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ARTISTS WITH FOREIGN BACKGROUND IN FINLAND

DIVERSITY REPORT 2023

SARI KARTTUNEN
EMMI LAHTINEN
HELJÄ VALKAMA
AINO LEPPÄNEN

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INDEX

Foreword 7

Background, objectives and methods of the report 9

1 Artists with foreign background as subjects of research 9

2 The working group "Cultural policy, Immigrants and Promotion of Cultural Diversity 15

3 Recognizing diversity in the cultural policy knowledge base 17

4 Methodology of the report 21

5 Specified research task 24

6 Structure of the report 25

Earlier studies and reports 27

1 The position of immigrant artists in the Finnish support systems for arts 27

2 Need of support among artists who have arrived in Finland as refugees 28

3 The status of non-dominant language writers in the Finnish literary institution 29

4 Foreign-born artists as agents in the Finnish field of arts and culture 30

5 Equality surveys in the fields of music and theater 34

5.1 Survey on equality in the music industry 34

5.2 Actors' Union survey 37

Statistical sources 40

1 Cultural labor force statistics of Statistics Finland 40

2 Statistics produced by arts and culture information centers and umbrella organizations 44

2.1 Statistics on theatres and orchestras ... **44**

2.2 Statistics on the film industry ... **45**

2.3 Annual reports of arts and cultural institutions: The Finnish National Opera and Ballet ... **45**

3 Grant statistics of Taike ... **46**

4 Statistics on education in arts and culture ... **48**

4.1 Education Statistics Finland – Vipunen ... **49**

4.2 Education statistics by Statistics Finland ... **58**

Perspectives of the As an artist in Finland research project **60**

1 Research background, objectives and methods ... **60**

2 Artists with foreign background: number and background ... **64**

2.1 Origin/background, native language, nationality and country of birth ... **64**

2.2 Gender, age, family situation and place of residence ... **65**

2.3 Fields of the arts ... **67**

2.4 Educational level and field ... **68**

2.5 Membership in associations and unions ... **70**

2.6 Receiving grants ... **71**

3 Economic activity of artists with foreign background and their position in the labor market ... **73**

3.1 Main type of activity ... **73**

3.2 Status in employment ... **74**

3.3 Industry sector ... **75**

3.4 Earnings ... **76**

Perspective of the Arts and Culture Barometer **81**

1 Objectives and methods of the barometer surveys ... **81**

2 Language ... **82**

3 Identifying with a minority ... **83**

4 Experiences of discrimination and inappropriate treatment ... **83**

Summaries, conclusions and development suggestions **88**

1 What can be inferred from the data on foreign-background artists in Finland? **88**

2 Situation regarding the knowledge base and suggestions for further development **89**

3 Topics for further research **92**

References **94**

Figures

Figure 1. Taike grants for individuals in 2013–2022: share of foreign language speakers among applicants and recipients **47**

Figure 2. Taike grants to individuals in 2022: share of foreign language speakers among applicants and recipients by artform **48**

Figure 3. Artists' disposable money income in 2019 in the different income categories by origin/background **79**

Tables

Table 1. Active labor force in cultural occupations in the 2021 Employment Statistics by origin/background ... 43

Table 2. Persons over 15 years of age with a degree in arts by origin/background in 2021 ... 51

Table 3. Students of immigrant background (based on parents' country of birth) in or with a degree in arts education in the different sectors of education in 2019–2021 ... 53

Table 4. Placement at the end of 2021 of persons who completed higher education studies in arts in 2020, by educational level and origin/background ... 56

Table 5. Teaching and research staff in fields of arts and culture by nationality at Uniarts and Aalto University in 2022 ... 57

Table 6. Criteria for identifying study population in the data from Statistics Finland: artists with foreign background and all artists ... 64

Table 7. Shares of persons with foreign background, persons born outside Finland,foreign nationals, and foreign language speakers among the total population, the working age population, and professional artists in 2019 ... 65

Table 8. Professional artists in Finland by origin/background and age in 2019 ... 66

Table 9. Places of residence of artists of artists with foreign background, artists with Finnish background and all artists in 2019 ... 67

Table 10. Shares of persons with foreign background, and foreign language speakers in the different fields of the arts in 2019 ... 67

Table 11. Distribution of artists with foreign background and artists with Finnish background by field of the arts in 2019 ... 68

Table 12. Educational level based on highest completed degree by origin/background in 2019 ... 69

Table 13. Shares of artists with foreign background and artists with Finnish background who are members of an artist association by field of the arts ... 71

Table 14. Share of grant recipients among all the artists, the artists with foreign background and the artists with Finnish background ... 72

Table 15. Shares of recipients of grants from Taike in 2017–2019 among all the artists, artists with foreign background, and artists with Finnish background ... 73

Table 16. Main type of activity of artists with foreign background and artists with Finnish background in 2019 ... 74

Table 17. The most common industry sectors in which artists work by origin/background, 2019 ... 76

Table 18. Artists' earned income, capital income and total income by origin/background in 2019 ... 77

Table 19. Share of artists who had received social security benefits by origin/background in 2019 ... 78

FOREWORD

This *Diversity Report* was commissioned by the Finnish Ministry of Education and Culture. In the backdrop of the assignment was a proposal presented in the final report prepared by the working group *Cultural Policy, Immigrants and Promotion of Cultural Diversity* (2021), appointed by the ministry. The report proposed that Cupore should start to regularly publish a barometer on diversity and equality in cultural policy. The ministry's action plan following from the final report, prepared in 2023, uses the term "report" instead of "barometer" for our assignment. Among one of the measures entered in the action plan is to conduct research and produce a related report every one or two years which would alternatingly focus on different aspects of equality, ethics, diversity, and non-discrimination in the arts and culture sector.

The scope of reporting sketched out in the action plan presents itself as an extensive and demanding entity in terms of planning and implementation and for that reason we will proceed in the work through phases. To pave the way, we published a fact sheet in 2021 entitled *Diversity in the Field of Arts and Culture. Development of Diversity Monitoring Data*. The fact sheet was published in English in 2023.

In 2021, Cupore produced for the Ministry of Education and Culture a plan regarding a regularly applied tool for monitoring diversity and equality. The need to report on and assess ethical practices, non-discrimination, and equality has been regarded as pivotal both in the practical field itself and within the arts and culture administration. This Diversity Report is the first publication – in what hopefully will be a long series – in the work of assessing and surveying diversity in the arts and culture sector. Diversity among the people employed in the sector is an issue that has to be reviewed from several perspectives recurringly. The research could focus on, for example, questions of gender equality, the degree to which ethical principles are realized in the arts and culture sector, and the accessibility of cultural services, among many other questions pertaining to diversity.

We wish to thank the Finnish Ministry of Education and Culture for giving our work a kick start and supporting it. Experts from Statistics Finland, the Finnish Film Foundation, the Association of Finnish Symphony Orchestras, the University of the Arts Helsinki (Uniarts), Arts Promotion Centre Finland (Taike), and Theatre Info Finland have provided us with invaluable information and advice. We also wish to thank our numerous informants from the field of arts and culture who have shared their views and knowledge on the subject and possible means for monitoring the situation. Our partners in conversation and cooperation in the various stages of preparing the report

include Ahmed Al-Nawas (City of Helsinki), Koko Hubara (Taike), Mira Kajantie (Finnish Ministry of Education and Culture), Oleksandra Nenko (University of Turku and Uniarts Helsinki), Pasi Saukkonen (City of Helsinki), Helena Sederholm (Aalto University), Jaana Simula (Globe Art Point), Nea Leo (Trade Union for Art and Culture Professionals TAKU), and the diversity agents Arlene Tucker and Tatiana Solovieva from the Culture for All Service. Some of them are also experts by experience. The draft for the report was read and commented on by Paula Karhunen (formerly, Taike), Maija Lummepuro (Finnish Ministry of Education and Culture), Laura Valoma (Uniarts Helsinki), and several Cupore researchers. Special thanks are also due to Pauli Rautiainen (University of Eastern Finland) for checking and clarifying the section concerning the possibilities for producing statistical data on ethnicity.

In Helsinki, on 5 December 2023
Marjo Mäenpää and research group

BACKGROUND, OBJECTIVES AND METHODS OF THE REPORT

1 Artists with foreign background as subjects of research

The purpose of our report is to provide an overall picture of artists with foreign background and their situation in Finland. At the same time, we are constructing a monitoring framework that can be used in the future to report on the situation every few years. For pragmatic purposes, our analysis therefore leans on existing, regularly produced sources of information and data collections regarding the labor force in the arts and culture sector. Concurrently, we are assessing the knowledge base in cultural policy from the viewpoint of recognizing diversity and making suggestions for development in the area. Our intention is to report on the situation of artists with foreign background in a more compact manner in the future, but now, in our first attempt, we are paying special attention to the applicable methodology. Although a vast amount of information relating to artists with foreign background can be found in various sources, it cannot be automatically treated as fact. Instead, the backgrounds, conditions and assumptions underlying the information need to be analyzed carefully. Data from the variety of sources tend to also diverge, or even be mutually contradictory, as will be shown later in the report.

The definitions, backgrounds and consequences of the concepts used in the production of data should always be considered carefully. Our subject matter involves many concepts that have been criticized in the discussion on identity politics of recent years. One of them is the very term "with foreign background", which even appears in the title of our report and comes from Statistics Finland. We have to largely adapt to the concepts and classifications of Statistics Finland, as the agency's data and publications are one of our key sources. We do not however take these concepts as given but try to open them up critically. "With foreign background" is a concept construed by the statistical agency, referring to a person whose both parents were born in some country other than Finland (Statistics Finland, n.d.-e). Outside the world of statistics, the term is used more loosely. Many other concepts coexist alongside it, such as immigrant or migrant (which are not unproblematic either). In everyday language "with foreign background" can refer to, for example, a person whose one parent was born in some country other than Finland or for whom the background of "being foreign" dates back to several generations ago.

Classification of origin and background and the concept of "foreign background" at Statistics Finland

The division of population into persons with foreign background and persons with Finnish background is based on a classification of origin/background that leans on Nordic models and was adopted by Statistics Finland in 2012 for the purpose of monitoring in the context of immigration. In the classification a person's origin and country of background are determined based on data on their parent's countries of birth. All persons with at least one parent born in Finland are persons "with Finnish background". Persons whose both parents or only known parent were born outside Finland are persons "with foreign background". Also those persons whose parents' data are not included in the Population Information System are persons with foreign background.[1] Persons with foreign background are further divided into those born outside Finland and those born in Finland.[2] (Statistics Finland, n.d.-f.)

This *Diversity Report* was commissioned by the Finnish Ministry of Education and Culture. In the backdrop of the assignment was a proposal presented in the final report prepared by the working group for *Cultural Policy,*

1 Persons born in Finland before 1970 whose native language is a foreign language have been considered to be persons with foreign background, as well as persons born in Finland in 1970 or after whose parents' data are not included in the Population Information System. If both parents of a person were born outside Finland, the background country is primarily the country of birth of the biological mother. The background country for all persons with Finnish background is Finland. If a person only has knowledge of a father who was born outside Finland, the background country is the country of birth of the father. If the country of birth of both parents is unknown, the background country for persons born abroad is their own country of birth. For persons born in Finland whose parents' data are unknown and who have been concluded to be of foreign background, the background country is defined as unknown. For children adopted from outside Finland, the background country is classified based on the adoptive parents (Statistics Finland, n.d.-f.)

2 Pasi Saukkonen, who uses a large amount of Statistics Finland data, calls persons of foreign background who were born in some country other than Finland immigrants or persons who have moved to Finland, and persons of foreign background who were born in Finland second-generation immigrants. Saukkonen calls the population with Finnish background "native population". (See e.g. Saukkonen, 2022.)

Immigrants and Promotion of Cultural Diversity (2021), which was appointed by the ministry. The report proposed that Cupore should start to regularly publish a barometer on diversity and equality in cultural policy. The ministry's action plan following from the final report, prepared in 2023, uses the term "report" instead of "barometer" for our assignment. Among one of the measures entered in the action plan is to conduct research and release a related report every few years that would alternatingly focus on different aspects of equality, ethics, diversity and non-discrimination in the field of arts and culture.[3] The scope of reporting sketched out in the action plan presents itself as an extensive and demanding entity in terms of planning and implementation and for that reason we will proceed in the work through phases.

The population of Finland is rapidly becoming more culturally diverse and there has been vivid discussion around the themes we are dealing with in this report not only within the field of arts and culture but also more widely in society. It is still good to keep in mind that even though diversification based on immigration has increased during the past decades, the native population of Finland has always been linguistically and culturally diverse (see e.g. Tervonen, 2014). In the realm of cultural policy, the public debate and the attention paid to, for example, discrimination and exclusion based on origin/background has in recent years led to many concrete measures. For example, Arts Promotion Center Finland (Taike) established in 2017 a permanent development program for cultural diversity and mobility (Karhunen et al., 2021). The Finnish Ministry of Education and Culture, in turn, started in 2019 to draft an action plan on gender equality and non-discrimination, which requires that the institutions that apply for central government transfers meet with the statutory equality and non-discrimination requirements (Opetus- ja

3 The term "barometer" proposed by the working group (2021) usually refers to data produced through survey research repeated at regular intervals, to indicate variations in the political, social or economic situation, such as the opinions of citizens or the prices of commodities. A "report" in turn can be based on various types of data, sources and methods.

kulttuuriministeriö, 2019).[4] Commissioned by the ministry, Forum Artis prepared in 2021–2022 ethical guidelines for the arts and culture sector which include a section entitled "Parity and Equality" (Forum Artis, n.d.). Communities in the field have similarly prepared their own equality and non-discrimination plans and guidelines. In many of these communities, preparing the plans has meant an extensive process of self-evaluation, learning, and development (see e.g. Artists' Association of Finland, 2021).

4 One of the measures in the Art, Culture and Diverse Finland action plan (2023) concerns the discretionary government transfers granted by the Department for Art and Cultural Policy at the Finnish Ministry of Education and Culture: "In its general grant decision, the ministry notes that grant recipients must promote equality and non-discrimination in their activities and comply with any employer's obligations concerning them. When submitting a report on the use of discretionary government grants, grant recipients must report on the implementation and monitoring of the equality and non-discrimination plan or on other ways in which equality and equity have been promoted in their activities. The Ministry is developing criteria that support responsible activities, which will be used to promote and monitor the implementation of good governance, equality and non-discrimination, cultural diversity as well as sustainable development in the activities of communities." (Ministry of Education and Culture, 2023, p. 24.) The implementation of this measure began in 2023 in the application round for national arts and culture communities. The communities were required to fill an appendix form to describe how they have met with these obligations in different areas. (Personal communication, Maija Lummepuro, Ministry of Education and Culture, 4 December 2023.)

The Development Programme for Cultural Diversity and Mobility is one of Taike's permanent development programs. The priorities are reviewed every 3–5 years. The program aims to promote understanding of diversity in the arts, intercultural dialogue, the mobility of artists, and international networks. It also develops international networks with a focus on Nordic countries and the Barents region. Regional artists and art experts work within the program implementing projects related to cultural diversity and mobility throughout Finland in cooperation with other actors working in this area. The projects coordinate networks and cooperation with, for example, artists with foreign background, immigrants, and special groups. (Arts Promotion Centre Finland, n.d.) In 2021–2027 the program will conduct a project entitled Change in the verbal paradigm: cultural diversity, non-discrimination and antiracism. The project aims to mainstream the themes of cultural diversity and antiracism in a cross-cutting way in all Finnish publicly administered institutions operating in the arts and culture sector. The project will be implemented by, for example, organizing training on cultural diversity, non-discrimination, and antiracism for Taike's own staff and arts councils. (Taiteen edistämiskeskus, n.d.)

