

ARTS COUNCIL OF FINLAND

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1. The Nordic model for arts support

1.1. Supporting artists

All Nordic countries (Finland, Sweden, Norway and Denmark) share similar traits in their cultural policies that are aimed at providing individual support to artists and backing their work as creators. In this respect, the most representative examples are the lines of funding devoted to individual artists, consisting of monthly salaries that ensure they benefit from a good standard of living over extended periods of time, without the need to look for other forms of employment.

In these countries, the government's role in ensuring that their creators are supported is historically associated with the importance of the arts and artists in the process of forming national consciousness. Particularly in Finland and Norway, the emergence of public support for artists is linked to the building of their national identities. This is also the case of Denmark and Sweden, although to a different extent since their historic circumstances in terms of public support for artists have been related to the traditions and practices of Royalty.

It was during the second half of the 20th century that support for the arts and its creators developed to an even higher level as an indissoluble feature behind the emergence and expansion of the welfare state.

In addition to the political reasons mentioned above, there are also a wide range of economic reasons related to the small size of these countries that justify the public support that is made available to artists. Nordic artists have relatively few opportunities to perform their works as a result of the small size of the market, which is limited by both the small number of inhabitants and by the diversity of languages that are spoken in the area. Moreover, those artists whose disciplines are more dependent on the use of language see their possibilities of international dissemination even more restricted to a small linguistic area. Public support has been viewed as a means to compensate the lack of markets and to protect the arts from the pressures related to commercial markets. Likewise, the low level of private support for the arts as regards donations and sponsorships means that public support is even more important.

A second feature that is common to cultural policies in Nordic countries is that arts councils are in charge of providing support for artists and distributing state resources. Nordic arts councils have shared features that deserve to be considered as a model that is unlike the ones that are in place in Britain or Holland, which have been analysed in other reports.

The Nordic arts councils share similar features that can be summarised as follows:

- Their main lines of funding are aimed at providing individual support for artists and projects (they also provide backing to collectives and organisations, although this type of support is more limited).
- Subsidy applications are evaluated and resources are assigned by experts who work in the arts sectors and are appointed for periods that range from three to four years. As a general rule, their work is of a voluntary nature, although in some cases councillors receive payment in exchange for their valuable work¹.
- Councillors are professional artists with expertise in the arts or in artistic policies and broadly represent all artistic fields and disciplines.
- Artists are evaluated using criteria of quality and decisions are transparent.
- The arts councils act at 'arm's length' from the Ministry of Culture. They are independent in terms of decision making.
- As a general rule, the Arts Council (known in Finland as the Central Council) is an association that comprises the councils specialising in each artistic discipline.

The state provides direct support to artists by the means of a variety of funding schemes. The first consists of what are known as "working grants", which provide a regular salary to artists while they carry out their creative work. Funding for specific projects and compensation in respect of royalties for public lending from libraries (PLR, or Public Lending Rights) and grants for the display of works by visual artists in public spaces are also widely available.

¹ In Denmark the sectoral expert committees (five members per sector) receive a salary for their part-time activity. In Finland, only the Council president works full-time and receives a salary from the Council.

1.2. The history of the Finnish model for supporting artists

State support for artists in Finland has evolved in parallel to the process of building a national identity. Until 1809, Finland was part of the Swedish crown. The path towards independence was mapped out in the period between 1809 and 1917, when the country was established as an autonomous Grand Duchy within Imperial Russia.

The first public salaries (fees or pensions) were given to artists at the start of the 19th century. The purpose of these pensions was to support the artistic work of writers and visual artists, which was later expanded to include theatre performers and musicians. By the middle of the century, this type of funding had become a common practice. As early as 1864 the Senate reserved a budget to be shared out amongst artists in the form of subsidies, awards, travel funds and salaries.

After Finland gained independence in 1917 state support for the arts decreased significantly, only to recover again after the Second World War. Finally, during the decade of the 1960s, funding once again reached the proportions of the end of the 19th century. Until the 1960s support for artists was discretionary and depended on the will and financial situation of the government. It was in the decade of the 1960s when a legislative base was created to provide support to a comprehensive funding system that is still in place today with only a few modifications.

