.

See report in <http://www.taike.fi/en/publications>

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

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**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Percent-for-Art Scheme

## b. Key objectives of the measures:

The Ministry of Education and Culture has supported the progress of the Percent-for-Art scheme related to new construction and renovation to the value of EUR 1.5 million over the period 2012-2015 by awarding public grants to organisations working in this field as well as through the Arts Promotion Centre. The money dedicated to promoting the scheme has had a significant impact on orders for artistic works, disseminating and increasing awareness of the Percent-for-Art scheme and thus on the income of artists. The state's investment has stimulated the municipalities and other property developers to get involved. In addition, the Ministry has set up a steering group for the period 2015-2017 to examine and coordinate the Percent-for-Art scheme in public construction work. The role of the steering group is to make proposals for ways to provide incentives and guidance so that at least one percent of the cost of public construction and environmental planning projects is used to acquire public works of art.

## c.1. the scope of the measure:

National

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

A three-year (2016-2018) spearhead project has been launched as part of a strategic government project to expand the Percent-for-Art scheme in cooperation with social and health care. The objective of the spearhead project is to improve accessibility to art and culture and thus promote the well-being effects of art. This will happen by increasing the offer from different fields of art and cultural services as well as their use by the social and healthcare services in their work in patient care for example in hospitals, care of the elderly and child protection. The long-term objective is to get art- and culture-based well-being services to become a permanent part of social and health care structures and the monitoring of well-being.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

Artists get employment, patients' accessibility to art and culture will be improved and the well-being effects of art will be enhanced.

## f.1 Name of agency responsible for the implementation of the measure:

The Ministry of Education and Culture

## f.2 Financial resources allocated to implement the measure:

Funding of two million Euros has been reserved for this spearhead project over its three-year duration 2016-2018.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

No

## Grant recipients' pension insurance

### b. Key objectives of the measures:

Improvement of pension and social security for artists receiving grants.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

legislative

### c.3. the main feature of the measure:

Since 2009, grants awarded for artistic or scientific work have been insured by the Farmers' Social Insurance Institution under the Farmers' Pensions Act. The insured at working age are covered by sickness allowance and occupational accident insurance that is automatically included in the pension insurance. Both private and public grants and scholarships are covered by this insurance. There are approximately 3,400 monthly insured recipients. In 2015, the legislation was amended so that in future it will be possible to interrupt pension insurance on grants because of paid work. This has been possible with state awarded artistic grants since the beginning of 2016.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

artists/creators

### e. What are the results expected through the implementation of the measure?:

Artists' social security and pension cover improves.

### f.1 Name of agency responsible for the implementation of the measure:

The Ministry of Social Affairs and Health, Ministry of Education and Culture, Farmers' Social Insurance Institution

### f.2 Financial resources allocated to implement the measure:

No experience yet as this is a new measure.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

Yes

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

# Establishing of the Arts Promotion Centre Finland

## b. Key objectives of the measures:

In 2010 the Finnish Ministry of Education and Culture prepared a draft law which proposed the dissolving of the national Arts Council system and establishing in its place another organisation named "Arts Promotion Centre Finland" (Taiteen edistämiskeskus in Finnish, abbreviation Taike). The idea behind re-organising of the system of arts councils was to increase the transparency of decision making and the flexibility of the art form councils in responding to the new art forms. Also important was to separate the peer review expert body from the administrative function of the council as they had become increasingly intermingled. This separation was felt to be essential for strengthening and safeguarding the autonomy of the arts. Instead of an expert body, the new organisation was to be of a central agency type with a centralised but light organisational structure a well-functioning and receptive information system. The draft law caused a lively policy debate in the Finnish arts and culture field, including the media. After almost two years of debate the Parliament of Finland passed the bill establishing the new Arts Promotion Centre Finland in November 2012. The Centre started operating on 1 January 2013.

## c.1. the scope of the measure:

Regional  
National

## c.2. the nature of the measure:

legislative  
regulatory  
financial  
institutional

## c.3. the main feature of the measure:

The official task of the Arts Promotion Centre Finland is to promote the arts and the work of artists on both national and international levels, as well as to promote those aspects of culture that are not covered by any other official agency. The Centre is an expert agency under the Ministry of Education and Culture. It comprises a Central Arts Council (Taideneuvosto in Finnish), national arts councils, regional arts councils and separate boards. In charge of the overall management and development of the Centre is a director, appointed for a fixed five year term. Highest in the hierarchy of the expert bodies is the Central Arts Council which is appointed by the Ministry of Education and Culture for a three-year term. The Council makes decisions regarding the number, names and roles of the national arts councils. It also appoints the members of both national and regional arts councils for two-year terms based on expert recommendations. The Central Arts Council serves as an advisory body to the Ministry of Education and Culture in policymaking regarding the arts. There are 13 regional arts councils (their number has stayed unchanged) and for the term 2015-2016 there are seven (compared to ten in 2013-2014) national arts councils: Architecture, design and environmental art; Audiovisual art; Performing arts; Literature; Music; Visual arts; and Interdisciplinary art, diversity and international activities. In addition there are two separate boards, one for grants and subsidies to writers and translators and one for public display grants to visual artists. The councils decide on the awarding of grants and awards to artists on the basis of peer reviews. The national arts councils have up to four sub-committees for the preparation of peer reviews.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

The aim of the establishing of the Arts Promotion Centre Finland (Taike) was to increase the transparency of decision making and the flexibility of the art form councils in responding to the new art forms and to separate the peer review body from the administrative function to better safeguard the autonomy of the arts. According to the Strategy of the Arts Promotion Centre (Taike) for 2015-2020, Taike promotes:

- the livelihood and working conditions of artists and therefore the availability and accessibility of the arts
- the internationalisation of the arts
- the diversity of the arts and intercultural dialogue
- the status and visibility of the arts in society and the rights of citizens to art and culture.

In the strategy Taike states as its core values expertise, openness and respect in relation to its customers and art community, the agency itself and its employees and the larger society of citizens and public administration. As operational objectives the Centre states that by 2020:

- Taike has established its position as an expert in art and artist policies
- Taike has created an electronic service package based on the needs of its customers and peer reviewers that is of the highest quality in terms of usability.
- Taike has reorganised its structure and operating methods to correspond better with the tasks assigned to it.
- Taike has clarified its division of duties with other public administration bodies.