One central reason for selecting artists with foreign background as the subject of this first Diversity Report was the strategic opportunity to utilize data from recent Cupore research projects, both those completed and those that are still in progress. Among them are the individual research project "Opening. Becoming an Agent in Arts and Culture in Finland" carried out in 2017–2020, the annually conducted survey-based Arts and Culture Barometer (A&C Barometer), and the register-data based As an Artist in Finland (AAF) research project piloted in 2020–2024 and intended to become a continuous undertaking.[5] While utilizing data from these research projects, we are also testing their usability for describing and monitoring the situation of artists with foreign background in Finland. Based on our work, we present some suggestions for how the origin/background of artists could be taken better

5 For more information on these research projects, see: https://www.cupore.fi/en/publications/opening/, https://www.cupore.fi/en/research/the-arts-and-culture-barometer/, https://www.cupore.fi/en/research/as-an-artist-in-finland/

into account in research and surveys (for example, by revising survey forms or expanding the distribution channels of the surveys). The endeavor to develop a better knowledge base for cultural policy to ensure the mainstreaming of the diversity perspective corresponds with the measures proposed by the working group behind this report (2021).

The report endeavors to concurrently pay attention to the information needs of both the public stakeholders and the actors in the practical field of arts and culture. In this effort, we are trying to not forget the sensitive and political nature of the themes concerned and the concepts we apply. The very concept of "with foreign background" that we use in the report is a good example of this. The glossary on integration (*Kotoutumisen sanasto*) published by the Ministry of Economic Affairs and Employment (2021) remarks that the concept is used mainly for statistical purposes. In other contexts, it should be used with discretion because it can entail othering and discrimination.

Several other countries have also undertaken efforts to report on diversity in a similar situation where the information needs have been updated but the related concepts have called for questioning. For example, the starting situation and objectives of the report *Towards Equity: A research overview of diversity in Australia's arts and cultural sector*, published in Australia in 2021, sound quite familiar:

> *In many cases, terminology and definitions are shifting and/or contested. Information and data gaps, as well as questions and recommendations for building a more comprehensive picture of diversity in our arts and culture, are also identified in this report. (Creative Australia, 2021, Chapter 6)*

According to Pierre Bourdieu (1993), a constant battle is waged in the field of arts on the definition of art and artist – the debate over these concepts is not, in other words, something that has surfaced recently, but more so something inherent to the field. In any empirical investigation, like our report, the concept of (professional) artist is however always a context-specific construction (Karttunen, 2002). The definition varies according to the research task, the question setting, and the perspective. It is also essentially affected by the available data, methods, and research resources. Research into arts and artists needs to identify a group of people from the empirical world to examine under the concept of artist. As will be later shown, the ways of defining an artist or becoming defined as an artist vary in the data we applied. In the openly and widely distributed invitations to participate in the surveys of the A&C Barometer and the Opening research project, the definition of artist has been based on self-identification. In the AAF research project, instead, the researchers have created criteria for a professional artist, based

on which people have been extracted from the population-based register data from Statistics Finland. The criteria were formed on the basis of professions research and Nordic comparisons (Hirvi-Ijäs et al., 2021). We also present comparative data from the Labor Force Survey and Employment Survey of Statistics Finland. In the former the profession is based on self-reporting by the survey participants, and in the latter on main source of income (last week of the year) taken from register data. We did not, however, have access to the raw data for comparison but had to rely on data classified according to Statistics Finland's occupational categories. Against the backdrop of artist research carried out in the domain of arts administration and arts policy, the 13 occupational categories we have selected (see p. 43) produce a broad rather than a narrow definition of artist.

2 The working group "Cultural policy, Immigrants and Promotion of Cultural Diversity

Since our report was instigated by a proposal made by the working group appointed by the Ministry of Culture and Education (2021), we will now briefly present the tasks assigned to the working group and the results of its work. The working group was expected to reflect on how Finnish art and cultural policies could take the cultural diversity based on immigration better into account and build a more equitable and equal field of arts and culture. It was also asked for proposals for how intercultural dialogue could be promoted through arts and culture to increase interaction and understanding between different population groups. (Finnish Government, 2020.)

The establishment of the working group was motivated by concern over whether cultural policies have been able to respond to rapid demographic developments: by safeguarding the rights of people with foreign background and offering opportunities for the inclusion of this growing group in the field of arts and culture. While in 1990 the share of people with foreign background was, according to Statistics Finland, 0.8 percent of the population of Finland, by 2022 the share had grown to 9.1 percent. In the Helsinki Metropolitan Area the share was notably higher: 25.3 percent in Vantaa, 22.0 percent in Espoo, and 18.6 in Helsinki. The number of persons with

foreign background in Finland was a little over 508 000 at the end of 2022.[6] (Statistics Finland, n.d.-i.)

The task of the working group was to prepare proposals for policies and measures by which cultural diversity and immigration could be made visible and have an impact in cultural policy in line with the current demographic trends. According to the mandate letter, the working group's proposals were expected to cover at least five key topics (Finnish Government, 2020). The contents of our report especially pertain to the topics a and b (and partly d), and methodologically to topic e:

a. the realisation of cultural diversity and multilingualism in creative work and production, arts and culture content and cultural services;
b. opportunities for persons with foreign background to engage in professional and other artistic and cultural activities and to participate in arts and cultural life as users of culture;
c. the role of actors in the field of arts and culture in helping immigrants integrate and promoting interaction between different groups;
d. the realisation of cultural diversity in cultural policy development and decision making; and
e. research work and needs under the mandate of the working group, as well as devising monitoring and evaluation procedures and indicators that encourage awareness of diversity in the arts and culture sector.

The working group handed out its final report to the Ministry of Education and Culture in January 2021. The report entitled *Art, Culture and Diverse Finland* contained proposals for ways to increase the participation of the population with foreign background in Finland's cultural life and improve their opportunities to be employed in the arts and culture sector. One of the central messages was that there is a need to move from temporary projects that promote diversity to a more permanent approach, where cultural diversity is a fixed part of the basic operations and practices of organizations in the sector. The increasing diversity of the population needs to be mainstreamed

6 The Ministry of Education and Culture uses in English the terms "person of foreign origin" or "person of foreign background". The term "with foreign background" is a category constructed by Statistics Finland, as described earlier on. The share of "foreign language speakers" of the population was 8.9. (495 992 persons) at the end of 2022. The category includes people who have some language other than Finnish, Swedish or Sámi registered as their native language. The share of foreign citizens in the population was 5.8 percent (323 686 persons). The share of persons born abroad was 8.6 percent (476 857 persons). (Statistics Finland, n.d.-i.)

into the planning and decision-making procedures in arts and cultural policy. The action plan *Art, Culture and Diverse Finland: The Ministry of Education and Culture's action plan to promote diversity in the field of arts and culture* prepared at the ministry on the proposal of the working group was published in June 2023 (Ministry of Education and Culture, 2023).

The final report of the working group and the action plan based on it emphasize the need to develop the knowledge base and monitoring tools in the context of cultural diversity: studies, analyses, statistics, and indicators. In addition to reporting on cultural diversity, Cupore was requested to increase its research on cultural and linguistic diversity, as far as its resources allow. The task was seen to require "solving issues related to e.g. shortcomings in access to information and data collection and the special nature of the research theme (e.g. the need for dialogue with target groups, cultural statistics)" (Ministry of Education and Culture, 2023, p. 52). These issues are also among the central themes of this report.

3 Recognizing diversity in the cultural policy knowledge base

When we speak about the "cultural policy knowledge base" in this report, we mean reliably and repeatedly produced data that are relevant and usable in cultural policy planning, such as statistics and surveys concerning the arts and culture sector. At best, the data would be systematically compiled and interpreted from multiple perspectives, so that they would effectively serve the needs of the various stakeholders and user groups involved. According to the assessment by Haanpää et al. (2020), the cultural policy knowledge base in Finland is wide and rich in detail but the content is incoherent and fragmented. The field relies on a diverse and complex system of organizations and funding and, correspondingly, the data production is unregulated and dispersed among numerous actors. The things that are monitored and measured vary within the field and the collecting of data in a decentralized manner is straining to the actors. There is no system that would automatically produce data from the administrative registers. Haanpää et al. (2020) conclude that the fragmentation and other shortcomings in the cultural policy knowledge base undermine the potential to use the data in decision making and knowledge-based management in the field.

While preparing this report we have been collaborating with the project carried out at the Ministry of Education and Culture according to its strategic management goals to develop statistics and data for cultural policy (Opetus- ja kulttuuriministeriö, n.d.). The project, which begun 2021, started from the

mentioned report on data and statistics in the arts and culture sector produced by Haanpää et al. for the ministry. Headed by Special Advisor Mira Kajantie, the project resulted in a website providing information on the cultural sector, which was launched at the end of 2023 (https://www.taidejakulttuuri.fi/en/). One of the project goals was to design a service where key figures in the different fields of arts and culture would be compiled from material produced by, for example, the different information centers operating in the field and register data from Statistics Finland.

The theme of cultural diversity was not especially addressed in the report by Haanpää et al. (2020), although it can be seen to be implicated in the parts where the need for data specific to different population groups is discussed. In our assessment at Cupore of the cultural policy knowledge base, conducted as part of preparing for this Diversity Report, we remarked that the perspectives of equity and diversity are recognized in the research and monitoring tools, data collection, and reporting concerning the cultural field inconsistently and to a varying degree (Lahtinen & Karttunen, 2021).[7] For this report, we have deepened the process of going through the research tools and data sources by examining them in the context of artists with foreign background in Finland. Our conclusion is in short that, except for certain researchers, research institutes and other actors specialized in the topic, the diversification of the population is scarcely acknowledged in cultural statistics and research. The situation in cultural policy research is similar to the one described in a study by Rönkkö and Peotta (2021) from the field of sports science:

> *Finland's population is fast becoming increasingly diverse and there are no signs of the trend slowing down. From a logical point of view, the diversification of the population should also in sports science mean an opening of new research perspectives and the inclusion of minority background in research designs. Surprisingly, this has not occurred. Sports science easily forgets how heterogenous our population is. The question of belonging in different minority groups, such as people of foreign background, is often neglected in the surveys and studies. (Rönkkö and Peotta, 2021, Chapter 1, transl. SH)*

7 In the Cupore fact sheet *Equality and Accessibility in Cultural Policy* the term *equality* is summarized to mean that "all people are valued equally". Equality is recognized as a fundamental right. (Lahtinen et al., 2017, p. 1.) In the fact sheet paving the way for this Diversity Report, *diversity* of the population is described as consisting of individuals with different characteristics, roles, backgrounds, and identities. These may be related to gender, socioeconomic status, age, functional capacity, disability, sexuality, religion, beliefs, language, cultural differences, nationality, or ethnic background. (Lahtinen & Karttunen, 2021.)

Even the research focused on immigration has been criticized for methodological blind spots, which in our opinion need to be recognized also in the preparation of diversity reports in the context of cultural policy. Näre (2018) distinguishes three blind spots in mainstream immigration research: methodological governmentality, ethnic gaze and methodological nationalism. By *methodological governmentality* Näre means that categories of governance are uncritically assumed as the points of view that structure the research and research field. *Ethnic gaze* refers to the standpoint where immigration is studied from the perspective of the experiences of ethnic or national groups, creating a perception of clearly demarcated and culturally consistent groups and their "immigration cultures". Näre proposes that this kind of essentialization can be dismantled by means of comparative research designs, by examining the construction of groups through demarcations, or from an intersectional perspective[8] based on multiple differences. *Methodological nationalism*, in turn, means that a nation state is self-evidently assumed as the framework of a research design. Näre suggests that this can be avoided by, for example, adopting research designs that take the subjective experiences of migrants and the significance of transnational relationships and practices into account. (Näre, 2018.)

Since our report centrally utilizes statistics published by Statistics Finland and the register-based data Cupore has separately subscribed from the agency, we are forced to operate within the parameters of the perspectives, categorizations, and concepts applied in the material. The very concept of "with foreign background", which is problematic, as we noted earlier on, is one of those definitions that reflect the national gaze and make a distinction between those who are included and those who are excluded, the "others" and the alien. Grommé and Scheel (2020) point out that distinctions between native residents and foreign migrant others in official statistics are elemental because their viewpoint is national. Methodological governability, in turn, enters official statistics because one important task of producing statistics is

8 *Intersectionality* is a perspective where an individual's identity and positioning in society are simultaneously affected by many different factors (Finnish Institute for Health and Welfare, n.d.-a). If, for example, an artist with foreign background is a woman who belongs to some ethnic minority, they might encounter discrimination based on gender and also racism or prejudices due to their ethnic background. This could lead to the person having fewer opportunities to succeed in the field of arts, gain funding or obtain access to important networks. According to the antiracist glossary published by the Finnish Ministry of Justice (n.d.-a), *multiple discrimination* refers to discrimination on two or more grounds.

to serve public policies. For economical reasons, Finland favors administrative registers of various kind as a source of data for statistics.

While our report principally deals with the situation of artists with foreign background in Finland, it also touches upon issues relating to ethnicity and racialization[9], because these dimensions crosscut in our data. Here we once again run into one of the proposed shadow zones of social research. Rastas and Poelman (2021) refer to race as a social category and claim that racialized social relations are a "color-blind spot" in Finnish sociology. The conclusion is based on an analysis of research articles published in the Finnish *Sosiologia* journal during 2008–2018. Even though during the period under study Finland's demographic structure had changed and identity politics constructed on race had gained momentum, sociological research was paying little attention to racialized relations. (Rastas & Poelman, 2021.)

There are conflicts and contradictions involved in statistical recording of ethnicity. In many countries the registration and collection of ethnic data have been looked upon with suspicion and a person's ethnicity is not inquired in, for example, censuses. Statistics has however in recent years internationally awakened to the need for data concerning ethnicity for gaining understanding on the social status of different ethnic groups and defining and monitoring antidiscrimination policies (Nieminen, 2013). In Finland statistics on ethnicity were last produced in the 1970s on a survey basis. Today statistics have no information basis for this since the population censuses in Finland are register-based and the Population Information System does not include data on ethnicity.[10] Statistics Finland uses native language and country of birth to make up for the deficiency of data on ethnicity. (Nieminen, 2013.)

9 *Racialization* is a process whereby society attaches assumptions, stereotypes and prejudices to people based on, for example, their presumed ethnic origin or skin color. (Fem-R, n.d.-b; Ministry of Justice, n.d.-b). *Racialized* refers to a person who experiences racialization in society (Fem-R, n.d.-c).

10 In accordance with Finland's data protection legislation, data regarding ethnicity are sensitive data and it is principally forbidden to process (or collect) such data. For statistical purposes such data could however be processed, under certain conditions. (See https://tietosuoja.fi/lainsaadanto.) The Finnish Statistics Act (Tilastolaki, 23 April 2004/280) obliges public authorities to provide, unobstructed by non-disclosure regulations, Statistics Finland with data on a person's ethnic background if they are necessary for the production of statistics. However, only data mentioned in the law on the Population Information System (21.8.2009/661) are registered in the system and they do not include data on ethnicity (https://dvv.fi/en/population-information-system).

One can conclude from the recent discussion around identity politics that statistical representation would be important to many individuals and groups: If you are not seen in official statistics, you are not acknowledged to exist. In a sociopolitical sense this means that public authorities any more than the actors themselves are not able to gain information on the situation or monitor developments in it. This is illustrated in, for example, the book *Ruskeat Tytöt*[11] (2017) by Koko Hubara, in which she tries to find herself and others like her in statistics, to no avail. At the same time, she stresses that ethnicity statistics should be based on a group's or a person's own conception of their origin and identity and that data gathering should also include the option to not answer questions concerning ethnicity.

> *Then I will print out all the statistics produced by the forms you have filled and paper the walls of my home with them, so that I can see your stories, their similarities and differences compared to my own story, their nuances and their normalcy, and I can stop being alone.*
>
> *Because loneliness, it's just a statistical delusion.*
>
> *(Hubara, 2017, p. 186, transl. SH)*

4 Methodology of the report

The purpose of this report is to not only review the situation regarding artists with foreign background in Finland but to also outline some tools for monitoring it in the years to come. Our methodological principle is that, due to financial realities in the production of statistics and research, the knowledge base needs to be built as far as possible on existing, regularly updated data produced by reliable sources. At present the knowledge base contains many gaps and problems from the viewpoint of diversity, but by assessing the usability of the available data we can provide feedback on all the data production in the cultural policy domain.

Another important aspect for us is that a multitude of methods and perspectives are included in the framework of monitoring and reporting. The description of the need and purposes of a diversity barometer offered by the working group of the Ministry of Education and Culture (2021), which is also underpinning our work, is administration-oriented. We hope to extend that approach towards a multifunctional report that would also serve actors, research and media concerned with the field. We strive towards the

11 English translation "Brown Girls".

convergence of different kinds of frames of interpretation, methods, and data sources (triangulation). Through surveys we can gain important experiential information, but it needs to be accompanied with other perspectives too, such as population-based statistical and register data.

