

## Vainonen Hannu (OKM)

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**Lähetäjä:** Reports 2005 Convention <reports2005@unesco.org>  
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**Vastaanottaja:** Mäkelä Laura (OKM); Vainonen Hannu (OKM)  
**Kopio:** Holmström Zabrina (OKM); Finnish National Commission for UNESCO; Delegation of Finland/Délégation de Finlande  
**Aihe:** Acknowledgement of receipt - periodic report on the 2005 Convention  
**Liitteet:** QPR\_Finland\_20200626.pdf

Dear Ms. Mäkelä, dear Mr Vainonen,

Thank you for your commitment in submitting Finland's periodic report on the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions in these challenging circumstances.

I am writing to acknowledge receipt of your report via our online form. Your report has been successfully submitted.

We have noticed that an electronic signature has not been appended to the online form. We would therefore be grateful if you could send us by post a signed copy of your report. You can print the complete form attached to this email and add a handwritten signature at the end (page 69).

The signed copy can be sent to the following address at your earliest convenience:

**UNESCO**  
*Section for the Diversity of Cultural Expressions (CLT/DCE)*  
*7 place Fontenoy, 75352 Paris 07 SP - France*

Thank you for your understanding.

Best regards,



**Floris HENDSCHEL**

Policy and Research Unit  
Diversity of Cultural Expressions  
Culture Sector  
E-mail: [f.hendschel@unesco.org](mailto:f.hendschel@unesco.org)

7, place de Fontenoy  
75352 Paris 07 SP France  
<http://en.unesco.org/creativity/>

# Form Submission: Quadrennial Periodic Report

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Finland

**Date of**

**Ratification:**

2006

**Officially Designated Point of Contact of the Convention:**

**Website:** <http://www.minedu.fi> (<http://www.minedu.fi>)

Mr.

Hannu Vainonen

Ministry of Education and Culture

Meritullinkatu 10

PO BOX 29, 00023 FI - Valtioneuvosto Finland

00170 Helsinki

Finland

**Phone Number:** +358 4+5344753

[hannu.vainonen@minedu.fi](mailto:hannu.vainonen@minedu.fi)

**Email:** [laura.makela@minedu.fi](mailto:laura.makela@minedu.fi)

**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

The questionnaire was prepared together with Arts Promotion Centre and Cupore and sent to other relevant ministries (Foreign Affairs, Transport and Communications as well as Economic

Affairs and Employment). The following civil society associations and federations were addressed as well : Sirkuksen tiedotuskeskus ry - circus  
HIAP – Helsinki International Artists Programme  
Suomen Näyttelijäliitto ry actors  
Suomen teatteri- ja mediatyöntekijöiden liitto ry theatre and media workers  
Tanssin tiedotuskeskus ry danceinfo.fi  
Teatterin tiedotuskeskus ry theatre information  
Lukukeskus reading  
Music Finland ry  
Suomen Sinfoniaorkesterit ry orchestras  
Finland Festivals ry  
Forum Artis ry artists  
Frame contemporary art  
Suomen lastenkulttuurikeskusten liitto childrens' culture  
Cupore cultural policy research  
Neogames Finland ry videogames  
Mediakasvatusseura mediaeducation  
Suomen Taiteilijaseura ry visual artists  
KULTA ry federation for cultural organisations  
Suomen museoliitto museums  
Women in Film and TV Finland  
Suomen kirjailijaliitto – writers union  
Suomen kirjastoseura – libraries  
Suomen kotiseutuliitto – local cultural heritage  
Kultti ry - cultural magazines  
Koulukino film education  
Only two civil society organisations replied to the questionnaire; Frame and Koulukino. Others found the questionnaire too difficult to answer.

### **Executive summary:**

Over the current reporting period, three government programmes have guided the development of cultural policy and implementation of the Convention: prime minister Juha Sipilä, prime minister Antti Rinne and prime minister Sanna Marin's programme. The programmes have featured initiatives aimed at both the economic and cultural dimensions of culture, which have been widely accepted as the basis of Finland's cultural policy. For a more comprehensive review on the structures and development of cultural policy in Finland, please refer to Finland's country profile of the Compendium of Cultural Policies and Trends: <https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=12> (<https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=12>)

In addition to new initiatives, which have been launched and new developments that are anticipated, the Finnish system for cultural policy is also characterised by relative stability stemming from the many regulatory duties of the central government. However, legislative reforms have been prepared in the course of the current reporting period to be able to better adapt to the changing operating environment of the sector. These include reforms of the public

financing system for the arts and culture as well as the introduction of new responsibilities for development for public libraries, museums, and municipalities. Participation of children and young people in the arts and culture have been high on the Governments' agendas and cross-sectoral cooperation for developing the opportunities for internationalisation and growth of the Finnish cultural and creative sectors has been continued.

In addition to Government initiatives and programmes, the Strategy for Cultural Policy of the Ministry of Education and Culture guides the development of cultural policy in Finland. Finalised in 2016, the strategy sets out three main target areas and strategic objectives for cultural policy until 2025:

- Creative work and production
  - o The conditions for artistic and other creative work will be better, and there will be more diverse ways to produce and distribute creative works.
- Inclusion and participation in arts and culture
  - o Inclusion in arts and culture will be increased and differences between population groups in terms of participation will be smaller.
- Cultural basis and continuity
  - o The cultural basis will be strong and vital.

Over the current reporting period, the Ministry of Education and Culture also prepared a new strategy for 2030. In this strategy, the Ministry states its commitment to foster cultural diversity. The implementation of the strategy centres on the following culture-related impacts:

- Equitable educational and cultural rights
- Creative sectors and creative competence strengthen the economic structure
- Arts and science, early childhood care, education, youth work and sports foster an inquiry-based, creative, responsible and international world view
- A mix of tools for creating, producing and leveraging arts and culture and to protect our diverse cultural heritage
- Active citizenship and an active way of life becomes prevalent. More people engaged in sports, arts and culture
- Greater shared responsibility, inclusion, transparency and sense of community.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

Civil Society Organization (CSO)	Cupore Centre for Cultural Policy research	anna.kanerva@cupore.fi	<a href="http://www.cupore.fi">http://www.cupore.fi</a>
Public Sector	Ministry of Foreign Affairs	kirjaamo@formin.fi	<a href="http://www.formin.fi">http://www.formin.fi</a>
Public Sector	Ministry of transport and communications	kirjaamo@mintc.fi	<a href="http://www.mintc.fi">http://www.mintc.fi</a>
Public Sector	Arts Promotion Centre	info@take.fi	<a href="http://www.taikc.fi">http://www.taikc.fi</a>

Civil Society Organization (CSO)	FRAME Contemporary Art Finland	info@frame-finland.fi	<a href="http://www.frame-finland.fi">http://www.frame-finland.fi</a>
Civil Society Organization (CSO)	Koulukino	outi.freese@koulukino.fi	<a href="http://www.koulukino.fi">http://www.koulukino.fi</a>
Public Sector	National Audiovisual Institute	kirjaamo@kavi.fi	<a href="http://www.kavi.fi">http://www.kavi.fi</a>

# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::**  
NO

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:**  
YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Digital literacy programmes for creation and experimentation

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

evaluating cultural policies

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

3.40%

2017

**Please provide whenever possible disaggregated data by sector:**

Disaggregated by sector Share of value added of culture (%) – ESA 2010 Groups of industries  
 2017 Artistic, theatre and concert activities 9,1 Libraries, archives, museums, etc. 5,1 Art and  
 antique shops 0,1 Production and distribution of books 7,3 Newspapers, periodicals and news  
 agencies 11,7 Production and distribution of motion pictures and videos 19,4 Manufacture and  
 sale of musical instruments 0,2 Sound recordings 1,7 Radio and television 6,9 Printing and  
 related activities 5,3 Advertising 10,0 Architectural and industrial design 5,8 Photography 1,2  
 Amusement parks, games and other entertainment and recreation 8,2 Manufacture and sale of  
 entertainment electronics 1,8 Organisation of cultural events and related activity 2,7 Education  
 and cultural administration 3,4 Cultural industries, total 100

**Share of employment in the cultural and creative sectors:**

3.10%

2017

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

Disaggregated by sector Share of employed % Cultural industries 3,1 Architectural and  
 industrial design 0,2 Motion pictures, videos and computer games (58210, 59110-59140, 77220)  
 0,2 Amusement parks, games and other entertainment and recreation (32400, 46491, 46496,  
 47621, 47650, 92000, 93210, 93299) 0,3 Libraries, archives, museums, etc. (91010, 91020,  
 91030, 91040) 0,3 Production and distribution of books (18140, 46492, 47610, 47792, 47911,  
 58110, 74300) 0,2 Education and cultural administration (KLT7) 0,2 Organisation of cultural  
 events and related activity (74901, 82300, 90040) 0,1 Advertising (73111, 73112, 73119, 73120)  
 0,3 Printing and related activities (18120, 18130) 0,2 Radio and television (60100, 60201,  
 60202) 0,2 Newspapers, periodicals and news agencies (18110, 47622, 58130, 58141, 58142,  
 63910) 0,4 Manufacture and sale of musical instruments (32200, 46494, 47595) 0,0 Art and  
 antique shops (47781, 47791) 0,0 Artistic, theatre and concert activities (90010, 90020, 90030)  
 0,4 Photography (46433, 47782, 74201, 74202) 0,1 Manufacture and sale of entertainment  
 electronics (26400, 46432, 47430) 0,1 Sound recordings (18200, 47630, 59200) 0,0  
 Architectural and industrial design (71110, 74101, 74102, 74109) .. Disaggregated by sex 2017  
 Employed in cultural occupations SSS Total Total 85862 Males 40238 Females 45624 1221  
 Sales and marketing managers Total 5811 Males 4304 Females 1507 1222 Advertising and  
 public relations managers Total 1394 Males 761 Females 633 2161 Building architects Total  
 3878 Males 2149 Females 1729 2162 Landscape architects Total 131 Males 24 Females 107  
 2163 Product and garment designers Total 1429 Males 615 Females 814 2166 Graphic and  
 multimedia designers Total 4334 Males 2097 Females 2237 23303 Crafts and art teachers Total  
 438 Males 134 Females 304 2354 Other music teachers Total 2463 Males 858 Females 1605  
 2355 Other arts teachers Total 1435 Males 333 Females 1102 2431 Advertising and marketing  
 professionals Total 15700 Males 7297 Females 8403 26211 Archivists Total 664 Males 199  
 Females 465 26212 Curators Total 827 Males 190 Females 637 2622 Librarians and related

information professionals Total 2336 Males 439 Females 1897 2641 Authors and related writers Total 551 Males 204 Females 347 2642 Journalists Total 29 Males 21 Females 8 26421 Managing editors and subeditors Total 823 Males 325 Females 498 26422 Journalists Total 4367 Males 1701 Females 2666 26423 Radio and television journalists Total 2520 Males 1111 Females 1409 2643 Translators, interpreters and other linguists Total 4402 Males 1202 Females 3200 265 Creative and performing artists Total 0 Males 0 Females 0 2651 Visual artists Total 981 Males 357 Females 624 2652 Musicians, singers and composers Total 4852 Males 2943 Females 1909 2653 Dancers and choreographers Total 502 Males 146 Females 356 2654 Film, stage and related directors and producers Total 2042 Males 1081 Females 961 2655 Actors Total 1214 Males 626 Females 588 2656 Announcers on radio, television and other media Total 224 Males 145 Females 79 2659 Creative and performing artists not elsewhere classified Total 791 Males 451 Females 340 3431 Photographers Total 2136 Males 1267 Females 869 3432 Interior designers and decorators Total 1761 Males 269 Females 1492 3433 Gallery, museum and library technicians Total 650 Males 303 Females 347 3435 Other artistic and cultural associate professionals Total 23 Males 7 Females 16 34351 Producer's assistants and other stagecraft associate professionals Total 1665 Males 1211 Females 454 3521 Broadcasting and audio-visual technicians Total 2288 Males 1881 Females 407 4221 Travel consultants and clerks Total 2715 Males 603 Females 2112 4411 Library clerks Total 3643 Males 773 Females 2870 5113 Travel guides Total 1030 Males 435 Females 595 7312 Musical instrument makers and tuners Total 140 Males 127 Females 13 7313 Jewellery and precious-metal workers Total 573 Males 276 Females 297 7314 Potters and related workers Total 59 Males 22 Females 37 7315 Glass makers, cutters, grinders and finishers Total 74 Males 54 Females 20 7316 Sign writers, decorative painters, engravers and etchers Total 37 Males 33 Females 4 7317 Handicraft workers in wood, basketry and related materials Total 115 Males 62 Females 53 7318 Handicraft workers in textile, leather and related materials Total 122 Males 10 Females 112 7319 Handicraft workers not elsewhere classified Total 10 Males 5 Females 5 7321 Pre-press technicians Total 1081 Males 508 Females 573 7322 Printers Total 2634 Males 2061 Females 573 7323 Print finishing and binding workers Total 968 Males 618 Females 350

**Total public budget for culture (in USD):**

1,265,918USD

2016

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

Public expenditure, share of culture (%) Cultural industries total 2,2 Architectural and industrial design .. Motion pictures, videos and computer games .. Amusement parks, games and other entertainment and recreation .. Libraries, archives, museums, etc. 0,7 Production and distribution of books .. Education and cultural administration 0,4 Organisation of cultural events and related activity .. Advertising .. Printing and related activities .. Radio and television 0,8 Newspapers, periodicals and news agencies .. Manufacture and sale of musical instruments ..



Art and antique shops .. Artistic, theatre and concert activities 0,3 Photography .. Manufacture and sale of entertainment electronics .. Sound recordings .. All industries .. Source: Statistics: Culture satellite accounts [e-publication]. ISSN=2323-9905. Helsinki: Statistics Finland [referred: 13.3.2020]. Access method: [http://www.stat.fi/til/klts/index\\_en.html](http://www.stat.fi/til/klts/index_en.html)

**Relevant Policies and Measures:**

**Renewal of the Municipal Cultural Activities Act**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

<https://www.finlex.fi/fi/laki/alkup/2019/20190166>

**Describe the main features of the policy/measure:**

In Finland, the provision of cultural services is decentralised, i.e. municipalities receive statutory or discretionary transfers (=funding) from the Government to fund their local cultural institutions. Through these transfers, the state aims to promote regional equality and access to culture. The grounds on which municipalities may receive statutory funding are stated in the Municipal Cultural Activities Act, which entered into force in 2019 and repealed the earlier Municipal Cultural Activities Act of 1992. The objective of the renewed Act is to respond to the ways in which municipal cultural activities and their operating environment have changed as well as to reflect constitutional provisions and the implementation of international agreements on cultural activities. The Act incorporates provisions on the objectives of municipalities' cultural activities, the duties of state authorities, the participation of municipal residents, a development responsibility, cooperation as well as the production and assessment of information. The provisions concerning the duties of municipalities and state funding were amended to bring them up to date. The objective of the Act is to strengthen the operational conditions of municipalities' cultural activities and to promote democracy, citizen -orientation, equality and sustainable development as well as cultural diversity and dialogue. The Act is based on the promotion of creative activities related to culture and the arts and the equal opportunities of all population groups to participate in culture, the arts and education. The Act promotes municipal cultural activities by ensuring that activities get organised and services produced in ways that take into consideration local conditions, the various needs of different population groups and the ways in which culture and the arts can influence the lives of people and communities, society as well as regional and local development. The objectives of the Act and the duties of municipalities have been linked to people's opportunities for creative expression, the promotion of art creation, the promotion of the availability, use and engagement in culture and the arts, the strengthening of the population's well-being as well as the promotion of local and regional vitality.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO**

**Partner(s) engaged in the implementation of the measure:**

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## **Renewing the Government financing system for performing arts and museums**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Performing Arts

### **Website of the policy/measure, if available:**

<https://minedu.fi/esittavan-taiteen-vos-uudistus>

### **Describe the main features of the policy/measure:**

The renewal process introduces revisions to legislation on the system of statutory state transfers (VOS system), which applies to certain professional cultural institutions within the performing arts and cultural heritage sector (museums). The allocation of these appropriations has been and remains based on legal status (Theatres and Orchestras Act and Museums Act, respectively). The transfers are intended to cover the operating costs of these institutions and are calculated on basis of unit costs and person-years. The renewal process aims at legislation that is better adapted to the changing needs and diversification of the sectors and it entails changes to the criteria for eligibility and scope of the VOS system. The renewed Museums Act entered into force in March 2019. The Act amended provisions pertaining to the governance structures of the museum sector and clarified the responsibilities that specifically designated museums have regionally and locally. All museums had to reapply for funding, irrespective of their status under the previous Act. The Ministry assesses whether a museum still qualifies for VOS funding every four years. A museum can apply for a regional or a national responsibility, which entails statutory responsibilities and a higher financing rate. The Finnish Heritage Agency works in a steering capacity and negotiates with the museums every four years to determine whether they have met their responsibilities. The Ministry determines whether a museum still qualifies for funding. The aim of the reform is to encourage museums to work in pursuit of diversity, impact and quality, while also encouraging goal-oriented development work. Moreover, the new Act aims at establishing more predictable funding models for the long term. The VOS system for the performing arts has previously covered appropriations for professional theatres and orchestras. The new legislation will expand the scope of the system to cover dance, circus and other performing arts as well. As part of the renewal, the criteria and total amount of discretionary operating grants administered by the Arts Promotion Centre to so-called "independent groups" (ie. groups and artists not within the remit of the VOS system) will be reformed. Production companies and platforms could also be considered eligible. In the future, these operators can apply for either one- or three-year operating grants, both having their own set of criteria for determining the eligibility of an applicant. In addition, five-year development grants will become available. Operators not eligible for operating grants can apply for non-recurring discretionary grants. The reform will

receive an additional EUR 4.5 million in the budget.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

152 000 000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Arts Promotion centre

**Type of entity:**

Public Sector

Finnish Heritage Agency

**Type of entity:**

Public Sector

Finnish Theatres

**Type of entity:**

Civil Society Organization (CSO)

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## **Production incentive for the Audiovisual Sector**

### **Name of agency responsible for the implementation of the policy/measure:**

Business Finland

Ministry of Economic Affairs and Employment

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<https://www.businessfinland.fi/en/for-finnish-customers/services/funding/cash-rebate/>

### **Describe the main features of the policy/measure:**

The production incentive is a maximum of 25% cash rebate for production costs incurred in Finland. The incentive targets feature films, fiction series, animation and documentary films. The incentive was launched at the beginning of 2017 to increase international interest in Finland as a production location and to promote the development, growth and internationalisation of Finnish companies. The call for applications is continuous. To qualify for funding, productions need to fill certain requirements. These are both financial and artistic, including minimum levels for the overall budget and costs incurred in Finland as well as the need to have a distribution agreement for at least one platform or territory. A Finnish co-producer or a Finnish production service provider needs to be involved with the production to make it qualify. The requirements also call for the use of Finnish artistic expertise – be it narration, direction, acting, production design, or some other creative role in the production. Presenting Finnish locations or depicting Finnish life and culture are also validating qualities.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A mid-term evaluation of the incentive was carried out in 2018 after the first year of funding. Based on the evaluation, the greatest impact has been seen in the employment in the audiovisual sector, i.e. an increase in job creation that would not have been realised was it not for the incentive. The incentive has been important regionally too, as productions have been located all over Finland. The incentive has also significantly promoted Finnish companies' participation in international co-productions, which in turn has had a positive impact in the development of the domestic audiovisual industry. Furthermore, the incentive has had a positive impact in the development of expertise, knowhow and networks at the domestic and international level. The increase in the overall capacities of the sector has helped Finnish companies to produce more high-quality content, able to attract interest from foreign players such as Netflix.

**Financial resources allocated to the policy/measure in USD:**

11,2 million USD / year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The mid-term evaluation (2018) identified three main challenges in the implementation of the incentive: limited annual budget, weaknesses in international marketing and possible lack of expertise within the audiovisual industry. In light of these challenges, the evaluation recommended that, inter alia: • The financial services of Business Finland be developed; including continued funding for the incentive, removal of annual funding ceilings, greater flexibility to annual budgets, more transparency and increased clarity of rules for incentive funding, reformed efforts to international marketing, linkages between the incentive and other funding services of Business Finland. • The ecosystem of the audiovisual sector be developed; including a common roadmap and strategy for the industry as a joint effort by the key players, investments into training and general development of the ecosystem, increased external funding through enhanced and coordinated marketing efforts within the sector. • A final assessment and follow up of the incentive be carried out.

**Partner(s) engaged in the implementation of the measure:**

Finnish Film Commissions

**Type of entity:**

Civil Society Organization (CSO)

Audiovisual Producers Finland

**Type of entity:**

Civil Society Organization (CSO)

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## **New Public Libraries Act (2016)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<https://www.finlex.fi/en/laki/kaannokset/2016/en20161492.pdf>

### **Describe the main features of the policy/measure:**

Public Libraries Act entered into force in the beginning of 2017. The objective of the reform of the Public Libraries Act was to improve the operating environment of public libraries and to promote active citizenship, democracy and lifelong learning.

### **Does it specifically target young people?:** NO

### **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The revised Public Libraries Act takes account of the changes that have occurred in the municipal and regional structures. The number of municipalities has been high in Finland, but many smaller municipalities have merged in recent years. Furthermore, changes in the age structure, internal migration and immigration affect the activities of public libraries. As a consequence of all these changes, libraries are nowadays required to provide activities and services that are more pluralistic and multicultural than before. The Act lays down provisions on the tasks of municipal public libraries, the national and regional development tasks and the special task, library users' responsibilities, suspension of borrowing rights and user rights, library user regulations, and qualification requirements for library staff.