As its arts promotion objectives Taike states high quality art and established cross-sector activities among artists and cooperation that promotes livelihoods. According to objectives by 2020:

- Taike has developed its direct artist grants to respond to the needs of professional artists and communities of free artists.
- Taike evaluates the implementation of its strategic targets annually in connection with its annual report and if necessary reviews its targets on the basis of this evaluation.

## f.1 Name of agency responsible for the implementation of the measure:

Arts promotion Centre Finland, The Ministry of Education and Culture

## f.2 Financial resources allocated to implement the measure:

The Centre's administrative costs, which amount to approximately five million euros per year, are covered by funds allocated by the Ministry of Education and Culture. For more information on the resources allocated to arts promotion through Taïke, please see measure *Support for artistic creativity* in this report.

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

Yes

**i.1 At what level the evaluation was conducted?:**

National

**i.2 What were the main conclusions?:**

It is still early to comprehensively evaluate what role the Centre will take in the field of arts and culture. An evaluation of the legislative changes is under way (to be completed in autumn 2016) and will provide a starting point.

**i.3 Which indicators were used to determine impact?:**

See above.



## European Union programmes and policies

**b. Key objectives of the measures:**

As a member of the European Union, Finland participates in all EU-funded cultural programmes and working groups.

**c.1. the scope of the measure:**

International

**c.2. the nature of the measure:**

institutional

**c.3. the main feature of the measure:**

For more information, please refer to the report of the European Union.

**d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:**

No

**e. What are the results expected through the implementation of the measure?:**

For more information, please refer to the report of the European Union.

**f.1 Name of agency responsible for the implementation of the measure:**

Mainly Ministry of Education and Culture, depends on the measure

**f.2 Financial resources allocated to implement the measure:**

For more information, please refer to the report of the European Union.

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Nordic co-operation

## b. Key objectives of the measures:

Nordic co-operation has a special position in Finnish international co-operation policies. Finland is represented in the cultural and educational committees, working groups and steering groups responsible to the Nordic Council of Ministers, and participates in the Nordic Cultural Fund, which is administered by the Secretariat of the Nordic Council of Ministers in Copenhagen. Finland has bilateral Cultural Funds with all the other Nordic countries: Iceland (1974), Norway (1979), Sweden (1960) and Denmark (1981). These cultural funds are administered by the Swedish-Finnish Cultural Centre at Hanasaari (Helsinki). The Ministry of Education and Culture allocates the Finnish share of funds for Nordic co-operation. In the field of cultural policy Finland has emphasized mobility of artists and cultural workers, as well as the role of creative industries in overall economic development of the region. In their cooperation, the Nordic countries highlight cultural exchanges, the visibility of Nordic countries and their cultures in Europe, and cooperation with neighbouring areas. These activities are underpinned by the Cultural Agreement signed by all the five Nordic countries. The focus in Nordic cooperation is shifting to multiannual projects. New forms of action are also being sought in the mobility and residence programmes. The Nordic Council of Ministers is a central platform for cultural co-operation in the Nordic countries. The activities of the Council of Ministers in the field of culture have ramifications in other areas of formal and informal Nordic co-operation, both in and outside the Nordic region.

### c.1. the scope of the measure:

International

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

The Nordic Ministers of Culture adopted a new strategy for Nordic cultural co-operation 2013-2020 on 31 October 2012. The strategy emphasises five topics: the Sustainable Nordic Region, the Creative Nordic Region, the Inter-cultural Nordic Region, the Young Nordic Region and the Digital Nordic Region. The new strategy is supplemented each year by a Presidency Programme for the Culture sector. Finland is the President of the Nordic Council of Ministers in 2016. The programme, called Water, nature and people, was prepared in 2015 and includes a separate sector programme for culture. The culture programme emphasises the digital, intercultural, sustainable and creative aspects of Nordic co-operation. Also a seminar titled Re-shaping cultural policies organized in the programme, organized in co-operation with the UNESCO as a side event to UNESCO World Press Freedom Day conference. Its objective was to increase awareness of the significance of cultural freedom of expression's diversity in sustainable development and cultural expression in the Nordic countries and discuss how these could be utilised in the implementation of the UN's new action programme of sustainable development (Agenda 2030). A declaration of the Nordic Ministers of Culture on the promotion of the diversity of cultural expression: <http://www.norden.org/fi/pohjoismaiden-ministerineuvosto/ministerineuvosto/kulttuuriministerineuvosto-mr-k/julkilausumat/declaration-by-the-nordic-ministers-of-culture-on-promoting-diversity-of-cultural-expressions-and-artistic-freedom-in-a-digital-age>

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

Nordic co-operation promotes Nordic and regional interests and values in a globalised world.

### f.1 Name of agency responsible for the implementation of the measure:

Nordic Council, Nordic Council of Ministers, Nordic Institutions, Finnish Ministry of Education and Culture, Hanasaari Cultural Centre

### f.2 Financial resources allocated to implement the measure:

The total annual budget for the Nordic Council is about DKK 33 million and the budget for the Nordic Council of Ministers is approx. DKK 955 million.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

Yes

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

No

# Finnish-Russian Cultural Forum

## b. Key objectives of the measures:

The Finnish-Russian Cultural Forum is a unique form of activity developed by the Finnish Ministry of Education and Culture and the Ministry of Culture of the Russian Federation to activate and promote direct cultural cooperation between civic organisations, cultural institutions and artists. The Forum is a continuing process comprising two tasks: continuous partnership activities, including an annual Forum arranged alternately in Finland and Russia, and cooperation between the Finnish and Russian cultural administration. Both forms of action were initiated in 2000. The Forum activities are geared to develop new forms of flexible and transparent cooperation between the Ministries and between regional and local administrations in Finland and Russia. At the 2005 Forum in Vologda, the Ministries signed a cooperation agreement with a view to promoting cross-border cooperation in the sphere of arts and culture as well as to promoting the implementation of cultural partnership in the northern regions.

