

## Finland

### Short cultural policy profile

*Prepared by Natalie Lefever and Anna Kanerva*

**DATE: December 2022**

#### 1. Fact and figures

- **Political system:** Semi-presidential republic
- **Official language:** Finnish and Swedish

	<b>Latest available data</b>	<b>Latest available data minus 5 years</b>
<i>Population on January 1st</i>	5 548 241 (2022)	5 503 297 (2017)
<i>GDP in million EUR</i>	251 367 (2021)	217 518 (2016)
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	113 (2021)	111 (2016)
<i>General government expenditure (in % of GDP)</i>	55.5 (2021)	55.6 (2016)
<i>Public cultural expenditure*</i>	743 555 000 (2021)	458 856 000 (2016)
<i>Public cultural expenditure as % of GDP</i>	0,30 % (2021)	0,21% (2016)
<i>Public cultural expenditure per Capita</i>	134,4 (2021)	83,6 (2016)
<i>Share of cultural employment of total employment</i>	4.6% (2021)	4.8% (2016)

Population on January 1st, latest data available /

<https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en>

GDP in million EUR, latest data available /

[https://ec.europa.eu/eurostat/databrowser/view/namq\\_10\\_gdp/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en)

GDP per capita in PPS Index (EU27\_2020 = 100), latest data available /

<https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

General government expenditure (in % of GDP), latest data available /

<https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per Capita: see also chapter 7.1.1 of the national Compendium profile

Share of cultural employment of total employment / latest data available:

[https://ec.europa.eu/eurostat/databrowser/view/cult\\_emp\\_sex/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en)

Population 2016 and 2021: Key figures on population by Area, Information and Year. PxWeb (stat.fi)

Public Cultural Expenditure: Statistics Finland:

[https://pxhopea2.stat.fi/sahkoiset\\_julkaisut/kulttuuritilasto/html/engl0009.htm](https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/engl0009.htm) Table 10.1

\*Note: these figures represent cultural appropriations in the national budget. When taking into account public financing of culture by municipalities, the figure is much larger. For example, in 2019, the cultural appropriations in the national budget represented 447 726 000 euros, but the public cultural expenditure in total has been estimated at 1 323 000 000 euros (Jakonen et al. 2021). However, it is difficult to get accurate data on the share or the amount of the total municipal cultural funding (see section 5.3).

## 2. Cultural policy system

### 2.1 Objectives

The main aims of the Finnish current government's cultural policy is to promote creativity and creative industries, and to support plurality and inclusion. The Prime Minister Sanna Marin's (2019-2023) Government Action Plan called *An Inclusive and Competent Finland* sets the agenda for the Finnish government and guides the activities of its different administrative sectors, including setting the most important guidelines of Finnish cultural policy. According to the current 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.

The means and measures of cultural policy were compiled under two objectives:

1. Creative industries will provide more jobs, their ratio to GDP will grow and the conditions for workers will improve.
2. Cultural services will become more accessible, and the conditions will improve to allow culture to flourish.

The main measures under the above mentioned objective 1 was the establishing of the Creative Business Finland programme within Business Finland, which is a government organization for innovation funding and trade, travel and investment promotion, working under the Ministry of Economic Affairs and Employment. Creative Business Finland offers services to creative companies that develop scalable content (for example in audiovisual productions, music, and gaming businesses) and companies who want to utilize creative methods and services to grow their existing business. The services include international growth and funding services and audiovisual production incentives.

The main measure under objective 2 was to reform the system of central government transfers to the performing arts, which came into effect from 1<sup>st</sup> January 2022.

The current Strategy for Cultural Policy of the Ministry of Education and Culture (for years 2017-2025) describes the government duties in cultural policy, evaluates the current state of arts and culture and changes in the field as well as sets strategic targets for the strategy period. The target areas for cultural policy and related strategic objectives by 2025 are:

- Creative work and production: improved conditions for artistic and creative work, diversified modes of production and distribution
- Inclusion and participation in arts and culture: increased participation in culture, narrowed differences in participation of different groups within the population
- Cultural basis and continuity: strong and viable foundations for culture.

## **2.2 Main features**

### **General context**

The Finnish cultural policy model is defined by its strong institutional framework and a comprehensive legislative basis. Despite changes in national and international political and operational environments and the internal development of the arts and culture, the main features of the system have not changed significantly. The reliance on public ownership, budgets and legislation has guaranteed the stability of public funding for the arts and cultural services. From the point of view of decision-making and administration, Finnish cultural policy follows a model of horizontal and vertical decentralization and arm's length implementation

The main instruments of Finnish cultural policy since the 1960s have been:

- direct financial support for the arts, artists and artistic creativity, including extensive systems of cultural and arts education and professional training of artists
- The joint financial responsibility of the state and the municipalities as one of the pillars of modern Finnish cultural policy, extensive public or non-profit ownership and joint financing of cultural and art institutions by the central government and the municipalities. This includes state ownership and, until the end of 2012, licence-based and from 2013 taxation-based financing of the public service broadcasting company (the Finnish Broadcasting Company Ltd., YLE);
- modest subsidies to the culture industries, especially to the press and cinema, and;
- active international and Nordic cultural co-operation, traditionally in the spirit of cultural diplomacy; and since the 2000s, international trade of cultural goods and services.