The objectives and measures of cultural policies aiming to promote artistic activities were drawn up by the government in 1965 in a report known as "Kom.miet. 1965:A8". The report established the foundations for the decision-making system as well as the lines of support for distributing state funding to artists on an individual basis. **In this report, and for the first time, art was seen as a value in itself, which in turn led state funding to be legitimised with arguments based on intrinsic values.**

The 1965 report gave way in 1967 to the arts' promotion acts whereby the national arts councils were established, each representing one of the artistic disciplines. The Central Arts Council of Finland was also created, set to act as a connecting structure with the national councils. **The arts councils were conceived as an organisation that was made up of experts in each of the arts disciplines and was responsible for distributing state funds to artists at 'arm's length' from the government.** The law that set forth the

provisions for offering grants to artists was passed in 1969 and it established the funding schemes (of one, three and five years) to support the work of artists, projects and professors (artists of national repute)².

In addition to creating the Central Arts Council and National (Sectoral) Councils, the Regional Arts Councils³ were formed. At first, eleven regional Councils that were independent of the Arts Council were set up (there are currently thirteen) for the purpose of contributing to the artistic development of Finland's regions.

Meanwhile, in 1961 a law was drawn up to define the retributions for public lending rights⁴ (PLR) aimed at writers and translators.

In 1982, the funding law was amended to introduce a long-term funding scheme for artists. The law authorised funding to be awarded to individual artists for a period of fifteen years. This line of funding was created in accordance with the demands of Finnish artists, who needed public salaries to ensure a decent standard of living while they carried out their creative projects and to prevent them from being forced to take on a full-time job to survive. Ten fifteen-year grants were awarded every year to writers, visual artists and composers but they were cancelled in 1995 after it became clear that the system was excessively rigid and detrimental to young artists and new forms of artistic expression.

Along with the almost life-long grants also during this period other measures were introduced to offer indirect support for creative works. These included grants for the acquisition and commissioning of artworks for the state, residencies and a network of spaces in which to create. Also positions for artists were made available in public institutions.

In 1978 another change was introduced in the way the sums for public lending rights for writers and translators were calculated. This brought about a remarkable increase in the grants devoted to this type of funding for artists.

At the end of the 1990s and beginning of the 2000s, amendments were introduced to the laws enacted in 1967 that established the founding of the Arts Council. The funding acts of 1969 and those that referred to public lending rights had provisions that set forth increased responsibilities for the Arts Councils. Broadly speaking, the amendments established that the government should focus on political decisions and the Arts Council should take on new responsibilities. During this process, the Board for PLR remuneration for writers and translators, the Board for remuneration of visual

² Information on the current grants is given in section 3.3

³ See section 4 for more information on the regional arts councils

⁴ A PLR programme compensates authors for the lending of their books by public libraries

artists for public displays, the Board for remuneration for PLR for musicians and the Committee for the Purchase of Artworks for the State Art Collection were transferred.

A decision was made to increase the number of members in order to enhance the diversity of knowledge in each council. And thus two new positions were created in the councils and subcommittees, which depended on the Central Council, which also had its own boards of experts. The variety of subsidies for works by artists was increased with terms that ranged from half a year to five years and the quotas for artistic disciplines set forth by law were cancelled.

The latest reforms, implemented in 2007, are aimed at bringing the Arts Council of Finland closer to the Regional Councils. To this effect, in 2008 the staff employed at the Regional Councils will become part of the Ministry of Culture (they are currently civil servants under the Ministry of the Interior) and systems will be created to enable regular coordination with the Central Council and National Councils.

2. Cultural administrations in Finland

The Republic of Finland (*Suomi* in Finnish) is a Nordic country with a population of 5,282,000 and a surface area of 338,000 km². The country has the lowest population density in the European Union; it has ten times the surface area of Catalonia and has two million inhabitants less. The most widely spoken language is Finnish (92% of the population) although the country's second official language is Swedish, which is spoken by 5.5% of the population. The territorial structure of the State is divided into five provinces.

The Finnish government's cultural responsibilities fall on the Ministry of Education (*Undervisningsministeriet*⁵). This ministry has two departments: the Department for Education and Science, and the Department for Culture, Sports and Youth. These two departments have their own ministers (Minister of Education and Science and Minister of Culture) and they share a Permanent Secretariat.