### c.1. the scope of the measure:

International

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

The main task in the Finnish-Russian Cultural Forum is direct cooperation between cultural actors. The Forum helps them in finding a partner and launching joint ventures. In the Forum, cultural and art professionals, amateurs and institutions have a channel for finding a suitable partner in the neighbouring country. These activities have not been limited to given forms of art, but comprise the whole spectrum of culture, including education. A partner may be sought by an art gallery, a theatre troupe, an orchestra, a punk band, a conservatoire, a school, a university, a circus, a tourism enterprise, or even an individual artist or researcher if they have sufficient resources for cooperation. Finnish and Russian partners may propose joint projects themselves or respond to a proposal made by a cultural actor in the neighbouring country. Between 2000 and 2015, altogether 2335 project proposals have been made within the Forum. There have been around 350 participants in each Forum since 2010. The annual Cultural Forum offers a meeting place for those working in the cultural and art field in Finland and Russia. The prospective partners participating in the Forum are given time to discuss with one another in order to explore ideas and develop cooperation through interpreters. The field-specific workshops in the Forums provide an opportunity to find out about other projected or ongoing joint ventures, make new contacts and expand cooperation. Partners can also consult experts about sources of financing and participate in seminars on topical issues in cultural cooperation. Geographically the whole of Finland takes part in the Forum activities. In Russia the Forum covers 12 regions in the northwest Russia and in 2006 Moscow and the Moscow Region also joined the Forum. Since 2007, each year several new regions in Russia join the forum.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

One important aspiration in the Forum from the outset has been to create conditions for cultural cooperation between the EU and Russia and to strengthen the northern cultural partnership. Alongside the seventh Finnish-Russian Forum in 2006 Kajaani, the Finnish EU Presidency arranged an EU-Russia Expert Meeting on Culture, which launched a process towards creating a cooperation action plan for EU-Russia cultural cooperation.

### f.1 Name of agency responsible for the implementation of the measure:

Working groups in both Finland and Russia, chaired by the Ministers of Culture respectively.

### f.2 Financial resources allocated to implement the measure:

Finnish Ministry of Education and Culture allocates yearly ca 150 000 euros to the Finland-Russia Society for coordination of the Forum activities and organization of the Forum event. In addition communities can apply for subsidies. The amount of subsidies for cultural cooperation with Russia is 500 000 euros per year out of which 50 000 euros are earmarked for launching new projects, which have been negotiated at the Forum. The financing of all cultural forum activities is based on the principle of reciprocity between Finland and Russia.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

**Name:**

Finland-Russia Society

**Type of Entity:**

NGO

**Type of Involvement:**

In Finland, the Finland-Russia Society has taken care of the partner activities, the practical preparation and organisation of the Forums and relevant information since 2004.

### h.1. Implement the provisions of the Convention?:

Yes

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

Yes

**i. Has the implementation of the measure been evaluated?:**

Yes

**i.1 At what level the evaluation was conducted?:**

International

**i.2 What were the main conclusions?:**

Finnish-Russian Cultural Forum has been evaluated in 2005. Evaluation was commissioned by the Finnish Ministry of Education and Culture and it comprised self-evaluation report and report made by the group of independent experts. Each year organizers report in the Annual report on the substance issues discussed at the Forum, publish statistics and report on the results of the project negotiations on the basis of feedback received from the participants.

**i.3 Which indicators were used to determine impact?:**

Experts examined quantitative indicators by analyzing whether Forum activities were organized in cost-effective way. Experts paid also attention to the fact that Forum activities have contributed to the grass-root level cooperation e.g. by creating a new meeting place for actors in the field of arts and culture as well as decreased the prejudices, which is not solely in the interest of Finland, but also in the wider European scope.

# Northern Dimension Partnership on Culture (NDPC)

## b. Key objectives of the measures:

**Northern Dimension (ND)** is a joint policy between the European Union, the Russian Federation, Norway and Iceland. The ND works through four Partnerships focusing on transport and logistics, environment, culture, and health and social wellbeing. The Northern Dimension Institute, the Northern Dimension Business Council and the Northern Dimension Parliamentary Forum complement the cooperation and increase awareness of the ND within the wider society. Regional Councils, such as the Barents Euro-Arctic Council, the Council of the Baltic Sea States, the Arctic Councils and the Nordic Council of Ministers are active participants in the implementation of the Northern Dimension Policy. In addition to governments, universities, research institutes and the business community also participate in the ND cooperation. The ND partnerships vary greatly. However, all of them aim to combine policies, expert work and practical-level project work. Because of their diverse working methods, they have proved to be viable for concrete cooperation. **The Northern Dimension Partnership on Culture (NDPC)** was established in May 2010. The Partnership promotes the creation of economically viable cultural activities and exchange of information on cooperation and financing opportunities. The NDPC is an initiative focusing at improvement of operating conditions for cultural and creative industries by bridging the gap between public and private funding, strengthening cooperation between the cultural and creative industries operators and the business community throughout the entire Northern Dimension area.

### c.1. the scope of the measure:

International

### c.2. the nature of the measure:

regulatory

### c.3. the main feature of the measure:

To meet the aims of the NDPC the Action Plan has been developed, covering measures to support the role of the Partnership as a focal point, a limited number of priority projects focusing on activities promoting cooperation between the cultural and creative industries and other sectors of businesses and entrepreneurs. Cultural production and culture-based services and innovations should be used to promote Northern Europe and its culture for the people in the region and for wider international consumers and thus contribute to social development and economic growth. Geographically the ND covers Northwest Russia, the Baltic Sea region and the European Arctic areas, including the Barents region. The Northern Dimension policies seek to strengthen stability, well-being and sustainable development in the region by means of practical cooperation. The NDPC has a Steering Committee with national ministerial representatives from Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, Russia and Sweden. The EU has also its own representative at the Steering Committee. The Steering Committee is focusing on the development of the conditions for cultural and creative industries in the NDPC member countries and in the EU. Specific attention is given to the fact that cultural and creative industries defy the traditional division into administrative sectors and call upon a cross- sectorial cooperation both on a national and an international level as they involve various policy sectors.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

The Northern Dimension (ND) countries have various national development programs and policies and one important issue for the NDPC is to make the ND countries aware of the development in other ND countries in order to avoid policies that could obstruct multilateral cooperation for the cultural and creative industries. Considering the political and administrative level, one of the major achievements since 2013 is that the NDPC member countries reached an agreement on the so-called Legally Binding Agreement (LBA) stipulating the permanent location of the Secretariat for the Partnership. The Nordic Council of Ministers Office in Riga will remain the permanent location of the Secretariat of the Partnership. For practical reasons this is a very important result of the NDPC Steering Group endeavors. The agreement will secure a financially stable and fully operational framework for the work of the NDPC. Although the LBA still requires internal approval within each signatory country, a big step forward has been made. Apart from the formal aspects of cooperation, the NDPC has also made significant progress in terms of supporting the creative sector operators. The NDPC has adopted long term strategy, which defines three main areas of cooperation: policies and studies, knowledge sharing and good practices dissemination activities, as well as project support. As to supporting projects, the NDPC has continued granting program for the creative sector operators. 12 cooperation platforms received support within the first round of the Cultural and Creative Industries Platform. In addition, the NDPC has arranged six international Cultural Forums. The Cultural Forums have gathered professionals from the cultural and creative industries, funding organizations, academia, civil servants and representatives for the Regional Councils in Northern Europe. The objective for the Cultural Forums was to provide information on the NDPC goals and the international policy development for cultural and creative industries.