### **Division of tasks & main national actors in cultural policy**

The Finnish cultural policy system is simultaneously both strongly centralized and decentralized. The state and the municipalities share the responsibility in providing, financing and maintaining a regionally comprehensive system of cultural services. The local government is strong and autonomous while the regional level has been of marginal importance when it comes to cultural policy.

The Finnish government steers the implementation of cultural policy by means of legislation, the government programme and other policy instruments. In the Finnish cultural policy decision-making, Parliament has the final legislative and budgetary power, while the Government has the overall and coordinating executive powers of policy initiation, planning and implementation.

Sector policy initiation, planning and implementation are the responsibility of the Ministry of Education and Culture. In the Ministry, there are two ministers: the Minister of Education and the Minister of Science and Culture. Working under the latter, the Department for Art and Culture Policy has its own Director General, and it is divided into three division, the Strategic Steering Division, the Division for Art and Cultural Heritage and the Division for Copyright Policy and Audiovisual Culture. The Ministry's Secretariat for International Relations is also a central actor in international cultural co-operation.

In Finnish cultural policy administration, a wide network of expert agencies and organizations are responsible for implementing national level cultural policies. The Ministry of Education and Culture produces and concludes performance agreements with the agencies and units under its administration. The main agencies are the National Heritage Agency (main governmental expert body for the heritage sector and professional museum activities), the National Audiovisual Institute (duties include the preservation of films and television and radio programs, promotion of audiovisual culture, supervision of the provision and classification of audiovisual programs, and promotion of media education), the Governing Body of Suomenlinna (a UNESCO World Heritage Site), the Finnish Library for the Visually Impaired, and the Arts Promotion Centre Finland.

Municipalities and local governments have a significant role in financing and organising arts and cultural provisions in Finland. Finnish municipalities are selfgoverning units, with a statutory service arranging responsibility, including the promotion of general cultural activities. The Municipal Cultural Activities Act was revised during 2017-2018. The aim of the legislative revision was to better support prerequisites for municipal cultural activities, citizen democracy and cultural basic rights in a changing operational environment and to ensure equal access to cultural services. Municipalities have the freedom to decide about the content and execution of their cultural services. They carry out their responsibilities by providing grants, maintaining and supporting arts and cultural organisations and making facilities available, as well as by providing opportunities for cultural and artistic activities.

There are no inter-governmental bodies in cultural policy-decision making and administration. As for public cultural services, the Association of the Finnish Local and Regional Authorities is an important intermediary between the central government, the regions and the municipalities.

One significant feature of the Finnish public sector administration has been the lack of autonomous regional level governance – in general and in relation to arts and culture. Most of the regional actors represent the state at the regional level, including the regional art councils, Regional State Administrative Agencies (AVI), and Centres for Economic Development, Transport, and the Environment (ELY) with limited responsibility.