### **Financial resources allocated to the policy/measure in USD:**

368 million USD / year

### **Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Regional Library Authorities

### **Type of entity:**

Public Sector

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## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

National Audiovisual Institute [www.kavi.fi](http://www.kavi.fi)

Finnish Transport and Communications Agency

**If YES, these regulatory authority(ies) monitor:**

Public media

Community media

Private sector media

Online media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

**Relevant Policies and Measures:**

### **Media authorities**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Transport and Communications

Ministry of Education and Culture

**Describe the main features of the policy/measure:**



In the Finnish system, the provision of audiovisual services is under some specific regulation (eg. provision of services and licenses in linear TV + radio, marketing, European quotas, protection of minors) , mostly stemming from EU-directives and regulations, like the AVMS-directive. These are supervised primarily by two agencies, Finnish Transport and Communications Agency and National audiovisual institute. There are no state media authorities supervising the press or other media outlets. Naturally all media has to comply with general regulations, like the Criminal code. Under subsection 3 of section 2 of Finland's Constitution, the exercise of public authority must be based on law. So it is the authority's duty to apply the legislation that determines its tasks and powers. A higher-ranking authority may not intervene in the activities of its subordinate administrative body in a legally binding manner while it uses its decision-making power. The Ministry may, however, issue general regulations and instructions to its subordinate agency on carrying out its administrative duties, but it may not order how an agency should resolve an individual administrative matter. The Ministry may not retain the discretionary power in an individual matter within the jurisdiction of the agency, unless such power has specifically been determined for it in law. The principles of good administration in the Administrative Procedure Act require an authority to treat equally those to whom it is providing services in administrative matters and to exercise its competence only for purposes that are acceptable under the law. The acts of an authority shall be impartial and proportionate to the objectives sought. Provisions on the openness of government activities are laid down in the Act on the Openness of Government Activities (621/1999). Under section 20 of the Act, the authorities shall promote the openness of their activities and, where necessary, produce statistics and other publications concerning their sector. In accordance with the principle of public access to official documents, documents submitted to the authorities are public. Transport and Communications Agency supervises the Information society code (917/2014). If anyone violates this Act or provisions, regulations, decisions or licence terms issued under the code, the agency may issue a complaint and order them to rectify the error or neglect within a specified reasonable time period. Enforcement powers include Conditional fines and penalty payments and in some extreme cases threat of termination and threat of completion or suspension of television broadcasting. (Sections 332,334, 339 §) <https://www.finlex.fi/fi/laki/ajantasa/2018/20180935#L1P2> Provisions on the activities of the National Audiovisual Institute are laid down in the Act on the National Audiovisual Institute (1434/2007). The Media Education and Audiovisual Programmes Unit of the Institute monitors compliance with the Act on Audiovisual Programmes and its tasks include the classification of audiovisual programmes. A review of an audiovisual programme classification decision by the Media Education and Audiovisual Programmes Unit may be requested by way of appeal with the Media Education and Audiovisual Programme Board. The enforcement powers of the institute include eg. issuing complaints, conditional fines <https://www.finlex.fi/fi/laki/ajantasa/2007/20071434>

**Does it specifically target young people?: NO**

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO**

**Partner(s) engaged in the implementation of the measure:**

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## **Self-regulation**

### **Name of agency responsible for the implementation of the policy/measure:**

The Council for Mass Media

### **Cultural domains covered by the policy/measure:**

Publishing

### **Website of the policy/measure, if available:**

<https://www.jsn.fi/en/>

### **Describe the main features of the policy/measure:**

The Council for Mass Media (CMM) is a self-regulating committee established by publishers and journalists in the field of mass communication for the purpose of interpreting good professional practice and defending the freedom of speech and publication. The Council also addresses the methods by which journalists acquire their information. The Council does not exercise legal jurisdiction or public authority. Its decisions are, however, closely followed and observed. The majority of the Finnish media have signed the Council's Basic Agreement, whereby the Council can directly handle any complaints that concern them. Under certain circumstances involving important principles, the Council can also independently initiate an investigation. The framework of the CMM's operations are stipulated in a Charter, which is signed by all the organizations which have committed to themselves to self-regulation and accepted its objectives.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Partner(s) engaged in the implementation of the measure:**

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## **Media Literacy in Finland – National Media Education Policy**

### **Name of agency responsible for the implementation of the policy/measure:**

National Audiovisual Institute  
Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<http://julkaisut.valtioneuvosto.fi/handle/10024/162065>  
<https://medialukutaitosuomessa.fi/en/>  
[https://mediataitokoulu.fi/index.php?option=com\\_content&view=article&id=1139&Itemid=454&lang=fi](https://mediataitokoulu.fi/index.php?option=com_content&view=article&id=1139&Itemid=454&lang=fi)  
<https://www.oph.fi/en>  
[https://peliviikko.fi/index.php?option=com\\_content&view=article&id=51%3Afinnish-game-week&catid=15&Itemid=181](https://peliviikko.fi/index.php?option=com_content&view=article&id=51%3Afinnish-game-week&catid=15&Itemid=181)  
<https://www.ulapland.fi/EN/Units/Media-Education-Hub>  
[https://lacris.ulapland.fi/en/projects/developing-teacher-education-of-adult-educators--targeting-older-peoples-media-education\(e32ac09e-56bc-48d6-a81e-6751ceed04b5\).html](https://lacris.ulapland.fi/en/projects/developing-teacher-education-of-adult-educators--targeting-older-peoples-media-education(e32ac09e-56bc-48d6-a81e-6751ceed04b5).html)  
<https://yle.fi/aihe/digitreenit>  
<https://yle.fi/uutiset/osasto/uutisluokka/>

### **Describe the main features of the policy/measure:**

Media literacy in Finland is the media literacy policy and the national media education policy document, published by the Ministry of Education and Culture in 2019. The document updates and extends the cultural policy guidelines for media literacy published in 2013. The Media literacy in Finland policy document aims to clarify the field of media education and describe the strengths, values and principles of media education in Finland. This document also highlights areas for improvement and the related social, cultural and technological development trends. According to the three main objectives of the media education policy, media education in Finland is comprehensive, of high-quality, and systematic. To support the implementation of the policy Media Literacy in Finland portal introduces the policy and provides insights to the Finnish media literacy initiatives. KAVI (The Finnish Media Education Authority), a subordinate of the Finnish Ministry of Education and Culture, has a legal task to promote media education, children's media skills and the development of a safe media environment for children. KAVI actively participates in international collaboration and represents Finland in the European Commission Media Literacy Expert Group and Safer Internet for Children Expert Group, for example. Since 2012 KAVI has organised annually Media Education Forum, event that supports networking between the different actors and the development of the sector. KAVI's Media Literacy School is a portal for educators with information and exercises that support media education activities in schools, libraries, youth centres, etc. All resources are free of charge, and many of them are available in English. KAVI also implements and actively develops film education as part of the promotion of audiovisual

culture. Every year in February Finland celebrates Media Literacy Week . The aim of the initiative is to advance the media literacy skills, as well as to support professional educators, guardians and other adults in their important media educational tasks. In 2019, the Week was organized as a series of 30 different materials and campaigns created together by 55 partner organisations from all sectors of society. Media literacy week is part of the Finnish Safer Internet Centre -project coordinated by KAVI and co-funded by the European Commission. Another major awareness raising campaign part of the project is Finnish Game Week. Game Week comprises of hundreds of individual events organized around Finland. In the Finnish education system Media literacy and media education is integrated to the following national core curricula: early childhood education and care, pre-primary education, basic education, basic education for adults, general upper secondary education, extended and general syllabus for the basic art education (studies in media arts). Curricula are mandatory for the education providers. University of Lapland provides international master degree studies in media education. In two-year English-taught master's degree programme the students will build expertise in three major themes: media in teaching and learning, media in society and media and psychosocial well-being. University of Lapland's Media Education Hub (MEH) is a unit for education and research with fifteen years of experience of carrying out interdisciplinary research projects and developing educational models for different contexts. The Hub also coordinates for example the Ikäihme -project (2018-2020) funded by the ministry of education and culture that aims to develop teacher education of adult educators - targeting older people's media education. Established in 2017, the European Centre of Excellence for Countering Hybrid Threats is an international hub, which unites its Member States (24 countries as of November 2019) , the EU and NATO institutions to assist them in better understanding and defending against hybrid threats. It includes the work on resilience against disinformation as a part of wider concept of hybrid threats. In Finland there are many active civil society organizations promoting media literacy. A large proportion of the active organisations in media education in Finland are members of The Finnish Society on Media Education. The Finnish Society on Media Education raises awareness and spreads information and best practices of media literacy; organises events; publishes materials; implements development projects; contributes to the public debate and provides opportunities to share media education experiences online and offline nationwide. The Society publishes a newsletter with information on the latest projects, events and research in Finland. A long-term promoter of media education among companies in the media sector is Yle, the Finnish public service media company, which actively produces media education materials on its websites. As an example, the Digitreenit (Digital training) website offers citizens a wide range of freely available materials for independent learning, and the Yle Uutisluokka (Yle News Class) media education activities are targeted at adolescents between 11 and 18 years of age.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of**

**the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

Difficult to assess

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Save the Children Finland

**Type of entity:**

Civil Society Organization (CSO)

Mannerheim League for Child Welfare

**Type of entity:**

Civil Society Organization (CSO)

The Finnish Society on Media Education.

**Type of entity:**

Civil Society Organization (CSO)

YLE /Finnish Public Service Media

**Type of entity:**

Public Sector

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## **State Support for Cultural Magazines**

### **Name of agency responsible for the implementation of the policy/measure:**

Arts Promotion Centre

### **Cultural domains covered by the policy/measure:**

Publishing

### **Website of the policy/measure, if available:**

<https://www.taike.fi/en/apurahat-ja-avustukset/-/stipend/YVViGZFtdpP/viewStipend/11168>

### **Describe the main features of the policy/measure:**

In Finland, the State supports a diverse media landscape through financial support to cultural magazines. The State's financial support for cultural magazines consists of three strands: subsidies for magazine publishing, the so-called "subscription support system" and quality awards. The lion's share of the budget is used for subsidising the publishers. Subsidies were granted by the Ministry until 2018. In 2018, the subsidies were allocated to the Arts Promotion Centre as part of the overall reform of state's subsidy policy. To be eligible for a state subsidy, a party publishing a cultural magazine in print or online must be considered to uphold public discourse on culture, science, art or different world views and convictions. In addition to quality criteria, subsidised magazines must have been in a situation where their continuation would have been difficult without a financial contribution of the State. In practice, this means the magazines receiving subsidies usually have a small circulation. Grant is awarded to app. 80 print or online cultural magazine. The amount of grant varies between 2000 to 58 000 euros. The subscription support system refers to an allocation from the Ministry of Education and Culture to public libraries, which can be used to subscribe to cultural magazines with small circulation. Via this measure, the State aims to diversify the magazine offering of public libraries and ensure a regionally equal access to cultural magazines on one hand and increase the circulation of the magazines on the other.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

1 million USD/year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

An internal review on the subscription support system was concluded in 2018. The review showed that libraries were in general happy with the current system. The review also showed that the support was especially important to smaller municipalities, which might not be able to subscribe to cultural magazines at all was it not for the State's contribution. In general, most of the cultural magazines receiving state support would not exist without the subsidy.

**Partner(s) engaged in the implementation of the measure:**

Kultti ry

**Type of entity:**

Civil Society Organization (CSO)

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## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** NO

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** NO

**Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):**

52.00%

2019

**Relevant Policies and Measures:**

### **Digital cultural heritage initiative**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

<https://www.digime.fi/en/>

**Describe the main features of the policy/measure:**

The digital cultural heritage initiative continues the work that was started as the National Digital Library (NDL) project between 2008 and 2017. The goal of the digital cultural heritage initiative is to maintain the services that help improve the availability and digital preservation of information resources. The initiative also promotes collaborative efforts between archives, libraries and museums, enhances their expertise, and improves the interoperability between different information and data systems.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

There are two national services financed by the Digital cultural heritage initiative: Finna ([www.finna.fi](http://www.finna.fi)) helps bring the digital datasets of archives, libraries and museums to the wider public. The National Library of Finland maintains Finna service and develops it in constant collaboration with archives, libraries, museums and various other partners. Users of Finna can search from 16.5 million objects (2.1 million digitized) from 369 institutions. There are 43 million visits annually in Finna services. The Digital Preservation (DP) Service for Cultural Heritage is used to ensure their digital preservation. CSC – IT Center for Science is responsible for the Digital Preservation system and its development. With the help of shared services and solutions the interoperability between the cultural heritage sector's information systems and information as part of various ecosystems can be secured. The goal is to increase the societal visibility and usability of contents and services. A digital cultural heritage that is available to all and part of everyday life helps promote social diversity, interaction and participation.

**Financial resources allocated to the policy/measure in USD:**

\$3,600,000/year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

When the results of all project periods of the National Digital Library project (2008–2017) were assessed by an external evaluator, it was noted that the NDL project had achieved all of its goals in all sub-areas either well or quite well. The recommendations for the successor of the NDL, the Digital Cultural Heritage initiative, were as follows: • sustainable structure and sufficient resources • clear roles and responsibilities, active co-ordination, effective deployment and monitoring of the impact • analysis of the future development in the operating environment • introduction of the joint services, increasing their usage and improving the awareness of the services. available in Finnish: [https://api.hankeikkuna.fi/asiakirjat/f3a49f57-61d7-45e4-a579-7246324d0705/d9009e73-1b25-4a6b-8775-1bb45702dde4/JULKAISU\\_20180112073127.pdf](https://api.hankeikkuna.fi/asiakirjat/f3a49f57-61d7-45e4-a579-7246324d0705/d9009e73-1b25-4a6b-8775-1bb45702dde4/JULKAISU_20180112073127.pdf)).

**Partner(s) engaged in the implementation of the measure:**

CSC – IT Centre for Science

**Type of entity:**

Public Sector

National Library of Finland

**Type of entity:**

Public Sector

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## **Research project, “Audience development of cultural institutions via digital means”**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Visual Arts

### **Website of the policy/measure, if available:**

<https://julkaisut.valtioneuvosto.fi/handle/10024/161674>

### **Describe the main features of the policy/measure:**

Between 2017 and 2018, the Ministry of Education and Culture carried out a project, ‘Audience development of cultural institutions via digital means’, which examined the relationship and interaction between cultural institutions and their audiences in digital environments. The purpose of the project was to gather information about the current practices and challenges of cultural institutions, stimulate discussion on the digital audience relationship development, increase cooperation between cultural institutions, and provide information on the emerging development needs.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The project stems from the changes that were brought to the fore by new technologies. In multiple ways, these changes have affected the forms of communication, interaction and participation, diversified the role of audiences engaging in culture, and changed the expectations both for the practices of cultural engagement and for the services provided by cultural institutions. Based on an online survey and the outcomes of the seminars held as part of the project, diversification of the audience base and improved access to services are the most important objectives of developing the audience relationship. The project suggests that in order for cultural institutions to succeed in the changing environment, they should have a strategic commitment to digital forms of activity, acquire new kinds of knowledge, pilot and adopt new methods of cooperating and working, and find out more about people’s needs and behaviours. The results of the project have been published as a report (see above) and the survey data as open data: <https://www.avoindata.fi/data/fi/dataset/digitaalisuus->

kulttuurilaitosten-yleisotyossa-2018

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Cupore, the Center for Cultural policy research

**Type of entity:**

Private Sector

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## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES**

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES**

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES**

**If YES, please provide up to 2 examples:**

The preparation of the Policy measure "Renewing the Government financing system for performing arts and museums" was prepared on a constant dialogue with the civil society organisations

Special funding was granted to film and theatre field in order to promote and educate equality and fair treatment in film and theatre fields.

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES**

**Relevant Policies and Measures:**

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## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

**Relevant Policies and Measures:**

#### **Support for artists' mobility**

**Name of agency responsible for the implementation of the policy/measure:**

The Arts Promotion Centre Finland

**Website of the policy/measure, if available:**

<https://www.taike.fi/en/grants-for-artists/-/stipend/9rRrDr7eX4Xl/viewStipend/11172>

<https://www.taike.fi/en/subsidies-for-communities/-/stipend/R2pAAURRjXEp/viewStipend/11173>

<https://www.taike.fi/en/diversity-and-mobility>

**Describe the main features of the policy/measure:**

The mobility of artists is supported in many ways by the Arts Promotion Centre Finland (Taike). Working grants and project grants awarded by the State promote a wide range of international mobility. In addition to these there are specific grants for mobility for artists travelling abroad from Finland. The artist-in-residence subsidies are intended for operating costs and development projects of international artist-in-residencies in Finland. Taike also has a development programme which aims to promote the understanding of diversity in the arts, intercultural dialogue and collaboration between majority and minority cultures as well as to promote the mobility of artists. A specific aim is to develop international networks with a focus on the Northern Dimension and Barents Euro-Arctic Cooperation regions. In co-operation with different ministries and representatives of art and cultural policy there have been many events promoting mobility either directly or indirectly. The main event was the Arctic Arts Summit Rovaniemi 2019 - The Arctic as a Laboratory for sustainable art and cultural policy. Taike also has in cooperation with ministries the Baltic Sea, Barents and Arctic and Russia cooperation projects in the Northern Dimension Area (IBA-fund): Creating new practices of sustainability and Refinery of sustainable cultural tourism products in the area.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In 2019 more than 220 artists or groups of artists got a mobility grant for their project. The latest Arts and Culture Barometer from 2019 highlights the importance of these grants to the artists who received them. Sixteen residencies got artist-in-residence subsidies in 2019. Many of these residencies are located on isolated areas of Finland and they help to bring cultural activities to the area. The projects involved numerous artists and representatives of cultural policy, for instance at the Arctic Arts Summit there were 450 participants from over 20 countries.

**Financial resources allocated to the policy/measure in USD:**

For subsidies and grants for artistic mobility 738 000 euro (about 800 000 dollars) in 2019, about the same amount annually. The amount of money for projects is impossible to detach as it is largely labour input of Taike's personnel and co-operation with other actors in the field of art and culture.



**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Yes. The latest Arts and Culture Barometer from 2019 surveyed the support for mobility of art and artists by Taike. The Arts and Culture Barometer summarised what artists' thoughts are on mobility, but it did not give recommendations.

**Partner(s) engaged in the implementation of the measure:**

numerous artists' associations

**Type of entity:**

Civil Society Organization (CSO)

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

Ministry of Education and Culture

**Type of entity:**

Public Sector

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## FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

-

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

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**If YES, please provide up to 2 examples:**

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**If YES, please provide up to 2 examples:**

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**Relevant Policies and Measures:**

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## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have**

**been signed during the last 4 years or are under negotiation:**

YES

UNDER NEGOTIATION

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: NO**

**Relevant Policies and Measures:**

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## GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)

Creativity and innovation

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 2**

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 2**

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1**

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**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES**

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES**

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES**

**Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):**

Participation in cultural events, type of employment % % Has been to a concert in the past 12 months Has been to theatre in the past 12 months Men Employer 2017 54 Men Employer 2017 34 Upper-level employee 2017 70 Upper-level employee 2017 41 Lower-level employee 2017 59 Lower-level employee 2017 30 Manual worker 2017 46 Manual worker 2017 24 Pensioner or long-term ill 2017 39 Pensioner or long-term ill 2017 34 Unemployed 2017 39 Unemployed 2017 17 Student or at school 2017 57 Student or at school 2017 29 Looks after own household or other 2017 50 Looks after own household or other 2017 28 Women Employer 2017 72 Women Employer 2017 54 Upper-level employee 2017 79 Upper-level employee 2017 68 Lower-level employee 2017 70 Lower-level employee 2017 49 Manual worker 2017 56 Manual worker 2017 29 Pensioner or long-term ill 2017 47 Pensioner or long-term ill 2017 46 Unemployed 2017 55 Unemployed 2017 25 Student or at school 2017 65 Student or at school 2017 37 Looks after own household or other 2017 60 Looks after own household or other 2017 38 % % Has been to an opera in the past 12 months Has been to an art exhibitions or art museums in the past 12 months Men Employer 2017 6 Men Employer 2017 37 Upper-level employee 2017 7 Upper-level employee 2017 50 Lower-level employee 2017 3 Lower-level employee 2017 37 Manual worker 2017 2 Manual worker 2017 17 Pensioner or long-term ill 2017 5 Pensioner or long-term ill 2017 25 Unemployed 2017 3 Unemployed 2017 30 Student or at school 2017 3 Student or at school 2017 39 Looks after own household or other 2017 8 Looks after own household or other 2017 37 Women Employer 2017 9 Women Employer 2017 50 Upper-level employee 2017 16 Upper-level employee 2017 67 Lower-level employee 2017 5 Lower-level employee 2017 40 Manual worker 2017 2 Manual worker 2017 28 Pensioner or long-term ill 2017 8 Pensioner or long-term ill 2017 35 Unemployed 2017 1 Unemployed 2017 36 Student or at school 2017 6 Student or at school 2017 53 Looks after own household or other 2017 7 Looks after own household or other 2017 40 % % Has been to a museum in the past 12 months Has been to the cinema in the past 12 months Men Employer 2017 39 Men Employer 2017 59 Upper-level employee 2017 54 Upper-level employee 2017 80 Lower-level employee 2017 40 Lower-level employee 2017 66 Manual worker 2017 25 Manual worker 2017 61 Pensioner or long-term ill 2017 27 Pensioner or long-term ill 2017 33 Unemployed 2017 28 Unemployed 2017 50 Student or at school 2017 42 Student or at school 2017 78 Looks after own household or other 2017 28 Looks after own household or other 2017 51 Women Employer 2017 46 Women Employer 2017 72 Upper-level employee 2017 56 Upper-level employee 2017 83 Lower-level employee 2017 36 Lower-level employee 2017 71 Manual worker 2017 25 Manual worker 2017 64 Pensioner or long-term ill 2017 27 Pensioner or long-term ill 2017 35 Unemployed 2017 29 Unemployed 2017 54 Student or at school 2017 40 Student or at school 2017 82 Looks after own household or other 2017 41 Looks after own household or other 2017 68 Source: Statistics Finland, Participation in leisure activities Participation in cultural events, urban-rural Has been to a concert in the past 12 months Has been to theatre in the past 12 months Has been to an opera in the past 12 months Men

Urban municipalities 2017 53 Men Urban municipalities 2017 34 Men Urban municipalities 2017 6  
6 Semi-urban municipalities 2017 44 Semi-urban municipalities 2017 27 Semi-urban municipalities 2017 1  
Rural municipalities 2017 38 Rural municipalities 2017 28 Rural municipalities 2017 2 Women Urban municipalities 2017 62 Women Urban municipalities 2017 48 Women Urban municipalities 2017 9 Semi-urban municipalities 2017 55 Semi-urban municipalities 2017 39 Semi-urban municipalities 2017 4 Rural municipalities 2017 55 Rural municipalities 2017 38 Rural municipalities 2017 2 Has been to an art exhibitions or art museums in the past 12 months Has been to a museum in the past 12 months Has been to the cinema in the past 12 months Men Urban municipalities 2017 38 Men Urban municipalities 2017 39 Men Urban municipalities 2017 64 Semi-urban municipalities 2017 22 Semi-urban municipalities 2017 29 Semi-urban municipalities 2017 57 Rural municipalities 2017 19 Rural municipalities 2017 25 Rural municipalities 2017 38 Women Urban municipalities 2017 49 Women Urban municipalities 2017 39 Women Urban municipalities 2017 65 Semi-urban municipalities 2017 32 Semi-urban municipalities 2017 27 Semi-urban municipalities 2017 53 Rural municipalities 2017 28 Rural municipalities 2017 25 Rural municipalities 2017 51 Source: Statistics Finland, Participation in leisure activities

**Relevant Policies and Measures:**

**Promoting the cultural dimension of sustainable development – implementation of the Agenda 2030 in the Ministry of Education and Culture**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

[https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/162183/OKM\\_2020\\_9.pdf?sequence=1&isAllowed=y](https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/162183/OKM_2020_9.pdf?sequence=1&isAllowed=y)

**Describe the main features of the policy/measure:**

Prime Minister Juha Sipilä's Government (2015–2019) actions to implement the Agenda 2030 included, amongst others, promotion and facilitation of access to art and culture (cf. key projects under “Emerging transversal issues”). The incumbent Government will report to the Parliament on the implementation of the Agenda 2030 in spring 2020. According to PM Marin's Government Programme, “a dynamic cultural life has intrinsic value and as such it creates the foundation for a society where education and culture are highly regarded, strengthens democracy and reinforces the freedom of speech. Furthermore, the production and service sectors in the arts, culture and creative industries are not only labour-intensive areas but they are also continually growing.” There are many ways to include cultural diversity in the framework of sustainable development, including the protection of intangible cultural heritage. An example mentioned in the Government Programme, is to ensure that the central government financial support to libraries is sufficient to allow the purchase of cultural

works with limited circulation or material in languages other than those spoken in Finland (cf. support for cultural magazines under “Media diversity”). Furthermore, the Government Programme underlines, that the fundamental rights in Finland include the language and cultural rights of the Sàmi indigenous people that the state has undertaken to respect and promote. To follow the forthcoming Government report, a specific road map for implementing the Agenda 2030 in Finland will also be drawn up. The Ministry of Education and Culture will be participate in the process.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

A comprehensive evaluation of Finland’s sustainable development policy was concluded in 2019, see in English: <https://julkaisut.valtioneuvosto.fi/handle/10024/161601> The evaluation shows that future policy should focus on climate change, environmental questions, consumption and increasing inequality. Increasing inequality has also been identified as a challenge in the Ministry of Education and Culture’s Strategy for Cultural Policy 2025. Promoting participation in culture remains an important objective of Finland’s cultural policy.