### f.1 Name of agency responsible for the implementation of the measure:

Steering Committee with national ministerial representatives

### f.2 Financial resources allocated to implement the measure:

Funding of the Northern Dimension. EU-funding earmarked to projects carried out under ND partnerships creates stability and continuity in the ND cooperation. ND cooperation is based on the principle of co-financing. Funding is provided not only by the participating states but also via the EU's funding instruments and programmes and International Financial Institutions (IFIs). The budget of the NDPC comprises of national contributions 10 000 – 20 000 euros/country and the EU funding resulting in total of ca 250 000 euros per year.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

Yes

**i.1 At what level the evaluation was conducted?:**

International

**i.2 What were the main conclusions?:**

In 2015 the NDPC has commissioned the Northern Dimension Institute a study titled Trends and Challenges in Culture and Creative Industries Policy Development in the ND Area. A more cross-sectorial direction for the NDPC activities was recommended as one of the outcomes of the study. The recommendation has also been included in the NDPC work plan for 2016.

**i.3 Which indicators were used to determine impact?:**

See above.

# Discretionary government transfers to promote cultural export and to support large scale international cultural events/Europe-Asia Roundtable Sessions (EARS)

## b. Key objectives of the measures:

Discretionary government transfers are the most important tool of the Ministry of Education and Culture to implement Finland's cultural policy. There are currently over 30 open calls for projects covering all main policy objectives covering e.g. support to national cultural organisations, cultural heritage, cultural events, children's culture and cultural entrepreneurship and export. The mission of EARS is to help build and foster relationships between creative professionals, and to connect the fastest growing creative industry market, Asia, to the rest of the world. EARS lives its mission by offering leading information on Asia's creative industries through talented professionals, and by bringing professionals together to share best practices and discover business opportunities. To date, EARS events have been organized altogether eight times in Helsinki, Beijing and Shanghai. In August 2015, EARS gathered 350 creative industry professionals from 31 countries to Helsinki.

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

The Ministry of Education and Culture allocated grants to the organisers of the event through to two different measures. The other has been support for cultural export and the other support for large scale international cultural events, i.e. financial measures corresponding to stated policy objectives of promoting cultural exports and attracting large scale events to Finland. The support is granted through open calls for projects.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

As regards the policy measures themselves, the expected results of support to cultural export projects include fostering professional networks and helping branding of CCS companies and/or their products and services. The expected results of large scale cultural events include similarly fostering networks and promoting the position of Finland and Finnish actors in relevant international networks. EARS itself tries to help connect Asian and European professionals in order to facilitate cooperation of different types. State grants are allocated to eligible legal entities such as associations or companies. The receiver of a grant is responsible for carrying out the project in question.

## f.1 Name of agency responsible for the implementation of the measure:

Ministry of Education and Culture

## f.2 Financial resources allocated to implement the measure:

The financial support by the Ministry has ranged from 110 000 to 150 000 euro annually between 2012 and 2016.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

### Type of Involvement:

Over 20 different organisations participate in the organisation of EARS, most of which are non-governmental private sector associations or companies. They include several Finnish Art Information Centres, independent sector associations and Chinese companies.

## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

Yes

## i.1 At what level the evaluation was conducted?:

National

## i.2 What were the main conclusions?:

The Ministry is in a process to evaluate and up-date its policy on discretionary government transfers.

**i.3 Which indicators were used to determine impact?:**

Each measure is constantly assessed by way of engaging with stakeholders and reading the reports of recipients of support. These reports are not sufficiently standardised and some contain detailed evaluation of the financed project and some only a general description. In general, impact assessment is not sufficiently structured and the Ministry is yet to implement indicators to that extent. In the case of EARS, which has been running from 2012, the Ministry assesses especially the number of partners contributing the event, the number of participants, their documented feedback and the number and quality of contracts or projects that come out of the event.



# Protecting cultural expressions under threat - the Sami people

## b. Key objectives of the measures:

The Ministry of Education and Culture seeks to secure equal opportunities for language and cultural minorities and special-needs groups to participate in culture and express their creativity. In preparing and drafting legislation, the Ministry takes special care to guarantee equity and equality. The Sami peoples' rights are regulated in the Sami Parliament Act 974/1995 and the Sami people have a status of an indigenous people in the Finnish Constitution, Section 17 §, 731/1999. The ratification of the ILO 169 agreement was one of the objectives of the Finnish 2014-2015 government (prime minister Stubb). The Sami Parliament approved the agreement in June 2014 and the proposal of the ratification, together with an attachment concerning land rights. According to the attachment there would be no changes in the Sámi land ownership nor in the state or private property ownership. Also, the everyman's right would be preserved intact. One of the key issues in the processing of the ratification has been the definition of the Sámi people and the question of the land and water rights. The ratification process was put on ice in March 2015, however, and the processing of the ratification was moved to the next government. The aim of financial subsidies is to support sami culture.

## c.1. the scope of the measure:

National

International

## c.2. the nature of the measure:

legislative

financial

## c.3. the main feature of the measure:

To forward the ratification of the ILO 169 Convention the Government of Finland has launched a comparative study on how the Sami peoples' rights are materialized in Finland. The goal of the study is to gather background information to form basis to the ratification of the ILO 169 Convention. The government will come back to the ratification issue once results of the study have been presented by the end of 2016. The state subsidy for supporting cultural initiatives and other activities of the minority groups in Finland is channeled through general art and culture subsidy as well as through appropriations. In addition, each year a separate appropriation is granted for the support of Sámi culture, for which the grant decisions are made by the Sámi Parliament. Preparation of the grants issued by the Ministry of Education and Culture is an authoritative process. **One concrete example is The Sámi Cultural Centre Sajos** which was opened in 2012. It creates better conditions for the Sámi to freely maintain and develop their own language, culture and livelihood and cultural self-government. The Sámi Cultural Centre Sajos fundamentally improves their opportunity to provide information of the Sámi as indigenous people of Finland. The Sámi Cultural Centre is a meeting point, both nationally and internationally. The Sámi Cultural Centre Sajos project was launched by the Sámi Parliament already in 2000. Funding for the activities of the Cultural Centre was included in the State budget in the spring of 2007. Sajos was also one of the largest publicly funded ERDF cultural projects for the period 2007-2013. The construction of Sajos was culturally important particularly from the perspective of multi-culturalism, cultural minorities and indigenous peoples.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

The Sami

## e. What are the results expected through the implementation of the measure?:

To support the cultural self-government of the Sami people and the preservation of their culture.