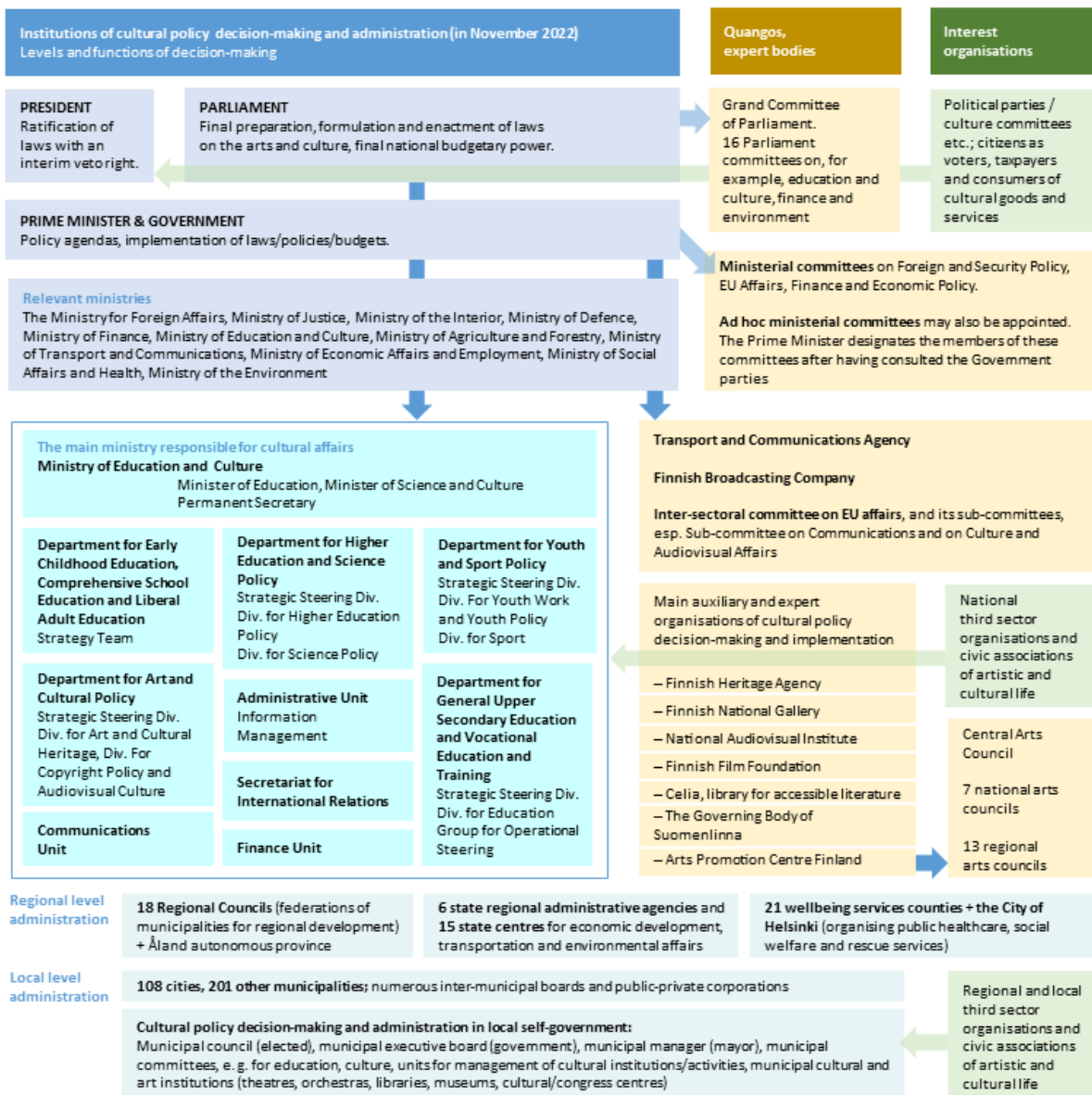
## Recent developments

The role of the expert agencies has strengthened in the 2000s, with the Ministry of Education and Culture delegating more responsibility to the arm's length bodies. One of the most significant reforms was the establishing of the Arts Promotion Centre Finland (Taike), which started to operate in January 2013, replacing the former Arts Council of Finland. The idea behind re-organizing the system of arts councils was to increase the transparency of decision-making and the flexibility of the art councils in correspondence to new art forms. Taike's organisation consists currently of the Central Arts Council, seven national arts councils, 13 regional arts councils and three separate boards for grants and subsidies to writers and translators, visual artists and a state contribution board for performing arts. Taike has also a network of 40 regional artists throughout Finland who initiate and carry out national and regional arts promotion projects, implementing Taike's development programmes.

Regional arts councils, in operation since the end of the 1960s, were transformed into regional offices of Taike. This strengthened the role of the central arts administration in relation to the regional arts councils. The main role of the regional councils is to allocate grants to professional artists working in the regions. The regional arts councils retain only limited resources and they do not have much influence on major cultural policy issues, but they can steer the development of regional cultural activities in planning and implementing regional strategies. Some of the councils have published separate cultural strategies for the regions. The councils are largely responsible for the EU's Structural Fund programmes and their implementation. The role and significance given to culture in the work of the councils varies noticeably between different regions in Finland.

Most recently, the reform of public healthcare, social welfare and rescue services' well-being counties created 21 self-governing wellbeing service counties responsible for promoting the health and wellbeing of their residents. In 2023, they will receive responsibilities transferred from municipalities. It is not yet clear how this new structure will affect the organisation of cultural services (see below section 3.1).

## 2.3 Governance system: Organisational Organigram



SOURCE: FINNISH COMPENDIUM PROFILE AT WWW.CULTURALPOLICIES.NET

CENTER FOR CULTURAL POLICY RESEARCH CUPORE, WWW.CUPORE.FI

Note: Well-being counties will start operating in 2023.

<https://valtioneuvosto.fi/en/ministries>,

<https://okm.fi/documents/1410845/3636812/Organigram+of+the+Ministry+of+Education+and+Culture.pdf/1da4e7e2-403d-4dc7-ae13-f8ecd8684fe2/Organigram+of+the+Ministry+of+Education+and+Culture.pdf?t=1655893241704>

<https://www.eduskunta.fi/EN/valiokunnat/Pages/default.aspx>

<https://valtioneuvosto.fi/en/government/ministerial-committees>

<https://www.lvm.fi/-/finnish-communications-regulatory-authority-and-transport-safety-agency-merge-into-transport-and-communications-agency-transport-agency-become-987866>

<https://www.taike.fi/en/organization>

<https://www.stat.fi/en/luokitukset/kunta/>

<https://soteuudistus.fi/en/frontpage>

## **2.4 Historical background for the past 70 years**

The formation of Finnish national cultural policies from the mid-19th century in to the early 21st century can be roughly divided into three stages:

- **The period of the Patron State, from the 1860s to the 1960s:** The affirmation of national identity was originally the main cornerstone of Finnish cultural policy. During the first four decades of independence, which saw a civil war and two wars with the Soviet Union, national unity and national identity became the prioritised objectives of the state and, subsequently, also central principles in national cultural and arts policies. Public support for the arts and culture began to expand even before the advent of the social welfare state.
- **The arrival of the Welfare State and the articulation of explicit cultural policy objectives from the late 1960s to the 1980s:** The 1960s onwards saw the modernization of Finnish society. Objectives such as the promotion of creativity and enhancing participation, cultural democracy, and democratization of culture, started to gain ground and became integrated with other economic and social goals when the ideology of the social welfare state was more comprehensively adopted and implemented in the 1970s. Art was included in cultural services as part of deepening institutionalization of culture.
- **The move beyond the Welfare State since the late 1990s:** The changes from the mid-1990s onwards have created, within the legal and administrative frameworks of the European Union, a new system of governance with distinct touches of neo liberal market orientation in the public sector. The first decade of the 21st century has seen a gradual transformation of Finnish society and Finnish commitment to the basic principles of the welfare state. In the 2000s the national cultural policy has emphasized also cultural policy's contribution to welfare, regional and innovation policies and more recently, sustainable development. The promotion of artistic creativity and artistic work still remain as one the main objectives of Finnish cultural policy.



### 3. Current cultural affairs

#### 3.1 Key developments

The Finnish city of Oulu, situated in Northern Finland, was selected as European Capital of Culture for 2026. Oulu will be the third European Capital of Culture chosen from Finland as Helsinki held the title as one of nine cities in 2000 and Turku together with Tallinn in 2011. The theme of the year is cultural climate change. Oulu will co-operate with 32 municipalities in northern Finland during the ECOC year.

In recent years there has been several policy and legislative initiatives in the field of cultural heritage. These include the Museum Policy Programme 2030, published in 2018, the renewal of the state's share funding of museums and the renewal of the Museums Act in 2019 (see below chapter on cultural institutions and legislation) and the drafting of the first ever national strategy for cultural heritage. The Museum Policy Programme 2030 (called *the Museum of Opportunities*) outlines the main success factors of the museum sector up to the year 2030. According to the programme, museums have a central role in the creation of a culturally, socially, and ecologically sustainable society, in promoting diversity and inclusion, increasing regional attractiveness and vitality and in promoting citizen well-being. The programme mentions for the first time that cultural heritage can be both tangible and intangible.

A proposal for Finland's first-ever cultural heritage strategy was prepared during 2021-2022 and published in May 2022. The aim of the work was to produce a government resolution for a cultural heritage strategy effective until 2030, with cultural heritage being seen as a source for sustainable solutions in all areas of society in the future. The key values of the strategy are sustainability, diversity, and equality. The strategy will be complemented by an implementation plan in 2023.

The early years of the 2020s has been a time of organizational reform in Finland. The organization of public healthcare, social welfare and rescue services will be reformed, with the responsibility for organizing these services being transferred from municipalities to 21 self-governing wellbeing services counties from 2023. In the future it is possible that other regional development duties and roles will be transferred to the establishing counties. After the reform, education and culture, youth, sport, and library services will remain as the municipalities' responsibility, with their proportional share of spending growing within municipal governance.

After the reform, there can be implications and possible complications on the existing local co-operation projects and models between the cultural and the social and health sectors, but this remains still to be seen. From the beginning of 2023, municipalities will receive additional funding from the state depending on how they produce well-being and health for their residents. One of the indicators for citizen wellbeing is culture, namely lowering the threshold for participation in culture. This means possible extra funding for municipal cultural services from the viewpoint of cultural wellbeing.

In response to the 2020-2021 COVID crisis and its strong impact on the cultural and arts sectors, a working group was set up by the Minister of Culture to propose measures that would secure the future of the cultural sector. The working group submitted [a report](#) in 2022. Among its proposals, the report recommends removing barriers across administrative branches, increasing the financial resources for arts and culture to one per cent of the budget expenditures by 2027, increasing cooperation between public and private sectors, and improving the situation and social rights of freelancers in the cultural sector. As parliamentary elections will be held in April 2023, it remains to be seen how these recommendations will influence the new government programme in the field of cultural policy.

Legislative reforms are currently underway in different areas of cultural policy (see Section 6.1).

### **3.2 Key themes**

Cultural diversity has been one of the key themes in Finnish cultural policy. In January 2020, the Ministry of Education and Culture appointed a Working Group for Cultural Policy, Immigrants and Cultural Diversity to prepare proposals for cultural policy guidelines with the aim of developing the administrative branch in the near future. The task of the working group was to prepare proposals for policies and measures by which cultural diversity and immigration are made visible and have an impact on cultural policy in proportion to demographic trends. The working group was also tasked to pay particular attention to using art and culture for strengthening the social inclusion and participation of people with a foreign background and promoting intercultural dialogue with the aim of building interaction and understanding between different population groups. The group made several proposals for cross-cutting policy guidelines and proposals for thematic measures and guidelines for developing cultural policy and cultural services.