**Partner(s) engaged in the implementation of the measure:**

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## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

YES, my country has contributed to the IFCD

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: -**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

-

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

Artists and cultural professionals in developing countries

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD):**

20,000.00

2019

**Relevant Policies and Measures:**

### **Support for Civil Society**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs Unit for Civil Society

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Performing Arts

Publishing

**Describe the main features of the policy/measure:**

Unit for Civil Society grants multiannual financial support to appr 80 mainly Finnish but also international civil society organisations. Organisations can apply funding according to their own strategic priorities as long as the programs and projects contribute to the SDGs and Finnish development priorities (1. Strengthening the status and rights of women and girls 2. Strengthening the economic base of developing countries and creating jobs 3. Education, well-functioning societies and democracy and 4. Climate change and natural resources). There are some organizations that receive grants for projects in different cultural fields in many partner countries (listed here below). In addition to these the Unit for Civil Society has support for civil society organisations' communications and global education projects, funding for these projects has been 700 000 annually. a. Cinema/audiovisual arts: i. Supporting a film



school in Myanmar by Vikes funding 2017-2019 810000 euros and the other in Finland) b. Design c. Media arts d. Music e. Publishing: i. Support for a tv channel in Somalia, funding 2016-2018 440 000 euros (By Vikes) ii. Support for female journalism in Nepal and Tanzania, funding 2019 100 000 euros (by Vikes) iii. Support for community radio in Tanzania, funding 2019 100 000 euros (By Vikes) iv. Support for skills development for independent medias and CSOs in Nicaragua, Honduras and El Salvador, funding 2017-2019 370 000 euros (By Vikes) v. Project to bring accessible information available at the public libraries in Tanzania to persons with disabilities, funding 2019 110 000 euros (By Finnish Library association) vi. Support to strengthen the media literacy in Palestine, funding 2016-2019 245 000 euros (By The Finnish Lifelong Learning Foundation) f. Visual arts g. Performing arts i. Training for performing arts in Senegal by the Finnish children and youth foundation, funding 2017-2019 710 000 euros h. Cultural and creative sectors

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Partner(s) engaged in the implementation of the measure:**

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## **Supporting indigenous and local communities**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<https://wiki.aineetonkulttuuriperinto.fi/>

<https://www.hanaholmen.fi/event/living-heritage-in-the-nordic-countries/>

### **Describe the main features of the policy/measure:**

For generations, indigenous Sámi people in Northern Finland have been demanding for attention on their rights as indigenous peoples, based on the International Labour Organisation's convention for indigenous and tribal peoples (ILO 169). 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 Convention continues to be one of the objectives of the Finnish Government (prime minister Sanna Marin). To promote the ratification of the ILO 169 Convention the Government of Finland launched a comparative study on how the Sami peoples' rights in Finland. The goal of the study was to gather background information to form basis to the ratification of the ILO 169 Convention. The study showed Sámi people's rights should be reinforced to comply with the Constitution and international law. The Unesco 2005 Convention recognizes the importance of traditional knowledge as a source of intangible and material wealth, and in particular the knowledge systems of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion. The Convention also recognizes that the diversity of cultural expressions, including traditional cultural expressions, is an important factor that allows individuals and peoples to express and to share with others their ideas and values. Finland is working actively to improve the involvement of indigenous peoples' representatives in the work of the Organizations of the United Nations. Finland contributed 15 000 euro to the WIPO voluntary fund for the participation of indigenous peoples in the WIPO IGC Committee. The Finnish Parliament approved the Act implementing the Nagoya Protocol on Access to Genetic Resources and the Fair and Equitable Sharing of Benefits Arising from their Utilization to the Convention on Biological Diversity from 2010 ("Act on Genetic Resources", 393/2016) and the EU Genetic Resources Regulation (Regulation (EU) No 511/2014). The Act requires that the use of genetic resources and traditional knowledge associated with genetic resources is based respecting of prior any informed consent (PIC) rules established in the country of origin of the resources or knowledge. It also includes a system through which the Sámi people of Finland would have the chance to be involved in the process of providing access to and use as well as get benefit-sharing when Sámi traditional knowledge associated with genetic resources are used in research in Finland. The Finnish Copyright Act (1961/404) affords some protection of performances of expressions of folklore including from the Sámi peoples. Any additional IP-

related protection within the IP field will be considered based on the results of the negotiations on the international level, in particular at IGC committee at the World intellectual property organization WIPO.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The new government will continue working towards the ratification of the ILO. The Government of Finland has also established a commission for the truth and reconciliation process in Sámi affairs. The aim is to investigate and learn from events in history initiated and this will be done in cooperation with the Sámi Parliament and the Skolt Village Assembly. The co-operation between Nordic countries and Canada have increased in particular on regional level during the period of 2016-2019 via workshops dedicated to educating arctic indigenous people in intellectual property, and culture and IP experts in indigenous culture and traditional lifestyle. There are also possibilities to use the framework of the Unesco ICH to present their indigenous culture, keeping the linked cultural and gender specific sensitivities in mind. In Finland, two studies have been also conducted to improve the understanding of various relevant questions for further study in the field of copyright in order to address the issue of protection of traditional knowledge and traditional cultural expressions in Finland, Sweden and Norway.

**Financial resources allocated to the policy/measure in USD:**

67 000

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

The main recommendations from the projects are that existing frameworks may provide for protection for indigenous peoples' rights. Possible policy areas to explore include IP, cultural heritage, human rights and environmental frameworks for protection. It is always important to as a first step, find the gaps in existing frameworks before developing new solutions. This approach requires an inclusive approach, that ensures active participation of representatives of indigenous peoples. This may entail financial support and capacity building while respecting specific internal structures of the indigenous peoples for protecting cultural heritage that may differ from approaches approved for the national level.

**Partner(s) engaged in the implementation of the measure:**

National Museum, National Board of Antiquities

**Type of entity:**

Public Sector



# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** YES

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** YES

**Data is regularly collected and disseminated to monitor:**

Gender equality in the culture and media sectors

Participation of women in cultural life

**Percentage of total public funds given to female artists and cultural producers:**

55.00%

2018

**Percentage of women/men in decision-making /managerial positions in public and private cultural and media:**

no data available

**Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):**

Share of works from female classical music composer in summer festivals in 2019: 5% Source: Marjukka Malkavaara 2019, Tasa-arvoinen klasari.

**Relevant Policies and Measures:**

**Promoting gender equality within the Finnish film and theatre**

## **sectors**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Performing Arts

### **Website of the policy/measure, if available:**

[https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161024/OKM\\_31\\_2018\\_10092018.pdf?sequence=1&isAllowed=y](https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161024/OKM_31_2018_10092018.pdf?sequence=1&isAllowed=y)

### **Describe the main features of the policy/measure:**

In 2018, the Ministry of Education and Culture commissioned a report from Jaana Paanetoja, LL.D in the wake of the global #metoo-movement to learn about the status quo of the Finnish film industry and theatre scene. The analysis looked into, among other things, whether film production companies have taken care of their employer obligations pursuant to the labour legislation, aimed at securing a working environment that is free from harassment and other inappropriate treatment, and whether occurred cases of harassment and other inappropriate treatment were due to deficiencies in the legislation content or lack of competence related to the practical application of legislation. In addition, existing good practices and operating models in the film and theatre industry were collected and their impact on the prevention of harassment and other inappropriate treatment and on the intervention in the occurred cases was assessed. According to the report, there are some shortcomings in recognising the obligations set in different labour laws as well as uncertainty with regard to power and authority relationships. In some cases, not enough attention has been paid to preventive actions. Furthermore, the report indicates that there is also room for revision and specification in legislation. The analysis also revealed shortcomings associated with the operating culture and structure in the industry.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Dr Paanetoja's report provided a comprehensive overview on the current state of affairs within the sectors and proposed measures related to, for instance, the primary importance of the development of internal operations in the industry, the clearer definition of responsibilities, obligations and rights and the strengthening of confidential cooperation. The Ministry of Education of Culture has taken action by providing financial support in the form of grants addressed to the fields of theatre and film, intended for providing education on subjects where

gaps in information were identified (e.g. legislation, practical measures to prevent harassment, rights and obligations of the employer). The Ministry has also introduced new obligations for the Finnish Film Foundation, the agency responsible for granting public support to cinematic and audiovisual productions. The Foundation must now monitor that publicly funded productions fulfill their legal obligations as well as ensure that appropriate measures are in place to prevent harassment and promote gender equality. The same clause applies to all operating grants of the Ministry starting 2020 (see more under “Gender equality policy of the Ministry of Education and Culture”). The national public service broadcaster YLE has also taken action internally. The Ministry has found it important that the sectors also develop ethical guidelines for their work. An excellent starting point is provided in the guidelines produced as a joint effort of audiovisual players in February 2018. While no quotas have been established, the percentage of female filmmakers in projects applying for and receiving production support from the Finnish Film Foundation has been on the rise. In 2018, 43 % of producers, 42 % of directors and 49 % of scriptwriters who received support were female. In 2019, 66 productions with Finland as the main producing country received production support. Of these projects, 51 % had a female director, 46 % a female scriptwriter and 31 % a female producer.

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

A research project was carried out by the Center for Cultural Policy Research Cupore in 2016-2017 on Gender Equality in Finnish Film Production. The purpose of the research was to find out whether gender equality was realised in the public financing of Finnish film. In addition, factors that may cause gender inequalities in film production more broadly were evaluated. Gender equality was approached as a question of financial resources: do women and men receive an equal amount of public financial resources for their films? Public resources referred to funds originating from the state budget. The research results were published in a publication: Gender Equality in Finnish Film Production. The Division of Public Financing. Tarja Savolainen 2017. Center for Cultural Policy Research Cupore. <https://www.cupore.fi/en/publications/cupore-s-publications/gender-equality-in-finnish-film-production-the-division-of-public-financing> The study by Cupore indicated that the financing organisations do not report how the money is awarded per gender. One of the main suggestions was to create a database that would enable the monitoring of public film financing and the evaluation of gender equality. The Finnish Film Foundation and public broadcaster YLE have since started these databases.

**Partner(s) engaged in the implementation of the measure:**

Finnish Film Foundation

**Type of entity:**

Private Sector

The Finnish Theatre Association

**Type of entity:**

Civil Society Organization (CSO)

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## **Gender equality policy of the Ministry of Education and Culture**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<https://thl.fi/en/web/gender-equality>

### **Describe the main features of the policy/measure:**

Promoting gender equality within the Ministry and its branch of administration is guided by the 2019 Guidelines for Inclusion 2020–2023, an action plan for operational gender equality and non-discrimination. The action plan for gender equality and non-discrimination contains the Ministry's key guidelines for promoting gender equality and non-discrimination. The Ministry's collaborative working groups contributed to drafting the guidelines, which cover the Ministry's 1) performance and targets; 2) discretionary government transfers; 3) legislative drafting; 4) education and training; and 5) communications. An operational programme for gender equality (2018) is applied to the Ministry's policies and decision-making internally and within the branch, advocating a gender mainstreaming approach to all steering operations, ie. legislation, performance agreements, management, resource management and operational and financial planning as well as guidance with information. Within cultural policy, the performance agreements of all branches include a clause on reporting concrete measures implemented to promote equality and non-discrimination. The Finnish Film Foundation has a special obligation to prevent harassment and inappropriate behaviour within the film sector. The Municipal Cultural Activities Act and Library Act include clauses on non-discrimination.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A concrete example of gender mainstreaming within the sector would be the gender equality clause included in all operational grants of the Ministry as of 2020. The clause stipulates that the beneficiary must promote gender equality and non-discrimination in their operations as well as ensure working within the legal remits (Gender equality Act and Non-discrimination Act). The clause also states that the beneficiary must report on the implementation of the gender equality and non-discrimination action plan or otherwise state how they have been promoted.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Ministry of Education and Culture commissioned a research project to examine gender equality and wellbeing at work in the field of arts and culture. The Asiallista? -research was

carried out by the Centre for Cultural Policy Research Cupore in 2018-2019. The research results were published in a publication: The girl plays like a man! How to strengthen equality and wellbeing at work in the cultural field? Anna Anttila 2019. Center for Cultural Policy Research Cupore. <https://www.cupore.fi/en/publications/cupore-s-publications/the-girl-plays-like-a-man> [https://www.cupore.fi/images/tiedostot/Tiivistelmat/she\\_plays\\_like\\_a\\_man\\_\\_recommendations.pdf](https://www.cupore.fi/images/tiedostot/Tiivistelmat/she_plays_like_a_man__recommendations.pdf)

MEANS TO ENHANCE EQUALITY AND WELLBEING IN THE CULTURAL FIELD  
ZERO TOLERANCE IS THE KEY TO ELIMINATING HARASSMENT

- Making structures, operating cultures and work communities open, transparent
- Removing conditions that allow harassment and exploitation
- Not leaving the victim to shoulder the responsibility

REGULATORY AND FUNDING MANAGEMENT, MONITORING

- Management and monitoring to ensure compliance with labor and other laws
- Bringing collective agreements up to par
- Including equality plans already in funding applications
- Financial sanctions in cases of misconduct, possibility of recovery of funding
- Continuous and updated collection of data on the state of equality, publicizing equality statistics

TRAINING AND MONITORING

- Personnel management training for managers/leaders/supervisors with competence based on artistic qualifications
- More interaction and equality skills for actors in the field
- Emphasis on pedagogical merits in choice of professors
- Anti-harassment methods and awareness raising for employer and employee organizations: gender equality plans, playing rules for working life, code of conduct, unconscious bias

ADVICE

- Occupational safety and health inspectorates, trade unions and the Ombudsman for Equality offer advice
- Considering also the free art field in the future: would it be possible to follow the example of structures that support free researchers and journalists (ethics committees, councils etc.)?

DISMANTLING OUTDATED GENDER TRADITIONS, STEREOTYPES AND GENIUS MYTHS

- There is nobody so exceptional that they would have the right or special privilege to oppress others
- Work conditions need to be decent even when work is done as a calling
- Attention needs to be paid in all communications to how different genders are treated respectfully
- Examples of good practices that promote equality should be disseminated

**Partner(s) engaged in the implementation of the measure:**

Ministry of Social Affairs and Health

**Type of entity:**

Public Sector

Cultural sector operators

**Type of entity:**

Civil Society Organization (CSO)

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## ARTISTIC FREEDOM

### **The constitution and/or national regulatory frameworks formally acknowledge:**

- The right of artists to create without censorship or intimidation
- The right of artists to disseminate and/or perform their artistic works
- The right for all citizens to freely enjoy artistic works both in public and in private
- The right for all citizens to take part in cultural life without restrictions

### **Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES**

### **Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): YES**

### **Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES**

### **Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): YES**

### **Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): YES**

### **Relevant Policies and Measures:**

#### **Status of the Artist**

#### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

#### **Website of the policy/measure, if available:**

<http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161370/okm05.pdf?sequence=1&isAllowed=y>

#### **Describe the main features of the policy/measure:**

The most recent guidelines dealing with the status of artists and proposing measures for its development can be found report drawn up by a working group appointed by the Ministry of Education and Culture. The report was published in October 2018. The key messages the working group presented in their report are: • Art must be brought to the heart of society so that its status meets with the larger societal meaning of art. The cultural, social, environmental and economic impacts of art should be identified. Art should be seen as part of the expanding service sector and business activities. Central government funding for the arts should be increased, and culture should not be the only administrative branch funding it. • Arts funding

must be developed strategically in accordance with ecosystem thinking. Funding and the support systems should secure the long-term development of artistic work and the different fields of art. At the same time, structures should be flexible and also enable artistic work across the boundaries of different fields of art. The peer review model for the arts should be reformed. The regional structures in place for promoting the arts should be strengthened. • Art is work and it must be treated as such. Yet, society does not know how to sufficiently benefit from investing in artists. Artistic work should be treated as equal to work in other sectors and the opportunities for artists to earn their income from artistic work should be improved. The artist grant system should be updated. It should also be investigated whether it would be appropriate to develop artist grants into a form of funding that would enable artists to work in employment relationships and strengthen their social security.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Improving the status of the artist has in some parts proved challenging. Some of these challenges have been structural, while others have been related to the value given to different fields or gaps in “finding a common language” between different Government branches. An operating model which delegates responsibility to different administrative branches and actors would be needed to ensure future progress in improving the status of the artist and preconditions for artistic work in Finland. The social security system of Finland is likely to undergo a fundamental reform over the next decade. PM Sanna Marin’s Government will launch the reform by setting up a parliamentary committee to prepare the reform by drafting a roadmap extending over the next parliamentary periods. This reform is likely to affect the efforts of improving the status of the artist as well. PM Marin’s Government Programme includes an increase in the number of supplementary State pensions available to artists. The so-called artists’ pensions are discretionary and granted based on merit via the Arts Promotion Centre, which consults the national arts councils in the process. Income caps for granting a pension are in place. An equivalent of 51 full pensions (EUR 1,363.50 / month) is granted annually. The Government has also raised the level of grants for artists up to appx. EUR 2,000 per month.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

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## **Exhibition compensation – grants for museums to cover fees to artists**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Visual Arts

### **Describe the main features of the policy/measure:**

In 2017–2019, the Ministry of Education and Culture published three calls for museums for covering the costs of artists' exhibition compensation. The calls were used to test a new form of subsidy (i.e. specific grant), which would be aimed at promoting good contractual and compensation practices as recommended in the review of a Ministry-established working group on the subject (2016).

### **Does it specifically target young people?:** NO

### **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The results of the calls for submission of applications were as follows: • In 2017, 22 museums applied for a total of EUR 124,575 in subsidies. A total of EUR 102,015 was granted to 21 museums. • In 2018, 33 museums applied for EUR 261,513 in total. All 33 applicants received EUR 249,150 in total. • In 2019, 52 museums applied for a total of EUR 484,150. In total, all applicants received EUR 307,450.

### **Has the implementation of the policy/measure been evaluated?:** NO

### **If yes, what are the main conclusions/recommendations?:**

An external evaluation of the pilot has been commissioned and is expected to be finished in spring 2020. The Ministry will use the results of the evaluation and other information gathered throughout the trial to assess and determine future measures regarding the subject.

### **Partner(s) engaged in the implementation of the measure:**

Museums

### **Type of entity:**

Public Sector

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# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

The form was sent to all main civil society organisations in the field of culture. The following civil society associations and federations were addressed: Sirkuksen tiedotuskeskus ry - circus information centre HIAP – Helsinki International Artists Programme Suomen Näyttelijäliitto ry Finnish actors Society Suomen teatteri- ja mediatyöntekijöiden liitto ry theatre and media workers Tanssin tiedotuskeskus ry danceinfo.fi Teatterin tiedotuskeskus ry theatre information Lukukeskus reading Music Finland ry Suomen Sinfoniaorkesterit ry orchestras Finland Festivals ry Forum Artis ry artists Frame contemporary art Suomen lastenkulttuurikeskusten liitto Federation of childrens' cultural centres Cupore cultural policy research Neogames Finland ry videogames Mediakasvatusseura mediaeducation Suomen Taiteilijaseura ry visual artists KULTA ry federation for cultural organisations Suomen museoliitto Finnish museums Association Women in Film and TV Finland Suomen kirjailijaliitto – writers union Suomen kirjastoseura – Finnish library association Suomen kotiseutuliitto – local cultural heritage Kultti ry - cultural magazines Koulukino film education. Only two civil society organisations replied to the questionnaire; Frame and Koulukino. Others found the questionnaire unclear and too difficult to answer. All the answers received are attached to this questionnaire.