## f.1 Name of agency responsible for the implementation of the measure:

the Sami Parliament, Ministry of Education and Culture

## f.2 Financial resources allocated to implement the measure:

In recent years, about 670 000 euro has been granted annually from the state budget to support Sámi language and culture. Including a separate appropriation for international Sámi cultural cooperation, such as Sámi art organisations as well as for the support of the Finnish branch of the Sámi Council and its national member organisations. The Sami culture has been also financed through the EU funding mechanisms, eg. structural funds.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Cultural Environment Strategy

## b. Key objectives of the measures:

The cultural environment strategy 2014–2020 is based on the Government Programme of Prime Minister Jyrki Katainen, in which it is stated that “the Government will prepare a cultural environment strategy”. The proposal for drawing up a cultural environment strategy was also included in the government report on the future of culture in 2010.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

regulatory

### c.3. the main feature of the measure:

The strategy was prepared by a working group appointed by the Ministry of Education and Culture and the Ministry of the Environment on 17 February 2012. In accordance with the decision to appoint the working group, the goal of the strategy is to create the conditions for a comprehensive cultural environment policy, which will strengthen the values and protection of the cultural environment and the management of changes and risks. The proposal of the working group was completed on 19 June 2013 and it resulted in 101 opinions, based on which the Ministry of Education and Culture and the Ministry of the Environment have finalised the strategy proposal for processing by the Government. In 2015, the Ministry of the Environment and the Ministry of Education and Culture made a commitment under Society's Commitment to Sustainable Development (a Finnish national initiative to achieve sustainable development, [www.sitoumus2050.fi](http://www.sitoumus2050.fi)), to carry out the implementation plan of the Cultural Environment Strategy. Further, the ministries are challenging other parties to make their own commitments to sustainable development for the purpose of contributing to the implementation of the strategy.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

The goals of the cultural environment strategy have been crystallised into three points of view: an important resource, sustainable development, and good administration. A well-managed and vital cultural environment will enhance the well-being of people, and it is an important aspect of developing business activities and creating an attractive living environment. The selections of the strategy form five sections, based on the strategy's goals. There are 20 actions in total. After the government resolution, the strategy work will be continued through an implementation plan, where the implementation measures, parties responsible, schedules and their monitoring will be set down in cooperation with various interest groups. Strategy in English: [https://helda.helsinki.fi/bitstream/handle/10138/135508/Cultural%20Environment%20Strategy\\_2014.pdf?sequence=1](https://helda.helsinki.fi/bitstream/handle/10138/135508/Cultural%20Environment%20Strategy_2014.pdf?sequence=1)

### f.1 Name of agency responsible for the implementation of the measure:

Ministry of Education and Culture, Ministry of the Environment

### f.2 Financial resources allocated to implement the measure:

No additional funding has been available yet.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

Yes

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

No

# WIPO/Finland Training Course on Copyright and Related Rights

## b. Key objectives of the measures:

The WIPO Finland training course is offered to enhance and develop skills in the management of copyright and related rights in a fast changing environment for the benefit of developing countries and countries with economies in transition. The course also promotes debate on topical copyright issues among officers from copyright offices and collective management organizations. The course is organised in cooperation with World Intellectual Property Organization (WIPO) and the Finnish Ministry of Education and Culture.

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

institutional

## c.3. the main feature of the measure:

WIPO selects the participants who are usually officials from relevant ministries, officers from collective management organizations or officials from copyright offices. The first course was organized in 1995 and in 2015 the course was organised for the 20th time. There has usually been 10–12 participants per year. Content and structure of the course has covered the following subjects: Introduction to the Finnish society and culture, copyright policy making within the government, research, economic contribution of copyright-based industries, topical copyright issues in Finland, EU and WIPO, the future of internet and copyright, the purpose and functions of the copyright council, the rights of producers, management of rights in works, private copying remuneration system, limitations and exceptions to copyright, anti-piracy work in Finland and enforcement of rights and models on how to manage copyright. At the end of the course, participants will be familiar with current issues pertaining to the copyright and related rights. The course has been successful in encouraging the participants to discuss national and international problems and differences in copyright and legislations, and also seek solutions. The feedback given directly to hosting country by the participants has been overwhelmingly positive. Every year the Ministry of Education and Culture seeks to develop the course and possibilities to increase cooperation with other countries organizing courses for the benefit of developing countries and countries with economies in transition. By doing this Finland also fulfills its duty to provide technical and financial co-operation, including the training of personnel, to developing and least developed countries pursuant to Article 67 of the 1994 Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS).

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

The skills and competencies in managing copyrights and related rights in developing countries are strengthened.

## f.1 Name of agency responsible for the implementation of the measure:

The Ministry of Education and Culture, WIPO

## f.2 Financial resources allocated to implement the measure:

WIPO covers the traveling costs of the participants to Finland. The Finnish Ministry of Education and Culture covers other costs, such as accommodation and daily allowances. The ministry's share has been yearly about 25 000–35 000 euros for the last few years. The co-operative entities such as the Finnish collective societies, broadcasting companies, the anti-piracy organization, and the Finnish Copyright Society cover the costs related to their part of the course program.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

No

# Libraries for Development -project

## b. Key objectives of the measures:

Libraries for Development is a cooperation project between library services in Finland, Namibia and Tanzania. The main development objective is to promote the knowledge based society and use of information technology at public libraries, so as to render better services to the residents of Namibia and Tanzania.