In cultural participation, the focus has been, in addition to cultural diversity, on children and young people. The Finnish Ministry of Education and Culture has developed a so-called Finnish model for children's and young people's leisure activities. The main aim of the model is to enable every child and young person to have a leisure activity – arts, crafts, sports etc. - in connection with the school day that is free of charge. The model combines consultation of children and young people on leisure activities and cooperation between schools and different local actors in producing the activities. The aim is to anchor the Finnish model as a permanent approach in municipalities. In the longer term, the creation of a legal basis and an examination of the system of central government transfers will be considered in relation to the model. The project has initially commenced with an annual call to municipalities for government grants to implement the model locally.

### **3.3 *International Cultural Cooperation***

The main ministries responsible for international cultural co-operation are the Ministry of Foreign Affairs and the Ministry of Education and Culture. The Ministry of Foreign Affairs controls and guides the overall "diplomacy aspects" of cultural co-operation. Matters relating to international cooperation are prepared in the Ministry of Education and Culture's sector divisions and in the Secretariat for International Relations. Most of the budget allocations of the Ministry of Education and Culture for international cultural cooperation are channelled to bilateral and multilateral activities. Export of cultural products and services has also been a major policy issue from the beginning of the 2000s.

The National Heritage Agency is responsible for international co-operation in the cultural heritage sector and for the implementation of international heritage conventions. All major cultural and art institutions, institutes of art education and many expert bodies maintain active international professional cooperation in their fields of work and are well linked to their respective European and wider international organisations and networks.

Since the 1970s, Finland has been active in most of the main cultural programmes of UNESCO, the Council of Europe and later the EU. Nordic co-operation has a special position in Finnish international co-operation policies. Cultural cooperation is based on the agreement concerning cultural cooperation signed by the Nordic countries. Matters that are within the Ministry of Education and Culture's administration are discussed in the Nordic Council of Ministers for Culture and the Committee of Senior Civil Servants for Nordic Cultural Co-

operation. Finland is represented in the cultural and educational committees, working groups and steering groups that fall under the responsibility of the Nordic Council of Ministers, and it participates in the Nordic Cultural Fund.

The main emphasis of regional cooperation in the Baltic Sea region lies in strengthening the region's culture as well as developing its cultural heritage and cultural tourism. In the Barents region the status of culture in regional development is strengthened through dialogue between the creative industries and cultures. The Northern Dimension Partnership on Culture develops the networking possibilities, internationalisation and competitiveness of actors in the creative industries.

The Finnish membership of the EU decentralised administration and increased the independence of expert bodies, regional organisations and municipalities in international cultural co-operation. EU membership opened new avenues for international cultural cooperation e.g. through different training and funding programmes. In Finland, the Finnish National Agency for Education and the Finnish Film Foundation (Media Programme) work together as the contact point for the EU Creative Europe programme.

Since February 2022, after the Russian aggression against Ukraine, the formerly established models of co-operation with Russia in the field of arts, culture and heritage have all but ended and all activities with Russia have been suspended.

## 4. Cultural Institutions

### 4.1 Overview

Finland is characterized by a large number of cultural institutions and the geographical comprehensiveness of the cultural institution network. There is a functioning library in every municipality in Finland, and a museum (though not always professionally operated) in the majority of municipalities. Theatres and orchestras are mainly operating in largest municipalities. The Finnish system of art and cultural organizations also extends to the regional level as a number of Finnish museums (art museums, museums of cultural or natural history), theatres and orchestras hold a specified regional function, and have additional state funding for these purposes.

In Finland the state participates in funding the costs of maintaining theatres, orchestras, and museums in municipalities by granting statutory state-subsidies and grants. From a Nordic welfare perspective, institutions have historically been considered important vehicles for facilitating equal access to the arts and culture throughout the country. Art and cultural institutions remain an important priority in Finnish cultural policy, and a large share of public funding is allocated to them.

Many of the cultural institutions financed by the state and the municipalities are, in their legal form, private companies, foundations or associations. Of Finnish national cultural institutions, the Finnish National Gallery started operating as a foundation at the beginning of 2014. The Finnish National Gallery is Finland's largest art museum organization (comprising of the Ateneum Art Museum, the Museum of Contemporary Art Kiasma and the Sinebrychoff Art Museum and the State Art Commission) and a national cultural institution whose activities are governed by the National Gallery Act. According to Frame Contemporary Art Finland, the majority (58%) of Finnish art galleries were third-sector galleries, 30% were private and 12% were public sector galleries in 2021.

In recent years the funding for museums and performing arts has been renewed in Finland. The state's share system to museums was renewed from the beginning of 2020 along with a new Museums Act that came into effect in 2019. Currently, the state and the municipalities both finance about 40% of the expenses of Finnish museums. State funding of the performing arts, i.e. music, theatre, dance, circus and performance art, was renewed at the beginning of 2022. The aim of the renewal was to develop the system so that it better takes into account changes in the different fields of art and in society. Until 2021, the conditions for receiving a

state contribution were regulated in the Theatre and Orchestra Act, which was replaced by the Act on the Promotion of the Performing Arts as of January 1, 2022.