A methodological ideal for us in diversity reporting can be found in the slogan "nothing about us without us", which originated in disability activism and has over time entered wider use (see e.g. Harpur & Stein, 2022). It has been evident to us who prepared this report, researchers who are members of the native population, that our expertise and experiences are not alone enough for carrying out the task. Realizing the principle of inclusion in practice has not however been self-evident with the finances available to the research and we haven't been able to engage the artists who are in the focus of our assessment in the research process as extensively as we would have wished. We have had discussions with relevant stakeholders (such as representatives of different associations and schools as well as artists with foreign background themselves) on issues like the information needs or the monitoring methods. The discussions have brought up suggestions for new informants, data sources and projects in progress or planning. In the finalization stage of this report we asked both experts by experience and researchers with an interest in the subject for comments on the draft.[12]

Our aim is to develop a framework, practices and methods for regular reporting leaning on multiple information sources based on dialogue and cooperation with various knowledge producers and stakeholders. We are building here on the working methods and objectives of the working group at the Ministry of Education and Culture (2021). The working group organized workshops engaging actors and stakeholders in the arts and culture sector in order to obtain timely information on how cultural diversity and immigration are seen in Finnish cultural policies and what kind of measures may be needed

12 Our partners in conversation and cooperation in the different phases of the research include Ahmed Al-Nawas (City of Helsinki), Koko Hubara (Taike), Mira Kajantie (Ministry of Education and Culture), Oleksandra Nenko (University of Turku and Uniarts), Pasi Saukkonen (City of Helsinki), Helena Sederholm (Aalto University), Jaana Simula (Globe Art Point), Nea Leo (Trade Union for Art and Culture Professionals TAKU), and diversity agents of the Culture for All Service Arlene Tucker and Tatiana Solovieva. Apart from our colleagues at Cupore, we have received comments on the script from Paula Karhunen (formerly at Taike), Maija Lummepuro (Ministry of Education and Culture), and Laura Valoma (Uniarts). Pauli Rautiainen (University of Eastern Finland) elaborated on the section where we deal with the possibilities to register ethnic background or include it in statistics in Finland.

in the near future. In diversity reporting, being in touch with stakeholders in the field of arts and culture is necessary if only for the very reason that the model we have drafted for the data collection and monitoring is based on collaboration with the knowledge producers and users of the information.

The recent discussion around identity politics and representation has also raised questions in research about who is entitled to present views on a given group or community and who can be asked to serve as informants. How are the stakeholders identified and how can representation[13] be guaranteed? In research, the situation, views, and interests of a certain minority or special group are often inquired and survey invitations are commonly distributed through associations representing the group. One central reason why such associations have been established in Finland is that they serve as a channel of access to funding, influence, and decision-making systems, which is strongly visible also in the realm of arts administration and policy. For artists who have moved to Finland from another country, the Finnish system, which has even been characterized as corporativist (e.g. Sokka, 2012), can be difficult to figure out. Moreover, the gatekeepers in arts and culture are not necessarily very open to letting in artists with foreign background. This has been shown by, for example, Talaskivi (2021) in their assessment regarding the field of literature. Artists with foreign background have also founded their own associations and networks. The Finnish field of arts and art policies has recognized some of these associations as stakeholders; for example, Globe Art Point (G.A.P) is now a member of Forum Artis, the national cooperation organ for Finnish artists' associations.[14]

We use in many parts of this report, for simplicity's sake, the expression "artists with foreign background", even though the status of immigrants varies greatly and they do not form a coherent group, as Saukkonen (2010; 2022) points out. Even if the concept of "group" is understood to mean an organized, self-conscious entity, this way of speaking remains misleading (cf. Brubaker, 2013). The artists in the focus of our report come from so many different

13 Representation refers to the visibility or absence of minorities and their voices in society, such as in decision making, media and culture. Representation means the ability of a group of people to be heard in societal decision making (Finnish Institute for Health and Welfare, n.d.-b; Fem-R, n.d.-a.)

14 Taike sent out a call for candidates for representatives on the state art councils for the term 2023–2024 through, for example, the following organizations (in the category "Cultural diversity"): Catalysti Association of Transcultural Artists, EU-MAN European Migrant Artists, European Theatre Collective Association, Globe Art Point – International Artists' Center Finland Association and Kassandra.

backgrounds, through so many different paths, that they can be presumed to have very different kinds, even totally opposite, views and interests. The reasons for living in Finland, resident status, labor market situation, and cultural political positions all vary among these persons to a large degree. We have therefore been in contact with many different parties and followed the activities and discussion of various groups to provide background to this report.

For research-economic reasons, we endeavor to construct the reporting on diversity on existing data collections and productions. Pragmatism in data collection can however easily conflict with the goal of engaging stakeholders, since in the extant data collections many methodological practices have already become firmly established and changing them would require, among other things, the kind of resources that are not available to the implementors. Changes in methods and classifications are problematic in terms of the production of statistical time series, which is why they are not undertaken without imperative reasons. The fact that one of the starting points of our report is the strategic possibility to utilize two sets of data that are at Cupore's disposal, one which is register-based and subscribed from Statistics Finland, has on the other hand limited our possibilities to draw from the views of the stakeholders themselves. Data from official registers and statistics are based on external classifications and usually allow only one value for each variable. They lack identity-political sensitivity: for example, in the official statistics the gender division is binary and a person can have only one native language. The strong reliance of Finnish statistics on register data strengthens this bias.

In the case of Cupore's own recurring data collections used in the report, we have worked in close collaboration with the respective project teams. One of the authors of this report (Lahtinen) is taking part in both the AAF project and the production of the A&C Barometer. This offers an opportunity to bring out the diversity perspective more strongly in these knowledge production processes that are or are planned to be of regular nature.

5 Specified research task

The objective of our report is 1) to provide, based on existing data and information sources, a picture of the situation of artists with foreign background in Finland in the early 2020s (content task) and 2) to assess and enhance regular data production in this context by bringing up development areas and needs (methodological task). We regard these two tasks as intertwined, since data production is dependent on the applied categorizations and methods, and

the different classifications affect the life and work of the artists with foreign background in numerous ways.

By utilizing multiple data and information sources and at the same time critically assessing their usability, our report seeks answers to the following questions:

- How many artists with foreign background are there in Finland and what is their share of the total number of artists?
- Are there differences between the artists with foreign background and the artists with Finnish background in terms of demographic or occupational background variables?
- Do the artists with foreign background have the same work and income opportunities as the other artists?
- Do the artists with foreign background feel that they are equal to others in the Finnish field of arts and culture and society at large?
- What share of the population with foreign background in Finland has an arts education degree?
- How many international students come to study arts in Finland and how many of them remain here?

These questions have been adapted to the data available to us. At the end of the report we will present some themes for future research, which we found to be important but were unable to deal with due to time restrictions. They include, for example, the questions how well do people who have come to Finland from abroad to study arts integrate in working life and are second-generation immigrants recruited to arts education on an equal basis? The data available to us provided only partial, referential answers to these questions.

6 Structure of the report

In the next chapter we will provide an overview of earlier individual studies and reports produced in Finland that deal with the position of artists with foreign background in the labor market and practical field of arts and culture. At the end of the chapter, we provide a summary of the picture produced by earlier research projects and especially the challenges they have brought up. After that, we will move on to examine the possibilities offered by regular data collection and production of statistics in the monitoring of the status of artists with foreign background. Attention will especially be paid to volumes in the workforce and education. Some of the sources of information applied in this chapter are specialized in the field of arts and culture, others pertain

to all sectors of society. In the following two chapters we will utilize data from two research projects carried out at Cupore in reviewing the situation of artists with foreign background in Finland. The ongoing AAF project offers a register-based perspective, whereas the A&C Barometer surveys, which have been conducted since 2015, bring out the artists' own views and experiences. In the last chapter, we will make contextual conclusions based on the material presented in the report and suggestions for further methodological development.

EARLIER STUDIES AND REPORTS

To provide background to our report, this chapter offers an overview of earlier studies and reports that deal with the situation of artists who have moved to Finland from other countries as well as with the structures of the arts and culture sector from this point of view. The topic has so far been scarcely researched in the cultural policy context. When we will in the following sections introduce the outcomes of the earlier studies and reports we will at the same time discuss the data and methods applied in them. We have selected from the earlier survey-based studies open-ended answers to showcase the artists' own experiences.

1 The position of immigrant artists in the Finnish support systems for arts

Karhunen (2013) conducted a study at Taike into the degree to which equality is realized in the state system for supporting the arts from the viewpoint of immigrant artists. The study focused on persons who had applied for support from the arts councils in 2002–2012 and had chosen the alternative "other" in the question concerning native language on the application form. Taike's grant register does not contain information regarding the applicants' nationality or country of birth. Karhunen compiled from the immigrant artists in the register a reference population of a little more than 700 persons whose background countries and continents, language, age, gender distribution, represented art forms, and received grants they analyzed by examining CVs, year books, websites, and interviews in different media. In addition, Karhunen interviewed 15 of the foreign language speaker artists.

Among the central challenges the interviewed immigrant artists spoke about were, for example, lack of networks, a feeling of not belonging, and difficulties with being accepted on the Finnish art scene. The situation was easier for those who had studied for an art degree in Finland or continued their studies here. Degrees earned outside Finland, on the other hand, were not easily recognized in the Finnish field of arts. The interviewees also mentioned how the criteria for becoming a member of a professional artist association varied from art form to art form, as did the applied practices. (Karhunen, 2013.)

Karhunen's (2013) report also included a review of support awarded by the arts councils to private individuals in 2002–2012. During the period, the number of immigrant grant applicants had grown. Although in most of the art forms the number of immigrant applicants wasn't notably high, a few dozen at

best, the number of foreign language speaker applicants had already exceeded that of Swedish-speaking applicants in the fields of visual arts, music, media art, and dance. The amount of support granted to foreign language speakers had increased fivefold in the period under study. The amounts of the support applied for and the support granted were proportionally the same as with the other applicants, indicating that the support system seems to treat immigrant artists equally. There were however differences between the art forms: foreign language speakers seemed to do the best in the fields of visual arts and music and the least well in the fields of cinema and literature. (Karhunen, 2013.)

2 Need of support among artists who have arrived in Finland as refugees

Roiha (2016) studied in their report the skills of professional artists who had arrived in Finland as refugees[15] or asylum seekers[16] in 2011–2015. The objective was to chart which art forms these artists represented and what kind of support they needed in order to continue working as an artist. The data were gathered with an open invitation to write about certain given topics. The invitation was also translated into Arabic, Dari, and English, and it was distributed through reception centers and various social media channels. The immigrants' own networks were also utilized in the distribution. The invitation received 69 answers that matched the defined target group. Most of the respondents were visual artists, but there were also some from the fields of music, cinema, and theatre. The respondents were mostly young people with a relatively high educational level. (Roiha, 2016.)

According to Roiha's report, the artists who have arrived in Finland as refugees especially need contacts, information, and equipment in order to continue their artistic work in the new country of residence. Contacts mean both mental support and professional connections with actors representing the same art form. Without an artistic community or networks of their own,

15 *Refugee* is defined as a foreign national who has a well-founded fear of being persecuted for reasons of ethnic origin, religion, nationality, membership in a particular social group or political opinion. Refugee status is granted to a person who has been granted asylum by a state or who is considered a refugee by UNHCR. (Finnish Immigration Service, n.d.-b.)

16 *Asylum seeker* is defined as a person who seeks protection and right of residence in a foreign state. An asylum seeker is granted refugee status if he or she is granted asylum. (Finnish Immigration Service, n.d.-a.)

the respondents found it difficult to gain access to information about the Finnish art world and how it operates. They also expressed a need for a further training system that would offer an introduction to the structures of the Finnish field of arts and support the updating of artistic competences. In addition to networks, the artists who had arrived in Finland as refugees or asylum seekers needed material prerequisites for work, such as proper work facilities and equipment. Since their incomes were very low, it was difficult to acquire these without financial support. (Roiha, 2016.)

Some of the respondents had created contacts with Finnish artists and artist associations, and some had had the chance to present their work in public. Here an important role was played by the providers of exhibition spaces: reception centers, libraries, galleries and other actors involved in cultural and public spaces. The works of these artists were often based on their experiences of life as a refugee or migrant. Roiha does however point out that it is not reasonable to expect displaced artists to deal with the concept of refugeeism in their works; instead, they need to be able to freely choose the content of their works, since being labelled as a "refugee artist" can limit their operating range. (Roiha, 2016.)

3 The status of non-dominant language writers in the Finnish literary institution

Talaskivi (2021) examined in their dissertation *Kieli-ideologia ja kirjailijakäsitys 2010-luvun Suomessa*[17] the experiences of non-dominant language writers in the Finnish literary institution and the structural obstacles they have encountered. By non-dominant language writers, Talaskivi refers to writers residing in Finland whose first language is not one of the official languages of Finland (Finnish, Swedish, Sámi). The study, deriving from the field of sociology of literature, was based on data from a questionnaire answered by 31 writers and theme interviews carried out with 11 of them. The languages most commonly used to answer the questionnaire were Spanish, Arabic, English, Farsi, and Russian. (Talaskivi, 2021.)

Talaskivi (2021) remarks that during the past decades Finland has rapidly become increasingly multilingual and there are tens of non-dominant language professional writers among the people who have moved to Finland

17 *Language ideology and conception of a writer in 2010's Finland*, abstract available in English.

from other countries who are publishing works in some other language than the official languages of Finland. The problems experienced by the writers who took part in the study were especially concerned with publishing, networks, and grants system. The problem of not being easily accepted in the professional networks in the Finnish cultural field stood out in the data as central. Moreover, there was clear contradiction in perceptions on the criteria for being a professional writer: The respondents to the questionnaire placed emphasis on the importance of publishing works, whereas the evaluation in the Finnish cultural establishment is often based on membership in associations and received grants. The two main writers' unions in Finland, the Union of Finnish Writers and the Society of Swedish Authors in Finland, require from the members to have at least two works written in the official language of the respective unions. (Talaskivi, 2021.)

Talaskivi's questionnaire data showed that language acts as an excluding factor when it comes to both professional networks and publishing practices. The prevailing Finnish conception of literature is, in Talaskivi's assessment, strongly based on the assumption of publishing works in the official languages, which means that writers writing in other languages fall at least partially outside the structures of the literary establishment.[18] The writers who took part in the study had chosen their language of writing for professional, communal or psychological reasons. The position of Finnish and Swedish is marginal internationally compared to, for example, Spanish or English. Among the other main challenges pointed out by the participants in the study were the practice of tying the funding application processes to the language of writing and the scarcity of peer evaluators in non-dominant languages. (Talaskivi, 2021.)

4 Foreign-born artists as agents in the Finnish field of arts and culture

The Culture for All Service, Globe Art Point and Cupore carried out in 2017–2020 a project financed by the Finnish Ministry of Education and Culture entitled "Opening. Becoming an agent in the field of arts and culture in Finland". The objective was to examine and support the work opportunities

18 Non-dominant language writers have their own association called Sivuvalo (https://sivuvalo.com/about/). The activists of the associations, José Luis Rico and Roxana Crisólogo, wrote about their situation in Finland in *Le Monde Diplomatique* 1/2022 under the title "Other Finnish Writers". (See also Talaskivi, 2018.)

of arts and culture professionals with foreign background in Finland and to better recognize their competencies. As part of the project, Cupore investigated the status of foreign-born arts and culture professionals in Finland (Lahtinen et al., 2020; Lahtinen, 2021). The research data were acquired through two online surveys, one of which was targeted at directors of arts and cultural institutions, and the other at foreign-born professionals working in the field. The survey data were supplemented with interviews with members of the staff of the National Museum of Finland, the Turku City Theatre, the Kuopio City Orchestra, and Taike. The aim was to assess the readiness of arts and cultural institutions to recruit foreign-born artists or cultural workers and explore how cultural and linguistic diversity is seen in the day-to-day operations of the institutions.