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

financial

institutional

## c.3. the main feature of the measure:

Libraries for Development started in 2012 and will continue until the end of 2017. Capacity building of the partner organizations is supported by training the project libraries' personnel in ICT and information search skills, in order to enable them to teach community members. Decision makers in both countries are involved to raise their awareness on the role of libraries in supporting national development goals. Workshops are arranged for the personnel, customers and decision makers; study tours for the personnel are arranged; and project libraries are equipped with new computers and internet connections. This way, the project is bringing the services of the information society to the grassroots level. The project is in alignment with the poverty reduction strategies of the partner countries.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

By the end of 2015, over 8500 community members (including SMEs, women, farmers, out-of-school youth) have been trained in computer use and in information search. The trainings, often tailored to meet specific group's needs, have empowered the participants by educating them in the search of relevant and reliable information connected to their life, health, studies or work.

## f.1 Name of agency responsible for the implementation of the measure:

Finnish Library Association, Namibia Library Services Board, Tanzania Library and Archives Service

## f.2 Financial resources allocated to implement the measure:

A total budget of this project is approx. 1 million €.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

No

# National Digital Library

## b. Key objectives of the measures:

National Digital Library (<http://www.kdk.fi/en>) is a project which aims to ensure that electronic materials of Finnish culture and science are managed with a high standard, are easily accessed and securely preserved well into the future. It is one of the key electronic culture and research infrastructures currently under construction in Finland. Participating archives, libraries and museums collaborate on saving our national heritage in a digital format to make it available for all.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

The National Digital Library consists of two services:

1. **The Finna:** a user interface search service, which brings together the collections of Finnish libraries, archives and museums. Finna provides free access to cultural content and digital information from Finnish museums, libraries and archives.

The Finna service features treasures from the collections as well as the latest research results. Users can easily access images of museum objects and works of art, digital documents, books, maps and reference data independent of time and place. Finna's information is reliable and up to date, thanks to the efforts of experts at the participating archives, libraries and museums. Finna's user interface is responsive to different usage environments across a variety of devices. At the moment, Finna provides access to materials of around 110 organisations (University and polytechnic libraries, Public libraries, Museums and Archives). Finna provides access to 1,3 million digital objects more than 10 million entries in the collections of 110 Finnish museums, archives and libraries.

1. **The Digital Preservation System (DSS):** A centralised digital preservation system designed to store digital cultural heritage objects of museums, archives and libraries.

Digital preservation has been started from bit level preservation. The national Digital Preservation Service currently ensure that the original digital data (bit stream) of the information remains unchanged and can be preserved on up-to-date storage media. Many supporting processes include to the Digital Preservation Service have been design and implemented. E.g. process to support organization during deployment phase and the integration to the preservation system. In the future the Digital Preservation Service will ensure that the digital information remains also intelligible and that the actual information can also be accessed by future generations. In this phase the focus will on logical preservation and preservation methods (e.g. file migrations) will be deployed. Also the necessary hardware, services, processes and manage

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

- Improving the availability of digital information and cultural resources and services and making their use easier
- Strengthening cooperation across organisational and sectoral borders.
- Improving interoperability, manageability, and efficiency of processes in libraries, archives and museums.
- Preserving the potential of cultural heritage material far into the future.

### f.1 Name of agency responsible for the implementation of the measure:

The National Digital Library Project: Ministry of Education and Culture; subproject Finna: National Library of Finland; subproject DSS: CSC - IT Centre for Science

### f.2 Financial resources allocated to implement the measure:

Budget is 3 million euro annually.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Joy of Reading Programme 2012-2015

## b. Key objectives of the measures:

The aim of the 'Joy of Reading' programme was to develop comprehensive reading skills in children and young people and to promote the joy of reading through cooperation between school, library and home. Goals:

- to create an operating model for improving children's and youths' (6 – 16) reading and writing skills
- to enhance teachers', librarians' and parents' awareness, competence, and methods for supporting children's and youths' interest in reading and writing and their media education
- to boost children's and youths' interest in and skills needed for well-rounded reading and writing
- to reinforce children's and youths' use of various texts and media contents and promote their access to information and content (information management and media literacy)

<http://www.lukuinto.fi/joy-of-reading.html>

## c.1. the scope of the measure:

National

## c.2. the nature of the measure:

regulatory

financial

## c.3. the main feature of the measure:

Over 30 schools and libraries participated in the Joy of Reading programme through 14 national –level programmes and a total of 8 736 students were involved.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

children and young people

## e. What are the results expected through the implementation of the measure?:

See above the objectives of the measure.

## f.1 Name of agency responsible for the implementation of the measure:

Ministry of Education and Culture, the Faculty of Humanities and the Faculty of Education at the University of Oulu

## f.2 Financial resources allocated to implement the measure:

Euro 1,3 million for the years 2011-2015.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

Yes

## i.1 At what level the evaluation was conducted?:

National



**i.2 What were the main conclusions?:**

The pilot project participants of the Joy of Reading Programme reported that they had changed pedagogical practices to be more collaborative, learner-oriented and functional, as well as to utilise information and communication technology more efficiently. Giving technology an increasingly large role in teaching expands the learning environment and motivates pupils, because they get to use devices that are natural and inspiring to them in learning new things. Varied learning environments in teaching support pupils' multi-literacy skills. Characteristics of a learning environment supporting multi-literacy skills include openness and expansion of the environment outside the school to home, library and the rest of the environment as well as society.

**i.3 Which indicators were used to determine impact?:**

<http://www.lukuinto.fi/joy-of-reading.html>

# Promoting media literacy

## b. Key objectives of the measures:

The Ministry of Education and Culture has drawn up Cultural Policy Guidelines to promote media literacy for 2013–2016. The Guidelines draw on the objectives set out in the Government Programme, on the growing range of media education actors, on the constantly evolving media environment and on the field of media education. One of the Ministry's strategic cultural policy priorities is to strengthen the position of media education and media literacy. The Ministry's audiovisual culture policies have set good media literacy as one of its priorities. These media literacy guidelines examine media education from various angles, in particular in terms of social inclusion, active citizenship, critical thinking, creativity and self-expression.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

regulatory

financial

### c.3. the main feature of the measure:

The Ministry of Education and Culture Guidelines provide goals and measures involving every-day media education focused on children and adolescents, sustainable structures to help pursue and institute media education, stakeholder profiling and partnerships and Finland's active role in global efforts. Link to the publication: [http://www.minedu.fi/OPM/Julkaisut/2013/Hyva\\_medialukutaito.html?lang=fi&extra\\_locale=en](http://www.minedu.fi/OPM/Julkaisut/2013/Hyva_medialukutaito.html?lang=fi&extra_locale=en)

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

children and young people

## e. What are the results expected through the implementation of the measure?:

See objectives above.