The Department for Culture is divided into six divisions. The Arts and Heritage Division is in charge of defining cultural and artistic policies and managing the funds allocated to these areas.

The Ministry for Education's budget is 16% of the state total, which means that it is second behind the Ministry of Social Welfare and Health which represents 26% of the budget.

Of the €6,552 million of the Ministry of Education's budget, **€388 million (5.9%) is devoted to the arts and culture**. Even so, it is worth keeping in mind that the majority of public expenditure for culture is managed by the city councils. The quota of the central government's budget for culture represents 35% of the total sum invested in the arts on a national scale.

Similarly to the situation in the United Kingdom, €400 million of the Ministry for Education's budget is assigned to the arts, and a significant part comes from National Lottery income (*Oy Veikkaus Ab*⁶). In Finland, the National Lottery allocates its profits between the arts, libraries, sports, research and work with young people according to the following distribution:

⁵ <http://www.minedu.fi/OPM/Kulttuuri/?lang=en>

⁶ The annual report for 2006 is available in English at https://www.veikkaus.fi/info/yritys/pdf/vuosiraportti_e_06.pdf. It describes the Lottery's benefits and concept of "social responsibility"

Arts	40%	€150.7 M
Libraries	10%	€39.9 M
Sports	22%	€97.8 M
Research	20%	€77.9 M
Young people	8%	€35.2 M

The Department for Culture is responsible for defining the general cultural policy schemes as well as for funding most of the country's cultural institutions and organisations, the latter being mandatory by law according to the Funding Act.

The general artistic policy schemes were agreed on with the different sectors in 2003 and they have been published in the document "Government decision-in-principle on arts and artists policy⁷".

According to the document, culture and the arts are considered part of a wider ranging programme to introduce innovation on a national scale (together with education and scientific research). The main objective should be to contribute to building a creative welfare society in which the arts form an integral part of the innovation base (regarded as an entity of new knowledge, skills, know-how and welfare) that renews and moves society forwards and which also recognises enduring cultural values.

In addition, it strives to advance in the following areas:

- **Improving quality** by encouraging improvements to ensure good working conditions for artists
- **Expanding the competence** of the arts, making them a basic right of every citizen and guaranteeing better access to culture
- **More interaction** with the world of business, regional planning, education and society
- **Increased promotion** with a specific emphasis on children's culture and "health and culture"

The Ministry's competence in the funding of arts organisations embraces an entire network of national cultural structures. This network is large and wide-ranging, comprising of 56 theatres, 132 museums and 27 symphonic

⁷ Document at http://www.minedu.fi/OPM/Julkaisut/2003/government_decision-in-principle_on_arts_and_artist_policy?lang=en

orchestras and other cultural institutions. The state also finances 300 festivals, organisations devoted to supporting the arts, professional associations and many more.

In this context, the Arts Council of Finland is chiefly in charge of providing direct support for individual artists in all disciplines and, to a lesser extent, of the grants given for projects and to certain independent performing arts companies. **Thus, the budget that the Arts Council dedicates to the arts (€20.2 million in the year 2006) does not represent more than 5% of the total budget that the Ministry of Education allocates to the arts and culture.**

3. The Central and National (Sectoral) Arts Councils in Finland⁸

3.1. Origin and organisation

The origin of the current Arts Council of Finland (CAF) goes back to 1967 when the act on the “Organisation of promotion of the arts” was passed. This law has subsequently been amended in 1997, 2000 and 2002.

The CAF’s structure is very different from the arts councils of other countries that have been analysed, although it does present a number of similarities when compared to those of other Nordic countries.

On the one hand, it has a coordinating body known as the Central Arts Council. This umbrella council not only coordinates the other councils but also has a series of subcommittees that award grants in a variety of areas.

Also, it has a structure of nine Sectoral Councils that correspond to each of the artistic disciplines for which the Council is responsible.

It also has three boards that are in charge of distributing specific funds.

Outside this structure, Finland has a network of thirteen Regional Councils⁹.