The research showed that the issue calls for concrete actions in the arts and culture sector as well as more discussion on ways to improve the status of foreign-born arts and culture professionals. According to the study, the most commonly encountered problems among the target group were financial problems. The situation is made worse by the established, partly discriminatory practices in the field, a lack of professional networks, general attitudes and failures to equally recognize or value education or professional experience gained outside Finland. Insufficient Finnish language skills were also among the mentioned problems. The same problems have already been identified in earlier research and the situation doesn't seem to have improved very much. The report also points out that there is no system in place for monitoring the situation regularly. (Lahtinen et al., 2020.)

In the findings of Lahtinen et al. (2020), the structures and practices in the Finnish cultural field do not support equal work opportunities to a full extent. Cultural diversity does not appear as a permanent and crosscutting part of the institutions' operations and it is considered only rarely in personnel management or organizational development. The experience of discrimination is, according to the study, quite common in the field. This causes feelings of distrust and disappointment among the foreign-born professionals towards the Finnish field of arts and culture and society at large. (Lahtinen et al., 2020.)

The survey targeted at foreign-born arts and culture professionals, carried out at the turn of 2018–2019, was answered by 126 persons. A majority of them (86 %) had experienced problems over the course of their professional careers in Finland. Most of the problems had to do with income and the financial situation. There were also challenges relating to language skills, lacking networks and professional merits gained outside Finland. Many of the respondents had also found it hard to gain access to the Finnish arts and cultural circuit and felt that they were in an unequal position in the field

because of their origin and/or insufficient Finnish language skills. (Lahtinen et al., 2020.)

The following citations have been selected from the artist survey data of the Opening project (the data are unpublished and in Cupore's possession):

> *It's very hard to find a job without being fluent in Finnish and having connections in the field. The solutions are networking, attending professional conferences, bombarding heads of media companies with emails offering my professional services. (Opening research data, 2019)*

> *The greatest challenge is to find networks and be heard. Nobody took me seriously since I don't speak Finnish very well (which I find understandable but challenging). Solutions: In spite of it all I was very active (voluntary work) and took part in seminars and network events. I got a study place and this year I completed in Finnish. . . a Master's degree. . .. I've been living in Finland for five and a half years and now I feel like finally some things are starting to work out for me. (Opening research data, 2019; transl. SH)*

> *My project was never accepted in the repertoire because it was seen as too risky. They said it was risky because I was unknown to Finnish audiences . . . (Opening research data, 2019; transl. SH)*

> *Too little of multicultural projects, which results in having most doors of VOS-theatres [theatres that receive central government transfers] closed for an actor with a foreign background. The only option is to work in the free-lance field with independent groups and collectives. (Opening research data, 2019)*

> *Networks in Finland work primarily with Finnish artists. People don't want to speak English, so they gravitate towards Finns. (Opening research data, 2019)*

> *I am lucky to have a good job and can't complain on that, but in general the lack of Finnish language skills leads to not being treated as equal. (Opening research data, 2019)*

> *I cannot get a job, I am struggling to pay rent or buy food and there is no end in sight. (Opening research data, 2019)*

The responses to the artist survey repeatedly brought up experiences of being treated and positioned unequally compared to artists who were of Finnish background and spoke Finnish as their native language.

> *In some cases I feel equal, in some not at all. As a foreigner, even after living many years in Finland and speaking Finnish, the smallest mistakes are not really taken easily. There is a reminder in many situations that after all "you are a foreigner". (Opening research data, 2019)*

> *Discriminatory behavior in professional contemporary art venues, such as festivals and exhibitions. I have been mistreated in several cases, despite the fact that I was equally invited to the festival or the exhibitions by the curators. The reason was because the organizers did not assume that I am as professional as Finnish artists. . . . (Opening research data, 2019)*

The foreign-born arts and culture professionals reported having encountered stereotyping and prejudices in the cultural field and work communities. Many of the respondents remarked that they are treated as representatives of their cultural background or their contents/competencies are expected to automatically relate to their cultural background or experiences as an immigrant. Moreover, many of the respondents felt that their work was not valued and if they wanted to be valued as much as their Finnish-born colleagues they would have to work twice as hard.

> *That I'm put in a certain/specific box where I'm expected to only do things that relate to my background. (Opening research data, 2019)*

> *I feel that because of my bicultural background and name I'm expected to represent that other culture of mine in this country even when I don't want to. (Opening research data, 2019; transl. SH)*

> *One has to create art that is explicitly grounded in my roots, bring up one's own cultural heritage in a recognizable way. (Opening research data, 2019; transl. SH)*

The final report of the research project (Lahtinen et al., 2020) notes that the research data were not extensive enough to allow an analysis of the mechanisms of discrimination based on race or skin color in the Finnish field of arts and culture. In the open-ended parts of the artist survey there were only few mentions relating directly to racism and racialization. Below are a few examples of experiences of how ethnic stereotyping affects what kind of engagements are offered to people of African background, especially:

> *As a foreign artist, my professionalism is doubted, and I have to work twice or thrice as hard as the locals to show how good I am in order to be respected. For an African artist, many times I've been told or mistaken for someone who would only be good at playing congas and dancing in the streets. (Opening research data, 2019)*

> *Not being able to work professionally, not good with time, has no respect for women, good at drumming and dancing, cannot do any other kind of music but African, etc. (Opening research data, 2019)*

My work is often associated with African ethnicity or being Black, even though it doesn't always. (Opening research data, 2019)

In the experiences of a few of the respondents, White norms cause discrimination in the Finnish cultural field.

Because we are not equal. Not as artists, not in the processes or in gaining a paid position. The geography which we come from, our color of skin and many other factors prevent us to be equal. I want to say, for some foreign-born artists or cultural workers who come from some Western societies such as the USA or Western Europe, the situation is so different. They do not face similar attitudes and discrimination as non-European faces, especially men. (Opening research data, 2019)

Because they have that White privilege that I don't have. (Opening research data, 2019)

5 Equality surveys in the fields of music and theater

5.1 SURVEY ON EQUALITY IN THE MUSIC INDUSTRY

In late 2022, the Finnish Actors Union and a group of organizations and other actors in the music industry (Finnish Musicians' Union, Finnish Music Creators' Association, Music Finland, Finnish Music Foundation, Gramex, IFPI Finland, Finnish Jazz Federation, Finnish Music Publishers Association, Association of Finnish Symphony Orchestras, Finnish Composers, and Teosto) carried out surveys in their respective fields on the realization of equality. The survey by the Actors Union focused on ethnic and cultural equality, whereas the music industry survey covered a wide range of equality-related themes. The reports based on both surveys have been published online and we have selected data citations from them to accompany the descriptions below.

The music industry survey was realized by Inklusiiv Business/Inklusiiv Oy (Inklusiiv, 2022). Persons working in the industry were invited to participate in the survey through an open link. Altogether 1 012 persons answered the survey, most of whom were primarily performers (musicians) or authors (composers). The respondents also included teachers, producers, event organizers, and employees of associations/unions. Three out of four (76 %) of the respondents reported that they had experienced inappropriate treatment in the music industry during the past five years. The most frequently chosen forms of inappropriate treatment among the options on the form were

inappropriate comments (50 %), not receiving the same wages from work of same level (47 %), belittling or not being taken seriously by colleagues (45 %), and stereotyping (44 %). 14 percent of the respondents answered "yes" to the question on having experienced discrimination or harassment based on ethnic background; it was more common in the age group of 20–35 (20 %) than among persons 35 or older (9 %). Otherwise, too, the survey indicated that the older a respondent was, the more likely the field appeared to them as free of harassment and discrimination.

> *I have never experienced any discrimination relating to minorities in the field of classical music. On the contrary, I find it to be one of the tolerant fields in this respect. (Inklusiiv, 2022, p. 47; transl. SH)*

> *In don't think there is inappropriate treatment in the field of music, if we're talking about gays, lesbians or foreigners in terms of sexual harassment, I feel all these are tolerated very well. In my experience, inappropriate treatment is solely shown by the employers towards the employees (Inklusiiv, 2022, p. 47; transl. SH)*

Only a little over a third (38 %) of the respondents felt that the music industry is dominated by a culture that values differences and makes everyone feel welcome. Over a half of the respondents expected from the industry to do more to promote equality. The assessments of the respondents who had experienced harassment or discrimination based on ethnic background, disability, or functional abilities were more negative on the average. Similarly, the answers of those respondents who had encountered discrimination or harassment based on ethnic background to questions concerning career advancement and safety to express opinions in work situations were more negative. Where 48 percent of all the respondents fully agreed or partially agreed with the statement "I feel that I have fair opportunities to advance in my career", only 38 percent of the respondents who had experienced ethnic discrimination agreed with the statement. The percentages for the statement "I feel I can safely express my opinion in work situations even if it differs from the opinions of others" were 54 and 36, respectively.

The questionnaire also included the open-ended question "Can you think of practices in the Finnish music industry that make people from all backgrounds feel like it is a safe, fair and easily approachable environment to work?". The question evoked suggestions for improving the situation of persons with foreign background, such as using English in communications and blind recruitment. Even though orchestras did use blind recruitment, the respondents had doubts about whether it took place entirely anonymously.

> *As Finland is turning more and more culturally diversified, PLEASE USE ENGLISH in emails, social media posts, and communicative occasions, together with Finnish and Swedish. This is very important for foreign-born artists to feel to be welcomed and inclusive. (Inklusiiv, 2022, p. 30)*
>
> *Blind auditions, but unfortunately they're not completely "blind" either. (Inklusiiv, 2022, p. 29)*

According to Inklusiiv's report, certain groups meet with more inappropriate treatment or unfair treatment than others in the music industry. Many of the comments dealt with recruitment and career advancement, but also harassment and discrimination relating to the work of a musician were mentioned. Especially in the answers to the open-ended questions, the negative experiences of freelancers, women, and those who had responded to the survey in English stood out. (Inklusiiv, 2022.)

> *I have noticed a completely different judgement of Finnish and foreign candidates on the audition. Formally, nothing can be proved, but in fact, when it comes to the curtain-off rounds, sufficient amount of jurors are especially forgiving to the local candidates and merciless to the foreigners. (Inklusiiv, 2022, p. 41)*
>
> *I have watched the difference in treatment between Finnish individuals going through the tenure process and foreign and the difference is stark. Also the conversation around foreign musicians is inappropriate – it usually follows the line that 'we don't know this person so we should put them through the test'. (Inklusiiv, 2022, p. 41)*
>
> *I would strongly wish that this matter would be taken much more seriously than it' is now. There are many types of bullying and discrimination in Finnish orchestras. I experienced almost all of them . . . mostly due to my nationality. (Inklusiiv, 2022, p. 41)*

The responses also addressed discrimination based on ethnic background and racism lodged in the institutional structures.

> *It is a field that operates with a clear ethnic hierarchy that means we Finns vs. others. They operate with certain cliques (jazz music, classical music, professional organizations, etc.) and distribute the available resources between themselves. (Inklusiiv, 2022, p. 41)*
>
> *There is institutional racism in the Finnish music industry that is extremely difficult to mitigate. The first step is to acknowledge it. (Inklusiiv, 2022, p. 41)*

> *It is highly excluding – racist and sexist, compared to the situation in other European countries. I am surprised that musicians that are not Finnish White males do not quit. Most of us do. (Inklusiiv, 2022, p. 41)*

After analyzing the survey data, Inklusiiv (2022) presented three recommendations: 1) to clarify the channels and processes for reporting inappropriate treatment; 2) to provide clear instructions on best practices, making sure that responsibility is taken for following them; and 3) to engage in more open communication and discussion on inappropriate treatment in a way that covers the whole field. The music industry has jointly published guidelines to prevent harassment, discrimination and inappropriate treatment (https://esiinnynedukseni.fi/en/).

5.2 ACTORS' UNION SURVEY

In spring 2022 the Finnish Actors' Union (Näyttelijäliitto) conducted a survey on ethnic and cultural diversity in the field of acting work in Finland. The objective was to also present proposals for the future. The survey was available in Finnish, Swedish, and English and the open-ended questions could be answered also in Russian. The survey was sent to all members of the Actors' Union and to a wide range of organizations and networks operating in the field as well as shop stewards in theaters all around Finland. Also actors who were not members of the union could answer the survey. (Näyttelijäliitto, 2022.) The survey received answers from 87 respondents, a low outcome compared to the number of actors in Finland.

According to the survey, there is a lot of discrimination and racism in the field, but it still goes unrecognized or the will to acknowledge it and deal with it is lacking. Employers are not sufficiently conscious of their responsibility and workplaces don't offer enough instruction or models on how to solve situations of discrimination. The conclusion was that significantly more information and discussion are needed in the field, in addition to a general change in attitudes and clear guidelines and procedures for dealing with problems. People do not feel safe addressing shortcomings and the situation is especially difficult for freelancers, whose position in the labor market is precarious as it is. A majority of the respondents didn't know whom to contact in situations of discrimination.

I have not heard about a diversity plan or safer space guideline in any of my workplaces. (Näyttelijäliitto, 2022, chapter Diversity plans and safer space guidelines)

I would have liked to feel supported by colleagues. Any action on my behalf [to support me] no matter how small, would have been very helpful. (Näyttelijäliitto, 2022, chapter Consequences and actions)

Currently there are no sanctions on indirect discrimination so it is easier to operate in the old ways . . . (Näyttelijäliitto, 2022, chapter Diversity plans and safer space guidelines)

The actors who belonged to a minority spoke in their answers about difficulties in entering the field and working as an actor in Finland. The discrimination appears in the form of, for example, exclusion and inappropriate language, such as name calling and racist jokes. Of the respondents with an ethnic background, 67 percent felt that it wasn't clear to everyone in their work community what kind of language was derogatory and discriminatory, and 83 percent felt that the directors were not trained or informed in norm critical thinking. (Näyttelijäliitto, 2022.)

People are afraid of offending minorities so for the sake of their own comfort they keep the minorities outside. (Näyttelijäliitto, 2022, chapter Polarization)

The n-word is being used in my workplace, also by the executive. (Näyttelijäliitto, 2022, chapter Diversity, discrimination, and norm critical thinking)

Of the members of ethnic minorities, 83 percent replied that they had had fewer work opportunities because of their ethnic background and 75 percent felt that attention was not paid to diversity and norm critical thinking in the repertoires. Efforts are not made to avoid discriminatory practices in the casting and program planning. (Näyttelijäliitto, 2022.)

A producer has said to me that I am not as relatable to Finnish people because of the colour of my skin. (Näyttelijäliitto, 2022, chapter Diversity, discrimination, and norm critical thinking)

The respondents with foreign background were not disaggregated in the survey. According to the report, many of the members of linguistic minorities felt that there was great pressure in the field to master the Finnish language perfectly. Furthermore, the field was seen to value only education obtained in Finland. (Näyttelijäliitto, 2022.)

The board of the Actor's Union found the responses to the survey alarming and announced that it would take actions to build up information and understanding on issues relating to discrimination and racism. The board expressed its commitment to promote equality and prevent discrimination. This will take place through education, events, networking, and communications. The board reminded employers about their responsibilities and urged all the employers in the field to see to it that every workplace has clear instructions and processes for eradicating racism and discrimination and dealing with discriminatory situations. The Actor Union's website (https://www.nayttelijaliitto.fi/) offers information about equality, equity, discrimination (primarily in Finnish and Swedish), and harassment and the union can be contacted by anyone who feels that they are being treated inappropriately in the workplace or in a process of applying for work.

Earlier research in a nutshell

The studies we have referred to show that there are differences between the different art forms when it comes to the kind of challenges artists with foreign background encounter, but certain problems are also general and common throughout the field. They include discriminatory structures and excluding practices that maintain inequality compared to persons with Finnish background and artists who speak Finnish as their first language. The problems often relate to not gaining access to existing networks, difficulties with getting grants, insufficient language skills, and failures to recognize or value equally education and work experience gained outside Finland. Persons with foreign background generally encounter similar problems also in other spheres of working life (see e.g. Baumgartner, 2023), but it the cultural field the situation is further weakened by the high degree to which work careers and opportunities are dependent on informal networks. Earlier research has shown that artists frequently experience problems relating to finances and income, which make life more difficult in general and undermine the material conditions for working as an artist. In recent years surveys concerning the cultural field have addressed discrimination based on origin and ethnic background as well as intersectional discrimination.