**GOAL 1 - Support sustainable systems of governance for culture:**

## **Financial support for participation in culture**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The culture for all service

**Website of the measure/initiative, if available:**

<http://www.kulttuuriakaille.fi/en.php>

**Describe the main features of the measure/initiative:**

The Culture for All Service is a national service offering information, tools and support to cultural operators on questions related to accessibility and diversity of cultural services. The Ministry of Education and Culture finances the Services operations. The Service works together with cultural organisations, professionals and audiences to promote inclusion in the cultural life. The Service has had an active role in projects aimed at, inter alia: • Improving

participation of people with fewer financial opportunities in cultural life (Kaikukortti card). The Ministry finances the development of Kaikukortti 2018–2020 with a total of 215 000 EUR. • Supporting the participation of artists and cultural workers of non-Finnish origin or background in Finnish cultural life (Source, see more: Avaus – Opening). Project mapped the employment of foreign-born artists and cultural workers through a study and through job shadowing observation in four arts and culture organizations. Project also organized diversity training for those organisations, which were part of the research. The project was carried out together with the Centre for Cultural Policy Research Cupore and Globe Art Point.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

• Kaikukortti card: o So far, 7 municipalities Espoo, Karkkila, Kemi, Lappeenranta, Lohja, Oulu, Savonlinna and Kainuu region (incl. 8 municipalities) use Kaikukortti on a permanent basis. In addition that 5 municipalities Kauniainen, Kempele, Nivala, Rovaniemi and Vaasa and two regions: Kauhava-Evijärvi-Lappajärvi (3 municipalities) and Central Ostrobothnia + Kruunupyö (8 municipalities) pilot the card. o According to national Kaikukortti statistics in 2018 there were over 4500 Kaikukortti card holders ( 5 municipalities + Kainuu region) and Kaikukortti was used almost 5900 times\*. Kaikukortti was used together with a child (under 16 years old) about 760 times. Employees of the card distributors had used community Kaikukortti card while attending together with clients about 160 times.  Demographics: about 1/3 of the card users are 16-34 yrs old and 1/2 are 35-64 yrs old.  2/3 of the card users are women.  1/3 of the card users are on a disability pension because of health reasons or on a long-term sick leave. More than 1/4 of card users are unemployed.  About 90 % are Finnish speakers.  About half of the card users use Kaikukortti once a year\*. About 20 % of the card users use card twice a year and 20 % 3 to 5 times a year. About 10 % used Kaikukortti more than 5 times a year.  \* One use of Kaikukortti is for example one visit in a museum/theatre/concert or even one course in an adult education centre.  (More national Kaikukortti statistics in Finnish: <http://www.kulttuuriakaikille.fi/doc/Hankkeet/Kaikukortti/Kaikukortin-tilastoja-vuodelta-2018.pdf>) o Municipalities use Kaikukortti for example in their welfare reports and equality plans. o Kaikukortti is in TEAviisari (TEAviisari shows the direction of health promotion capacity building in municipalities.) <https://teaviisari.fi/teaviisari/en/index?> o According to surveys made by Cultre for All Service (2016-2017)  main obstacles not to use Kaikukortti are health issues, lack of company or difficulties to move (lack of transportation or lack of money)  card distributors at social and health care organizations and NGO's see card as a useful tool to help customer and give social rehabilitation and to provide more diverse services.  cultural actors card say that Kaikukortti is useful tool for client work, and that

Kaikukortti is seen to bring new customers and make a positive impact to the image of the organization.

- o Kaikukortti is having now an digitalization pilot: qr codes for cards and national database to make statistics more easily.
- o The Kaikukortti model won the Talentia (Union of Professional Social Workers) 2018 Good Practice Award (media release in Finnish).

• Kaikukortti serves as a good example of co-development: The Kaikukortti support and development service has built the Kaikukortti model together with actors in the cultural, social welfare, healthcare and wellbeing sectors and the focus group. The model has been revised based on feedback gained on the Kaikukortti pilots and established activities.

Project Opening. Becoming an agent in the field of arts and culture in Finland (2017-2019)

- o The aim of the project (Avaus in Finnish) has been to create models, that support the possibilities of arts and culture professionals with migrant background to become employed by Finnish arts and culture institutions and thus enable their better inclusion into the Finnish society. The project has been a joint project of Culture for All -service, Globe Art Point and the Center for Cultural Policy Research Cupore.
- o As a part of the project, a diversity information pack has been published: [http://kulttuuriakaikille.fi/doc/Avaus/Avaus\\_English\\_Online.pdf](http://kulttuuriakaikille.fi/doc/Avaus/Avaus_English_Online.pdf)
- o As a part of the project, a Diversity Agent Course was organized in 2019 for arts and culture professionals who have multicultural backgrounds. 11 agents were trained to help Finnish arts and culture institutions become more diversity-minded. More information about the diversity agents: [http://www.kulttuuriakaikille.fi/diversity\\_agents](http://www.kulttuuriakaikille.fi/diversity_agents).
- o As a part of the project, Center for Cultural Policy Research Cupore Cupore has examined the competence, attitudes and willingness of Finnish arts and culture institutions to recruit arts and culture professionals with migrant background. Cupore also examined how diversity is taken into account in the institutions' professional work and public programs. Cupore's final research report will be published in 2020. Culture for All Service has completed four surveys to Kaikukortti card holders (n=125), Kaikukortti card distributors at social and health care sector (n=83) and arts and culture organizations within Kaikukortti network (n=48). Besides that project tried to get money for bigger impact study. Some results of the surveys: Kaikukortti card holders: card is welcomed. The card is interesting f.e. it helps to get meaningful experienced to life. Respondents report positive effects on their own quality of life. Card gives faith in a positive future, even when it is not not yet used. Obstacles to use the card is f.e. lack of company and health issues. Social and health care sector: Kaikukortti can support the social rehabilitation of the clients, enhance the clients' wellbeing, advance the client's inclusion and actorship, enable new ways of working. Cultural operators: Kaikukortti can f.e. offer an easy and concrete way of promoting equality, enhance the accessibility, bring in new audiences, increase the occupancy rate of performances and activities "Kaikukortti has helped especially in supporting meaningful life for the clients and had a preventive impact in substance abuse work." (Employee of social welfare unit). "From an organization's perspective, I see Kaikukortti as a possibility to reach new audiences and build up a positive and approachable image." (Cultural actor in the Kaikukortti network).

\* from surveys during 2016-2017: \* Community card should be in more use to help



card holders to participate - students and voluntary workers can also use the community card

\* In some cities there is wish to have more cultural venues in the Kaikukortti network, for example popular music and movies are on a wish list of many younger card holders. \* There is need to make statistics more easily -> Kaikukortti is having now an digitalization pilot and there is need for permanent financing of the data base. \* Kaikukortti is one and accessible tool to support municipalities work to promote health and well-being. In the middle of social health services change it is important to ensure that cultural rights will also play a role in promoting health and well-being. \* There is need more to collect more feedback. The card is given anonymously and it is not easy to reach the card owners. \* There is need for bigger impact study.

## **Koulukino´s online service for film education**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

Koulukino

### **Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

### **Website of the measure/initiative, if available:**

<http://www.koulukino.fi>

### **Describe the main features of the measure/initiative:**

The Koulukino association generates film educational learning materials related to big screen films for all educational levels from early childhood education and pre-school to upper secondary education. The film-related learning materials are available on the Koulukino website, free of charge for non-commercial use. The purpose of the learning materials is to enhance film literacy as well as broader digital literacy. The Koulukino website, containing approximately 500 pedagogical materials, is a comprehensive online service and a learning environment itself. The methods of processing the films vary considerably depending on the target group and the themes of the learning material. For example, the films and the learning materials could be used as a tool for practising information retrieval, or for developing group work or emotional skills. Starting point is film is a brilliant pedagogical tool. It provides various topics for discussion, introduces foreign cultures, offers the watcher powerful experiences and the chance to identify with the characters, and enhances one's understanding of oneself and the surrounding world. The films covered at the website are picked so that the service would include as wide variety of film culture as possible.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Koulukino's pedagogical film literacy materials are widely used in Finnish schools. During the period 2016-2019 materials have covered for example human rights education, global education and environmental education.

### **Koulukino VOD**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Koulukino

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<http://www.koulukino.fi/suoratoisto>

**Describe the main features of the measure/initiative:**

The Koulukino association's online service Koulukino Suoratoisto (Koulukino vod) contains Finnish short films and documentaries and adjoining learning materials. The main target group is schools but also for example libraries and other public cultural actors can use the service. The platform can be used for organizing pop up screenings, different kinds of events related to films etc. The platform provides, not only content for film education and cultural services, but also a platform for Finnish film makers and production companies to get their films distributed to different and varied audiences. Especially small art house or independent production companies can benefit from this kind of distribution channel.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The service was launched only a year ago. One of the major achievements by far is that Koulukino vod was approved to be an official distribution channel by public funders (Finnish Film Foundation etc.), this can help small production companies in funding their film productions because in order getting public funding the distribution channel is needed.

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

### **: Travel grants + Venice Biennial exhibition**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

FRAME Contemporary Art Finland

**Cultural domains covered by the measure/initiative:**

Visual Arts

**Website of the measure/initiative, if available:**

<https://frame-finland.fi/en/apurahat/>

**Describe the main features of the measure/initiative:**

Frame distributes funds from the Ministry of Culture and Education to promote Finnish contemporary arts internationally. Through the grants Frame supports all contemporary artists who are Finnish or live in Finland so that their work can be shown in international contexts and they can travel to the venues where their work is shown. In this way we support and encourage the mobility of artists. We also give daily advice to artists on grant application processes and practical guidance on how to work in international contexts. Frame also supports the mobility of other arts professionals to facilitate meetings and networks which will further enable collaboration across borders and artistic practices. We encourage applications from all actors within the contemporary field to aim for inclusion and participation in the professional of as many actors as possible.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

In Finland we don't collect data on diversity except gender and language. However, through the language we are able to follow up some aspects of diversity in applicants and receivers of grants. There is a balance both in gender and in language (mother tongue) between numbers of applications and number of grants received.

**Rehearsing Hospitalities****Name of CSO(s) responsible for the implementation of the measure/initiative:**

FRAME contemporary art

**Cultural domains covered by the measure/initiative:**

Visual Arts

**Website of the measure/initiative, if available:**

<https://frame-finland.fi/en/apurahat/>

**Describe the main features of the measure/initiative:**

Rehearsing Hospitalities is a guiding principle for Frame to navigate within contemporary urgencies and to claim co-agency in the midst of a changing political, social and cultural environment. Rehearsing Hospitalities acknowledges hospitality as an open-ended skill that needs to be constantly rehearsed. Rehearsing Hospitalities fosters critical discourse, pluralistic sharing and collaboration between diverse (artistic) practitioners in contemporary societies. It takes the form of yearly autumn gatherings, public dialogues, a series of

publications and peer-to-peer learning situations. This far-reaching collaborative process fosters the emergence of new practices and paradigms of political and cultural hospitality. Hosting and being hosted Hosting and being hosted are powerful tools within the contemporary worldly entanglements of ecocides, epistemic genocides and global poverty and migration driven by increasing income gaps. programme acknowledges that being hospitable towards a guest is always bound up with power structures that permit someone to be a host and others to be guests. Hospitality, as it is often understood, is an enlightened promise of emancipatory openness towards the “other”, but for the very same reason it often manifests itself as a force that tends to keep the subject and object – the included and the excluded – in their usual, rigid normalized order. New relations beyond binaries The aim of the Rehearsing Hospitalities is to support (artistic) communities to foster new host-guest and subject-object relations that go beyond binaries rooted in Western social and economic knowledge-power structures. We ask if there are hospitalities that exist beyond certain geographical, ontological and epistemological divisions such as binaries of north and south, central and peripheral, human and non-human, Finnish and non-Finnish, universal science and subaltern knowledges and many other, often essentialized differences that reproduce the toxicity of contemporary societies? Rehearsing Hospitalities regards hosting and guesting as a process that allows the emergence of new productive differences and connections. Its fundamental aim is to produce connections and differences differently in order to allow new artistic, cultural and political alliances and positions to come into being. Rehearsing Hospitalities in 2019 Hosting and visiting can be viewed as core practices for Frame Contemporary Art Finland, whose mandate is to foster and support international connections and networking with and within the contemporary art field in Finland. Over the coming years, hospitality will be Frame’s key practice for asking what kind of urgent international and worldly exchanges are crucial and meaningful and how they can be produced through diverse hospitalities. In 2019 the programme will address art and institutional potential to facilitate and mediate diverse epistemic hospitalities. It asks what kind of power structures of knowledge and knowing are contemporary art and artistic institutions dependent upon? Do practitioners in the art field reproduce oppressive Western epistemic paradigms through artistic practices and institutional structures, or is there space for emancipatory ways of knowing? Can diverse and hybrid ways of being situated between social classes, genders, races and cultural traditions open up a new epistemic process within the artistic field?

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Rehearsing Hospitalities created some 600 encounters during two events in 2019. The events

brought together international practitioners within the arts – both artists and other professionals – to even out the gaps and distances that separate people on presumed knowledges. The participants thought and talked about how being hospitable towards a guest is always bound up with power structures that permit someone to invite guests, some to get invitations, some to be a host and others to be guest with all the exclusions this involves. This »othering « is present all over the art world and manifests itself in the complex power relations that exist in institutions, funding structures and all points of entrance into the field. The « result » of the discussions in this first part of a 5-year programme is that rethinking hospitalities and creating new ways of talking and listening requires work and alliances on all levels.

**GOAL 3 - Integrate culture in sustainable development frameworks:**

-

**GOAL 4 - Promote human rights and fundamental freedoms:**

-

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

Civil society organisations are very active in Finland in pursuing issues that are important for them. However, they are not very active in general cultural policy debate/ discussions which is also reflected in the low activity regarding the questionnaire of the implementation of the convention.

## EMERGING TRANSVERSAL ISSUES

**Relevant Policies and Measures:**

**Government key project “Access to art and culture will be facilitated”, implementation project “Expansion of the Percent for Art Scheme”**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

<https://minedu.fi/prosenttitaide>

**Describe the main features of the policy/measure:**

In their strategic programme for 2015–2019, Prime Minister Juha Sipilä’s Government introduced twenty-six key projects. These key projects were dedicated to subjects on which

the Government placed a special emphasis. One of the 26 key projects was dedicated to art and culture and carried the title “Access to art and culture will be facilitated”. The project was implemented via two schemes, one dedicated to the expansion of the percent for art scheme and the other to improving children and young people’s access to culture and basic art education. The latter will be described in more detail under its own heading below. The Percent for Art scheme refers to the budgetary allocation of around one percent used in construction projects to procure art. The scheme applies to both public and private development. The aim is to improve the quality of built environment, while promoting artistic works and employment. Over 2011–2018, the Ministry of Education and Culture dedicated EUR 2.5 million to the promotion of the scheme in the form of discretionary Government transfers granted by the Arts Promotion Centre to construction projects which include art procurement. The goal of the implementation project at hand was to expand the Percent for Art Scheme from visual arts, which had been the most widely procured form of art. Another goal of the project was to harness the positive effects of art and culture on health and well-being by expanding the scheme or its equivalent to social welfare and healthcare services. The desired outcome was to integrate art and culture into these services on a permanent basis. The Ministry of Education and Culture and Ministry of Social Affairs and Health appointed an expert group to steer the project (2016–2018). The expert group was chaired by the Ministry of Education and Culture and included experts from several organisations within the art and healthcare sectors. The implementation was divided into development projects (14) and guided pilots (7). The development projects received EUR 1.3 million in funding and spanned over 15 regions with over a hundred participating municipalities. The beneficiaries represented NGOs, the private sector, municipalities, regions and the health care sector, inter alia. Cooperation between the beneficiaries took place in a network coordinated by the Arts Promotion Centre. The network was also tasked with building permanent models and principles to increase the availability and accessibility of art within the social and health services. The guided pilots were set up to identify, test and assess new operating and funding models to expand the scheme. The pilots received EUR 350 000 in funding and featured projects integrating theatre to social work and circus to children’s health care, for example. The Ministry of Education and Culture worked with Demos Helsinki on the pilot part of the project. Independently of the key project, an intersectoral cooperation group for arts and cultural activities promoting health and wellbeing appointed by the Ministry of Education and Culture and the Ministry of Social Affairs and Health explored similar themes. The group presented its report “Culture and arts as promoters of wellbeing in healthcare and social welfare, working life and education” in 2019. The themes of the working group covered a variety of fields, from national and regional cooperation and development activities to working life, education and research. Under these themes, the working group defined twenty proposals for further measures concerning the central government as well as municipalities and other regional stakeholders, working life and employers, education organisers and the world of

research.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A recommendation given by Minister of Family Affairs and Social Services Annika Saarikko and Minister for European Affairs, Culture and Sport Sampo Terho to municipalities and future counties on improving the accessibility of art and culture in social welfare and healthcare services was drafted within the project. In addition, the project initiated the development of indicators for the activities carried out by municipalities as part of their cultural services to promote health and well-being (so-called Kulttuurin TEA). The work carried out by the intersectoral cooperation group created new opportunities for using arts and culture as part of health and social services and as means to promote wellbeing and health. Various forms of activities have started to emerge through projects and experiments.

**Financial resources allocated to the policy/measure in USD:**

2 million

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Yes. Centre for Cultural Policy Research evaluated the development projects and Ramboll/Owal Group evaluated the pilots. Both evaluations presented similar findings. Art and culture as part of the structures of social welfare and healthcare compliment health and social services and make them more versatile as well as increase opportunities for the realisation of cultural rights in various situations in life. Establishing art and cultural activities as part of social welfare and healthcare requires more consistent funding from funds allocated to operational economy and special resources for novel development and pilots. In addition to this, the evaluations identified a need to strengthen expertise within health and social services as well as social welfare and healthcare, as well as a need for a shared understanding of the significance of the operations in terms of overall well-being. These observations were taken into account in the further measures proposed by the expert group appointed to support the implementation of the key project.

**Partner(s) engaged in the implementation of the measure:**

Ministry of Social Affairs and Health

**Type of entity:**

Public Sector

Arts promotion Centre

**Type of entity:**

Public Sector

Demos Helsinki

**Type of entity:**

Civil Society Organization (CSO)

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## **Government key project “Access to art and culture will be facilitated”, implementation project “Children’s culture and basic art education”**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<https://minedu.fi/en/culture-for-children>

### **Describe the main features of the policy/measure:**

In 2016–2018, the Ministry of Education and Culture promoted and facilitated children’s and young people’s access to basic art education, arts and culture in a Government key project, which introduced art and cultural hobbies into schools as part of the school day. Similar activities were organised in early education centres, too. The premise of the key project was to encourage children and young people to take an active part in arts and culture by providing them with highly accessible opportunities to participate in high-quality art and culture activities taught by professional instructors and educators. In the first phase of the key project, these activities were introduced to primary schools as voluntary extracurricular classes or clubs scheduled during or after the school day. The Ministry hoped that this would prove effective in encouraging participation by removing obstacles such as lack of time, travel, access or an overall limited offering of activities, the latter three of which were considered possible hindrances especially in the case of smaller municipalities and more remote areas. To ensure that children and young people would get to take part in activities they found interesting and meaningful, the Ministry launched a national Pupil survey to map preferred activities to all comprehensive schools in Finland. Spanning over three years, the project was steered by the Ministry through grants. Three calls for proposals were published with the purpose of organising voluntary activities or clubs at schools. Projects taking place in early education centres could apply for funding as well with certain exceptions to the common criteria for the awarding of grants. Organisation of the activities had to follow certain criteria, which included a minimum requirement of thirty lessons (over the school year) and adherence to the wishes expressed by pupils in the national Pupil survey. Moreover, all activities had to be planned and executed by cultural operators within the art and cultural education infrastructure that exists in Finland in addition to art education in schools. These criteria were not fully applied to activities at daycare centres, since under section 3(3) of the Act on Early Childhood Education (2018/540), the pedagogy of early childhood education in Finland should be partly based on art and cultural heritage education, providing children with positive learning experiences. Hence, organisations hoping to provide activities for younger children were invited to adopt a more sporadic approach, providing children with opportunities for out-of-the-ordinary experiences. The implementation project ended in 2018 but the model of offering cultural and artistic activities as part of the school day has been continued through grants. In Prime

Minister Sanna Marin's Government Programme (2019–), the Government guarantees that all children and young people will be a genuine opportunity to pursue a leisure activity of their choice as part of the school day. A working group chaired by State Secretary Tuomo Puumala began preparations for a new Finnish model that would secure these opportunities in 2019.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In the external evaluation concluded in 2018, the results of the key project were deemed promising in terms of accomplishing the project's main goals. According to the evaluation, approximately 90,000 children and young people in 1,100 primary schools and 300 early education centres in Finland took part in extracurricular activities funded by the Ministry in 2016–2018. A large percentage of these children found themselves a new favourite art or cultural hobby through the project. At the end of 2018, the national Pupil survey had received 200,000 individual responses. The response rate corresponds to a third of all pupils in Finland, providing valuable information on the demand for arts and culture activities among children and young people in Finland. All results of the survey have been published to encourage municipalities to consider their cultural offering in terms of demand.

**Financial resources allocated to the policy/measure in USD:**

9 million

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The first phase of the key project (2016–2017) was evaluated by the Niilo Mäki Institute. Concluded in 2018, the evaluation considered the performance of the project in terms of the overall reach and performance of the projects financed, the rate of success experienced by the parties involved and the improvement in access to arts and culture. In terms of the overall performance of projects funded by the Ministry, the evaluation concluded that in successful projects, club instructors had both good pedagogical and group management skills, support from the work and school communities, good cooperation skills and, obviously, shared an enthusiasm for doing artistic or cultural work with children. If pupils' wishes had been taken into account in the schools, the school had a culture-friendly attitude, the school's facilities and tools could be used for project work and information about the extracurricular groups for pupils was effective, the project turned out to be successful. The national Pupil survey revealed that most pupils were interested in many forms of art and culture. The results presented a challenge to the municipalities in Finland to improve pupils' access to art and culture for which there was a clear demand. In successful projects, the support of local authorities played a major role, as it was crucial that the local authorities had a positive attitude to improving the

accessibility of art and cultural activities.

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Civil Society Organization (CSO)

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## CHALLENGES AND ACHIEVEMENTS

**Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

Finland has been very active in the field of "Support for sustainable systems for the governance for culture". New funding mechanisms for culture has been established in a close cooperation with the civil society actors from the field. Our legislation and financing models for culture have been in place since the 1970's and during last years those structures have been developed to meet the challenges of today.

**Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

There is still a lot to do in the area of balanced flow of cultural goods and services. Responsibilities in this area fall between different ministries which causes coordination challenges.