The Arts Council of Finland has the following structure:

- **Central Arts Council with seven subcommittees**

Artists in residence
Children’s culture
Circus arts
Developing communications
Media arts
Public lending right grants for music
Public lending right grants for illustrators and comic artists

⁸ <http://www.taiteenkeskustoimikunta.fi/>

⁹ See chapter 4 for information on the Regional Councils

- **Nine National Councils (Sectoral)**

Architecture
Cinema
Dance
Design
Literature
Music
Photographic art
Theatre
Visual arts

- **Three specific Councils**

Board for public lending right grants and subsidies
Board for compensation grants to visual artists
Committee for the Purchase of Works for the State Art Collection

The country also has the following councils that are not considered part of the CAF:

- **Thirteen Regional Arts Councils**

In practice, the CAF structure is made up of the following:

- A large group of volunteer experts (councillors) appointed to make decisions on the subsidies awarded to artists, collectives and organisations.
- A central structure of government employees from the Ministry for Culture, who carry out administrative tasks and provide support to the councils and councillors, while undertaking other activities that are commissioned by the Arts Council (chiefly research).

3.2. Objectives

The main objective of the Arts Council of Finland is to promote the arts, create and develop policies related to the arts and conduct research in the area of culture.

The CAF is in charge of carrying out the following tasks:

- **Deciding on the grants awarded to professional artists** in the different disciplines
- **Awarding grants for artistic** projects and activities
- **Developing cultural policies** with particular emphasis on individual creators
- **Advising the Ministry of Education** in respect of cultural policies and other cultural and artistic issues
- **Presenting a list of candidates for the awards** given by the Minister of Culture and for extraordinary pensions to artists
- **Conducting research** in the fields of the arts and culture
- **Promoting knowledge and appreciation** of the arts and culture

Meanwhile, the Central Council is responsible for distributing funding within its scope of responsibility.

The main task of the nine National Councils is to determine who should be awarded the working grants, as well as the project and artist grants in their corresponding fields.

To a certain extent, National Councils can be considered the equivalent of the assessment committees formed by experts that are present in other international models such as that in Holland, with one distinguishing feature: the National Councils are entirely independent in terms of their decision-making systems. Despite this fact, they do not have their own administrative staff and share personnel with the Central Council.

3.3. Structure of the CAF

3.3.1. The Council and councillors

The governing body of the Central CAF is made up of fifteen individuals.

These are:

- The presidents of each of the National Councils (nine people)
- Six people on an individual basis

All council members are selected by the Minister of Culture from a list drawn up following a consultation process with the participation of some one hundred cultural organisations in Finland.

The council members are appointed for three years, a term that can be renewed once. Following a minimum period of absence of three years, those who have already been councillors may be chosen again for another three-year period, which again may be renewed once.

The National (Sectoral) Councils are made up of a maximum of eleven members who are appointed by the Minister of Culture following a consultation process between the associations, professional organisations and cultural organisations. Meanwhile, the president of each of the National (Sectoral) Councils is appointed by the minister.

The selection process for council members is conducted taking into account their artistic merits, specific sector expertise, regional origin, linguistic area (Finnish or Swedish), gender and age.

Their dedication is of a voluntary nature and they do not receive payment for their work. Only the president of the Central Council is exclusively dedicated to the organisation and as such receives a salary.

3.3.2. Code of conduct for council members

The Arts Council does not have a specific code of conduct and instead follows the administration staff's ethical code, which is included in the "administrative processes act".

The general secretary of the CAF considers that **Finland is a country "with a high degree of morality"**, that is to say, there is a belief that conflicts of interest are highly unlikely to occur.

Members of the Arts Council may not receive individual work grants.

3.3.3. Executive structure

The Arts Council of Finland has a management structure with two heads: the Council President, who works full time, and the General Secretary, a figure that is also present in every other country that has been analysed. The former has more responsibilities related to management and the entity's foreign relations, while the latter coordinates the decision-making system of

the CAF's extremely complex network of councils, subcommittees, boards and departments.

The staff structure is comprised of twenty civil servants who are employed by the Ministry of Education.

Certain employed staff members act as secretaries for the various Sectoral Councils and subcommittees of the Central Council. As a general rule, a person works as secretary for two councils.

The CAF does not have its own legal department. It can, however, make use of the legal services of the Ministry of Education if needed.