STATISTICAL SOURCES

1 Cultural labor force statistics of Statistics Finland

The cultural statistics of Statistics Finland describe the production, supply, finances, public support, labor force, education, interest in, and consumption in different fields of arts and culture. The production of statistics makes use of the agency's own data resources and statistics and data collected by actors in the cultural field. The agency publishes a release concerning the cultural labor force annually, in addition to which regularly updated tables regarding education and employment are also included in the agency's StatFin database (https://stat.fi/en/database-tables) and in a service providing access to cultural statistics tables (https://stat.fi/tup/julkaisut/taulukkopalvelut_en.html). The data for the tables are obtained from multiple sources both within and outside the agency. The reference year of the most recent release on people working in cultural occupations and industries is 2022 (Statistics Finland, 2023a). It applies data from the Labor Force Survey produced by Statistics Finland.

The Labor Force Survey statistics describe labour market participation among the population aged 15 to 89 monthly, quarterly, and annually. The data are collected with a sample survey. Monthly and quarterly data are published on persons aged 15 to 74. In the definition applied in the survey, a person is in employment if they have been employed during the survey week at least one hour against monetary wages or other benefits in cash or kind or to gain profit. The data contents of the survey are based on an EU regulation and the sample consists around 12 500 persons every month. The applied method is panel survey, where a same person is interviewed 5 times during a 15-month period. In addition to the interview data, the survey utilizes data from administrative registers available to Statistics Finland (e.g. such as educational degree and taxation registers). (Statistics Finland, n.d.-o.)

The definitions, inference rules and delimitations applied in the Labor Force Survey, such as the mentioned age range, are better suited for identifying people occupied in the field of culture than many of the other general data collections and sources. For example, in the survey the data on occupation are self-reported. The occupation of an employed person is defined based on their main place of employment, and if there are several places of employment, the main one is the one where the person spends the most time. The survey embraces, in addition to the standard population, persons residing abroad temporarily (for less than a year) and the foreign nationals registered in Finland's Population Register who are residing in Finland for at least one

year. The data from the survey are used widely for examining the employment situation of persons with foreign background in Finland. In 2021 the Labor Force Survey had the labor market situation of persons with foreign background as an additional theme (Baumgartner, 2023). The cultural statistics publications based on the Labor Force Survey have not however so far disaggregated the data based on origin/background, nationality, or native language (Statistics Finland, 2023a). According to the estimate we requested with regard to the Labor Force Survey, approximately 46 000 persons were working in the occupation of artist in 2022, of whom around 4 000 (9 %) were of foreign background (personal communication, Olga Kambur, Statistics Finland, 7 November 2023). The estimate covers 13 occupations picked out of the Statistics Finland Classification of Occupations from 2010, which are the ones we also use in Table 1, drawing from the Employment Statistics (p. 43). Identifying artists through Statistics Finland's occupational classification is a critical point when selecting or placing orders for the preclassified data from the Labor Force Survey. For example, in arts policy-oriented artist surveys, it does appear as questionable if, for example, the more than 4 000 building architects are included as representatives of architecture as an art from.[19]

The Employment Statistics produce regional data on the population's financial activities and employment (Statistics Finland, n.d.-l). The data are mainly based on various administrative registers[20]. The study population con-

19 The selected 13 occupations were 2 161 Building architects, 2 162 Landscape architects, 2 163 Product and garment designers, 2 166 Graphic and multimedia designers, 2 641 Authors and related writers, 2 651 Visual artists, 2 652 Musicians, singers and composers, 2 653 Dancers and choreographers, 2 654 Film, stage and related directors and producers, 2 655 Actors, 2 659 Creative and performing artists not elsewhere classified, 3 431 Photographers, and 3 432 Interior designers and decorators. More detailed descriptions (also available in English) can be found in the Classification of Occupations 2010: https://stat.fi/en/luokitukset/ammatti. The data from the sample-based Labor Force Survey can't be presented at the level of individual occupations, unlike those of the Employment Statistics, which is a register-based total data set.

20 The Employment Statistics are based on around 40 administrative and statistical data sets. The most important data sources are the Population Register of the Digital and Population Data Services Agency, the Tax Administration's registers, employment registers of the Finnish Centre for Pensions, the State Treasury and Keva (institution for public sector earnings-related pensions), Statistics Finland's Register of Enterprises and Establishments, the pensioner registers of the Social Insurance Institution and the Finnish Centre for Pensions, the Register of Jobseekers of the Ministry of Economic Affairs and Employment, Statistics Finland's Register of Completed Education and Degrees, and the Conscripts Register of the General Staff of the Armed Forces.

sists of persons who are residing in Finland on the last day of the year. The produced data describe, for example, the population's main type of activity, business distribution, status in occupation, location of workplace, education, and income. The reference period is the last week of the year (25–31 December), but the statistics also contain accumulated data from the whole reference year (such as income data, months of employment/unemployment). The Employment Statistics define as members of the active labor force all persons of the ages 18–74, who on the last week of the year were in paid employment and not registered as unemployed job seekers at any of the public employment offices or performing mandatory military or non-military service. The data on employment status are based on data from work pension and tax authority registers. The Employment Statistics are produced once a year. A person can have only one occupation in them, which is defined according to the person's main source of income at the end of the year.

The table from the StatFin database "Active labor force in cultural occupations by occupation..., gender and year" contains data from the Employment Statistics starting from 2010 (Statistics Finland, n.d.-h). The database does not have a separate subcategory for artists, but individual occupational codes can be selected to examine the group. The other optional variable is gender. We have selected a group of occupations for Table 1 which could, in a broad definition, fall under the term "artist". Here, too, we separately requested a breakdown by origin/background from Statistics Finland (personal communication, Meri Raijas, Statistics Finland, 10 October 2023). The number of persons employed in 2021 in the occupations described in the table was nearly 26 000, of whom 7.6 percentage were persons with foreign background. The lowest shares of persons with foreign background were in the categories of actors (3.0 %) and writers (3.1 %) and the highest in the categories of dancers and choreographers (18.1 %) and musicians, singers, and composers (11.1 %). The Employment Statistics produce notably lower figures on the total number of artists who are employed than the Labor Force Survey. The same goes for the number of artists with foreign background. The data from the Employment Statistics are from 2021 and the data from the Labor Force Survey are from 2022, but the difference is most likely largely due to the applied methods.

TABLE 1.

Active labor force in cultural occupations in the 2021 Employment Statistics by origin/background

Occupational group (Classification of Occupations 2010)	Persons with foreign background	Persons with foreign background, %	Persons with Finnish background	Total
2161 Building architects	370	8.6	3 916	4 286
2162 Landscape architects	6	4.1	140	146
2163 Product and garment designers	80	5.6	1 342	1 422
2166 Graphic and multimedia designers	398	8.4	4 323	4 721
2641 Authors and related writers	26	3.1	822	848
2651 Visual artists	80	8.4	878	958
2652 Musicians, singers and composers	465	11.1	3 734	4 199
2653 Dancers and choreographers	71	18.1	321	392
2654 Film, stage and related directors and producers	112	3.8	2 860	2 972
2655 Actors	35	3.0	1 143	1 178
2659 Creative and performing artists not elsewhere specified	70	9.1	697	767
3431 Photographers	149	6.8	2 046	2 195
3432 Interior designers and decorators	84	5.1	1 574	1 658
All	**1 946**	**7.6**	**23 796**	**25 742**

Source: Statistics Finland, Employment Statistics.

As aggregate statistics, the Employment Statistics offer possibilities for many different kinds of analyses at regional level. In the Helsinki Metropolitan Area they are, for example, utilized for information regarding the population with foreign background in the contexts of housing, employment and income. According to Saukkonen (2022), around 7.5 percent of the persons aged 15–64 actively employed in the sector of "Arts, entertainment and recreation" were immigrants, i.e. persons with foreign background born outside Finland, while the equivalent share for the whole country was around five percent.

2 Statistics produced by arts and culture information centers and umbrella organizations

2.1 STATISTICS ON THEATRES AND ORCHESTRAS

Theatre Info Finland (TINFO) and the Association of Finnish Symphony Orchestras (Suosio) are two information centers and umbrella organizations that regularly produce information on people working in their respective fields. TINFO annually gathers and produces statistics on the programming, audiences, staff, finances, and salaries in theatres receiving central government transfers under the national Theatres and Orchestras Act. With professional groups that do not fall under the law, data are gathered for statistics concerning their audiences, programming, and finances. In the theatre statistics the staff is categorized based on their occupations and the artistic staff are examined as an entity of its own. The data in the statistics on salaries are broken down by gender. It is noted in the Performing Arts Statistics 2022 that the publication still doesn't provide data on to what extent the Finnish field of performing arts employs persons who come from different backgrounds or have some other native language than the official languages of Finland, or on persons with disabilities. This, even though many assessments have shown that there is much room for development in how diversity is taken into account in the field. (TINFO, 2023.) TINFO receives its data from institutional theatres and groups and it is not planning at the moment to include data describing people's origin/background in the range of the gathered data. (Piia Volmari, TINFO, personal communication, 25 September 2023).

Suosio publishes statistics as a part of its annual report, which also cover data regarding the staff of the member orchestras. In 2022 the organization had 22 member orchestras which employed altogether 1 031 musicians permanently (776 in state-subsidized orchestras). Altogether 3 126 persons (around 127 person years) worked as extras and under fixed-term contracts at the orchestras. Of the permanently employed musicians, 16.8 percent (173) were citizens of some country other than Finland; in the orchestras receiving central government transfers the share of non-nationals was 17.7 percent (137). (Suosio, 2023.) Suosio is not planning at the moment to make any changes, either, concerning the gathering of data describing origin/background. (Aida Räihälä, Suosio, personal communication, 22 September 2023).

2.2 STATISTICS ON THE FILM INDUSTRY

The Finnish Film Foundation (SES) compiles and publishes statistics on the film industry in its annual Facts & Figures publication. According to its strategy, SES promotes equality by supporting different filmmaker groups equally. (SES, n.d.). Since 2020 SES has compiled statistics on the diversity of the filmmaker groups and characters seen in films and TV-series by means final production reports. The report is submitted for all the films and series that have received a production grant from the foundation. The final report form includes a question on whether the film team or role characters included any members of ethnic or cultural minorities that are underrepresented in Finland or members of sexual minorities. So far SES has received 122 reports where the issue is addressed, and it will be reported on in the Facts & Figures statistics in the future. SES is also developing together with Women in Film and TV Finland an equality tool, including questions that the projects receiving production support from the foundation will be obliged to respond to in the future. (Petri Peltonen, SES, personal communication, 22 November 2023.)

2.3 ANNUAL REPORTS OF ARTS AND CULTURAL INSTITUTIONS: THE FINNISH NATIONAL OPERA AND BALLET

Some of the arts and cultural institutions monitor their staff diversity and report on it in their annual reports or statements. If all the institutions were to report on the issue in a consistent manner, the reports could be used for monitoring diversity in the wider field. For example, the Finnish National Opera and Ballet notes in its annual report that at the end of 2022 the institution employed 555 employees from 32 different countries with a monthly salary (Finnish National Opera and Ballet, 2023). The institution emphasizes in its strategy responsibility as one of its core values, as well as the importance of responsibility work and reporting. Paying attention to staff diversity in human resources is a part of the institution's responsibility work and the whole staff receives diversity training. (Finnish National Opera and Ballet, n.d.) The annual report 2022 states: "During 2022, diversity and the colonial history of opera and ballet emerged as key topics of conversation within our organisation. While there are many perspectives to these issues, which can be challenging to address within traditional art forms, we are committed to learning from experts and fostering ongoing conversation about them both

internally and in the society at large." (Finnish National Opera and Ballet, 2023, p. 8.)

3 Grant statistics of Taike

Taike published annually a statistical overview of the grants and statistics it has awarded. In this report our interest is not only in how well artists with foreign background have fared as applicants but also in their numbers among the applicants, as one measure for estimating the size of the group and developments in their status. We therefore focus on natural persons (private persons) as applicants and recipients of support. The application form does not include a question about the applicant's origin/background, so persons with foreign background can only be identified based on their native language (see Karhunen, 2013).[21] The options on the form include the national languages of Finland and the option of "other", which in recent years has been supplemented with a specifying open-ended question for those who have chosen that option. Taike's annual statistics specifically monitor two language groups among grant applicants and recipients: Swedish speakers, and foreign-language speakers whose language is other than Finnish, Swedish, Sámi or sign language. When Taike was founded in 2013, the share of foreign language speakers among the applicants was 4 percent (Figure 1). By 2022, the share had risen to 6 percent (the share of Swedish speakers was also 6 %). The share of foreign language speaker recipients of grants and subsidies was 5 percent (6 % for Swedish speakers).

21 The data on native language need to be reviewed with the consideration that some of the applicants do not answer the question and some choose Finnish even when it isn't their actual native language (Pilvikki Heinonen, Taike, personal communication, 28 November 2023).

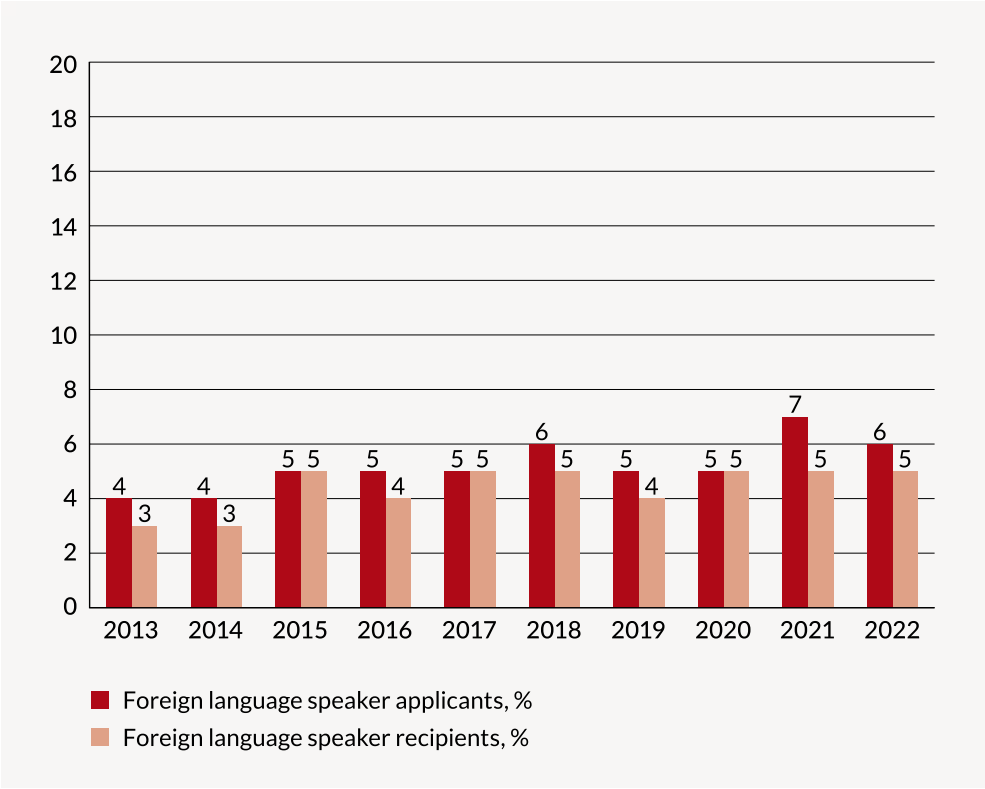


Figure 1. Taike grants for individuals in 2013–2022: share of foreign language speakers among applicants and recipients[a]

[a] For 2013–2016 also the applicants and recipients of community grants (contact persons) are included.

Source: Taiteen edistämiskeskus, 2014–2023.

In 2022 Taike awarded a total of 24.8 million euros to individuals in the form of grants and prizes (Taiteen edistämiskeskus, 2023). The shares of foreign language speakers among the applicants were the highest in the artforms of multidisciplinary arts[22] (15 %) and media art (11 %). Among the recipients, the shares were the highest in multidisciplinary arts (22 %) and architecture (11 %) (Figure 2). The share of foreign language speakers among all the applicants was 6 percent, and among all the recipients, 5 percent. The number of foreign language speaker applicants in 2022 was the highest in visual arts (151), music (70), and multidisciplinary art (51). (Taiteen edistämiskeskus, 2023.) Altogether there were 421 foreign language speaker applicants and 76 recipients in 2022 (Pilvikki Heinonen, Taike, personal communication, 28 November 2023).