In September 2022 the Finnish Government proposed to the Parliament that a legislative act be laid down on central government funding for national art institutions, starting from 1<sup>st</sup> January 2023. The act will apply to the Finnish National Gallery, the Finnish National Opera and Ballet and the Finnish National Theatre. The act aims to strengthen the legal status of the national art institutions as regards central government funding and to make the funding for the institutions more predictable and stable. Instead of discretionary government grants, the institutions will be granted statutory central government funding for tasks specified in the act.

#### 4.2 Data on selected public and private cultural institutions

**Table 1: Cultural institutions, by sector and domain**

<b>Domain</b>	<b>Cultural Institution (Subdomain)</b>	<b>Public Sector</b>		<b>Private Sector</b>	
		<b>Number (YEAR, latest available data)</b>	<b>Number (YEAR, latest available data minus 5 years)</b>	<b>Number (YEAR, latest available data)</b>	<b>Number (YEAR, latest available data minus 5 years)</b>
<b>Cultural Heritage</b>	<i>Cultural heritage sites (recognised)</i>	2021: 1258	2016: 1 258	<i>n/a</i>	<i>n/a</i>
	<i>Archaeological sites</i>	2019-2021: 37 462	31 765	<i>n/a</i>	<i>n/a</i>
<b>Museums</b>	<i>Museum institutions</i>	2021: 230	2016: 238	2021:98	2016:86
<b>Archives</b>	<i>Archive institutions</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>
<b>Visual arts</b>	<i>Public art galleries / exhibition halls</i>	2020: 11	<i>No data</i>	2020: 59	<i>No data</i>

<b>Performing arts</b>	<i>Scenic and stable<sup>1</sup> spaces for theatre</i>	2020: 147	2015: 129	n/a	n/a
	<i>Concert houses<sup>2</sup></i>	No data	No data	No data	No data
	<i>Theatre companies</i>	2020: 128	127	No data	No data
	<i>Dance and ballet companies</i>	2019: 33	No data	n/a	n/a
	<i>Symphonic orchestras</i>	33	30	n/a	n/a
<b>Libraries</b>	<i>Libraries<sup>3</sup></i>	2021: 728	2016: 743	2020: 111	2015: 180
<b>Audiovisual</b>	<i>Cinemas<sup>4</sup></i>	177 (2020)	168 (2016)	n/a	n/a
	<i>Broadcasting organisations</i>	1	1	1 <sup>5</sup>	1
<b>Interdisciplinary</b>	<i>Socio-cultural centres / cultural houses</i>	29	No data	No data	No data
<b>Others (please explain)</b>	<i>Children's Cultural Centres<sup>6</sup></i>	2020 : 31	2015 : 21	10	No data

**Note:** In many cases, it is impossible to distinguish between private and public cultural institutions (see section 5).

**Sources:**

<https://www.museotilasto.fi/>

<https://www.sinfoniaorkesterit.fi/fi/tilastot/>

<https://www.tinfo.fi/fi/teatteritilastot/>

<https://www.danceinfo.fi/tilastot/esitykset/>, stat.fi

<https://suomenkulttuuritalot.fi/jasentalot/>

<https://lastenkulttuuri.fi/lastenkulttuuri/lastenkulttuurikeskukset/>, <https://yhteistilasto.lib.helsinki.fi/?orgs=1%2C3%2C4%2C5%2C584&years=2015%2C2016%2C2017%2C2018%2C2019%2C2020&stats=1#results>

<https://www.danceinfo.fi/en/factsfigures/the-structure-and-funding-of-the-dance-sector-in-finland/>  
 Statistics Finland's cultural statistics: [https://pxhopea2.stat.fi/sahkoiset\\_julkaisut/kulttuuri-tilasto/html/engl0001.htm](https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuri-tilasto/html/engl0001.htm)

<sup>1</sup> Including theatres, music and congress buildings, no distinction of private and public.

<sup>2</sup> They are included in the figures of scenic and stable spaces for theatre.

<sup>3</sup> Including main libraries and branches.

<sup>4</sup> The Finnish Chamber of Films has a number of "cinema sites" but without separation between public and private in the data set.

<sup>5</sup> There is one private Finnish broadcasting organisation, but several foreign organisations operate in Finland.

<sup>6</sup> In terms of number of organisations, not of number of sites.

## 5. Cultural Funding

### 5.1 Overview

In Finland, the public financing of arts and culture is divided between the state and municipalities. This mirrors the division of responsibilities between the two levels of administration. Financing for cultural development activities in the regional level has been primarily project based.

The state is financially and administratively responsible for the national art and cultural institutions, direct support for art and artists, higher education in art and culture and for international relations. The main Finnish public financing system is the so-called *state's share system*. The state participates in the funding of municipal cultural activities and in the costs of maintaining theatres, orchestras and museums by granting statutory state-subsidies and grants. The subsidies can go either to the municipalities, which have an autonomous right to decide how to allocate the share in their budget, or directly to the cultural and art institutions. The central government transfer scheme aims at equity in the regional and local provision of arts and cultural services. State subsidies for theatres, orchestras and museums are included in the Ministry of Education and Culture's main title of expenditure in the Budget. Since 2010, the State subsidies for municipal cultural activities, libraries and basic arts education have been included in the Ministry of Finance's basic public services budget.