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**

Integrating culture in sustainable development frameworks has started and more work will need to be carried out in this field. Promoting gender equality has been mainstreamed in our cultural policy practices but also needs follow up in the coming years. Structural discrimination is a problem that has to be tackled. Special emphasis has been put to children and young people, their possibilities to be active citizens and active cultural actors and these activities will have follow-up in the future. Cultural and creative industries will be in focus as well. Finland as a small culture and language area needs to be especially active in order to safeguard the diversity of local culture and creation. The covid-19 has shown that culture is a reflection of unity in diversity, societal values and identity, tradition and innovation, contemporaneity and forward thinking; it builds bridges and fosters resilience, understanding and connection, and will thus be a key resource in the aftermath of the crisis and recovery from it.


## ANNEXES

**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have**

been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

**Attachment**

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 statistics\_fi\_2020.pdf

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 quadrennial\_periodic\_report\_diversity\_of\_cultural\_expressions.pdf

# SUBMISSION

**Designated official signing the report:**

**Title:** Mr.

**First name:** Hannu

**Family name:** Vainonen

**Organization:** Ministry of Education and Culture

**Position:** Senior Advisor

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**Date of submission:**

2020

**Electronic Signature:**

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# Form Submission: Quadrennial Periodic Report

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Finland

**Date of**

**Ratification:**

2006

**Officially Designated Point of Contact of the Convention:**

**Website:** <http://www.minedu.fi> (<http://www.minedu.fi>)

Mr.

Hannu Vainonen

Ministry of Education and Culture

Meritullinkatu 10

PO BOX 29, 00023 FI - Valtioneuvosto Finland

00170 Helsinki

Finland

**Phone Number:** +358 4+5344753

[hannu.vainonen@minedu.fi](mailto:hannu.vainonen@minedu.fi)

**Email:** [laura.makela@minedu.fi](mailto:laura.makela@minedu.fi)

**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

The questionnaire was prepared together with Arts Promotion Centre and Cupore and sent to other relevant ministries (Foreign Affairs, Transport and Communications as well as Economic

Affairs and Employment). The following civil society associations and federations were addressed as well : Sirkuksen tiedotuskeskus ry - circus

HIAP – Helsinki International Artists Programme

Suomen Näyttelijäliitto ry actors

Suomen teatteri- ja mediatyöntekijöiden liitto ry theatre and media workers

Tanssin tiedotuskeskus ry danceinfo.fi

Teatterin tiedotuskeskus ry theatre information

Lukukeskus reading

Music Finland ry

Suomen Sinfoniaorkesterit ry orchestras

Finland Festivals ry

Forum Artis ry artists

Frame contemporary art

Suomen lastenkulttuurikeskusten liitto childrens' culture

Cupore cultural policy research

Neogames Finland ry videogames

Mediakasvatusseura mediaeducation

Suomen Taiteilijaseura ry visual artists

KULTA ry federation for cultural organisations

Suomen museoliitto museums

Women in Film and TV Finland

Suomen kirjailijaliitto – writers union

Suomen kirjastoseura – libraries

Suomen kotiseutuliitto – local cultural heritage

Kultti ry - cultural magazines

Koulukino film education

Only two civil society organisations replied to the questionnaire; Frame and Koulukino. Others found the questionnaire too difficult to answer.

### **Executive summary:**

Over the current reporting period, three government programmes have guided the development of cultural policy and implementation of the Convention: prime minister Juha Sipilä, prime minister Antti Rinne and prime minister Sanna Marin's programme. The programmes have featured initiatives aimed at both the economic and cultural dimensions of culture, which have been widely accepted as the basis of Finland's cultural policy. For a more comprehensive review on the structures and development of cultural policy in Finland, please refer to Finland's country profile of the Compendium of Cultural Policies and Trends: <https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=12> (<https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=12>)

In addition to new initiatives, which have been launched and new developments that are anticipated, the Finnish system for cultural policy is also characterised by relative stability stemming from the many regulatory duties of the central government. However, legislative reforms have been prepared in the course of the current reporting period to be able to better adapt to the changing operating environment of the sector. These include reforms of the public



financing system for the arts and culture as well as the introduction of new responsibilities for development for public libraries, museums, and municipalities. Participation of children and young people in the arts and culture have been high on the Governments' agendas and cross-sectoral cooperation for developing the opportunities for internationalisation and growth of the Finnish cultural and creative sectors has been continued.

In addition to Government initiatives and programmes, the Strategy for Cultural Policy of the Ministry of Education and Culture guides the development of cultural policy in Finland. Finalised in 2016, the strategy sets out three main target areas and strategic objectives for cultural policy until 2025:

- Creative work and production
  - o The conditions for artistic and other creative work will be better, and there will be more diverse ways to produce and distribute creative works.
- Inclusion and participation in arts and culture
  - o Inclusion in arts and culture will be increased and differences between population groups in terms of participation will be smaller.
- Cultural basis and continuity
  - o The cultural basis will be strong and vital.

Over the current reporting period, the Ministry of Education and Culture also prepared a new strategy for 2030. In this strategy, the Ministry states its commitment to foster cultural diversity. The implementation of the strategy centres on the following culture-related impacts:

- Equitable educational and cultural rights
- Creative sectors and creative competence strengthen the economic structure
- Arts and science, early childhood care, education, youth work and sports foster an inquiry-based, creative, responsible and international world view
- A mix of tools for creating, producing and leveraging arts and culture and to protect our diverse cultural heritage
- Active citizenship and an active way of life becomes prevalent. More people engaged in sports, arts and culture
- Greater shared responsibility, inclusion, transparency and sense of community.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

Civil Society Organization (CSO)	Cupore Centre for Cultural Policy research	anna.kanerva@cupore.fi	<a href="http://www.cupore.fi">http://www.cupore.fi</a>
Public Sector	Ministry of Foreign Affairs	kirjaamo@formin.fi	<a href="http://www.formin.fi">http://www.formin.fi</a>
Public Sector	Ministry of transport and communications	kirjaamo@mintc.fi	<a href="http://www.mintc.fi">http://www.mintc.fi</a>
Public Sector	Arts Promotion Centre	info@take.fi	<a href="http://www.taik.fi">http://www.taik.fi</a>

Civil Society Organization (CSO)	FRAME Contemporary Art Finland	info@frame-finland.fi	<a href="http://www-frame-finland.fi">http://www-frame-finland.fi</a>
Civil Society Organization (CSO)	Koulukino	outi.freese@koulukino.fi	<a href="http://www.koulukino.fi">http://www.koulukino.fi</a>
Public Sector	National Audiovisual Institute	kirjaamo@kavi.fi	<a href="http://www.kavi.fi">http://www.kavi.fi</a>

# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::**  
NO

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:**  
YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Digital literacy programmes for creation and experimentation

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

evaluating cultural policies

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

3.40%

2017

**Please provide whenever possible disaggregated data by sector:**

Disaggregated by sector Share of value added of culture (%) – ESA 2010 Groups of industries 2017 Artistic, theatre and concert activities 9,1 Libraries, archives, museums, etc. 5,1 Art and antique shops 0,1 Production and distribution of books 7,3 Newspapers, periodicals and news agencies 11,7 Production and distribution of motion pictures and videos 19,4 Manufacture and sale of musical instruments 0,2 Sound recordings 1,7 Radio and television 6,9 Printing and related activities 5,3 Advertising 10,0 Architectural and industrial design 5,8 Photography 1,2 Amusement parks, games and other entertainment and recreation 8,2 Manufacture and sale of entertainment electronics 1,8 Organisation of cultural events and related activity 2,7 Education and cultural administration 3,4 Cultural industries, total 100

**Share of employment in the cultural and creative sectors:**

3.10%

2017

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

Disaggregated by sector Share of employed % Cultural industries 3,1 Architectural and industrial design 0,2 Motion pictures, videos and computer games (58210, 59110-59140, 77220) 0,2 Amusement parks, games and other entertainment and recreation (32400, 46491, 46496, 47621, 47650, 92000, 93210, 93299) 0,3 Libraries, archives, museums, etc. (91010, 91020, 91030, 91040) 0,3 Production and distribution of books (18140, 46492, 47610, 47792, 47911, 58110, 74300) 0,2 Education and cultural administration (KLT7) 0,2 Organisation of cultural events and related activity (74901, 82300, 90040) 0,1 Advertising (73111, 73112, 73119, 73120) 0,3 Printing and related activities (18120, 18130) 0,2 Radio and television (60100, 60201, 60202) 0,2 Newspapers, periodicals and news agencies (18110, 47622, 58130, 58141, 58142, 63910) 0,4 Manufacture and sale of musical instruments (32200, 46494, 47595) 0,0 Art and antique shops (47781, 47791) 0,0 Artistic, theatre and concert activities (90010, 90020, 90030) 0,4 Photography (46433, 47782, 74201, 74202) 0,1 Manufacture and sale of entertainment electronics (26400, 46432, 47430) 0,1 Sound recordings (18200, 47630, 59200) 0,0

Architectural and industrial design (71110, 74101, 74102, 74109) .. Disaggregated by sex 2017  
 Employed in cultural occupations SSS Total Total 85862 Males 40238 Females 45624 1221  
 Sales and marketing managers Total 5811 Males 4304 Females 1507 1222 Advertising and public relations managers Total 1394 Males 761 Females 633 2161 Building architects Total 3878 Males 2149 Females 1729 2162 Landscape architects Total 131 Males 24 Females 107 2163 Product and garment designers Total 1429 Males 615 Females 814 2166 Graphic and multimedia designers Total 4334 Males 2097 Females 2237 23303 Crafts and art teachers Total 438 Males 134 Females 304 2354 Other music teachers Total 2463 Males 858 Females 1605 2355 Other arts teachers Total 1435 Males 333 Females 1102 2431 Advertising and marketing professionals Total 15700 Males 7297 Females 8403 26211 Archivists Total 664 Males 199 Females 465 26212 Curators Total 827 Males 190 Females 637 2622 Librarians and related

information professionals Total 2336 Males 439 Females 1897 2641 Authors and related writers Total 551 Males 204 Females 347 2642 Journalists Total 29 Males 21 Females 8 26421 Managing editors and subeditors Total 823 Males 325 Females 498 26422 Journalists Total 4367 Males 1701 Females 2666 26423 Radio and television journalists Total 2520 Males 1111 Females 1409 2643 Translators, interpreters and other linguists Total 4402 Males 1202 Females 3200 265 Creative and performing artists Total 0 Males 0 Females 0 2651 Visual artists Total 981 Males 357 Females 624 2652 Musicians, singers and composers Total 4852 Males 2943 Females 1909 2653 Dancers and choreographers Total 502 Males 146 Females 356 2654 Film, stage and related directors and producers Total 2042 Males 1081 Females 961 2655 Actors Total 1214 Males 626 Females 588 2656 Announcers on radio, television and other media Total 224 Males 145 Females 79 2659 Creative and performing artists not elsewhere classified Total 791 Males 451 Females 340 3431 Photographers Total 2136 Males 1267 Females 869 3432 Interior designers and decorators Total 1761 Males 269 Females 1492 3433 Gallery, museum and library technicians Total 650 Males 303 Females 347 3435 Other artistic and cultural associate professionals Total 23 Males 7 Females 16 34351 Producer's assistants and other stagecraft associate professionals Total 1665 Males 1211 Females 454 3521 Broadcasting and audio-visual technicians Total 2288 Males 1881 Females 407 4221 Travel consultants and clerks Total 2715 Males 603 Females 2112 4411 Library clerks Total 3643 Males 773 Females 2870 5113 Travel guides Total 1030 Males 435 Females 595 7312 Musical instrument makers and tuners Total 140 Males 127 Females 13 7313 Jewellery and precious-metal workers Total 573 Males 276 Females 297 7314 Potters and related workers Total 59 Males 22 Females 37 7315 Glass makers, cutters, grinders and finishers Total 74 Males 54 Females 20 7316 Sign writers, decorative painters, engravers and etchers Total 37 Males 33 Females 4 7317 Handicraft workers in wood, basketry and related materials Total 115 Males 62 Females 53 7318 Handicraft workers in textile, leather and related materials Total 122 Males 10 Females 112 7319 Handicraft workers not elsewhere classified Total 10 Males 5 Females 5 7321 Pre-press technicians Total 1081 Males 508 Females 573 7322 Printers Total 2634 Males 2061 Females 573 7323 Print finishing and binding workers Total 968 Males 618 Females 350

**Total public budget for culture (in USD):**

1,265,918USD

2016

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

Public expenditure, share of culture (%) Cultural industries total 2,2 Architectural and industrial design .. Motion pictures, videos and computer games .. Amusement parks, games and other entertainment and recreation .. Libraries, archives, museums, etc. 0,7 Production and distribution of books .. Education and cultural administration 0,4 Organisation of cultural events and related activity .. Advertising .. Printing and related activities .. Radio and television 0,8 Newspapers, periodicals and news agencies .. Manufacture and sale of musical instruments ..

Art and antique shops .. Artistic, theatre and concert activities 0,3 Photography .. Manufacture and sale of entertainment electronics .. Sound recordings .. All industries .. Source: Statistics: Culture satellite accounts [e-publication]. ISSN=2323-9905. Helsinki: Statistics Finland [referred: 13.3.2020]. Access method: [http://www.stat.fi/til/klts/index\\_en.html](http://www.stat.fi/til/klts/index_en.html)

**Relevant Policies and Measures:**

**Renewal of the Municipal Cultural Activities Act**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

<https://www.finlex.fi/fi/laki/alkup/2019/20190166>

**Describe the main features of the policy/measure:**

In Finland, the provision of cultural services is decentralised, i.e. municipalities receive statutory or discretionary transfers (=funding) from the Government to fund their local cultural institutions. Through these transfers, the state aims to promote regional equality and access to culture. The grounds on which municipalities may receive statutory funding are stated in the Municipal Cultural Activities Act, which entered into force in 2019 and repealed the earlier Municipal Cultural Activities Act of 1992. The objective of the renewed Act is to respond to the ways in which municipal cultural activities and their operating environment have changed as well as to reflect constitutional provisions and the implementation of international agreements on cultural activities. The Act incorporates provisions on the objectives of municipalities' cultural activities, the duties of state authorities, the participation of municipal residents, a development responsibility, cooperation as well as the production and assessment of information. The provisions concerning the duties of municipalities and state funding were amended to bring them up to date. The objective of the Act is to strengthen the operational conditions of municipalities' cultural activities and to promote democracy, citizen -orientation, equality and sustainable development as well as cultural diversity and dialogue. The Act is based on the promotion of creative activities related to culture and the arts and the equal opportunities of all population groups to participate in culture, the arts and education. The Act promotes municipal cultural activities by ensuring that activities get organised and services produced in ways that take into consideration local conditions, the various needs of different population groups and the ways in which culture and the arts can influence the lives of people and communities, society as well as regional and local development. The objectives of the Act and the duties of municipalities have been linked to people's opportunities for creative expression, the promotion of art creation, the promotion of the availability, use and engagement in culture and the arts, the strengthening of the population's well-being as well as the promotion of local and regional vitality.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO**

**Partner(s) engaged in the implementation of the measure:** \_\_\_\_\_

## **Renewing the Government financing system for performing arts and museums**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Performing Arts

### **Website of the policy/measure, if available:**

<https://minedu.fi/esittavan-taiteen-vos-uudistus>

### **Describe the main features of the policy/measure:**

The renewal process introduces revisions to legislation on the system of statutory state transfers (VOS system), which applies to certain professional cultural institutions within the performing arts and cultural heritage sector (museums). The allocation of these appropriations has been and remains based on legal status (Theatres and Orchestras Act and Museums Act, respectively). The transfers are intended to cover the operating costs of these institutions and are calculated on basis of unit costs and person-years. The renewal process aims at legislation that is better adapted to the changing needs and diversification of the sectors and it entails changes to the criteria for eligibility and scope of the VOS system. The renewed Museums Act entered into force in March 2019. The Act amended provisions pertaining to the governance structures of the museum sector and clarified the responsibilities that specifically designated museums have regionally and locally. All museums had to reapply for funding, irrespective of their status under the previous Act. The Ministry assesses whether a museum still qualifies for VOS funding every four years. A museum can apply for a regional or a national responsibility, which entails statutory responsibilities and a higher financing rate. The Finnish Heritage Agency works in a steering capacity and negotiates with the museums every four years to determine whether they have met their responsibilities. The Ministry determines whether a museum still qualifies for funding. The aim of the reform is to encourage museums to work in pursuit of diversity, impact and quality, while also encouraging goal-oriented development work. Moreover, the new Act aims at establishing more predictable funding models for the long term. The VOS system for the performing arts has previously covered appropriations for professional theatres and orchestras. The new legislation will expand the scope of the system to cover dance, circus and other performing arts as well. As part of the renewal, the criteria and total amount of discretionary operating grants administered by the Arts Promotion Centre to so-called "independent groups" (ie. groups and artists not within the remit of the VOS system) will be reformed. Production companies and platforms could also be considered eligible. In the future, these operators can apply for either one- or three-year operating grants, both having their own set of criteria for determining the eligibility of an applicant. In addition, five-year development grants will become available. Operators not eligible for operating grants can apply for non-recurring discretionary grants. The reform will



receive an additional EUR 4.5 million in the budget.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

152 000 000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Arts Promotion centre

**Type of entity:**

Public Sector

Finnish Heritage Agency

**Type of entity:**

Public Sector

Finnish Theatres

**Type of entity:**

Civil Society Organization (CSO)

## **Production incentive for the Audiovisual Sector**

### **Name of agency responsible for the implementation of the policy/measure:**

Business Finland  
Ministry of Economic Affairs and Employment

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<https://www.businessfinland.fi/en/for-finnish-customers/services/funding/cash-rebate/>

### **Describe the main features of the policy/measure:**

The production incentive is a maximum of 25% cash rebate for production costs incurred in Finland. The incentive targets feature films, fiction series, animation and documentary films. The incentive was launched at the beginning of 2017 to increase international interest in Finland as a production location and to promote the development, growth and internationalisation of Finnish companies. The call for applications is continuous. To qualify for funding, productions need to fill certain requirements. These are both financial and artistic, including minimum levels for the overall budget and costs incurred in Finland as well as the need to have a distribution agreement for at least one platform or territory. A Finnish co-producer or a Finnish production service provider needs to be involved with the production to make it qualify. The requirements also call for the use of Finnish artistic expertise – be it narration, direction, acting, production design, or some other creative role in the production. Presenting Finnish locations or depicting Finnish life and culture are also validating qualities.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

A mid-term evaluation of the incentive was carried out in 2018 after the first year of funding. Based on the evaluation, the greatest impact has been seen in the employment in the audiovisual sector, i.e. an increase in job creation that would not have been realised was it not for the incentive. The incentive has been important regionally too, as productions have been located all over Finland. The incentive has also significantly promoted Finnish companies' participation in international co-productions, which in turn has had a positive impact in the development of the domestic audiovisual industry. Furthermore, the incentive has had a positive impact in the development of expertise, knowhow and networks at the domestic and international level. The increase in the overall capacities of the sector has helped Finnish companies to produce more high-quality content, able to attract interest from foreign players such as Netflix.

**Financial resources allocated to the policy/measure in USD:**

11,2 million USD / year

**Has the implementation of the policy/measure been evaluated?: YES****If yes, what are the main conclusions/recommendations?:**

The mid-term evaluation (2018) identified three main challenges in the implementation of the incentive: limited annual budget, weaknesses in international marketing and possible lack of expertise within the audiovisual industry. In light of these challenges, the evaluation recommended that, inter alia: • The financial services of Business Finland be developed; including continued funding for the incentive, removal of annual funding ceilings, greater flexibility to annual budgets, more transparency and increased clarity of rules for incentive funding, reformed efforts to international marketing, linkages between the incentive and other funding services of Business Finland. • The ecosystem of the audiovisual sector be developed; including a common roadmap and strategy for the industry as a joint effort by the key players, investments into training and general development of the ecosystem, increased external funding through enhanced and coordinated marketing efforts within the sector. • A final assessment and follow up of the incentive be carried out.

**Partner(s) engaged in the implementation of the measure:**

Finnish Film Commissions

**Type of entity:**

Civil Society Organization (CSO)

Audiovisual Producers Finland

**Type of entity:**

Civil Society Organization (CSO)

## **New Public Libraries Act (2016)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<https://www.finlex.fi/en/laki/kaannokset/2016/en20161492.pdf>

### **Describe the main features of the policy/measure:**

Public Libraries Act entered into force in the beginning of 2017. The objective of the reform of the Public Libraries Act was to improve the operating environment of public libraries and to promote active citizenship, democracy and lifelong learning.

### **Does it specifically target young people?:** NO

### **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The revised Public Libraries Act takes account of the changes that have occurred in the municipal and regional structures. The number of municipalities has been high in Finland, but many smaller municipalities have merged in recent years. Furthermore, changes in the age structure, internal migration and immigration affect the activities of public libraries. As a consequence of all these changes, libraries are nowadays required to provide activities and services that are more pluralistic and multicultural than before. The Act lays down provisions on the tasks of municipal public libraries, the national and regional development tasks and the special task, library users' responsibilities, suspension of borrowing rights and user rights, library user regulations, and qualification requirements for library staff.