3.3.4. Responsibilities

As mentioned in section 3.2, the Council is responsible for the aforementioned artistic disciplines as well as for distributing funds as retribution of public lending rights and visualisation of public arts.

In addition to distributing grants, the Council has a research unit made up of four people. Every year, the unit conducts six to eight research projects that are regularly published. It also publishes *Arsis* magazine every three months, with one issue being published in English every year, and has a comprehensive library that is open to people specialising in the arts and artistic policies.

The CAF does not organise activities aimed at the international promotion of artists since this task is carried out by a number of independent organisations (for instance the Theatre Information Centre and Dance Information Centre). However, it does undertake the following international activities:

- Awarding grants to artists and professionals to travel abroad.
- It is active in programmes by artists in residence and works in collaboration with other Nordic countries in the field of "arts and health".
- Maintaining an active relationship with the Baltic Arts Network that focuses on collaborations between countries in the Baltic region.
- Taking part in the "International Federation of Arts Councils and Culture Agencies – IFACCA", whose current president, Risco Ruohonen, is the former president of the CAF.

To conclude, it is worth mentioning the Council's responsibilities in respect of purchasing works of art for the state collection. This task is assigned to the autonomous "Committee for the Purchase of Art Works for the State Art Collection", which has its own budget for such acquisitions as well as for the maintenance of a collection that includes over 12,000 works.

The art collection was established in 1956 to encourage artistic creation. Its works are distributed for display at government buildings in Finland as well as in Finnish embassies around the world. Acquisitions are made by commissioning works to artists, organising competitions and purchasing works directly.

3.4. Relationship with the Ministry of Culture

The Arts Council of Finland operates under the principle of working at 'arm's length' from the government, despite the fact that it receives instructions from the latter, mainly in issues related to budgets and expenditure management.

It does not have a legal commitment document (along the lines of the "Funding Agreement" at the Arts Council England) that sets forth the government's priority with the Council. However, every year a document or letter that is not legally valid is drawn up, in which the government expresses its main scope of action and budget contribution. This document is signed by the president of the CAF and the secretary of the Department for Culture.

In addition, like most arts councils, the Arts Council of Finland must present the government with an annual report providing details of its activities.

There does not appear to be any problems in terms of understanding between the Ministry and the CAF. According to statements from both parties, "cultural policies are drawn up jointly, which prevents arguments stemming from their application".

3.5. Budget and grants

3.5.1. Budget

The budget assigned by the Finnish government for the year 2006 in support of artists and organisations is:

Funds assigned by the Finnish government for grants	€20.2 M
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This budget is distributed as follows:

Support for individual artists	€11.7 M
Support for projects and productions	€4.3 M
Support for collective bodies	€4.2 M

3.5.2. Grants

The CAF system of grants is highly complex since each national (sectoral) council has its own schemes that are adapted to the specific requirements of the sector. Despite this, the CAF makes it much simpler by providing information on the total sum of the grants, classifying them into three major groups:

- **Individual support for artistic work (which includes the line for artist professors, among others)**
- **Support for artistic projects and productions**
- **Other support for collective bodies**

There are a total of 40 lines of grants. However, according to the president of the CAF, they are currently in the process of being simplified, which will bring them down to a total of between four and eight subsidy schemes.

3.5.3. Working grants

The individual grants for artistic works (working grants) are the most significant subsidy scheme. **They are awarded for ongoing performance of an artistic activity or for studying in Finland or abroad.** They are awarded for periods ranging between six months and five years¹⁰.

The amount awarded for each working grant is the same for everyone. In 2007 this has amounted to €1,200 per month, tax-free. A total of 550 artists are currently benefiting from these grants, one hundred of whom will receive

¹⁰ Until 1995 *working grants* were awarded for a period of fifteen years

payments for a period of five years. These grants are the same in all artistic disciplines and the quota determining the distribution of funds between the different Sectoral Councils is set forth by the Central Council.

The Central Council also distributes working grants to critics and multidisciplinary artists.

Artist professorship grants are work subsidies given to reputed artists to provide them with special facilities to carry out their creative work. Their only obligation is to keep carrying out their artistic projects. There are some ten “professors” who receive monthly salaries over a five-year period. The sums of these salaries are higher than for working grants and they may vary according to the circumstances of each person.