### f.1 Name of agency responsible for the implementation of the measure:

Ministry of Education and Culture, National Audiovisual Institute. National Audiovisual Institute's media education unit is responsible for media education in Finland (<https://kavi.fi/en/about-kavi/media-education-and-audiovisual-media/media-education>)

### f.2 Financial resources allocated to implement the measure:

All in all 9,3 million euros have been allocated to the programme in 2006-2015 and app. 3,7 million euro in 2012-2015. There is some 0,5 million euro reserved annually in the state budget for supporting media education activities provided by the third sector.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

### Type of Involvement:

There are several NGOs that provide media education activities by the grants granted to them.

### h.1. Implement the provisions of the Convention?:

Yes

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

Yes

### i.1 At what level the evaluation was conducted?:

National

### i.2 What were the main conclusions?:

A survey has been carried out of the outcomes of our National Policy Guidelines for 2013–2016". One of the strengths of the system seems to be that a large number of non-governmental organisations are co-operating in promoting media and information literacy along these policy guidelines. Non-governmental organisations, the private sector and the public sector are all working together towards commonly agreed goals. The main focus has been on participatory approach with children

and young people. For more please see: <https://kavi.fi/en/media-education-and-audiovisual-media/publications> Digitalisation is one of the key elements in our current government policy. A fresh report on Media Pluralism states about Finland that "The country has a well developed and implemented policy for promoting media literacy." (see: <http://monitor.cmpf.eui.eu/mpm2015/results/finland/>)

**i.3 Which indicators were used to determine impact?:**

See report.

# Access to art and culture for children and young people

## b. Key objectives of the measures:

A steering group established in August 2012 by the Ministry of Education and Culture formulated a proposal for a children's culture policy programme for the years 2014–2018. The programme proposal promoted the goal of supporting the right of all children to access art and culture by strengthening the status and operating conditions of children's culture, as stated in the government programme. <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2014/liitteet/tr10.pdf?lang=fi>. The latest programme of the Finnish Government (May 2015) comprises of five strategic priorities and 26 key projects. Key projects on the field of "Knowledge and education" include among others a project on promoting access to art and culture for children and young people. See more: <http://valtioneuvosto.fi/en/sipila/government-programme>. The main aim of this key project is to provide every child and youth with a possibility to actively participate frequently in art and cultural life. The idea is to integrate art and cultural actors/institutions/schools with primary schools so that part of the activities can be carried out during or after school days in school premises. The problem is that childrens' access to culture varies a lot depending on the region/area they are living in. There is a rich supply of cultural activities provided to children and young people in big cities and urban areas but hardly nothing in villages in the countryside.

## c.1. the scope of the measure:

National

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

The process has been started by sending a questionnaire to all lower and higher level comprehensive schools where the students are supposed to answer to the questionnaire asking what arts and cultural activities they would like to participate in their leisure time/after school hours. Close to 120,000 children participated in the survey. On the basis of this, local artists and arts institutions or children cultural centres will then be provided with funding so that activities will be organised in the regions. New recreational classes will be established, based on the pupils' wishes.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

children and young people

## e. What are the results expected through the implementation of the measure?:

See objectives above.

## f.1 Name of agency responsible for the implementation of the measure:

Ministry of Education and Culture

## f.2 Financial resources allocated to implement the measure:

The Ministry of Education and Culture and Arts Promotion Centre Finland finance children's culture with some 2 million euro annually. For the Government key project on access to art and culture, there is some 8 million euros reserved for the years 2016-2018.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

No

## CIVIL SOCIETY

**Have you taken or supported initiatives involving civil society in activities::**

**Promote the objectives of the convention through awareness raising and other activities:** Yes

**Please explain how:**

Open seminars has been organised.

**Collect data and share and exchange information on measures adopted at local and international level:**

No

**Please explain how:**

**Provide spaces where ideas of civil societies can be heard and discussed while developing policies:** Yes

**Please explain how:**

Civil society is heard by the MInistry when new measures are developed.

**Implement Operational Guidelines:** No

**Please explain how:**

**Other:** No

**Please explain how:**

**Is Civil Society contributing to this report?:**

Yes

**Name of the Organization(s):**

Cupore Foundation for Cultural Policy Reasearch

## Contribution from Civil Society

**This section is to be completed with information provided by civil society:**

**Has the civil society taken initiatives to::**

**Promote the principle and the objectives of the Convention locally and internationally:** No

**Please explain how:**

**Promote ratification of the Convention and its implementation by governements:** No

**Please explain how:**

**Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:**

No

**Please explain how:**

**Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:**

No

**Please explain how:**

**Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:**

No

**Please explain how:**

**Build capacities in domains linked to the Convention and carrying out data collection:** No

**Please explain how:**

**Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:**

No

**Please explain how:**

**Challenges encountered or foreseen to implement the Convention:**

**Solutions found or envisaged:**

**Activities planned for next 4 years to implement the Convention:**

**Supporting attachment provided by the Civil Society:**

## Achievements, challenges, solutions and next steps

### Describe main results achieved in implementing the Convention:

Finland implements cultural policy measures that contribute in various ways to the objectives of the Convention and it is not possible to point out some main results that would have been achieved in the implementing of the Convention during the last four years.

### Challenges encountered or foreseen to implement the Convention :

**The question of gender equality** has not been particularly strongly present in the Finnish arts or cultural policy discourse in the last four years. This is so even though current research (Roiha et al. 2015, Rensujeff 2014) strongly demonstrates gender segregation of especially art professions. The latest comprehensive data concerning gender equality in the arts in Finland dates from 2010. **Labour Market situation of the artists**; Artists' position in the labour market is unstable. Their income level has not developed equally with the income level of population in general. This applies to most art fields. Eg. in the field of visual arts, only 20% of artists can make their living by art. The share of women has increased in the field of arts in Finland since the 1980s. Even so, women still earn, regardless of their field of arts, less than men. The labour market situation is an especially important factor affecting income. The income gap is especially marked in the field of the so-called free arts, among artists not working as employees. Especially segregated fields of art in Finland, as they are also internationally, are dance, applied arts and visual arts. (Roiha & al2015). By promoting **sustainable development** worldwide, Finland bears global responsibility. In accordance with the 2030 Agenda for Sustainable Development, Finland takes part in resolving **the great global challenges facing humankind** – such as mitigating climate change, reducing poverty, food security, and access to clean water and sustainable energy. Culture is not particularly emphasised. Awareness raising and concrete cooperation with **Civil Society actors** in the implementation of the Convention will remain a central future action.