### **Financial resources allocated to the policy/measure in USD:**

368 million USD / year

### **Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Regional Library Authorities

### **Type of entity:**

Public Sector

## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

National Audiovisual Institute [www.kavi.fi](http://www.kavi.fi)

Finnish Transport and Communications Agency

**If YES, these regulatory authority(ies) monitor:**

Public media

Community media

Private sector media

Online media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

**Relevant Policies and Measures:**

### **Media authorities**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Transport and Communications

Ministry of Education and Culture

**Describe the main features of the policy/measure:**

In the Finnish system, the provision of audiovisual services is under some specific regulation (eg. provision of services and licenses in linear TV + radio, marketing, European quotas, protection of minors) , mostly stemming from EU-directives and regulations, like the AVMS-directive. These are supervised primarily by two agencies, Finnish Transport and Communications Agency and National audiovisual institute. There are no state media authorities supervising the press or other media outlets. Naturally all media has to comply with general regulations, like the Criminal code. Under subsection 3 of section 2 of Finland's Constitution, the exercise of public authority must be based on law. So it is the authority's duty to apply the legislation that determines its tasks and powers. A higher-ranking authority may not intervene in the activities of its subordinate administrative body in a legally binding manner while it uses its decision-making power. The Ministry may, however, issue general regulations and instructions to its subordinate agency on carrying out its administrative duties, but it may not order how an agency should resolve an individual administrative matter. The Ministry may not retain the discretionary power in an individual matter within the jurisdiction of the agency, unless such power has specifically been determined for it in law. The principles of good administration in the Administrative Procedure Act require an authority to treat equally those to whom it is providing services in administrative matters and to exercise its competence only for purposes that are acceptable under the law. The acts of an authority shall be impartial and proportionate to the objectives sought. Provisions on the openness of government activities are laid down in the Act on the Openness of Government Activities (621/1999). Under section 20 of the Act, the authorities shall promote the openness of their activities and, where necessary, produce statistics and other publications concerning their sector. In accordance with the principle of public access to official documents, documents submitted to the authorities are public. Transport and Communications Agency supervises the Information society code (917/2014). If anyone violates this Act or provisions, regulations, decisions or licence terms issued under the code, the agency may issue a complaint and order them to rectify the error or neglect within a specified reasonable time period. Enforcement powers include Conditional fines and penalty payments and in some extreme cases threat of termination and threat of completion or suspension of television broadcasting. (Sections 332,334, 339 §) <https://www.finlex.fi/fi/laki/ajantasa/2018/20180935#L1P2> Provisions on the activities of the National Audiovisual Institute are laid down in the Act on the National Audiovisual Institute (1434/2007). The Media Education and Audiovisual Programmes Unit of the Institute monitors compliance with the Act on Audiovisual Programmes and its tasks include the classification of audiovisual programmes. A review of an audiovisual programme classification decision by the Media Education and Audiovisual Programmes Unit may be requested by way of appeal with the Media Education and Audiovisual Programme Board. The enforcement powers of the institute include eg. issuing complaints, conditional fines <https://www.finlex.fi/fi/laki/ajantasa/2007/20071434>

**Does it specifically target young people?: NO**

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO**

**Partner(s) engaged in the implementation of the measure:** \_\_\_\_\_

## **Self-regulation**

### **Name of agency responsible for the implementation of the policy/measure:**

The Council for Mass Media

### **Cultural domains covered by the policy/measure:**

Publishing

### **Website of the policy/measure, if available:**

<https://www.jsn.fi/en/>

### **Describe the main features of the policy/measure:**

The Council for Mass Media (CMM) is a self-regulating committee established by publishers and journalists in the field of mass communication for the purpose of interpreting good professional practice and defending the freedom of speech and publication. The Council also addresses the methods by which journalists acquire their information. The Council does not exercise legal jurisdiction or public authority. Its decisions are, however, closely followed and observed. The majority of the Finnish media have signed the Council's Basic Agreement, whereby the Council can directly handle any complaints that concern them. Under certain circumstances involving important principles, the Council can also independently initiate an investigation. The framework of the CMM's operations are stipulated in a Charter, which is signed by all the organizations which have committed to themselves to self-regulation and accepted its objectives.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Partner(s) engaged in the implementation of the measure:**



## **Media Literacy in Finland – National Media Education Policy**

### **Name of agency responsible for the implementation of the policy/measure:**

National Audiovisual Institute  
Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<http://julkaisut.valtioneuvosto.fi/handle/10024/162065>  
<https://medialukutaitosuomessa.fi/en/>  
[https://mediataitokoulu.fi/index.php?option=com\\_content&view=article&id=1139&Itemid=454&lang=fi](https://mediataitokoulu.fi/index.php?option=com_content&view=article&id=1139&Itemid=454&lang=fi)  
<https://www.oph.fi/en>  
[https://peliviikko.fi/index.php?option=com\\_content&view=article&id=51%3Afinnish-game-week&catid=15&Itemid=181](https://peliviikko.fi/index.php?option=com_content&view=article&id=51%3Afinnish-game-week&catid=15&Itemid=181)  
<https://www.ulapland.fi/EN/Units/Media-Education-Hub>  
[https://lacris.ulapland.fi/en/projects/developing-teacher-education-of-adult-educators--targeting-older-peoples-media-education\(e32ac09e-56bc-48d6-a81e-6751ceed04b5\).html](https://lacris.ulapland.fi/en/projects/developing-teacher-education-of-adult-educators--targeting-older-peoples-media-education(e32ac09e-56bc-48d6-a81e-6751ceed04b5).html)  
<https://yle.fi/aihe/digitreenit>  
<https://yle.fi/uutiset/osasto/uutisluokka/>

### **Describe the main features of the policy/measure:**

Media literacy in Finland is the media literacy policy and the national media education policy document, published by the Ministry of Education and Culture in 2019. The document updates and extends the cultural policy guidelines for media literacy published in 2013. The Media literacy in Finland policy document aims to clarify the field of media education and describe the strengths, values and principles of media education in Finland. This document also highlights areas for improvement and the related social, cultural and technological development trends. According to the three main objectives of the media education policy, media education in Finland is comprehensive, of high-quality, and systematic. To support the implementation of the policy Media Literacy in Finland portal introduces the policy and provides insights to the Finnish media literacy initiatives. KAVI (The Finnish Media Education Authority), a subordinate of the Finnish Ministry of Education and Culture, has a legal task to promote media education, children's media skills and the development of a safe media environment for children . KAVI actively participates in international collaboration and represents Finland in the European Commission Media Literacy Expert Group and Safer Internet for Children Expert Group, for example. Since 2012 KAVI has organised annually Media Education Forum, event that supports networking between the different actors and the development of the sector. KAVI's Media Literacy School is a portal for educators with information and exercises that support media education activities in schools, libraries, youth centres, etc. All resources are free of charge, and many of them are available in English. KAVI also implements and actively develops film education as part of the promotion of audiovisual

culture. Every year in February Finland celebrates Media Literacy Week . The aim of the initiative is to advance the media literacy skills, as well as to support professional educators, guardians and other adults in their important media educational tasks. In 2019, the Week was organized as a series of 30 different materials and campaigns created together by 55 partner organisations from all sectors of society. Media literacy week is part of the Finnish Safer Internet Centre -project coordinated by KAVI and co-funded by the European Commission. Another major awareness raising campaign part of the project is Finnish Game Week. Game Week comprises of hundreds of individual events organized around Finland. In the Finnish education system Media literacy and media education is integrated to the following national core curricula: early childhood education and care, pre-primary education, basic education, basic education for adults, general upper secondary education, extended and general syllabus for the basic art education (studies in media arts). Curricula are mandatory for the education providers. University of Lapland provides international master degree studies in media education. In two-year English-taught master's degree programme the students will build expertise in three major themes: media in teaching and learning, media in society and media and psychosocial well-being. University of Lapland's Media Education Hub (MEH) is a unit for education and research with fifteen years of experience of carrying out interdisciplinary research projects and developing educational models for different contexts. The Hub also coordinates for example the Ikäihme -project (2018-2020) funded by the ministry of education and culture that aims to develop teacher education of adult educators - targeting older people's media education. Established in 2017, the European Centre of Excellence for Countering Hybrid Threats is an international hub, which unites its Member States (24 countries as of November 2019) , the EU and NATO institutions to assist them in better understanding and defending against hybrid threats. It includes the work on resilience against disinformation as a part of wider concept of hybrid threats. In Finland there are many active civil society organizations promoting media literacy. A large proportion of the active organisations in media education in Finland are members of The Finnish Society on Media Education. The Finnish Society on Media Education raises awareness and spreads information and best practices of media literacy; organises events; publishes materials; implements development projects; contributes to the public debate and provides opportunities to share media education experiences online and offline nationwide. The Society publishes a newsletter with information on the latest projects, events and research in Finland. A long-term promoter of media education among companies in the media sector is Yle, the Finnish public service media company, which actively produces media education materials on its websites. As an example, the Digitreenit (Digital training) website offers citizens a wide range of freely available materials for independent learning, and the Yle Uutisluokka (Yle News Class) media education activities are targeted at adolescents between 11 and 18 years of age.

**Does it specifically target young people?: NO**

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of**

**the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

Difficult to assess

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Save the Children Finland

**Type of entity:**

Civil Society Organization (CSO)

Mannerheim League for Child Welfare

**Type of entity:**

Civil Society Organization (CSO)

The Finnish Society on Media Education.

**Type of entity:**

Civil Society Organization (CSO)

YLE /Finnish Public Service Media

**Type of entity:**

Public Sector

## **State Support for Cultural Magazines**

**Name of agency responsible for the implementation of the policy/measure:**

Arts Promotion Centre

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<https://www.taike.fi/en/apurahat-ja-avustukset/-/stipend/YVViGZFdtP/viewStipend/11168>

**Describe the main features of the policy/measure:**

In Finland, the State supports a diverse media landscape through financial support to cultural magazines. The State's financial support for cultural magazines consists of three strands: subsidies for magazine publishing, the so-called "subscription support system" and quality awards. The lion's share of the budget is used for subsidising the publishers. Subsidies were granted by the Ministry until 2018. In 2018, the subsidies were allocated to the Arts Promotion Centre as part of the overall reform of state's subsidy policy. To be eligible for a state subsidy, a party publishing a cultural magazine in print or online must be considered to uphold public discourse on culture, science, art or different world views and convictions. In addition to quality criteria, subsidised magazines must have been in a situation where their continuation would have been difficult without a financial contribution of the State. In practice, this means the magazines receiving subsidies usually have a small circulation. Grant is awarded to app. 80 print or online cultural magazine. The amount of grant varies between 2000 to 58 000 euros. The subscription support system refers to an allocation from the Ministry of Education and Culture to public libraries, which can be used to subscribe to cultural magazines with small circulation. Via this measure, the State aims to diversify the magazine offering of public libraries and ensure a regionally equal access to cultural magazines on one hand and increase the circulation of the magazines on the other.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

1 million USD/year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

An internal review on the subscription support system was concluded in 2018. The review showed that libraries were in general happy with the current system. The review also showed that the support was especially important to smaller municipalities, which might not be able to subscribe to cultural magazines at all was it not for the State's contribution. In general, most of the cultural magazines receiving state support would not exist without the subsidy.

**Partner(s) engaged in the implementation of the measure:**

Kultti ry

**Type of entity:**

Civil Society Organization (CSO)

## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** NO

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** NO

**Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):**

52.00%

2019

**Relevant Policies and Measures:**

### **Digital cultural heritage initiative**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

<https://www.digime.fi/en/>

**Describe the main features of the policy/measure:**

The digital cultural heritage initiative continues the work that was started as the National Digital Library (NDL) project between 2008 and 2017. The goal of the digital cultural heritage initiative is to maintain the services that help improve the availability and digital preservation of information resources. The initiative also promotes collaborative efforts between archives, libraries and museums, enhances their expertise, and improves the interoperability between different information and data systems.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

There are two national services financed by the Digital cultural heritage initiative: Finna ([www.finna.fi](http://www.finna.fi)) helps bring the digital datasets of archives, libraries and museums to the wider public. The National Library of Finland maintains Finna service and develops it in constant collaboration with archives, libraries, museums and various other partners. Users of Finna can search from 16.5 million objects (2.1 million digitized) from 369 institutions. There are 43 million visits annually in Finna services. The Digital Preservation (DP) Service for Cultural Heritage is used to ensure their digital preservation. CSC – IT Center for Science is responsible for the Digital Preservation system and its development. With the help of shared services and solutions the interoperability between the cultural heritage sector's information systems and information as part of various ecosystems can be secured. The goal is to increase the societal visibility and usability of contents and services. A digital cultural heritage that is available to all and part of everyday life helps promote social diversity, interaction and participation.

**Financial resources allocated to the policy/measure in USD:**

\$3,600,000/year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

When the results of all project periods of the National Digital Library project (2008–2017) were assessed by an external evaluator, it was noted that the NDL project had achieved all of its goals in all sub-areas either well or quite well. The recommendations for the successor of the NDL, the Digital Cultural Heritage initiative, were as follows: • sustainable structure and sufficient resources • clear roles and responsibilities, active co-ordination, effective deployment and monitoring of the impact • analysis of the future development in the operating environment • introduction of the joint services, increasing their usage and improving the awareness of the services. available in Finnish: [https://api.hankeikkuna.fi/asiakirjat/f3a49f57-61d7-45e4-a579-7246324d0705/d9009e73-1b25-4a6b-8775-1bb45702dde4/JULKAISU\\_20180112073127.pdf](https://api.hankeikkuna.fi/asiakirjat/f3a49f57-61d7-45e4-a579-7246324d0705/d9009e73-1b25-4a6b-8775-1bb45702dde4/JULKAISU_20180112073127.pdf)).

**Partner(s) engaged in the implementation of the measure:**

CSC – IT Centre for Science

**Type of entity:**

Public Sector

National Library of Finland

**Type of entity:**

Public Sector

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## **Research project, “Audience development of cultural institutions via digital means”**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Visual Arts

### **Website of the policy/measure, if available:**

<https://julkaisut.valtioneuvosto.fi/handle/10024/161674>

### **Describe the main features of the policy/measure:**

Between 2017 and 2018, the Ministry of Education and Culture carried out a project, ‘Audience development of cultural institutions via digital means’, which examined the relationship and interaction between cultural institutions and their audiences in digital environments. The purpose of the project was to gather information about the current practices and challenges of cultural institutions, stimulate discussion on the digital audience relationship development, increase cooperation between cultural institutions, and provide information on the emerging development needs.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The project stems from the changes that were brought to the fore by new technologies. In multiple ways, these changes have affected the forms of communication, interaction and participation, diversified the role of audiences engaging in culture, and changed the expectations both for the practices of cultural engagement and for the services provided by cultural institutions. Based on an online survey and the outcomes of the seminars held as part of the project, diversification of the audience base and improved access to services are the most important objectives of developing the audience relationship. The project suggests that in order for cultural institutions to succeed in the changing environment, they should have a strategic commitment to digital forms of activity, acquire new kinds of knowledge, pilot and adopt new methods of cooperating and working, and find out more about people’s needs and behaviours. The results of the project have been published as a report (see above) and the survey data as open data: <https://www.avoindata.fi/data/fi/dataset/digitaalisuus->

kulttuurilaitosten-yleisotyossa-2018

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Cupore, the Center for Cultural policy research

**Type of entity:**

Private Sector

## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES**

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES**

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES**

**If YES, please provide up to 2 examples:**

The preparation of the Policy measure "Renewing the Government financing system for performing arts and museums" was prepared on a constant dialogue with the civil society organisations

Special funding was granted to film and theatre field in order to promote and educate equality and fair treatment in film and theatre fields.

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES**

**Relevant Policies and Measures:**

-

## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

**Relevant Policies and Measures:**

#### **Support for artists' mobility**

**Name of agency responsible for the implementation of the policy/measure:**

The Arts Promotion Centre Finland

**Website of the policy/measure, if available:**

<https://www.taike.fi/en/grants-for-artists/-/stipend/9rRrDr7eX4Xl/viewStipend/11172>

<https://www.taike.fi/en/subsidies-for-communities/-/stipend/R2pAAURRjXEp/viewStipend/11173>

<https://www.taike.fi/en/diversity-and-mobility>

**Describe the main features of the policy/measure:**

The mobility of artists is supported in many ways by the Arts Promotion Centre Finland (Taike). Working grants and project grants awarded by the State promote a wide range of international mobility. In addition to these there are specific grants for mobility for artists travelling abroad from Finland. The artist-in-residence subsidies are intended for operating costs and development projects of international artist-in-residencies in Finland. Taike also has a development programme which aims to promote the understanding of diversity in the arts, intercultural dialogue and collaboration between majority and minority cultures as well as to promote the mobility of artists. A specific aim is to develop international networks with a focus on the Northern Dimension and Barents Euro-Arctic Cooperation regions. In co-operation with different ministries and representatives of art and cultural policy there have been many events promoting mobility either directly or indirectly. The main event was the Arctic Arts Summit Rovaniemi 2019 - The Arctic as a Laboratory for sustainable art and cultural policy. Taike also has in cooperation with ministries the Baltic Sea, Barents and Arctic and Russia cooperation projects in the Northern Dimension Area (IBA-fund): Creating new practices of sustainability and Refinery of sustainable cultural tourism products in the area.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In 2019 more than 220 artists or groups of artists got a mobility grant for their project. The latest Arts and Culture Barometer from 2019 highlights the importance of these grants to the artists who received them. Sixteen residencies got artist-in-residence subsidies in 2019. Many of these residencies are located on isolated areas of Finland and they help to bring cultural activities to the area. The projects involved numerous artists and representatives of cultural policy, for instance at the Arctic Arts Summit there were 450 participants from over 20 countries.

**Financial resources allocated to the policy/measure in USD:**

For subsidies and grants for artistic mobility 738 000 euro (about 800 000 dollars) in 2019, about the same amount annually. The amount of money for projects is impossible to detach as it is largely labour input of Taike's personnel and co-operation with other actors in the field of art and culture.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Yes. The latest Arts and Culture Barometer from 2019 surveyed the support for mobility of art and artists by Taïke. The Arts and Culture Barometer summarised what artists' thoughts are on mobility, but it did not give recommendations.

**Partner(s) engaged in the implementation of the measure:**

numerous artists' associations

**Type of entity:**

Civil Society Organization (CSO)

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

Ministry of Education and Culture

**Type of entity:**

Public Sector

## FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

-

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

-

**If YES, please provide up to 2 examples:**

-

**If YES, please provide up to 2 examples:**

-

**Relevant Policies and Measures:**

-

## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have**

**been signed during the last 4 years or are under negotiation:**

YES

UNDER NEGOTIATION

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: NO**

**Relevant Policies and Measures:**

-



## GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)

Creativity and innovation

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 2**

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 2**

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1**

**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES**

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES**

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES**

**Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):**

Participation in cultural events, type of employment % % Has been to a concert in the past 12 months Has been to theatre in the past 12 months Men Employer 2017 54 Men Employer 2017 34 Upper-level employee 2017 70 Upper-level employee 2017 41 Lower-level employee 2017 59 Lower-level employee 2017 30 Manual worker 2017 46 Manual worker 2017 24 Pensioner or long-term ill 2017 39 Pensioner or long-term ill 2017 34 Unemployed 2017 39 Unemployed 2017 17 Student or at school 2017 57 Student or at school 2017 29 Looks after own household or other 2017 50 Looks after own household or other 2017 28 Women Employer 2017 72 Women Employer 2017 54 Upper-level employee 2017 79 Upper-level employee 2017 68 Lower-level employee 2017 70 Lower-level employee 2017 49 Manual worker 2017 56 Manual worker 2017 29 Pensioner or long-term ill 2017 47 Pensioner or long-term ill 2017 46 Unemployed 2017 55 Unemployed 2017 25 Student or at school 2017 65 Student or at school 2017 37 Looks after own household or other 2017 60 Looks after own household or other 2017 38 % % Has been to an opera in the past 12 months Has been to an art exhibitions or art museums in the past 12 months Men Employer 2017 6 Men Employer 2017 37 Upper-level employee 2017 7 Upper-level employee 2017 50 Lower-level employee 2017 3 Lower-level employee 2017 37 Manual worker 2017 2 Manual worker 2017 17 Pensioner or long-term ill 2017 5 Pensioner or long-term ill 2017 25 Unemployed 2017 3 Unemployed 2017 30 Student or at school 2017 3 Student or at school 2017 39 Looks after own household or other 2017 8 Looks after own household or other 2017 37 Women Employer 2017 9 Women Employer 2017 50 Upper-level employee 2017 16 Upper-level employee 2017 67 Lower-level employee 2017 5 Lower-level employee 2017 40 Manual worker 2017 2 Manual worker 2017 28 Pensioner or long-term ill 2017 8 Pensioner or long-term ill 2017 35 Unemployed 2017 1 Unemployed 2017 36 Student or at school 2017 6 Student or at school 2017 53 Looks after own household or other 2017 7 Looks after own household or other 2017 40 % % Has been to a museum in the past 12 months Has been to the cinema in the past 12 months Men Employer 2017 39 Men Employer 2017 59 Upper-level employee 2017 54 Upper-level employee 2017 80 Lower-level employee 2017 40 Lower-level employee 2017 66 Manual worker 2017 25 Manual worker 2017 61 Pensioner or long-term ill 2017 27 Pensioner or long-term ill 2017 33 Unemployed 2017 28 Unemployed 2017 50 Student or at school 2017 42 Student or at school 2017 78 Looks after own household or other 2017 28 Looks after own household or other 2017 51 Women Employer 2017 46 Women Employer 2017 72 Upper-level employee 2017 56 Upper-level employee 2017 83 Lower-level employee 2017 36 Lower-level employee 2017 71 Manual worker 2017 25 Manual worker 2017 64 Pensioner or long-term ill 2017 27 Pensioner or long-term ill 2017 35 Unemployed 2017 29 Unemployed 2017 54 Student or at school 2017 40 Student or at school 2017 82 Looks after own household or other 2017 41 Looks after own household or other 2017 68 Source: Statistics Finland, Participation in leisure activities Participation in cultural events, urban-rural Has been to a concert in the past 12 months Has been to theatre in the past 12 months Has been to an opera in the past 12 months Men

Urban municipalities 2017 53 Men Urban municipalities 2017 34 Men Urban municipalities 2017 6  
6 Semi-urban municipalities 2017 44 Semi-urban municipalities 2017 27 Semi-urban municipalities 2017 1  
Rural municipalities 2017 38 Rural municipalities 2017 28 Rural municipalities 2017 2 Women Urban municipalities 2017 62 Women Urban municipalities 2017 48 Women Urban municipalities 2017 9 Semi-urban municipalities 2017 55 Semi-urban municipalities 2017 39 Semi-urban municipalities 2017 4 Rural municipalities 2017 55 Rural municipalities 2017 38 Rural municipalities 2017 2 Has been to an art exhibitions or art museums in the past 12 months Has been to a museum in the past 12 months Has been to the cinema in the past 12 months Men Urban municipalities 2017 38 Men Urban municipalities 2017 39 Men Urban municipalities 2017 64 Semi-urban municipalities 2017 22 Semi-urban municipalities 2017 29 Semi-urban municipalities 2017 57 Rural municipalities 2017 19 Rural municipalities 2017 25 Rural municipalities 2017 38 Women Urban municipalities 2017 49 Women Urban municipalities 2017 39 Women Urban municipalities 2017 65 Semi-urban municipalities 2017 32 Semi-urban municipalities 2017 27 Semi-urban municipalities 2017 53 Rural municipalities 2017 28 Rural municipalities 2017 25 Rural municipalities 2017 51 Source: Statistics Finland, Participation in leisure activities

**Relevant Policies and Measures:**

**Promoting the cultural dimension of sustainable development – implementation of the Agenda 2030 in the Ministry of Education and Culture**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

[https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/162183/OKM\\_2020\\_9.pdf?sequence=1&isAllowed=y](https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/162183/OKM_2020_9.pdf?sequence=1&isAllowed=y)

**Describe the main features of the policy/measure:**

Prime Minister Juha Sipilä's Government (2015–2019) actions to implement the Agenda 2030 included, amongst others, promotion and facilitation of access to art and culture (cf. key projects under "Emerging transversal issues"). The incumbent Government will report to the Parliament on the implementation of the Agenda 2030 in spring 2020. According to PM Marin's Government Programme, "a dynamic cultural life has intrinsic value and as such it creates the foundation for a society where education and culture are highly regarded, strengthens democracy and reinforces the freedom of speech. Furthermore, the production and service sectors in the arts, culture and creative industries are not only labour-intensive areas but they are also continually growing." There are many ways to include cultural diversity in the framework of sustainable development, including the protection of intangible cultural heritage. An example mentioned in the Government Programme, is to ensure that the central government financial support to libraries is sufficient to allow the purchase of cultural

works with limited circulation or material in languages other than those spoken in Finland (cf. support for cultural magazines under “Media diversity”). Furthermore, the Government Programme underlines, that the fundamental rights in Finland include the language and cultural rights of the Sàmi indigenous people that the state has undertaken to respect and promote. To follow the forthcoming Government report, a specific road map for implementing the Agenda 2030 in Finland will also be drawn up. The Ministry of Education and Culture will be participate in the process.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

A comprehensive evaluation of Finland’s sustainable development policy was concluded in 2019, see in English: <https://julkaisut.valtioneuvosto.fi/handle/10024/161601> The evaluation shows that future policy should focus on climate change, environmental questions, consumption and increasing inequality. Increasing inequality has also been identified as a challenge in the Ministry of Education and Culture’s Strategy for Cultural Policy 2025. Promoting participation in culture remains an important objective of Finland’s cultural policy.