In addition to the working grants and professorships, this group also includes national awards, retributions for PLRs to writers and translators, PLRs for illustrators, PLRs for musicians and composers and retributions for the public display of artworks. All in all, this group includes seven different lines of funding.

3.5.4. Project grants

Project grants are awarded to individuals or collectives for a specific project or to cover the costs deriving from a variety of artistic works: shows, exhibitions, publications or research. They are awarded by all the national councils as well as by the Central Council according to quotas that are determined by the Central Council.

This group also includes grants specifically aimed at projects for children (awarded by the children's culture subcommittee), travel expenses (given by the Central Council) for artists in residence and circus shows, among others. There are eighteen different lines of grants.

3.5.5. Grants for collective bodies

These grants respond to specific lines of certain National (Sectoral) Councils and are closely related to the sector's own structure.

For instance, the grants that are awarded to theatre and dance companies and independent orchestras and are not included in the specific funding act for these organisations that are managed by the Ministry and fall within the scope of grants awarded by the Theatre, Dance and Music Councils.

Other specific grants for collective bodies are awarded to attend music courses, for regional photographic activities, regional film centres, etc. There are a total of fourteen different lines of funding.

3.5.6. Distribution of grants by disciplines

The Central Council is responsible for distributing the CAF budget among the National Councils. In 2006 the budget amounted to €20.2 M and it was distributed between the different disciplines as follows:

Literature	24%
Visual arts	18.8%
Music	14.1%
Theatre	11.4%
Cinema	7.5%
Photographic art	5.2%
Dance	6.2%
Crafts and design	5%
Others ¹¹	4.8%
Architecture	2.4%
Critics	0.7%

It is worth reminding readers that, as mentioned in section 2, these are not the only grants given to the arts sectors. For instance, most theatres, dance companies, orchestras, museums, art galleries and festivals are financed directly by the government (in accordance with the Funding Act). In addition, in certain cases, sectoral support is given by specialised organisations such as the Finnish Film Foundation, which finances film production projects.

3.5.7. The decision-making process regarding grants

The decision-making process regarding CAF grants is carried out in compliance with the peer evaluation principle, that is, **they are decided by experts in each sector** who also act as councillors¹².

The system is based on the idea that decisions made by experts have a stronger basis than those made by civil servants and that they pose a lower risk of political intervention.

The council receives some 10,000 applications every year. Council staff sorts out and classifies the applications and presents them to the National

¹¹ Interdisciplinary, circus, media art, etc.

¹² Except in the subcommittees of the Central Council where members are experts but not councillors

(Sectoral) Councils. Each council has a secretary that is employed by the CAF.

The councils are independent in terms of decision-making, that is, they do not then need to be confirmed by a higher-ranking council or executive manager.

4. Regional Councils

This section offers a description of the regional councils of Finland. Given that they each have different independent structures, specific details will refer to the Council of the Metropolitan Region of Helsinki¹³ (Uusimaa) with which contacts have been made for this report.

4.1. Structure and functions

The structure of public grants for artists in Finland is formed by **thirteen Regional Councils (RC)**¹⁴. The structure of the RCs dates back to the 1960s and was established at the same time as the Central Council and National Councils.

The RCs are autonomous and they do not depend on the Central and National Councils in any way. Like these, they work at 'arm's length' from the government. However, they do depend on the government in two ways, since the organisational structure is part of the provincial governments (Ministry of the Interior) and it is in charge of the offices and staff salaries. It relies economically on the Ministry of Culture, which provides the budget for grants and activities¹⁵.

The purpose of the RCs is to promote regional cultural life and they do so by distributing funds to artists from the region, in addition to other activities.

4.2. Activities

Their main activity is the distribution of funds to artists from the region although they also have other responsibilities. These include:

- Following and evaluating developments in the arts in the region.