22 The persons had chosen the option ”multidisciplinary art” on the form themselves.

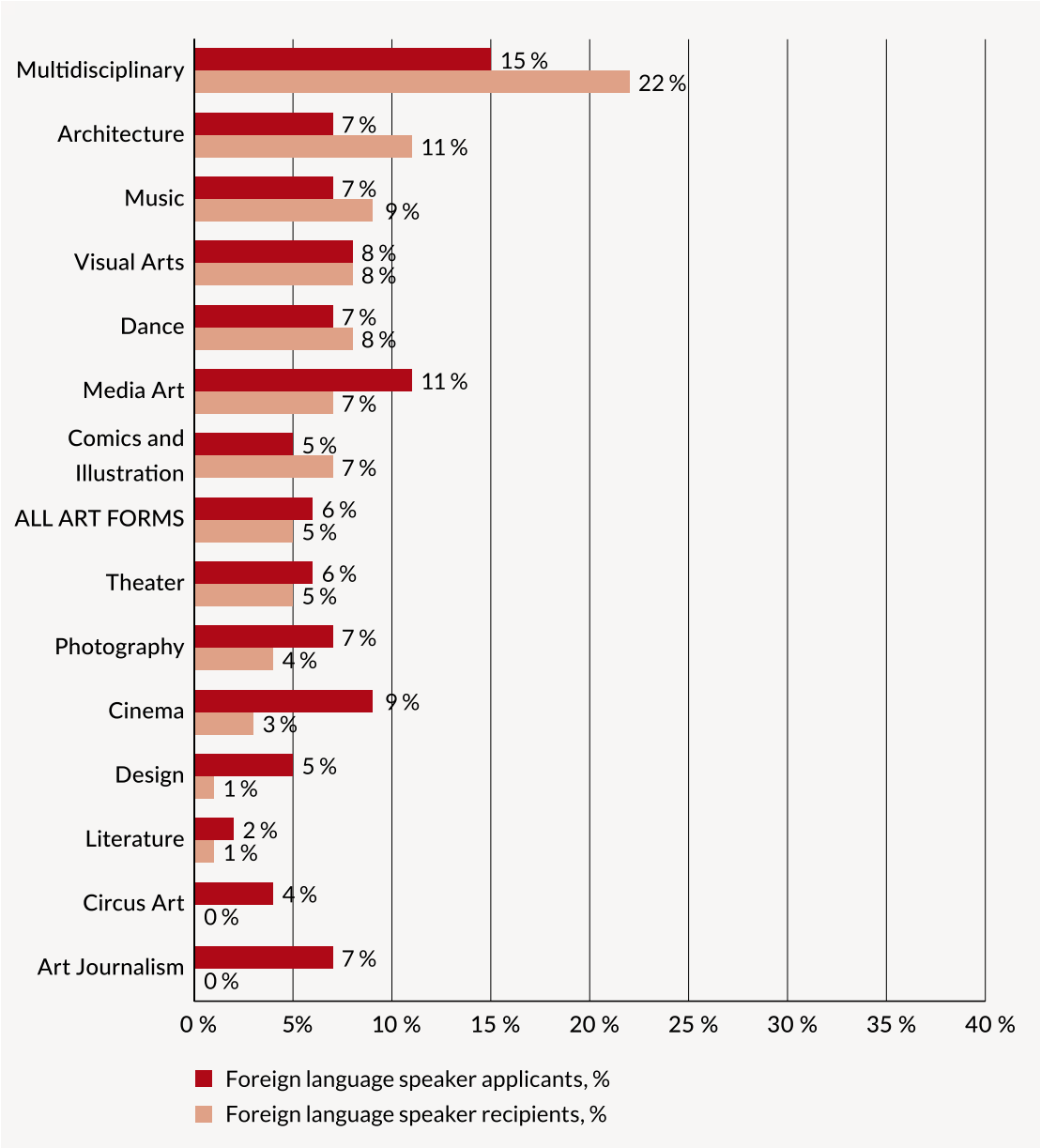


Figure 2. Taike grants to individuals in 2022: share of foreign language speakers among applicants and recipients by artform [a]

[a] Does not include working groups' contact persons.

Source: Taiteen edistämiskeskus, 2023.

4 Statistics on education in arts and culture

As a perspective for viewing the situation of artists with foreign background in Finland, education involves many interesting questions. Some of them we can – at least indicatively – answer based on data in Cupore's possession or based on publicly available, regularly updated statistics. Both sources of

data should be viewed with the reservation that the Register of Completed Education and Degrees of Statistics Finland does not comprehensibly cover education obtained outside Finland.[23]

The AAF research project, carried out at Cupore, has provided us with data on the educational backgrounds and levels among artists with foreign background in Finland. From the existing statistics and databases, we have been seeking answers to the following questions:

- how many first and second generation immigrants apply and are accepted to study arts in Finland?
- how are persons with foreign background who have a degree in the arts placed in working life?
- what is the share of persons with foreign background among teachers of different fields of art in Finnish universities and other institutes of higher education?
- how many students come to Finland from other countries annually to seek an education in arts, how many of them stay in Finland after completing their studies and how are they placed in working life?

4.1 EDUCATION STATISTICS FINLAND – VIPUNEN

The education administration's reporting portal Vipunen (https://vipunen.fi/en-gb/) offers a large amount of information relating to education, students and degrees in different fields. The Ministry of Education and Culture and the Finnish National Agency for Education are jointly responsible for its content. Vipunen's statistics are based on data and registers compiled by Statistics Finland, the Ministry of Education and Culture, and the Finnish National Agency for Education. For the purposes of our report, it is helpful that some of the regular and analysis reports and base data files available through the service

23 Statistics Finland collects annually data on educational qualifications from providers of education, schools, the Matriculation Examination Board, the National Database for Higher Education Institutions, the General Staff of the Finnish Defense Forces and the Finnish Border Guard. Data on qualifications earned outside Finland are received from the Finnish National Agency for Education, the National Supervisory Authority for Welfare and Health, and the Ministry of Economic Affairs and Employment. The register has been supplemented with a data collection targeted at the population of foreign background (26 000 post-comprehensive level qualifications) and data exchanges between Nordic statistics agencies (14 000 qualifications). (Statistics Finland, 2024.)

include a variable on origin/background – "with foreign background" at Statistics Finland – and offer the possibility to identify arts as a separate field.[24] Vipunen also contains separate reports regarding the population with *foreign background*, which are based on the concept of "with foreign background" of Statistics Finland, but have been processed further to exclude persons who have recently arrived in Finland expressly to study. Students who have come from abroad to study in Finland can be examined in Vipunen through the concept of *international student*, which is based on OECD's definition. In reports regarding personnel, the classification of educational fields of the Ministry of Education and Culture is applied and it includes the category "Arts and cultural fields".[25] It covers, in addition to actual education in arts, also education dealing with arts research and education (such as art history, theatre science, or music education). It is only through the classification of educational field that also data on international students in Finland can be obtained. Data on teaching and research personnel can in turn be found in the service through the classification of educational field and by *nationality*.

4.1.1 Persons with a degree in arts by origin/background

In 2021, the population of Finland over 15 years of age consisted slightly more than 111 000 persons whose highest completed degree was in the educational field of arts. (Table 2). The figure represents 2.4 percent of the population. With persons with foreign background and especially persons with foreign background born in Finland, the share is much lower. According to the Vipunen service, in 2021 the population of Finland consisted of 5 600 persons with foreign background with a degree in arts, most of whom were born outside Finland. Most frequently the degree was either at the level of vocational upper secondary education or a higher education degree (altogether nearly 1 900 qualifications). The share of persons who had a foreign background among those with a doctorate in the arts was around 12 percent.

24 Classification of educational fields, Tier 2: Fields of art. In some cases one can also get to Level 3: Fields of art, general education programs; Audiovisual technologies and media; Fashion, interior design and industrial design; Visual arts; Crafts; Music and performing arts; Fields of art, multidisciplinary education programs.

25 More information on different classifications of education and the relations between them can be found at: https://koulutusluokitus.fi/ (not available in English).

TABLE 2.

Persons over 15 years of age with a degree in arts by origin/background in 2021

Level of education for degree [a]	With Finnish background, born in Finland	With Finnish background, born outside Finland	With foreign background, born in Finland	With foreign background, born outside Finland	Total population aged 15 or over
Vocational upper secondary education and training	49 848	666	132	1 728	52 371
Further vocational qualification	4 686	108	1–4	207	5 004
Specialist vocational qualification	717	15	–	39	774
Post-secondary level	5 112	75	9	318	5 514
Bachelor's degree (university of applied sciences)	21 588	345	30	531	22 494
Bachelor's degree (university)	3 666	69	18	474	4 230
Master's degree (university of applied sciences)	1 398	18	–	96	1 512
Master's degree (university)	16 023	252	15	1 851	18 141
Licentiate degree	156	1–4	–	24	183
Doctoral degree	810	12	1–4	105	930
Total	**104 004**	**1 560**	**213**	**5 373**	**111 153**
Share of population group, %	**2.4**	**3.4**	**1.0**	**1.5**	**2.4**

[a] Data refer to highest completed degree.

Note! The reports produced through Vipunen are subject to data protection measures. Numbers of 1–4 persons are shown as "1–4" and larger numbers are rounded to the nearest multiple of three. Percentages are calculated using the protected numbers. The percentual changes produced with data protection measures are in the case of the higher values only marginal. For example, the error with 100 incidences is max. 1 %, and with 1 000 incidences max. 0.1 %.

Sources: Vipunen, n.d.-a; Statistics Finland, n.d.-a.

4.1.2 Share of persons of immigrant background among students and graduates of arts education

The section "All levels and sectors" in Vipunen includes reports on international activity where data on the population of immigration background is available by field of education in the tier "Arts and humanities". The definition of a person of immigration background is otherwise the same as that of the "person with foreign background" used by Statistics Finland (both parents born in some country other than Finland), but the higher education students who have moved to Finland in the same year as they have enrolled in education leading to a higher education degree are not regarded as immigrants. They are interpreted to have moved to Finland because of studies.[26] A person's background can be specified in the reports produced in the section also according to their own country and continent of birth, in addition to those of their parents. The other available variables include native language, nationality, and year of moving to Finland. According to the service, in 2019–2021, 7.5 percent of the students in arts education and 8.5 percent of the persons with a degree in arts education were of immigrant background (Table 3). The shares were lower in vocational education and education at universities of applied sciences, and higher in university education. The share of persons of immigrant background among graduates in the university education sector was 18 percent in 2021.

26 In Vipunen, information on persons of immigrant background can also be viewed through native language. From this perspective, persons whose mother tongue is some language other than Finnish, Swedish or Sámi are regarded as persons of immigrant background. The group also includes those persons whose mother tongue is Swedish but whose both parents were born in some country other than Finland. Higher education students who have moved to Finland in the same year as they have enrolled in education leading to a higher education degree are not regarded as immigrants.

TABLE 3.

Students of immigrant background (based on parents' country of birth) in or with a degree in arts education in the different sectors of education in 2019–2021

Year/ Sector of Education	Students	Share of students, %	With completed degree	Share of degrees, %
2019	**2 142**	**7.3**	**492**	**7.8**
Vocational education and training	759	4.8	177	5.1
University of applied sciences education	384	5.2	69	5.0
University education	996	15.8	246	16.9
2020	**2 232**	**7.6**	**486**	**8.9**
Vocational education and training	861	5.5	153	5.6
University of applied sciences education	429	5.7	84	5.8
University education	942	15.4	246	19.2
2021	**2 397**	**7.7**	**489**	**8.9**
Vocational education and training	900	5.3	192	6.7
University of applied sciences education	531	6.7	72	5.2
University education	966	15.2	225	18.1
Total	**6 771**	**7.5**	**1 467**	**8.5**

Source: Vipunen, n.d.-k.

4.1.3 International applicants and students and degrees completed by them

The section "Higher education and r&d activity" includes data on "foreign students", i.e. students who have obtained a secondary education degree in some country other than Finland. The classification is based on OECD's concept of *international student*. (Vipunen, n.d.-c.) In 2022 there were 1 614 International students receiving higher education in arts in Finland, accounting for 5 percent of all the international students in Finland. The highest numbers of students were among students for a higher education degree (603) and students for a UAS degree (495). At Aalto University there were 540 and at Uniarts there were 396 international students in arts education. Among the universities of applied sciences the numbers were the highest at the Tampere University of Applied Sciences (87), the LAB University of

Applied Sciences (84) and the South Eastern Finland University of Applied Sciences (78). (Vipunen, n.d.-i.)

In 2022 altogether 423 new foreign students began higher education studies in arts (doctoral studies excluded) in Finland. Of them, 92 begun studies towards a UAS degree, and 120 studies towards a higher education master's level degree. (Vipunen, n.d.-j.) Of the new foreign students 111 began their studies at Aalto University, and 66 at Uniarts. Altogether 264 higher education degrees in arts were completed by foreign students in 2022, 93 at the Aalto University and 84 at Uniarts. (Vipunen, n.d.-d.)

Talent Boost at Uniarts

The Ministry of Education and Culture has allocated funding to higher education institutions through an internationalization program as part of its core funding for universities and universities of applied sciences in the term 2021–2024. The internationalization program is divided into Talent Boost activities and global pilot networks. (Ministry of Education and Culture, n.d.) The purpose of the Talent Boost funding is to promote the employment of international talent in positions that match their education and skills as well the recruitment of international academic personnel in higher education institutions (Ministry of Economic Affairs and Employment, n.d.). At Uniarts Talent Boost funding is targeted at, for example, the recruitment of international students and academic personnel, applicant services, the promotion of inclusion, and the development of working life capacities and language skills. Uniarts has, for example, conducted in cooperation with Global Art Point interviews with international students to develop the education and services further. Uniarts also piloted with Talent Boost funding artistic workshops coordinated by artists of immigrant background for children and young people of immigrant background. (Opetus- ja kulttuuriministeriö, 2022.)

According to the Vipunen service, altogether 630 persons came to Finland in 2022 to study in the educational fields of arts and culture through international student exchange and training programs. Most of them came to Uniarts (126) and Aalto University (102). Of the universities of applied sciences, the most popular were Metropolia (87), Tampere (69) and LAB (66). These data

are provided in the service according to the classification of educational fields of the Ministry of Education and Culture. (Vipunen, n.d.-l.)

4.1.4 Placement of students who have completed a degree in arts

Vipunen provides data by origin/background (Statistics Finland's definition) of the main type of occupational activities of the persons who have completed a degree in arts as well as on how many of them have moved out of Finland after obtaining their studies. The service does not however provide data on in which fields the persons employed in Finland have been placed. The data on their employment are based on the situation at the end of the reference year and it is monitored 1, 3 and 5 years after graduation. The data are available even at the level of individual fields of art, but the absolute numbers are so low that statistical tables become, due to data protection procedures, difficult to interpret (a value in a table cell might appear in the form of e.g. "25 % – 100 %").

Table 4 presents the situation at the end of 2021 of persons who had completed higher education studies in arts in 2020. Due to their low number, the table does not show specific data on the graduates with Finnish background born outside Finland (12) or on the graduates with foreign background born in Finland (36), but they are however included in the column indicating the total numbers and percentages. According to Vipunen's statistics, it appears that the employment situation of graduates with foreign background is significantly worse compared to the graduates with Finnish background. Of the graduates with foreign background born outside Finland with a bachelor's level higher education degree (267), one out of five (54) had emigrated from Finland within one year from graduation. For about one out of four (69), the main activity was classified as "other or unknown". The data were obtained from Statistics Finland and they should be viewed with the reservation that the classification of "emigrated" refers in the data only to those persons who have submitted an official notification on having moved abroad. Among the persons with foreign background, the group of "other or unknown" seems proportionally large and two out of three of the persons in it are estimated to have actually moved abroad. (Jukka Haapamäki, OKM/Vipunen, personal communication, 28 November 2023.)

TABLE 4.