**Partner(s) engaged in the implementation of the measure:**

## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

YES, my country has contributed to the IFCD

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: -**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

-

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

Artists and cultural professionals in developing countries

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD):**

20,000.00

2019

**Relevant Policies and Measures:**

### **Support for Civil Society**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs Unit for Civil Society

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Performing Arts

Publishing

**Describe the main features of the policy/measure:**

Unit for Civil Society grants multiannual financial support to appr 80 mainly Finnish but also international civil society organisations. Organisations can apply funding according to their own strategic priorities as long as the programs and projects contribute to the SDGs and Finnish development priorities (1. Strengthening the status and rights of women and girls 2. Strengthening the economic base of developing countries and creating jobs 3. Education, well-functioning societies and democracy and 4. Climate change and natural resources). There are some organizations that receive grants for projects in different cultural fields in many partner countries (listed here below). In addition to these the Unit for Civil Society has support for civil society organisations' communications and global education projects, funding for these projects has been 700 000 annually. a. Cinema/audiovisual arts: i. Supporting a film

school in Myanmar by Vikes funding 2017-2019 810000 euros and the other in Finland) b. Design c. Media arts d. Music e. Publishing: i. Support for a tv channel in Somalia, funding 2016-2018 440 000 euros (By Vikes) ii. Support for female journalism in Nepal and Tanzania, funding 2019 100 000 euros (by Vikes) iii. Support for community radio in Tanzania, funding 2019 100 000 euros (By Vikes) iv. Support for skills development for independent medias and CSOs in Nicaragua, Honduras and El Salvador, funding 2017-2019 370 000 euros (By Vikes) v. Project to bring accessible information available at the public libraries in Tanzania to persons with disabilities, funding 2019 110 000 euros (By Finnish Library association) vi. Support to strengthen the media literacy in Palestine, funding 2016-2019 245 000 euros (By The Finnish Lifelong Learning Foundation) f. Visual arts g. Performing arts i. Training for performing arts in Senegal by the Finnish children and youth foundation, funding 2017-2019 710 000 euros h. Cultural and creative sectors

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Partner(s) engaged in the implementation of the measure:**

## **Supporting indigenous and local communities**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<https://wiki.aineetonkulttuuriperinto.fi/>

<https://www.hanaholmen.fi/event/living-heritage-in-the-nordic-countries/>

### **Describe the main features of the policy/measure:**

For generations, indigenous Sámi people in Northern Finland have been demanding for attention on their rights as indigenous peoples, based on the International Labour Organisation's convention for indigenous and tribal peoples (ILO 169). 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 Convention continues to be one of the objectives of the Finnish Government (prime minister Sanna Marin). To promote the ratification of the ILO 169 Convention the Government of Finland launched a comparative study on how the Sami peoples' rights in Finland. The goal of the study was to gather background information to form basis to the ratification of the ILO 169 Convention. The study showed Sámi people's rights should be reinforced to comply with the Constitution and international law. The Unesco 2005 Convention recognizes the importance of traditional knowledge as a source of intangible and material wealth, and in particular the knowledge systems of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion. The Convention also recognizes that the diversity of cultural expressions, including traditional cultural expressions, is an important factor that allows individuals and peoples to express and to share with others their ideas and values. Finland is working actively to improve the involvement of indigenous peoples' representatives in the work of the Organizations of the United Nations. Finland contributed 15 000 euro to the WIPO voluntary fund for the participation of indigenous peoples in the WIPO IGC Committee. The Finnish Parliament approved the Act implementing the Nagoya Protocol on Access to Genetic Resources and the Fair and Equitable Sharing of Benefits Arising from their Utilization to the Convention on Biological Diversity from 2010 ("Act on Genetic Resources", 393/2016) and the EU Genetic Resources Regulation (Regulation (EU) No 511/2014). The Act requires that the use of genetic resources and traditional knowledge associated with genetic resources is based respecting of prior any informed consent (PIC) rules established in the country of origin of the resources or knowledge. It also includes a system through which the Sámi people of Finland would have the chance to be involved in the process of providing access to and use as well as get benefit-sharing when Sámi traditional knowledge associated with genetic resources are used in research in Finland. The Finnish Copyright Act (1961/404) affords some protection of performances of expressions of folklore including from the Sámi peoples. Any additional IP-

related protection within the IP field will be considered based on the results of the negotiations on the international level, in particular at IGC committee at the World intellectual property organization WIPO.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The new government will continue working towards the ratification of the ILO. The Government of Finland has also established a commission for the truth and reconciliation process in Sámi affairs. The aim is to investigate and learn from events in history initiated and this will be done in cooperation with the Sámi Parliament and the Skolt Village Assembly. The co-operation between Nordic countries and Canada have increased in particular on regional level during the period of 2016-2019 via workshops dedicated to educating arctic indigenous people in intellectual property, and culture and IP experts in indigenous culture and traditional lifestyle. There are also possibilities to use the framework of the Unesco ICH to present their indigenous culture, keeping the linked cultural and gender specific sensitivities in mind. In Finland, two studies have been also conducted to improve the understanding of various relevant questions for further study in the field of copyright in order to address the issue of protection of traditional knowledge and traditional cultural expressions in Finland, Sweden and Norway.

**Financial resources allocated to the policy/measure in USD:**

67 000

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

The main recommendations from the projects are that existing frameworks may provide for protection for indigenous peoples' rights. Possible policy areas to explore include IP, cultural heritage, human rights and environmental frameworks for protection. It is always important to as a first step, find the gaps in existing frameworks before developing new solutions. This approach requires an inclusive approach, that ensures active participation of representatives of indigenous peoples. This may entail financial support and capacity building while respecting specific internal structures of the indigenous peoples for protecting cultural heritage that may differ from approaches approved for the national level.

**Partner(s) engaged in the implementation of the measure:**

National Museum, National Board of Antiquities

**Type of entity:**

Public Sector



## GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



### GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES**

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES**

**Data is regularly collected and disseminated to monitor:**

Gender equality in the culture and media sectors

Participation of women in cultural life

**Percentage of total public funds given to female artists and cultural producers:**

55.00%

2018

**Percentage of women/men in decision-making /managerial positions in public and private cultural and media:**

no data available

**Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):**

Share of works from female classical music composer in summer festivals in 2019: 5% Source: Marjukka Malkavaara 2019, Tasa-arvoinen klasari.

**Relevant Policies and Measures:**

**Promoting gender equality within the Finnish film and theatre**

## **sectors**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Performing Arts

### **Website of the policy/measure, if available:**

[https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161024/OKM\\_31\\_2018\\_10092018.pdf?sequence=1&isAllowed=y](https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161024/OKM_31_2018_10092018.pdf?sequence=1&isAllowed=y)

### **Describe the main features of the policy/measure:**

In 2018, the Ministry of Education and Culture commissioned a report from Jaana Paanetoja, LL.D in the wake of the global #metoo-movement to learn about the status quo of the Finnish film industry and theatre scene. The analysis looked into, among other things, whether film production companies have taken care of their employer obligations pursuant to the labour legislation, aimed at securing a working environment that is free from harassment and other inappropriate treatment, and whether occurred cases of harassment and other inappropriate treatment were due to deficiencies in the legislation content or lack of competence related to the practical application of legislation. In addition, existing good practices and operating models in the film and theatre industry were collected and their impact on the prevention of harassment and other inappropriate treatment and on the intervention in the occurred cases was assessed. According to the report, there are some shortcomings in recognising the obligations set in different labour laws as well as uncertainty with regard to power and authority relationships. In some cases, not enough attention has been paid to preventive actions. Furthermore, the report indicates that there is also room for revision and specification in legislation. The analysis also revealed shortcomings associated with the operating culture and structure in the industry.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Dr Paanetoja's report provided a comprehensive overview on the current state of affairs within the sectors and proposed measures related to, for instance, the primary importance of the development of internal operations in the industry, the clearer definition of responsibilities, obligations and rights and the strengthening of confidential cooperation. The Ministry of Education of Culture has taken action by providing financial support in the form of grants addressed to the fields of theatre and film, intended for providing education on subjects where

gaps in information were identified (e.g. legislation, practical measures to prevent harassment, rights and obligations of the employer). The Ministry has also introduced new obligations for the Finnish Film Foundation, the agency responsible for granting public support to cinematic and audiovisual productions. The Foundation must now monitor that publicly funded productions fulfill their legal obligations as well as ensure that appropriate measures are in place to prevent harassment and promote gender equality. The same clause applies to all operating grants of the Ministry starting 2020 (see more under "Gender equality policy of the Ministry of Education and Culture"). The national public service broadcaster YLE has also taken action internally. The Ministry has found it important that the sectors also develop ethical guidelines for their work. An excellent starting point is provided in the guidelines produced as a joint effort of audiovisual players in February 2018. While no quotas have been established, the percentage of female filmmakers in projects applying for and receiving production support from the Finnish Film Foundation has been on the rise. In 2018, 43 % of producers, 42 % of directors and 49 % of scriptwriters who received support were female. In 2019, 66 productions with Finland as the main producing country received production support. Of these projects, 51 % had a female director, 46 % a female scriptwriter and 31 % a female producer.

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

A research project was carried out by the Center for Cultural Policy Research Cupore in 2016-2017 on Gender Equality in Finnish Film Production. The purpose of the research was to find out whether gender equality was realised in the public financing of Finnish film. In addition, factors that may cause gender inequalities in film production more broadly were evaluated. Gender equality was approached as a question of financial resources: do women and men receive an equal amount of public financial resources for their films? Public resources referred to funds originating from the state budget. The research results were published in a publication: Gender Equality in Finnish Film Production. The Division of Public Financing. Tarja Savolainen 2017. Center for Cultural Policy Research Cupore. <https://www.cupore.fi/en/publications/cupore-s-publications/gender-equality-in-finnish-film-production-the-division-of-public-financing> The study by Cupore indicated that the financing organisations do not report how the money is awarded per gender. One of the main suggestions was to create a database that would enable the monitoring of public film financing and the evaluation of gender equality. The Finnish Film Foundation and public broadcaster YLE have since started these databases.

**Partner(s) engaged in the implementation of the measure:**

Finnish Film Foundation

**Type of entity:**

Private Sector

The Finnish Theatre Association

**Type of entity:**

Civil Society Organization (CSO)

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## **Gender equality policy of the Ministry of Education and Culture**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<https://thl.fi/en/web/gender-equality>

### **Describe the main features of the policy/measure:**

Promoting gender equality within the Ministry and its branch of administration is guided by the 2019 Guidelines for Inclusion 2020–2023, an action plan for operational gender equality and non-discrimination. The action plan for gender equality and non-discrimination contains the Ministry's key guidelines for promoting gender equality and non-discrimination. The Ministry's collaborative working groups contributed to drafting the guidelines, which cover the Ministry's 1) performance and targets; 2) discretionary government transfers; 3) legislative drafting; 4) education and training; and 5) communications. An operational programme for gender equality (2018) is applied to the Ministry's policies and decision-making internally and within the branch, advocating a gender mainstreaming approach to all steering operations, ie. legislation, performance agreements, management, resource management and operational and financial planning as well as guidance with information. Within cultural policy, the performance agreements of all branches include a clause on reporting concrete measures implemented to promote equality and non-discrimination. The Finnish Film Foundation has a special obligation to prevent harassment and inappropriate behaviour within the film sector. The Municipal Cultural Activities Act and Library Act include clauses on non-discrimination.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A concrete example of gender mainstreaming within the sector would be the gender equality clause included in all operational grants of the Ministry as of 2020. The clause stipulates that the beneficiary must promote gender equality and non-discrimination in their operations as well as ensure working within the legal remits (Gender equality Act and Non-discrimination Act). The clause also states that the beneficiary must report on the implementation of the gender equality and non-discrimination action plan or otherwise state how they have been promoted.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Ministry of Education and Culture commissioned a research project to examine gender equality and wellbeing at work in the field of arts and culture. The Asiallista? -research was

carried out by the Centre for Cultural Policy Research Cupore in 2018-2019. The research results were published in a publication: The girl plays like a man! How to strengthen equality and wellbeing at work in the cultural field? Anna Anttila 2019. Center for Cultural Policy Research Cupore. <https://www.cupore.fi/en/publications/cupore-s-publications/the-girl-plays-like-a-man> [https://www.cupore.fi/images/tiedostot/Tiivistelmat/she\\_plays\\_like\\_a\\_man\\_\\_recommendations.pdf](https://www.cupore.fi/images/tiedostot/Tiivistelmat/she_plays_like_a_man__recommendations.pdf) MEANS TO ENHANCE EQUALITY AND WELLBEING IN THE CULTURAL FIELD ZERO TOLERANCE IS THE KEY TO ELIMINATING HARASSMENT • Making structures, operating cultures and work communities open, transparent • Removing conditions that allow harassment and exploitation • Not leaving the victim to shoulder the responsibility REGULATORY AND FUNDING MANAGEMENT, MONITORING • Management and monitoring to ensure compliance with labor and other laws • Bringing collective agreements up to par • Including equality plans already in funding applications • Financial sanctions in cases of misconduct, possibility of recovery of funding • Continuous and updated collection of data on the state of equality, publicizing equality statistics TRAINING AND MONITORING • Personnel management training for managers/leaders/supervisors with competence based on artistic qualifications • More interaction and equality skills for actors in the field • Emphasis on pedagogical merits in choice of professors • Anti-harassment methods and awareness raising for employer and employee organizations: gender equality plans, playing rules for working life, code of conduct, unconscious bias ADVICE • Occupational safety and health inspectorates, trade unions and the Ombudsman for Equality offer advice • Considering also the free art field in the future: would it be possible to follow the example of structures that support free researchers and journalists (ethics committees, councils etc.)? DISMANTLING OUTDATED GENDER TRADITIONS, STEREOTYPES AND GENIUS MYTHS • There is nobody so exceptional that they would have the right or special privilege to oppress others • Work conditions need to be decent even when work is done as a calling • Attention needs to be paid in all communications to how different genders are treated respectfully • Examples of good practices that promote equality should be disseminated

**Partner(s) engaged in the implementation of the measure:**

Ministry of Social Affairs and Health

**Type of entity:**

Public Sector

Cultural sector operators

**Type of entity:**

Civil Society Organization (CSO)

## ARTISTIC FREEDOM

### **The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** YES

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** YES

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** YES

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** YES

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** YES

### **Relevant Policies and Measures:**

#### **Status of the Artist**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

<http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161370/okm05.pdf?sequence=1&isAllowed=y>

**Describe the main features of the policy/measure:**

The most recent guidelines dealing with the status of artists and proposing measures for its development can be found report drawn up by a working group appointed by the Ministry of Education and Culture. The report was published in October 2018. The key messages the working group presented in their report are: • Art must be brought to the heart of society so that its status meets with the larger societal meaning of art. The cultural, social, environmental and economic impacts of art should be identified. Art should be seen as part of the expanding service sector and business activities. Central government funding for the arts should be increased, and culture should not be the only administrative branch funding it. • Arts funding

must be developed strategically in accordance with ecosystem thinking. Funding and the support systems should secure the long-term development of artistic work and the different fields of art. At the same time, structures should be flexible and also enable artistic work across the boundaries of different fields of art. The peer review model for the arts should be reformed. The regional structures in place for promoting the arts should be strengthened. • Art is work and it must be treated as such. Yet, society does not know how to sufficiently benefit from investing in artists. Artistic work should be treated as equal to work in other sectors and the opportunities for artists to earn their income from artistic work should be improved. The artist grant system should be updated. It should also be investigated whether it would be appropriate to develop artist grants into a form of funding that would enable artists to work in employment relationships and strengthen their social security.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Improving the status of the artist has in some parts proved challenging. Some of these challenges have been structural, while others have been related to the value given to different fields or gaps in “finding a common language” between different Government branches. An operating model which delegates responsibility to different administrative branches and actors would be needed to ensure future progress in improving the status of the artist and preconditions for artistic work in Finland. The social security system of Finland is likely to undergo a fundamental reform over the next decade. PM Sanna Marin’s Government will launch the reform by setting up a parliamentary committee to prepare the reform by drafting a roadmap extending over the next parliamentary periods. This reform is likely to affect the efforts of improving the status of the artist as well. PM Marin’s Government Programme includes an increase in the number of supplementary State pensions available to artists. The so-called artists’ pensions are discretionary and granted based on merit via the Arts Promotion Centre, which consults the national arts councils in the process. Income caps for granting a pension are in place. An equivalent of 51 full pensions (EUR 1,363.50 / month) is granted annually. The Government has also raised the level of grants for artists up to appx. EUR 2,000 per month.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

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## **Exhibition compensation – grants for museums to cover fees to artists**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Visual Arts

### **Describe the main features of the policy/measure:**

In 2017–2019, the Ministry of Education and Culture published three calls for museums for covering the costs of artists' exhibition compensation. The calls were used to test a new form of subsidy (i.e. specific grant), which would be aimed at promoting good contractual and compensation practices as recommended in the review of a Ministry-established working group on the subject (2016).

### **Does it specifically target young people?:** NO

### **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The results of the calls for submission of applications were as follows: • In 2017, 22 museums applied for a total of EUR 124,575 in subsidies. A total of EUR 102,015 was granted to 21 museums. • In 2018, 33 museums applied for EUR 261,513 in total. All 33 applicants received EUR 249,150 in total. • In 2019, 52 museums applied for a total of EUR 484,150. In total, all applicants received EUR 307,450.

### **Has the implementation of the policy/measure been evaluated?:** NO

### **If yes, what are the main conclusions/recommendations?:**

An external evaluation of the pilot has been commissioned and is expected to be finished in spring 2020. The Ministry will use the results of the evaluation and other information gathered throughout the trial to assess and determine future measures regarding the subject.

### **Partner(s) engaged in the implementation of the measure:**

Museums

### **Type of entity:**

Public Sector

## MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

The form was sent to all main civil society organisations in the field of culture. The following civil society associations and federations were addressed: Sirkuksen tiedotuskeskus ry - circus information centre HIAP – Helsinki International Artists Programme Suomen Näyttelijäliitto ry Finnish actors Society Suomen teatteri- ja mediatyöntekijöiden liitto ry theatre and media workers Tanssin tiedotuskeskus ry danceinfo.fi Teatterin tiedotuskeskus ry theatre information Lukukeskus reading Music Finland ry Suomen Sinfoniaorkesterit ry orchestras Finland Festivals ry Forum Artis ry artists Frame contemporary art Suomen lastenkulttuurikeskusten liitto Federation of childrens' cultural centres Cupore cultural policy research Neogames Finland ry videogames Mediakasvatusseura mediaeducation Suomen Taitelijaseura ry visual artists KULTA ry federation for cultural organisations Suomen museoliitto Finnish museums Association Women in Film and TV Finland Suomen kirjailijaliitto – writers union Suomen kirjastoseura – Finnish library association Suomen kotiseutuliitto – local cultural heritage Kultti ry - cultural magazines Koulukino film education. Only two civil society organisations replied to the questionnaire; Frame and Koulukino. Others found the questionnaire unclear and too difficult to answer. All the answers received are attached to this questionnaire.