### Solutions found or envisaged to overcome those challenges:

There are plans to enhance the labour market situation of the artists. The Finnish Ministry of Education and Culture has a functional gender equality plan (2013-2017) to guide strategic, legislative and financial and project planning in the field of cultural policy. Finland supports fragile states, which are in the most difficult position, as well as countries with which cooperation can gradually develop to be more broad-based, for instance in the direction of commercial and economic cooperation. The priorities of Finland's development cooperation also include peacebuilding, democracy and development of the rule of law as well as building the country's own economy, including developing countries' own responsible business activity and strengthening of the tax base. In all its international cooperation, Finland emphasises human rights and the position of women and girls. The long-term goal is to raise financing for development, in accordance with UN objectives, to 0.7 per cent of the gross national income. Civil society involvement will be strengthened in the future implementation of the Convention.

### Steps planned for the next 4 years:

See above.

# SOURCES AND STATISTICS ANNEXES

## 1. Economy and Finance

When reporting data in this section, it is important to define the "cultural sector" for statistical purposes and apply that definition consistently. For guidelines, please refer to the [2009 UNESCO Framework for Cultural Statistics \(FCS\)](#)

### 1.1. Total Flows of Cultural Goods and Services

#### 1.1.a Cultural Goods

(a) Exports in cultural goods	390000000.00	2012	▼	Statistics Finland, Cultural Statistics 2013
(b) Imports in cultural goods	1025900000.00	2012	▼	Statistics Finland, Cultural Statistics 2013

#### 1.1.b Cultural Services

(a) Exports in cultural services	0.00		▼	
(b) Imports in cultural services			▼	

### 1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

(a) Total GDP	192334022273.00	2012	▼	Statistics Finland's PX-Web databases, C
(b) Share of cultural activities in GDP	6123937458.00	2012	▼	Statistics Finland's PX-Web databases, C

Which methodology was used to calculate the share of culture in total GDP?

<p>Culture Satellite Accounts are a statistical system which aims at describing the economic contribution of culture. So far, there is no internationally agreed on method for producing culture satellite, but the culture satellite compiled in Finland largely follows the same methods that are used in Travel and Tourism Satellite

 More information about text formats

### 1.3. Government expenditure on culture (If not available, please use government expenditure on Recreation and Culture)

(a) Total government expenditure	121715601493.00	2012	▼	www.stat.fi	
(b) Share of culture in government expenditure	0.81	482851	2012	▼	Statistics Finland, Cultural Statistics 2013

## 2. Books

	Num	Sales, USD	Year	Source
<b>(a) Number of published titles</b>	0		▼	
<b>(b) Number of publishing companies</b>				
Total all companies			▼	
Small Size Companies			▼	
Medium Size			▼	



Large Size




**(c) Bookshops and sales**

Bookstore chains





Independent Book stores





Book stores in other retail





Online Retailers




**d) Translation flows**

Number of published translations




**3. Music****(a) Production / Number of albums produced:**

	Num	Year	Source
Physical Format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Digital format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Independent	<input type="text"/>	<input type="text"/>	<input type="text"/>
Majors	<input type="text"/>	<input type="text"/>	<input type="text"/>

**(b) Sales / Total number of recorded music sales:**

Physical format





Digital format




**4. Media****(a) Broadcasting audience and share**

Year

Source



Programme type	Audience share	Type of ownership	Type of access	Remove
<input type="text"/>	<input type="text"/>	- None -	- None -	

**(b) Broadcasting media organizations**

Year

Source

**Number of domestic media organizations providing**

Ownership:	Radio channels	Television channels	Both radio & television channels	Total
Public	<input type="text"/>	<input type="text"/>	<input type="text"/>	0
Private	<input type="text"/>	<input type="text"/>	<input type="text"/>	0
Community	<input type="text"/>	<input type="text"/>	<input type="text"/>	0
Not specified	<input type="text"/>	<input type="text"/>	<input type="text"/>	0
Total	0	0	0	0

**(c) Newspapers (excluding online newspapers only)**

Year	Source
<input type="text" value=""/>	<input type="text" value=""/>

Publishing format - printed:	Daily newspapers	Non-daily newspapers	Total
Free Only	<input type="text"/>	<input type="text"/>	0
Paid Only	<input type="text"/>	<input type="text"/>	0
Both Free and Paid	<input type="text"/>	<input type="text"/>	0

**Publishing format - both printed and online**

Free Only	<input type="text"/>	<input type="text"/>	0
Paid Only	<input type="text"/>	<input type="text"/>	0
Both Free and Paid	<input type="text"/>	<input type="text"/>	0
Total	0	0	0

**5. Connectivity, infrastructure, access**

	Num	Year	Source
(a) Number of mobile phone subscribers per 1000 inhabitants	<input type="text"/>	<input type="text" value=""/>	<input type="text"/>
(b) Number of households with Internet access at home	<input type="text"/>	<input type="text" value=""/>	<input type="text"/>
(c) Number of individuals using the Internet	<input type="text"/>	<input type="text" value=""/>	<input type="text"/>

**6. Cultural Participation**

**Percentage of people participating in cultural activities at least one time during the last 12 months**

Activity (in %)	Female	Male	Total
Cinema			0.00
Theatre			0.00
Dance (including ballet)			0.00
Live concert/musical performance			0.00
Exhibition			0.00
TOTAL	0.00	0.00	0.00

**Is there any available data on the reasons for the non participation in cultural events?**

No  Yes

Main reasons for non-participation (in %).	Female	Male	Total
Too Expensive			0.00
Lack of Interest			0.00
Lack of time			0.00
Lack of information			0.00
Too far away			0.00
Other			0.00

**7. Additional clarifications:****Additional Annexes (if any):**

Attachment	Size
 Links to publications and statistics.	18.3 KB

## SUBMISSION

**Title:**

Ms

**First Name:**

Zabrina

**Family Name:**

Holmström

**Organization:**

Ministry of Education and Culture

**Position:**

Councillor for Cultural Affairs, Secretary-General of the Finnish National Commission for Unesco

**DATE OF SUBMISSION:** 20/6/2016