The Finnish state has traditionally prioritized theatres, music, museums, and libraries, whereas visual arts and dance, along with other small and newer forms of culture, have been marginalized within state funding. Not much has changed during the 2000s. Theatre, music, and other performing arts (now also including dance and circus, which have significantly improved their respective positions in recent years) have received most of the state funding for arts. Libraries, museums, and media have also maintained their position as recipients of funding.

Municipalities maintain the infrastructure for local arts and culture activities, locally and partly regionally operating cultural and arts organizations, basic arts education, and other cultural activities, such as events. Most of the expenses, at least in the biggest cities, has traditionally been directed towards library services and arts and culture organizations (if present in the municipality) (Ruusuvirta & Renko 2018).



In Finland, arts and culture have been prominently financed by profits of the state-owned lottery and sports betting company, Veikkaus, with arts and culture being the main beneficiary of lottery and betting funds. The revenue from lottery activities has accounted for about half of the entire arts and culture budget, with the Ministry of Education and Culture deciding annually how the funds will be distributed to beneficiaries. This model is now about to change, with a working group comprising of state secretaries and a parliamentary monitoring group proposing in early 2022 a new model for financing the public utility activities with lottery and betting funds, to be in effect from the beginning of 2024. The main idea of the model is that lottery funding would not be earmarked to beneficiaries (for example arts and culture, science, youth, and sport) but profits will be paid to the state as general profit. The new model will mean cuts to the funding of the Ministry of Education and Culture lottery beneficiaries. The aim of the model is in the end to secure predictable and stable funding to beneficiaries, but this remains to be seen.

## 5.2 Public cultural expenditure by level of government

In Finland, it is difficult to get accurate, reliable, and timely data on the share or the amount of the total municipal cultural funding in relation to the state funding because of the government transfer system and municipal differences in documenting expenses.

**Table 2: Public cultural expenditure by level of government, in EUR, 2021/2016**

<b>Level of government</b>	<b>Total cultural expenditure in 2021</b>		<b>Total cultural expenditure in 2016</b>	
	<b>In EUR</b>	<b>% share of total</b>	<b>In EUR</b>	<b>% share of total</b>
<b>State (central, federal)</b>	743 000 000	n/a	458 856 000	n/a
<b>Regional (provincial, Länder, etc.)</b>	n/a	n/a	n/a	n/a
<b>Local (municipal, incl. counties)</b>	n/a	n/a	n/a	n/a
<b>TOTAL</b>				100%

Source: Statistics Finland table 10.1.

Note: these figures represent cultural appropriations in the national budget. When taking into account public financing of culture by municipalities, the figure is much larger. For example, in 2019, the cultural appropriations in the national budget represented 447 726 000 euros, but the public cultural expenditure in total has been estimated at 1 323 000 000 euros (Jakonen et al. 2021). However, it is difficult to get accurate data on the share or the amount of the total municipal cultural funding (see section 5.3).

### 5.3 Public cultural expenditure per sector

**Table 3: Public cultural expenditure by sector, in EUR, 2021/2016**

The amount of public cultural expenditure by year and group of industries is provided by [Statistics Finland](#), but the divisions do not correspond to the cultural sectors below.

<i>Field / Domain</i>	<b>Total cultural expenditure in 2021</b>		<b>Total cultural expenditure in 2016</b>	
	<i>In EUR</i>	<i>% share of total</i>	<i>In EUR</i>	<i>% share of total</i>
<i>Cultural Heritage</i> <sup>7</sup>	2 146 948		<i>No data</i>	<i>No data</i>
<i>Museums</i> <sup>8</sup>	48 340 000		34 147 000	
<i>Archives</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>
<i>Visual Arts</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>
<i>Performing Arts</i>	<i>Dance: 2019:</i> 6 236 826	<i>No data</i>	<i>No data</i>	<i>No data</i>
<i>Audiovisual and Multimedia</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>
<i>Interdisciplinary</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>
<i>Not covered by the above domains</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>	<i>No data</i>
<b>TOTAL</b>				100%

Source: [Statistics Finland](#) (table 2.13), [Dance Info Finland](#).

<sup>7</sup> Finnish Heritage Agency support to cultural heritage sites

<sup>8</sup> Statutory State subsidies to professionally-run museums

## 6. Legislation on culture

### 6.1 Overview of national cultural legislation

Among the most important legislation in the field of culture are the following instruments:

- The constitution of Finland protects the rights and liberties of individuals, equality, freedom of expression and cultural rights of minorities.
- The Act on Cultural Activities in Local Government (166/2019) lays down provisions on the objectives, duties, cooperation, participation of residents, provision of information and evaluation of local cultural activities, as well as on the responsibilities for development and central government transfers to local government.
- The Act on the Financing of Education and Culture (1705/2009) defines the rules for calculating and allocating central government transfers (subsidies) to municipal and non-profit local service organisations including professional local and regional theatres, museums, and orchestras.
- Several acts determine the duties and operational rules of public cultural institutions: Museums Act (314/2019), Public Libraries Act, Antiquities Act (295/1963) – currently being reformed, Act on Finnish National Gallery (566/2000), Act on the Finnish Broadcasting Company (1380/1992), etc. For more details, see [Finland's Compendium Profile](#).