### **GOAL 1 - Support sustainable systems of governance for culture:**

#### **Financial support for participation in culture**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The culture for all service

**Website of the measure/initiative, if available:**

<http://www.kulttuuriakaikille.fi/en.php>

**Describe the main features of the measure/initiative:**

The Culture for All Service is a national service offering information, tools and support to cultural operators on questions related to accessibility and diversity of cultural services. The Ministry of Education and Culture finances the Services operations. The Service works together with cultural organisations, professionals and audiences to promote inclusion in the cultural life. The Service has had an active role in projects aimed at, inter alia: • Improving

participation of people with fewer financial opportunities in cultural life (Kaikukortti card). The Ministry finances the development of Kaikukortti 2018–2020 with a total of 215 000 EUR. • Supporting the participation of artists and cultural workers of non-Finnish origin or background in Finnish cultural life (Source, see more: Avaus – Opening). Project mapped the employment of foreign-born artists and cultural workers through a study and through job shadowing observation in four arts and culture organizations. Project also organized diversity training for those organisations, which were part of the research. The project was carried out together with the Centre for Cultural Policy Research Cupore and Globe Art Point.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

• Kaikukortti card: o So far, 7 municipalities Espoo, Karkkila, Kemi, Lappeenranta, Lohja, Oulu, Savonlinna and Kainuu region (incl. 8 municipalities) use Kaikukortti on a permanent basis. In addition that 5 municipalities Kauniainen, Kempele, Nivala, Rovaniemi and Vaasa and two regions: Kauhava-Evijärvi-Lappajärvi (3 municipalities) and Central Ostrobothnia + Kruunupyö (8 municipalities) pilot the card. o According to national Kaikukortti statistics in 2018 there were over 4500 Kaikukortti card holders ( 5 municipalities + Kainuu region) and Kaikukortti was used almost 5900 times\*. Kaikukortti was used together with a child (under 16 years old) about 760 times. Employees of the card distributors had used community Kaikukortti card while attending together with clients about 160 times. □ Demographics: about 1/3 of the card users are 16-34 yrs old and 1/2 are 35-64 yrs old. □ 2/3 of the card users are women. □ 1/3 of the card users are on a disability pension because of health reasons or on a long-term sick leave. More than 1/4 of card users are unemployed. □ About 90 % are Finnish speakers. □ About half of the card users use Kaikukortti once a year\*. About 20 % of the card users use card twice a year and 20 % 3 to 5 times a year. About 10 % used Kaikukortti more than 5 times a year. □ \* One use of Kaikukortti is for example one visit in a museum/theatre/concert or even one course in an adult education centre. □ (More national Kaikukortti statistics in Finnish: <http://www.kulttuuriakaikille.fi/doc/Hankkeet/Kaikukortti/Kaikukortin-tilastoja-vuodelta-2018.pdf>) o Municipalities use Kaikukortti for example in their welfare reports and equality plans. o Kaikukortti is in TEAvisari (TEAvisari shows the direction of health promotion capacity building in municipalities.) <https://teaviisari.fi/teaviisari/en/index?> o According to surveys made by Cultre for All Service (2016-2017) □ main obstacles not to use Kaikukortti are health issues, lack of company or difficulties to move (lack of transportation or lack of money) □ card distributors at social and health care organizations and NGO's see card as a useful tool to help customer and give social rehabilitation and to provide more diverse services. □ cultural actors card say that Kaikukortti is useful tool for client work, and that

Kaikukortti is seen to bring new customers and make a positive impact to the image of the organization.

- o Kaikukortti is having now an digitalization pilot: qr codes for cards and national database to make statistics more easily.
- o The Kaikukortti model won the Talentia (Union of Professional Social Workers) 2018 Good Practice Award (media release in Finnish).

• Kaikukortti serves as a good example of co-development: The Kaikukortti support and development service has built the Kaikukortti model together with actors in the cultural, social welfare, healthcare and wellbeing sectors and the focus group. The model has been revised based on feedback gained on the Kaikukortti pilots and established activities.

Project Opening. Becoming an agent in the field of arts and culture in Finland (2017-2019)

- o The aim of the project (Avaus in Finnish) has been to create models, that support the possibilities of arts and culture professionals with migrant background to become employed by Finnish arts and culture institutions and thus enable their better inclusion into the Finnish society. The project has been a joint project of Culture for All -service, Globe Art Point and the Center for Cultural Policy Research Cupore.
- o As a part of the project, a diversity information pack has been published: [http://kulttuuriakaikille.fi/doc/Avaus/Avaus\\_English\\_Online.pdf](http://kulttuuriakaikille.fi/doc/Avaus/Avaus_English_Online.pdf)
- o As a part of the project, a Diversity Agent Course was organized in 2019 for arts and culture professionals who have multicultural backgrounds. 11 agents were trained to help Finnish arts and culture institutions become more diversity-minded. More information about the diversity agents: [http://www.kulttuuriakaikille.fi/diversity\\_agents](http://www.kulttuuriakaikille.fi/diversity_agents) .
- o As a part of the project, Center for Cultural Policy Research Cupore Cupore has examined the competence, attitudes and willingness of Finnish arts and culture institutions to recruit arts and culture professionals with migrant background. Cupore also examined how diversity is taken into account in the institutions' professional work and public programs. Cupore's final research report will be published in 2020. Culture for All Service has completed four surveys to Kaikukortti card holders (n=125), Kaikukortti card distributors at social and health care sector (n=83) and arts and culture organizations within Kaikukortti network (n=48). Besides that project tried to get money for bigger impact study. Some results of the surveys: Kaikukortti card holders: card is welcomed. The card is interesting f.e. it helps to get meaningful experienced to life. Respondents report positive effects on their own quality of life. Card gives faith in a positive future, even when it is not not yet used. Obstacles to use the card is f.e. lack of company and health issues. Social and health care sector: Kaikukortti can support the social rehabilitation of the clients, enhance the clients' wellbeing, advance the client's inclusion and actorship, enable new ways of working. Cultural operators: Kaikukortti can f.e. offer an easy and concrete way of promoting equality, enhance the accessibility, bring in new audiences, increase the occupancy rate of performances and activities "Kaikukortti has helped especially in supporting meaningful life for the clients and had a preventive impact in substance abuse work." (Employee of social welfare unit). "From an organization's perspective, I see Kaikukortti as a possibility to reach new audiences and build up a positive and approachable image." (Cultural actor in the Kaikukortti network).

\* from surveys during 2016-2017: \* Community card should be in more use to help

card holders to participate - students and voluntary workers can also use the community card  
\* In some cities there is wish to have more cultural venues in the Kaikukortti network, for example popular music and movies are on a wish list of many younger card holders. \* There is need to make statistics more easily -> Kaikukortti is having now an digitalization pilot and there is need for permanent financing of the data base. \* Kaikukortti is one and accessible tool to support municipalities work to promote health and well-being. In the middle of social health services change it is important to ensure that cultural rights will also play a role in promoting health and well-being. \* There is need more to collect more feedback. The card is given anonymously and it is not easy to reach the card owners. \* There is need for bigger impact study.

### **Koulukino's online service for film education**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Koulukino

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<http://www.koulukino.fi>

**Describe the main features of the measure/initiative:**

The Koulukino association generates film educational learning materials related to big screen films for all educational levels from early childhood education and pre-school to upper secondary education. The film-related learning materials are available on the Koulukino website, free of charge for non-commercial use. The purpose of the learning materials is to enhance film literacy as well as broader digital literacy. The Koulukino website, containing approximately 500 pedagogical materials, is a comprehensive online service and a learning environment itself. The methods of processing the films vary considerably depending on the target group and the themes of the learning material. For example, the films and the learning materials could be used as a tool for practising information retrieval, or for developing group work or emotional skills. Starting point is film is a brilliant pedagogical tool. It provides various topics for discussion, introduces foreign cultures, offers the watcher powerful experiences and the chance to identify with the characters, and enhances one's understanding of oneself and the surrounding world. The films covered at the website are picked so that the service would include as wide variety of film culture as possible.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Koulukino's pedagogical film literacy materials are widely used in Finnish schools. During the period 2016-2019 materials have covered for example human rights education, global education and environmental education.

### **Koulukino VOD**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Koulukino

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<http://www.koulukino.fi/suoratoisto>

**Describe the main features of the measure/initiative:**

The Koulukino association's online service Koulukino Suoratoisto (Koulukino vod) contains Finnish short films and documentaries and adjoining learning materials. The main target group is schools but also for example libraries and other public cultural actors can use the service. The platform can be used for organizing pop up screenings, different kinds of events related to films etc. The platform provides, not only content for film education and cultural services, but also a platform for Finnish film makers and production companies to get their films distributed to different and varied audiences. Especially small art house or independent production companies can benefit from this kind of distribution channel.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The service was launched only a year ago. One of the major achievements by far is that Koulukino vod was approved to be an official distribution channel by public funders (Finnish Film Foundation etc.), this can help small production companies in funding their film productions because in order getting public funding the distribution channel is needed.

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

### **: Travel grants + Venice Biennial exhibition**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

FRAME Contemporary Art Finland

**Cultural domains covered by the measure/initiative:**

Visual Arts

**Website of the measure/initiative, if available:**

<https://frame-finland.fi/en/apurahat/>

**Describe the main features of the measure/initiative:**

Frame distributes funds from the Ministry of Culture and Education to promote Finnish contemporary arts internationally. Through the grants Frame supports all contemporary artists who are Finnish or live in Finland so that their work can be shown in international contexts and they can travel to the venues where their work is shown. In this way we support and encourage the mobility of artists. We also give daily advice to artists on grant application processes and practical guidance on how to work in international contexts. Frame also supports the mobility of other arts professionals to facilitate meetings and networks which will further enable collaboration across borders and artistic practices. We encourage applications from all actors within the contemporary field to aim for inclusion and participation in the professional of as many actors as possible.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

In Finland we don't collect data on diversity except gender and language. However, through the language we are able to follow up some aspects of diversity in applicants and receivers of grants. There is a balance both in gender and in language (mother tongue) between numbers of applications and number of grants received.

**Rehearsing Hospitalities**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

FRAME contemporary art

**Cultural domains covered by the measure/initiative:**

Visual Arts

**Website of the measure/initiative, if available:**

<https://frame-finland.fi/en/apurahat/>

**Describe the main features of the measure/initiative:**

Rehearsing Hospitalities is a guiding principle for Frame to navigate within contemporary urgencies and to claim co-agency in the midst of a changing political, social and cultural environment. Rehearsing Hospitalities acknowledges hospitality as an open-ended skill that needs to be constantly rehearsed. Rehearsing Hospitalities fosters critical discourse, pluralistic sharing and collaboration between diverse (artistic) practitioners in contemporary societies. It takes the form of yearly autumn gatherings, public dialogues, a series of

publications and peer-to-peer learning situations. This far-reaching collaborative process fosters the emergence of new practices and paradigms of political and cultural hospitality. Hosting and being hosted Hosting and being hosted are powerful tools within the contemporary worldly entanglements of ecocides, epistemic genocides and global poverty and migration driven by increasing income gaps. programme acknowledges that being hospitable towards a guest is always bound up with power structures that permit someone to be a host and others to be guests. Hospitality, as it is often understood, is an enlightened promise of emancipatory openness towards the “other”, but for the very same reason it often manifests itself as a force that tends to keep the subject and object – the included and the excluded – in their usual, rigid normalized order. New relations beyond binaries The aim of the Rehearsing Hospitalities is to support (artistic) communities to foster new host-guest and subject-object relations that go beyond binaries rooted in Western social and economic knowledge-power structures. We ask if there are hospitalities that exist beyond certain geographical, ontological and epistemological divisions such as binaries of north and south, central and peripheral, human and non-human, Finnish and non-Finnish, universal science and subaltern knowledges and many other, often essentialized differences that reproduce the toxicity of contemporary societies? Rehearsing Hospitalities regards hosting and guesting as a process that allows the emergence of new productive differences and connections. Its fundamental aim is to produce connections and differences differently in order to allow new artistic, cultural and political alliances and positions to come into being. Rehearsing Hospitalities in 2019 Hosting and visiting can be viewed as core practices for Frame Contemporary Art Finland, whose mandate is to foster and support international connections and networking with and within the contemporary art field in Finland. Over the coming years, hospitality will be Frame’s key practice for asking what kind of urgent international and worldly exchanges are crucial and meaningful and how they can be produced through diverse hospitalities. In 2019 the programme will address art and institutional potential to facilitate and mediate diverse epistemic hospitalities. It asks what kind of power structures of knowledge and knowing are contemporary art and artistic institutions dependent upon? Do practitioners in the art field reproduce oppressive Western epistemic paradigms through artistic practices and institutional structures, or is there space for emancipatory ways of knowing? Can diverse and hybrid ways of being situated between social classes, genders, races and cultural traditions open up a new epistemic process within the artistic field?

**Does it specifically target young people?: NO**

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO**

**What are the results achieved so far through the implementation of the measure/initiative?:**

Rehearsing Hospitalities created some 600 encounters during two events in 2019. The events



brought together international practitioners within the arts – both artists and other professionals – to even out the gaps and distances that separate people on presumed knowledges. The participants thought and talked about how being hospitable towards a guest is always bound up with power structures that permit someone to invite guests, some to get invitations, some to be a host and others to be guest with all the exclusions this involves. This »othering « is present all over the art world and manifests itself in the complex power relations that exist in institutions, funding structures and all points of entrance into the field. The « result » of the discussions in this first part of a 5-year programme is that rethinking hospitalities and creating new ways of talking and listening requires work and alliances on all levels.

**GOAL 3 - Integrate culture in sustainable development frameworks:**

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**GOAL 4 - Promote human rights and fundamental freedoms:**

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**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

Civil society organisations are very active in Finland in pursuing issues that are important for them. However, they are not very active in general cultural policy debate/ discussions which is also reflected in the low activity regarding the questionnaire of the implementation of the convention.

## EMERGING TRANSVERSAL ISSUES

**Relevant Policies and Measures:**

**Government key project “Access to art and culture will be facilitated”, implementation project “Expansion of the Percent for Art Scheme”**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Website of the policy/measure, if available:**

<https://minedu.fi/prosenttitaide>

**Describe the main features of the policy/measure:**

In their strategic programme for 2015–2019, Prime Minister Juha Sipilä’s Government introduced twenty-six key projects. These key projects were dedicated to subjects on which

the Government placed a special emphasis. One of the 26 key projects was dedicated to art and culture and carried the title “Access to art and culture will be facilitated”. The project was implemented via two schemes, one dedicated to the expansion of the percent for art scheme and the other to improving children and young people’s access to culture and basic art education. The latter will be described in more detail under its own heading below. The Percent for Art scheme refers to the budgetary allocation of around one percent used in construction projects to procure art. The scheme applies to both public and private development. The aim is to improve the quality of built environment, while promoting artistic works and employment. Over 2011–2018, the Ministry of Education and Culture dedicated EUR 2.5 million to the promotion of the scheme in the form of discretionary Government transfers granted by the Arts Promotion Centre to construction projects which include art procurement. The goal of the implementation project at hand was to expand the Percent for Art Scheme from visual arts, which had been the most widely procured form of art. Another goal of the project was to harness the positive effects of art and culture on health and well-being by expanding the scheme or its equivalent to social welfare and healthcare services. The desired outcome was to integrate art and culture into these services on a permanent basis. The Ministry of Education and Culture and Ministry of Social Affairs and Health appointed an expert group to steer the project (2016–2018). The expert group was chaired by the Ministry of Education and Culture and included experts from several organisations within the art and healthcare sectors. The implementation was divided into development projects (14) and guided pilots (7). The development projects received EUR 1.3 million in funding and spanned over 15 regions with over a hundred participating municipalities. The beneficiaries represented NGOs, the private sector, municipalities, regions and the health care sector, inter alia. Cooperation between the beneficiaries took place in a network coordinated by the Arts Promotion Centre. The network was also tasked with building permanent models and principles to increase the availability and accessibility of art within the social and health services. The guided pilots were set up to identify, test and assess new operating and funding models to expand the scheme. The pilots received EUR 350 000 in funding and featured projects integrating theatre to social work and circus to children’s health care, for example. The Ministry of Education and Culture worked with Demos Helsinki on the pilot part of the project. Independently of the key project, an intersectoral cooperation group for arts and cultural activities promoting health and wellbeing appointed by the Ministry of Education and Culture and the Ministry of Social Affairs and Health explored similar themes. The group presented its report “Culture and arts as promoters of wellbeing in healthcare and social welfare, working life and education” in 2019. The themes of the working group covered a variety of fields, from national and regional cooperation and development activities to working life, education and research. Under these themes, the working group defined twenty proposals for further measures concerning the central government as well as municipalities and other regional stakeholders, working life and employers, education organisers and the world of

research.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A recommendation given by Minister of Family Affairs and Social Services Annika Saarikko and Minister for European Affairs, Culture and Sport Sampo Terho to municipalities and future counties on improving the accessibility of art and culture in social welfare and healthcare services was drafted within the project. In addition, the project initiated the development of indicators for the activities carried out by municipalities as part of their cultural services to promote health and well-being (so-called Kulttuurin TEA). The work carried out by the intersectoral cooperation group created new opportunities for using arts and culture as part of health and social services and as means to promote wellbeing and health. Various forms of activities have started to emerge through projects and experiments.

**Financial resources allocated to the policy/measure in USD:**

2 million

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Yes. Centre for Cultural Policy Research evaluated the development projects and Ramboll/Owal Group evaluated the pilots. Both evaluations presented similar findings. Art and culture as part of the structures of social welfare and healthcare compliment health and social services and make them more versatile as well as increase opportunities for the realisation of cultural rights in various situations in life. Establishing art and cultural activities as part of social welfare and healthcare requires more consistent funding from funds allocated to operational economy and special resources for novel development and pilots. In addition to this, the evaluations identified a need to strengthen expertise within health and social services as well as social welfare and healthcare, as well as a need for a shared understanding of the significance of the operations in terms of overall well-being. These observations were taken into account in the further measures proposed by the expert group appointed to support the implementation of the key project.

**Partner(s) engaged in the implementation of the measure:**

Ministry of Social Affairs and Health

**Type of entity:**

Public Sector

Arts promotion Centre

**Type of entity:**

Public Sector

Demos Helsinki

**Type of entity:**

Civil Society Organization (CSO)

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## **Government key project “Access to art and culture will be facilitated”, implementation project “Children’s culture and basic art education”**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Website of the policy/measure, if available:**

<https://minedu.fi/en/culture-for-children>

### **Describe the main features of the policy/measure:**

In 2016–2018, the Ministry of Education and Culture promoted and facilitated children’s and young people’s access to basic art education, arts and culture in a Government key project, which introduced art and cultural hobbies into schools as part of the school day. Similar activities were organised in early education centres, too. The premise of the key project was to encourage children and young people to take an active part in arts and culture by providing them with highly accessible opportunities to participate in high-quality art and culture activities taught by professional instructors and educators. In the first phase of the key project, these activities were introduced to primary schools as voluntary extracurricular classes or clubs scheduled during or after the school day. The Ministry hoped that this would prove effective in encouraging participation by removing obstacles such as lack of time, travel, access or an overall limited offering of activities, the latter three of which were considered possible hindrances especially in the case of smaller municipalities and more remote areas. To ensure that children and young people would get to take part in activities they found interesting and meaningful, the Ministry launched a national Pupil survey to map preferred activities to all comprehensive schools in Finland. Spanning over three years, the project was steered by the Ministry through grants. Three calls for proposals were published with the purpose of organising voluntary activities or clubs at schools. Projects taking place in early education centres could apply for funding as well with certain exceptions to the common criteria for the awarding of grants. Organisation of the activities had to follow certain criteria, which included a minimum requirement of thirty lessons (over the school year) and adherence to the wishes expressed by pupils in the national Pupil survey. Moreover, all activities had to be planned and executed by cultural operators within the art and cultural education infrastructure that exists in Finland in addition to art education in schools. These criteria were not fully applied to activities at daycare centres, since under section 3(3) of the Act on Early Childhood Education (2018/540), the pedagogy of early childhood education in Finland should be partly based on art and cultural heritage education, providing children with positive learning experiences. Hence, organisations hoping to provide activities for younger children were invited to adopt a more sporadic approach, providing children with opportunities for out-of-the-ordinary experiences. The implementation project ended in 2018 but the model of offering cultural and artistic activities as part of the school day has been continued through grants. In Prime

Minister Sanna Marin's Government Programme (2019–), the Government guarantees that all children and young people will be a genuine opportunity to pursue a leisure activity of their choice as part of the school day. A working group chaired by State Secretary Tuomo Puumala begun preparations for a new Finnish model that would secure these opportunities in 2019.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In the external evaluation concluded in 2018, the results of the key project were deemed promising in terms of accomplishing the project's main goals. According to the evaluation, approximately 90,000 children and young people in 1,100 primary schools and 300 early education centres in Finland took part in extracurricular activities funded by the Ministry in 2016–2018. A large percentage of these children found themselves a new favourite art or cultural hobby through the project. At the end of 2018, the national Pupil survey had received 200,000 individual responses. The response rate corresponds to a third of all pupils in Finland, providing valuable information on the demand for arts and culture activities among children and young people in Finland. All results of the survey have been published to encourage municipalities to consider their cultural offering in terms of demand.

**Financial resources allocated to the policy/measure in USD:**

9 million

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The first phase of the key project (2016–2017) was evaluated by the Niilo Mäki Institute. Concluded in 2018, the evaluation considered the performance of the project in terms of the overall reach and performance of the projects financed, the rate of success experienced by the parties involved and the improvement in access to arts and culture. In terms of the overall performance of projects funded by the Ministry, the evaluation concluded that in successful projects, club instructors had both good pedagogical and group management skills, support from the work and school communities, good cooperation skills and, obviously, shared an enthusiasm for doing artistic or cultural work with children. If pupils' wishes had been taken into account in the schools, the school had a culture-friendly attitude, the school's facilities and tools could be used for project work and information about the extracurricular groups for pupils was effective, the project turned out to be successful. The national Pupil survey revealed that most pupils were interested in many forms of art and culture. The results presented a challenge to the municipalities in Finland to improve pupils' access to art and culture for which there was a clear demand. In successful projects, the support of local authorities played a major role, as it was crucial that the local authorities had a positive attitude to improving the

accessibility of art and cultural activities.

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Civil Society Organization (CSO)

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## CHALLENGES AND ACHIEVEMENTS

**Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

Finland has been very active in the field of "Support for sustainable systems for the governance for culture". New funding mechanisms for culture has been established in a close cooperation with the civil society actors from the field. Our legislation and financing models for culture have been in place since the 1970's and during last years those structures have been developed to meet the challenges of today.

**Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

There is still a lot to do in the area of balanced flow of cultural goods and services. Responsibilities in this area fall between different ministries which causes coordination challenges.

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**

Integrating culture in sustainable development frameworks has started and more work will need to be carried out in this field. Promoting gender equality has been mainstreamed in our cultural policy practices but also needs follow up in the coming years. Structural discrimination is a problem that has to be tackled. Special emphasis has been put to children and young people, their possibilities to be active citizens and active cultural actors and these activities will have follow-up in the future. Cultural and creative industries will be in focus as well. Finland as a small culture and language area needs to be especially active in order to safeguard the diversity of local culture and creation. The covid-19 has shown that culture is a reflection of unity in diversity, societal values and identity, tradition and innovation, contemporaneity and forward thinking; it builds bridges and fosters resilience, understanding and connection, and will thus be a key resource in the aftermath of the crisis and recovery from it.

## ANNEXES

**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have**



been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

#### Attachment

 statistics\_fi\_2020.pdf

 quadrennial\_periodic\_report\_diversity\_of\_cultural\_expressions.pdf

# SUBMISSION

**Designated official signing the report:**

**Title:** Mr.

**First name:** Hannu

**Family name:** Vainonen

**Organization:** Ministry of Education and Culture

**Position:** Senior Advisor

**Date of submission:**

2020

**Electronic Signature:**

11th August 2020

Hannu Vainonen