Placement at the end of 2021 of persons who completed higher education studies in arts in 2020, by educational level and origin/background

Educational tier/ Main activity	With Finnish background, born in Finland		With foreign background, born outside Finland		Total	
	Persons	Employed, %	Persons	Employed, %	Persons	Employed, %
Higher education/ Bachelor's level	**2 028**	**68**	**267**	**36**	**2 337**	**65**
Employed fulltime	1 089		90		1 203	
Employed student	297		6		309	
Fulltime student	195		12		213	
Unemployed	315		33		354	
Pensioner	12				12	
Other or unknown	84		69		156	
Emigrated	36		54		90	
Higher education/ Master's level	**216**	**90**	**18**	**50**	**234**	**88**
Employed fulltime	174		9		186	
Employed student	21		1–4		21	
Fulltime student	1–4				1–4	
Unemployed	9		1–4		9	
Pensioner	1–4				1–4	
Other or unknown	6		6		12	
Emigrated	1–4		1–4		1–4	
Doctoral level	**24**	**88**	**12**	**50**	**39**	**69**
Employed fulltime	21		6		27	
Unemployed	1–4				1–4	
Pensioner	1–4				1–4	
Other or unknown			1–4		1–4	
Emigrated	1–4		6		6	
Total	**2 268**	**71**	**297**	**38**	**2 610**	**67**

Note! Due to their low number, the table does not show specific data on the graduates with Finnish background born outside Finland (12) or on the graduates with foreign background born in Finland (36), but they are however included in the column indicating the total numbers and percentages.

Source: Vipunen, n.d.-e.

4.1.5 Share of foreign nationals among teaching and research staff in higher education in arts

The Vipunen personnel reports allow for an examination of how the teaching and research staff in higher education institutions is divided *by nationality*. The data are based on an annual data collection by the Finnish Ministry of Education and Culture and are classified according to the ministry's classification of educational fields. The unit of reporting is person years and the data on nationality are given at the geographical level of continent. In 2022 the share of foreign nationals in the person years for teaching and research staff at higher education institutions (1 172) was 13 percent.[27] (Vipunen, n.d.-g.) At universities the share was 16 percent (823 person years), and at universities of applied sciences 3 percent (350 person years) (Vipunen, n.d.-m, n.d.-b). The division of person years by nationality among teaching and research staff in the educational fields of arts and culture can be additionally examined at the level of educational institution. In 2022, the share of foreign nationals was 12 percent (427 person years) at Uniarts, and 26 percent (218 person years) at Aalto University (Table 5). (Vipunen, n.d.-m.)

TABLE 5.

Teaching and research staff in fields of arts and culture by nationality at Uniarts and Aalto University in 2022

Nationality	Uniarts		Aalto University	
	Person years	%	Person years	%
Finland	377.0	88.2	161.8	74.4
Europe	29.9	7.0	27.6	12.7
North America	6.2	1.5	5.2	2.4
Latin America and the Caribbean	4.9	1.1	8.5	3.9
Africa	0.5	0.1	1.1	0.5
Asia	7.7	1.8	11.4	5.2
Oceania	1.3	0.3	2.0	0.9
Total	**427.5**	**100.0**	**217.6**	**100.0**

Source: Vipunen, n.d.-m.

27 The percentages for the different continents were: Europe 7.0, Asia 2.2, North America 1.5, Latin America and the Caribbean 1.3, Oceania 0.3, and Africa 0.2.

Vipunen also provides data on the recruitment processes of new employees in higher education. It is not possible to examine the field of arts and culture separately in the reports, but the data can be examined by educational institution. In 2022, altogether 108 persons applied for a position at Uniarts, of whom 60 were Finnish nationals and 48 nationals of some other country (27 from a European country, excluding Finland, and 21 from some other continent). Altogether 18 persons got the applied position, of whom 15 were Finnish nationals. (Vipunen, n.d.-h.)

4.2 EDUCATION STATISTICS BY STATISTICS FINLAND

Next, we will take a look at the publicly available statistics and publications of Statistics Finland regarding education and degrees to assess the possibilities to pick our data from them by origin/background concerning the field of arts. In the cultural statistics of Statistics Finland data on the cultural labor force are supplemented by releases on education in the field. In the release on cultural education and the database tables relating to it, the data are not however disaggregated by origin/background, native language, nationality or country of birth (Statistics Finland, 2023b). The tables database for cultural statistics includes long time series regarding education and degrees in the field, but they do not contain variables on origin/background either (Statistics Finland, n.d.-b).

The statistics on the educational structure of the population (Statistics Finland, n.d.-j) have included interesting data on the educational qualifications of persons with foreign background, but the persons with an education in arts cannot be examined separately in the freely available statistics or releases (see e.g. Witting, 2019). The statistics on placement after graduation contain perspectives and graphic presentations that are centrally relevant to our report (see e.g. Loukkola, 2020), but the Statistics Finland website doesn't offer data on persons with a degree in the arts by origin/background either.

In the StatFin service, the statistics on students and qualifications include 26 database tables, 5 of which contain variables that are relevant to our report. In two of the tables the selection of variables explicitly includes origin/background, although in practice it is a one and same table except for changes made in the time series in 2019. The table presents data on students in education leading to a qualification or degree by origin/backcountry, gender, educational field, and educational level. Educational field is reported here at Tier 2, in which case the various fields of art fall into Category 02, Arts

and humanities[28]. The other tables do not contain a variable on origin/background, but they do contain the variables of native language or nationality.

The database tables on the thematic pages of Statistics Finland relating to immigrants and integration (https://stat.fi/tup/maahanmuutto/index_en.html) do not contain data on education. The database for indicators on integration of the Ministry of Economic Affairs and Employment includes data on educational level but not on the field of education (https://kotoutuminen.fi/en/integration-indicators-database). The thematic pages of Statistics Finland offer a collection of articles dealing with topics essential to our report from interesting perspectives, even though they do not usually examine the arts and culture sector separately. For example, Sutela and Larja (2015) write in their article that the population with foreign background is notably polarized when it comes to educational level: Of the persons with foreign background aged 25–54 living in Finland in 2014 one out of six had not received any education after comprehensive level but, on the other hand, two out of five persons in the group had a higher education degree. The data are based on a survey from 2014 on work and wellbeing among persons with foreign background and were collected with face-to-face interviews.

28 At three-digit level this includes the following subcategories: 020 Humanities and arts, general education programs, 021 Arts, 022 Humanities (except languages), and 023 Languages.

PERSPECTIVES OF THE AS AN ARTIST IN FINLAND RESEARCH PROJECT

This report centrally makes use of data from two of Cupore's research endeavors that are implemented or planned to be implemented regularly. They are the Arts and Culture Barometer (A&C Barometer) implemented annually in cooperation with Taike (since 2015) and the As an Artist in Finland (AAF) research project (2021–2024), now in its first term, utilizing register-based data specifically subscribed from Statistics Finland. In the case of these two projects, we are not only referring to the published research reports but also analyzing the original data. In the chapter describing earlier research we already introduced the results of the individual Opening research project (2017–2020) carried out by Cupore. The section was mainly based on publications produced within the project but to some extent, also on original data.

Alongside our analysis of the data of the AAF research project, we assess the usability of register-based data resources in our case of artists with foreign background. In this respect our report serves as a separate investigation for the AAF research project. As was already described in the section introducing the cultural labor force statistics, we have turned to Statistics Finland with further inquiries and data requests for the purposes of this report.

1 Research background, objectives and methods

The AAF research project examines the employment situation and social status of professional artists in Finland based on register data. Cupore is collaborating in the research with Statistics Finland, Taike, the Finnish Ministry of Education and Culture, and various representative and interest organizations and grants foundations in different fields of the arts. The objective of the first AAF research is, in addition to reviewing the situation concerning the size, income, grants and subsidy structures, and educational level of professional artists in Finland, to also create a model for regularly implemented register-based reporting in the future. Previous research into the subject has been survey-based (Rensujeff, 2003; 2014).

The group of professional artists is defined in the AAF research project based on four criteria, which are: 1) receipt of grant for artistic work[29]; 2) membership of national trade union or artist association[30]; 3) completion of an art education[31]; and 4) receipt of copyright compensation for use of (art) work. Receiving a grant or membership in an artist association are regarded as sufficient stand-alone criteria for being regarded as a professional artist. An arts education degree or copyright compensation, instead, are not seen as sufficient alone, but at least one of the other criteria needs to also be met. (Hirvi-Ijäs et al., 2021.) In practice, it means that persons who have not received a grant and are not members of an artist association or union have ended up in the study group if they have fulfilled both the artist education and copyright compensation criteria (see Table 6).

The AAF research draws upon a longitudinal dataset called FOLK, compiled by Statistics Finland from its data repositories (Statistics Finland, n.d.-d). It is made up of around twenty modules that cover data on, for example, basic information, family situation, income, employment, and degrees/qualifications of the population. At Statistics Finland, the population for the AAF research was compiled from two datasets: one consisting of grant recipients

29 Data on grant recipients and the awarded amounts were requested from 9 organizations, 5 of which delivered the data to Statistics Finland: Kone Foundation, Finnish Music Foundation, Finnish Film Foundation, Finnish Cultural Foundation, and Taike. The Taike data concern grants awarded in 2015–2019, the data from the other informants were for the years 2018–2020. Some of the foundations could not participate in the research because their data protection clauses prevented them from delivering the data. (Hirvi-Ijäs et al., 2021; 2023.)

30 The request for membership data was sent to 24 organizations, 11 of which delivered the data to Statistics Finland: Grafia Association of Visual Designers in Finland, Union of Finnish writers, Society of Swedish Authors in Finland, Trade Union for Theatre and Media Finland (Teme), Trade Union for Art and Culture Professionals (artist members), Finnish Illustration Union, Muu ry, Association of Finnish Sculptors, Association of Finnish Printmakers, Finnish Painters' Union and Association of Photographic Artists. Some of the organizations could not participate in the research because their data protection practices prevented them from delivering the data. (Hirvi-Ijäs et al., 2021, 2023.)

31 The educational qualifications that could be seen as artist education were selected by making use of the Classification of Education and Degrees. The analysis included degrees completed in 1987–2019 (data from before 1987 were not available using the Classification of Education and Degrees from 2016). The educational level was limited to higher education, i.e. education provided by universities of applied sciences and universities. (See Hirvi-Ijäs et al., 2021.)

and members of artist associations provided by research partners, and another consisting of persons selected based on educational qualifications criteria used in the research. The persons fulfilling only the education criterion were then filtered out by utilizing the income category of 'copyright compensation' in the Income Register.[32] When the mentioned criteria were applied, the study population came to consist of 17 295 persons. Of them, 16 756 were identified from the FOLK data, which describes the population living in Finland on the last week of the year.[33] Cupore uses research data via remote access and in an anonymized form.[34]

In our effort to describe the situation of artists with foreign background in Finland through the AAF data, we are concurrently testing its usability from this point of view. In the pilot phase, the compiling of the data was not realized fully as intended, which might have had particular impacts on the picture that was born of artists with foreign background. Some of the organizations cooperating with Cupore were not able to deliver their register data for research use due to their data protection clauses (Hirvi-Ijäs et al., 2021, 2023). The analysis performed in the pilot phase regarding people with foreign background does however provide a good foundation for preparing for the next round. The register-based data from Statistics Finland also involve limitations. For example, the Register of Completed Education and Degrees contains comprehensive data only on degrees obtained in Finland. Building upon administrative registers, the FOLK data only cover the option

32 The income category includes copyright compensations received as taxable income for reassigning a copyright, an industrial property right, or information concerning industrial, commercial or scientific experiences, or rights of use in these, to second parties. The data on copyright compensations are from 2019.

33 Population refers to the population permanently resident in Finland (According to the Population Register), regardless of nationality, on the last day of the year. The term also covers Finnish citizens who are temporarily residing outside Finland on the last day of the year. Foreign nationals are seen to reside in Finland if they have resided or intend to reside in Finland for at least one year. An asylum seeker is granted residency only after their application has been approved. (Statistics Finland, n.d.-g.) The population data do not in other words offer data on foreign artists who are working in Finland as visiting artists, artists-in-residence, or artists on short or seasonal assignments.

34 More information on the data and methods of the AAF research project, see the methodology working paper by Hirvi-Ijäs et al. (2021). The main research results are presented in a fact booklet by Hirvi-Ijäs et al. (2023).

of one native language and gender is divided only into men and women. (See Keski-Petäjä, 2019).[35]

Before we move on to examine the results produced by the AAF research regarding artists with foreign background in Finland, we will explain the criteria through which people came to be included in the study population. As Table 6 illustrates, the criteria for identifying artists with Finnish background and artists with foreign background have led to a slight discrepancy in the AAF data.[36] This should be borne in mind as a reservation when interpreting figures calculated from the data. The table presents separately the criteria of receiving a grant and membership in an artist association, which in the AAF research were sufficient alone as criteria for professional artists. Completing a degree and receiving copyright compensations can be understood as complementary criteria in that if a person fulfills them both they are accepted in the subject population, even if they haven't received a grant or are not a member of an artist association or union. The division into stand-alone criteria and complementary criteria is not used in the AAF research, we performed it ourselves for the purposes of this report. The population of artists with foreign background consisted mostly (92 %) of persons who fulfilled the grant or membership criterion, whereas the equivalent share was three out of four (74 %) in the whole AAF study population. At the same time, the figures in the table directly state that, for example, the share of grant recipients among the artists with foreign background was 61 percent, and 48 percent among the whole study population.

35 A person's gender can however be changed in the Population Register if they are confirmed to be a member of a different gender (Act on Legal Recognition of Gender 3.3.2023/295).

36 Note that the AAF tables contain some variation in the number of observations. The original population of 17,295 can be broken down by all four criteria for professional artists applied in the AAF project (Table 6). However, since not all individuals were found in the 2019 FOLK dataset, the number of observations decreases to 16,756 for demographic data, including background and education, derived from it. Data on higher education degrees in art are available for the entire population, though, as it was used as one of the original extraction criteria and came from another source. Other issues concerning the education data are detailed in the section on educational fields and levels.

TABLE 6.

Criteria for identifying study population in the data from Statistics Finland: artists with foreign background and all artists

Criteria for professional artist	Artists with foreign background[a]		Total study population[a]	
	N	%	N	%
Stand-alone criteria				
Grant	435	61	952	48
Membership in artist association	252	35	6 762	39
Selected when either criterion is met (overlap removed) →	652	92	12 815	74
Complementary criteria[b]				
Degree in art	316	45	10 599	61
Copyright compensation	243	34	9 906	57
Selected when both criteria are met →	57	8	4 480	26
Total	**709**	**100**	**17 295**	**100**

[a] For all artists, the distribution is calculated from 17 295 observations, the distribution by origin/background is calculated from the 16 756 observations identified in the 2019 FOLK data (see footnote 36, p. 63).

[b] Persons who had not received a grant or were not members of an artist association or union were included in the study population if they met with two conditions: if they had completed an arts education and they had been paid copyright compensation for the use of an (art)work.

Source: AAF research data, 2019.

2 Artists with foreign background: number and background

2.1 ORIGIN/BACKGROUND, NATIVE LANGUAGE, NATIONALITY AND COUNTRY OF BIRTH

By applying the criteria set for a professional artist, the AAF study population amounted to 17 295 persons, of whom 16 756 were identified from the FOLK data of Statistics Finland, as mentioned before. Of this population, 709 (4 %) were, according to the definition by Statistics Finland, *with foreign background*. It means that their both parents (or only known parent) were born outside Finland. A majority (683) of the artists with foreign background were born outside Finland themselves; only 26 of them were second-generation immigrants. The share of persons with foreign background (4 %) among all

the artists in 2019 was lower compared to their share in the total population (8 %), or in the population of working age (10 %) (Table 7).

Of the population of professional artists as demarcated in the AAF research project, there were altogether 922 (6 %) *persons born outside Finland*, 415 (3 %) were *foreign nationals*, 4 percent (712 persons) were *foreign language speakers*, i.e. their native language was not Finnish, Swedish, or Sámi. The share of Finnish speakers (Sámi speakers included) was 90 percent, and that of Swedish speakers was 6 percent. The source of data on native language in the FOLK database of Statistics Finland is the Digital and Population Data Services Agency. In the following tables based on the AAF research we will focus on the category of persons with foreign background, unless the theme at hand requires some other approach.