A major legal reform is being prepared to adapt Finnish copyright law to the requirements of EU Directive on copyright and related rights in the Digital Single Market (2019/790) and the Directive on online transmissions of broadcasting organizations (2019/789). The proposed amendments to the Copyright Act and the Act on Electronic Communication Services will constitute the most significant reform of national copyright legislation in two decades. The new legislation intends to clarify issues related to the use of copyrighted material in digital environments while retaining a suitable remuneration for creators and promoting transparency on the use of their works. It also seeks to clarify the responsibility of online content-sharing service providers, i.e. social media platforms. The complexity of this reform resulted in heavy lobbying from interested parties, long national debates and several consecutive drafts prepared by the government. The new legislation is expected to come into force in 2023.

The Antiquities Act, in force since 1963, is being reformed to reflect the changes in societal structure, coordinate with current legislation on use of the environment, operations and administrative procedures, and to clarify the legal framework applicable to archeological sites, movable relics and other types of archaeological cultural heritage. The reform will also pay particular attention to the rights of Sámi as indigenous people. The reform is currently being prepared by a working group appointed by the Ministry of Education and Culture.

The Land Use and Building Act (132/1999) is also being updated, with a legislative proposal submitted to Parliament in September 2022. The reform includes provisions aiming at preventing repairs that hinder the preservation of buildings, weaken the architectural value of a construction or negatively impact its cultural environment.

## **6.2 Overview of international cultural legislation**

Finland has ratified most key cultural treaties and conventions, including the United Nations' human rights instruments, most of the Council of Europe's conventions related to cultural matters, and all of UNESCO's cultural-related conventions except for the Convention on the Protection of the Underwater Cultural Heritage (the ratification process is currently underway). Finland has also ratified the European Charter for Regional or Minority Languages as well as the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects.

### **Sources:**

#### **Links to publication, strategies etc.:**

Government Action Plan: Inclusive and competent Finland – a socially, economically, and ecologically sustainable society. <https://julkaisut.valtioneuvosto.fi/handle/10024/161845>

Strategy for Cultural Policy 2025 – Ministry of Education and Culture. Publications of the Ministry of Education and Culture, Finland 2017:22. <https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/80577/okm22.pdf?sequence=1>

#### **Research literature:**

Jakonen, Olli, Ari Kurlin Niiniaho, Ari, Oksanen-Särelä, Katja & Sokka, Sakari (2021). Mahdollisesti kulttuuria? Valtion kulttuurirahoitus Suomessa vuonna 2019. Cuporen työpapereita 13/Cupore Working Papers 13. Kulttuuripolitiikan tutkimuskeskus Cupore/Centre for Cultural Policy Research Cupore.

Heiskanen, Ilkka, Ahonen, Pertti & Oulasvirta, Lasse (2005), *Taiteen ja kulttuurin rahoitus ja ohjaus: kipupisteet ja kehitysvaihtoehdot*. Cuporen julkaisuja 6/Cupore Publications 6. Kulttuuripolitiikan tutkimuskeskus Cupore/Centre for Cultural Policy Research Cupore.

Kanerva, Anna (2018), *Finnish cultural policy - structures and governance at the national, regional and local level*. In *Kulturpolitisk styrning. Ansvarsfördelning och reformer inom de nordiska ländernas kulturpolitik under 2000-talet*. [https://kulturanalys.se/wp-content/uploads/2020/09/kulturpolitisk-styrning\\_webb.pdf](https://kulturanalys.se/wp-content/uploads/2020/09/kulturpolitisk-styrning_webb.pdf) (PDF)

Kanerva, Anna & Mitchell, Ritva (2017), *Country Profile Finland*. Compendium of Cultural Policies and Trends in Europe. [www.culturalpolicies.net/web/finland.php](http://www.culturalpolicies.net/web/finland.php)

Kangas, Anita (1999), Kulttuuripolitiikan uudet vaatteet. In Kangas, Anita & Virkki, Juha (eds.), *Kulttuuripolitiikan uudet vaatteet*. SoPhi. Jyväskylän yliopisto/University of Jyväskylä. Pp. 156-178.

Sokka, Sakarias (2022), *Aims and allocations of public funding for culture in Finland*. In *Cultural Policy in the Nordic Welfare States. Aims and functions of public funding for culture*. Nordisk kulturfakta 2022:01. Pp. 48-67. Nordic Council of Ministers. <https://www.norden.org/en/publication/cultural-policy-nordic-welfare-states-aims-and-functions-public-funding-culture>

### **Sources by section:**

Cultural policy system:

2.1. Objectives: Kanerva 2018; Sokka 2022.

2.2. Main features: Kanerva 2018; Sokka 2022.

2.4. Background: Finnish Compendium profile 2017; Kangas 1999; Sokka 2022.

Cultural Institutions:

4.1. Overview: Sokka 2022