¹³ Further information on the Uusimaa Regional Council is available at <http://194.89.205.68/uudenmaantaidetoimikunta/umtt/indexe.html>

¹⁴ The regions do not have an official status in Finland. The country is administratively subdivided into five provinces. Thus, the 13 councils have been created independently of the country's administrative structure

¹⁵ This separation is currently being reformed. Next year, the RCs are expected to depend on the Ministry of Culture and they will be coordinated with the Central Council

- Encouraging participation in the arts, disseminating information and organising international activities.
- Promoting cooperation among organisations in the region.
- Proposing new cultural developments and policies in the region.
- Hiring regional artists to carry out promotional activities (there are currently 42 throughout the country).

The Council of the Metropolitan Region of Helsinki awards grants to artists in the form of:

- Subsidies for carrying out an artistic project for a term of one, three or five years (the average grant amounts to €1,200 per year).
- They have hired three guiding regional artists for the purpose of promoting visibility and access to the arts in a specific discipline.
- Distribution of state subsidies for organisations, collective bodies and amateur artists.
- Artists' residences in Berlin and Prague. They have apartments (the one in Berlin is shared with the arts councils of Lapland and Oulu) in these cities which are offered as accommodation to regional artists free of charge.
- They grant two awards to artists from the region. The first is given in recognition of an entire career and the second is for an artistic work carried out from the previous year.

Artists can simultaneously apply to the RCs and the Central Councils for grants but informal communication is maintained to try to prevent this from occurring. **The criteria that is followed to distribute the grants between the councils is that the RCs offer support to local and up-and-coming artists from the region, while the National Council gives grants to artists with more consolidated careers.**

Although it may appear that the RCs have little relevance in the country's arts sector given its limited funding, all the people who were interviewed agreed on the value of the system as a means of supporting the careers of young people and new artists.

4.3. Structure of the RCs

The RCs are councils with up to eleven members who are experts in different areas and cultural and artistic disciplines and are appointed by the provincial government following the proposals of the regions' associations and cultural and artistic institutions.

The Regional Council of the Metropolitan Region of Helsinki is currently made up of 10 people.

The management team is formed by civil servants who are employed by the provincial government¹⁶. The Council of the Region of Helsinki employs three workers plus three regional guiding artists.

4.4. Budget

Despite the large network of RCs throughout the country, their budgets are very small. In fact, the total economic contribution from the Ministry of the Interior and the Ministry of Culture for all thirteen RCs is approximately €6 million. Most of this budget is devoted to grants for artists, while a small amount is allocated to projects.

The Council of the Metropolitan Region of Helsinki has a budget of €0.5 million for grants and activities, €0.3 million of which is dedicated to direct subsidies for artists.

¹⁶ Next year they will become members of staff of the Ministry of Culture

5. People interviewed and bibliography

To draw up this report **interviews were conducted with the following people and organisations** on 14 and 15 June, 2007:

- Hannu Saha. Chairperson of the Arts Council of Finland
- Riitta Seppala. Vice-Chairperson of the Arts Council of Finland and president of the National Council for Theatre. Director of the Theatre Information Centre
- Jarmo Malkavaara. Secretary General of the Arts Council of Finland
- Paula Karhunen. Researcher at the Arts Council of Finland
- Lisa Heinonen. Secretary General of the Arts Council of the Helsinki Metropolitan Region
- Matilda Sunström. Regional artist at the Arts Council of the Helsinki Metropolitan Region
- Katri Santtila. Senior advisor of the Arts and Heritage Division of the Department for Culture, Sports and Youth (Ministry of Education)

The following bibliography has been used:

- The Nordic Model for Supporting Artists. Merja Heikkinen. Research reports of the Arts Council of Finland, no. 26 (2003). http://www.taiteenkeskustoimikunta.fi/default.asp?WCI=wciFrames&strlanguage_id=en&strSub_page=res_org&Intid=22
- Government decision-in-principle on arts and artists policy. Publications of the Finnish Ministry of Education (2003). http://www.minedu.fi/OPM/Julkaisut/2003/government_decision-in-principle_on_arts_and_artist_policy?lang=en
- An international evaluation of the Finnish System of Arts Councils. Theodor Adams, Pertti Ahonen and Rod Fisher. Publications of the Finnish Ministry of Education (2004). http://www.minedu.fi/OPM/Julkaisut/2004/an_international_evaluation_of_the_finnish_system_of_arts_council?lang=en&extra_locale=en

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