TABLE 7.

Shares of persons with foreign background, persons born outside Finland, foreign nationals, and foreign language speakers among the total population, the working age population, and professional artists in 2019

	Total population, %	Working age (15–74) population, %	AAF study population, %
With foreign background	8	10	4
Born outside Finland	7	9	6
Foreign national	5	6	3
Foreign language speaker	8	10	4

Sources: Statistics Finland, n.d.-a & AAF research data, 2019.

2.2 GENDER, AGE, FAMILY SITUATION AND PLACE OF RESIDENCE

Of the artists with foreign background in the AAF study population in 2019, 46 percent (330 persons) were women, and 54 percent (379 persons) were men. Among the artists with Finnish background and in the total study population the shares were the opposite: 54 percent for women and 46 percent for men. The average age of the artists with foreign background was slightly lower than for the artist population as a whole. While the average age for all artists was 45, with artists with foreign background it was 43, and with artists with Finnish background 45. Of the artists with foreign background,

28 percent were under 35 years of age, while the share for all the artists was 22 percent (Table 8).

TABLE 8.

Professional artists in Finland by origin/background and age in 2019

Age group	Artists with foreign background, %	Artists with Finnish background, %	All artists, %
Under 25 years	3	2	2
25–34	25	20	20
35–44	34	35	35
45–54	18	21	20
55–64	12	13	13
65–74	6	6	6
75 years or over	2	3	3
Total	**100**	**100**	**100**

Source: AAF research data, 2019.

Although the artists with foreign background were slightly younger on the average than the artists with Finnish background, there were no notable differences in the family situation or number of children between the two groups. Around one third of the artists represented a family type with 1–2 children under 18 years of age, and a little under one third a family type with no children under 18 years of age. A little under one third did not live with a family. Statistics Finland compiles the data on family situation based on the Population Information System. Families are divided into married or cohabiting couples and registered male and female couples, either childless or with underage children living with them, and single-parent families (Statistics Finland, n.d.-m.)

Geographically the population of Finnish artists is concentrated in the Uusimaa region and especially Helsinki (Hirvi-Ijäs et al., 2023). Based on the AAF data, regional concentration was higher among the artists with foreign background than among artists with Finnish background (Table 9). In 2019, 74 percent of the artists with foreign background lived in the Uusimaa region (58 % in Helsinki), while the equivalent share for artists with Finnish background was 62 percent (47 % in Helsinki). The next most popular regions were Pirkanmaa and Southwest Finland. In all the other regions the share of the whole artist population in Finland and of the artists with Finnish

background was at most 3 percent, and only 2 percent at most for artists with foreign background.

TABLE 9.

Places of residence of artists of artists with foreign background, artists with Finnish background and all artists in 2019

	Artists with foreign background (%)	Artists with Finnish background (%)	All artists (%)
Helsinki	58	47	48
Uusimaa	74	62	63
Pirkanmaa	4	8	8
Southwest Finland	5	6	6
Other regions	≤2	≤3	≤3

Source: AAF research data, 2019.

2.3 FIELDS OF THE ARTS

The shares of artists with foreign background and foreign language speakers were the highest in visual arts and the lowest in literature and performing arts (Table 10). According to other sources, there are differences within the field of performing arts: The share of artists with foreign background is lower in the field of theatre than in the fields of dance and circus (see e.g. p. 43 above). This could at least partially be explained by the importance of language in theatre and literature. It wasn't possible in the pilot phase to disaggregate data on the different subfields of performing arts in the AAF data.

TABLE 10.

Shares of persons with foreign background, and foreign language speakers in the different fields of the arts in 2019

Field of the arts	With foreign background, %	Foreign language speakers, %
Architecture and design	4	5
Audiovisual arts	4	4
Performing arts	3	3
Literature	2	2
Music	4	5
Visual arts	5	6

Source: AAF research data, 2019.

Artists with foreign background were distributed between the different fields of the arts slightly differently compared to the entire AAF population (Table 11). This, correspondingly, positions them differently in the labor market and as to the means of earning income, which assumedly should also be reflected on their income levels.

TABLE 11.

Distribution of artists with foreign background and artists with Finnish background by field of the arts in 2019

Field of the arts	Artists with foreign background, %	Artists with Finnish background, %	All artists, %
Architecture and design	13	12	12
Audiovisual arts	17	17	17
Performing arts	16	19	19
Literature	5	10	9
Music	28	27	27
Visual arts	31	23	24

Note! The sum total of the percentages is over 100 because the populations include artists working in more than one field of the arts.

Source: AAF research data, 2019.

2.4 EDUCATIONAL LEVEL AND FIELD

Although Statistic Finland's Register of Completed Education and Degrees, which served as the source of the AAF data on education, does not comprehensively cover education completed outside Finland, the educational level of the artists with foreign background turned out to be relatively high in the AAF data. The data presented in Table 12 pertain to all educational fields, not just arts and culture. Of the artists with foreign background, one half had a doctoral degree or another higher university (Master's) degree, while the share with the artists with Finnish background was a few percentages lower. Lower university degrees (Bachelor's) in turn were more common among artists with Finnish background.

The under-coverage of the population with foreign background in the Register of Completed Education and Degrees is recognized as a problem, as a result of which the educational level of persons with foreign background is commonly underestimated. The register does not provide a reliable overview of the educational structure of the population with foreign background (Mika

Witting, Statistics Finland, personal communication, 22 November 2023). In the AAF data the educational level and field were unknown with 16 percent of the artists with foreign background. This information was lacking even with some of the artists with Finnish background. The lack of data can partly be explained by the fact that the data obtained from the FOLK module on educational qualifications concern education completed after comprehensive-level education (Statistics Finland, n.d.-c). There were a few persons among the studied artist population who were under 15 years of age and also, presumably, persons working as artists with only a comprehensive-level education. Especially with the persons with foreign background, it is difficult to deduce whether data on their educational qualifications are missing from the register or whether they have obtained no further educational qualifications after comprehensive-level education.

TABLE 12.

Educational level based on highest completed degree by origin/background in 2019

Educational level	Artists with foreign background, %	Artists with Finnish background, %	All artists, %
Third-cycle degree[a]	6	3	3
Master's degree (7)[b]	45	42	42
Bachelor's level and higher vocational level degree (6)	20	30	30
Postsecondary level (50)	3	4	4
Upper secondary qualification (3)			
Vocational education (32)[c]	6	9	8
General education (31)[d]	4	8	7
Educational level unknown (90)	–	0	0
No data	16	3	5
Total	**100**	**100**	**100**

[a] Doctoral and Licentiate degrees.
[b] Higher university degree, postgraduate specialist training in medicine, higher university of applied sciences degree.
[c] Vocational upper secondary education, vocational degree, incl. specialist vocational qualification.
[d] Upper secondary education.

Source: AAF research data, 2019.

The range of the educational fields in which the highest educational degrees were acquired was notably wide among the study population, covering nearly all the educational subcategories (such as business and administration; mechanical, process, energy and electrical engineering, forestry and security services) (Hirvi-Ijäs et al., 2023). The most common fields of education among the artists with foreign background were arts (56 %), humanities and arts (general education programs) (6 %), and general education (4 %). With 16 percent of the artists with foreign background, the data on field of education were lacking. The most common fields of education among the artists with Finnish background were arts (64 %), general education, (8 %) and teaching and other educational fields (7 %).

2.5 MEMBERSHIP IN ASSOCIATIONS AND UNIONS

Of the artists with foreign background in the AAF study population, 35 percent were members of at least one of the 11 artist associations or trade unions that delivered data on their membership to Statistics Finland (see p. 64 above). Of the artists with Finnish background, 40 percent, and of the total study population, 39 percent, were members of these organizations. When looking at Table 13, one should keep in mind that all the participant organizations were not able to deliver the names of their members due to their data protection clauses. Data were requested from all the member associations of Forum Artis, including G.A.P., an association for foreign-born artists and cultural workers residing in Finland. G.A.P. does not however have private persons as its members but is a national cooperation organ for 19 artist associations and other entities.[37]

The two dots in the row of music in Table 13 mean that there were not enough data to present. When the study population was compiled, we didn't have membership data from any of the organizations in the field of music at our disposal. It doesn't mean that there are no members of music organizations in the data, but only that we do not have information about this. The music box in Table 13 is not empty because it includes a few individuals who were classified as musicians based on their reception of grants and who, as

37 G.A.P. maintains the Creatives Database, in which actors in the field of arts and culture can apply for membership if they meet with certain criteria (Globe Art Point, n.d.). At the end of 2023, the database included the profiles of around 200 persons (Jaana Simula, personal communication 2 November 2023).

multidisciplinary artists, were members of other art organizations, which served as selection criteria for the AAF research. On the other hand, the coverage is good in, for example, the field of visual arts. In addition to membership in the artists' associations/unions, also data on degrees and grants have been used to conclude the pertinent field of the arts.

TABLE 13.

Shares of artists with foreign background and artists with Finnish background who are members of an artist association by field of the arts

Field of the arts	With foreign background, %[a]	With Finnish background, %[a]	All the artists, %[a]
Architecture and design	58	64	63
Audiovisual arts	39	32	32
Performing arts	49	49	48
Literature	40	62	60
Music	..	..	..
Visual arts	61	79	77
All fields	**35**	**40**	**39**

[a] The distribution of all the artists was calculated from a total of 17 295 observations, the distribution by origin/background was calculated from the total of 16 756 observations identified in the FOLK data (see footnote 36 p. 63).

Source: AAF research data, 2019.

2.6 RECEIVING GRANTS

The share of artists with foreign background in the AAF study population who had received a grant was 61 percent, and of the artists with Finnish background 47 percent (48 % for all the artists) (Table 14). The share of grant recipients was the highest in the field of literature among both the artists with foreign background and the artists with Finnish background (83 % and 76 %), and the lowest in the field of architecture and design (42 % and 33 %). The data covered the grants awarded by Taike in 2015–2019 and grants awarded by foundations (Kone Foundation, Finnish Cultural Foundation, Finnish Film Foundation, Finnish Music Foundation) in 2018–2020. Receiving a grant from one of these foundations was one of the criteria for professional artist in the compiling of the study population.

TABLE 14.

Share of grant recipients among all the artists, the artists with foreign background and the artists with Finnish background

Field of the arts	Share of grant recipients[a]		
	Of artists with foreign background, %	Of artists with Finnish background, %	Of all the artists, %
Architecture and design	42	33	34
Audiovisual arts	79	43	45
Performing arts	58	46	46
Literature	83	76	76
Music	60	57	57
Visual arts	66	52	53
All the fields	**61**	**47**	**48**

[a] Taike 2015–2019; Kone Foundation, Finnish Cultural Foundation, Finnish Film Foundation, and Finnish Music Foundation 2018–2020.

Source: AAF research data, 2019.

Table 15 takes a look at the funding awarded by Taike to persons in the study population 2017–2019 by origin/background (see Hirvi-Ijäs, 2023).[38] The share of grant recipients in the three-year period was higher among the artists with foreign background (32 %) than among artists with Finnish background (23 %). When interpreting the figures, one should bear in mind that in the pilot phase of the AAF research project most of the artists with foreign background came to be included in the data based on the grant and membership criteria (see p. 64 above). The average size of the grant was however higher with the artists with Finnish background.

38 In Sweden the Swedish Arts Grants Committee commissioned for the first time in 2013 from the national statistics agency a report on the grants it had awarded from the perspective of the origin/background of the artists. The review is repeated every five years. (Konstnärsnämnden, 2018.) The AAF data offer a similar possibility to examine the origin/background of the recipients of grants from Taike, because it includes all the persons who had received a grant in 2017–2019. Another option is to ask the grant applicants themselves for diversity data, as e.g. the Arts Council of Ireland does. Underlying it is a policy published in Ireland in 2019, followed by an implementation plan that supports the collection of information about the artists who apply for funding and those who receive funding in order to better understand barriers to equality in the arts, and to develop actions to address these. (Arts Council of Ireland, 2023.)

TABLE 15.

Shares of recipients of grants from Taike in 2017–2019 among all the artists, artists with foreign background, and artists with Finnish background

	With foreign background	With Finnish background	All the artists
Grant recipients, %	32	23	23
Median size of grant, €	7 000	8 000	7 000
Mean size of grant, €	10 576	11 658	11 109

Source: AAF research data, 2019.

3 Economic activity of artists with foreign background and their position in the labor market

3.1 MAIN TYPE OF ACTIVITY

The AAF research data include a "main type of activity" variable, through which Statistics Finland describes the quality of the economic activities of people. The population is divided, first, based on belonging in the active labor force, and then into persons who are employed and persons who are unemployed, and into those who are outside the labor force, such as students, pensioners and persons in mandatory military or non-military service. The workforce is seen to include persons aged 15–74; i.e. persons under 15 or over 75 years of age are excluded even if they receive, for example, salary income. The Statistics Finland data do not in this regard support the endeavor of the AAF research not to set an age limit in the definition of professional artist. The data on a person's primary occupation are based on the situation in the last week of the year.

In 2019, the share of artists with foreign background that were part of the labor force was 5 percent lower (77 %) compared to the total study population (82 %) (Table 16). A similar difference could be seen in the shares of the employed labor force (66 % vs. 72 %). In the shares of the unemployed labor force, instead, origin/background does not seem to have an effect (10–11 %). Some of these differences could be explained by the slightly greater concentration of foreign background artists in younger age groups. Among them the share of students is slightly higher and the share of pensioners slightly lower, and these two groups are not, as mentioned, regarded as part of the labor force.

TABLE 16.

Main type of activity of artists with foreign background and artists with Finnish background in 2019

Main type of activity	Artists with foreign background, %	Artists with Finnish background, %	All the artists, %
Belonging in the labor force	**77**	**82**	**82**
Employed	66	72	72
Unemployed	11	10	10
Outside the labor force	**23**	**18**	**19**
Student (15 yrs or older)	7	4	4
Pensioner	7	10	10
Other[a]	8	4	4

[a] Persons in mandatory military or non-military service, persons aged 0–14 and others outside the labor force.

Source: AAF research data, 2019.

3.2 STATUS IN EMPLOYMENT

The status in employment variable in the Statistics Finland data describes the position of the employed people in the labor market, dividing them into wage and salary earners and entrepreneurs based on data on pension insurance, amounts of earned wages and salaries, and entrepreneurial income. Of the total employed labor force in Finland in 2019, 86 percent were wage and salary earners, and 14 percent were entrepreneurs. Entrepreneurship was more common among artists than average. In 2019 the shares of wage and salary earners (75 %) and entrepreneurs (25 %) were exactly the same among artists with foreign background and artists with Finnish background. Differences can however be detected in the status of employment distribution between the different fields of the arts. In 2019, the share of persons classified as entrepreneurs was the highest in literature (45 %), and the lowest in performing arts (12 %). Within the different fields of the arts, the distribution of status in employment was more or less the same among artists with foreign background and artists with Finnish background. The status in employment is defined either based on the employment situation in the last week of the year or on the longest employment relationship of the year. The AAF data presented above are based on the situation in the last week of the year, since, due to the implementation of the new Incomes Register, data on the longest employment

relationship were temporarily unavailable for 2019. In the case of artists, this latter variable would be more expedient, although it wouldn't even as such fully bring out the multidisciplinary nature and succession and overlapping of different statuses in employment typical of artist's work.

3.3 INDUSTRY SECTOR

The AAF data includes a variable called "industry sector", to which employed artists have been assigned based on their main economic activity in 2019. The data do not reveal whether a person has worked in a particular sector as an artist or in some other capacity. When viewed by origin/background, the distribution between sectors looks largely the same (Table 17). Two differences do however stand out. First, 15 percent of the artists with foreign background work in the sector of Tertiary education, while the equivalent share for artists with Finnish background is 8 percent. Second, twice as many artists with foreign background (8 %) work in the sector of Creative, arts and entertainment activities compared to the artists with Finnish background. In the Statistics Finland Standard Industrial Classification (2008), the definition includes creative and performing arts and related activities.

TABLE 17.

The most common industry sectors in which artists work by origin/background, 2019

Industry sector (Standard Industrial Classification 2008)	With foreign background, %	With Finnish background, %	All the artists, %
Performing arts (90010)	13	14	14
Tertiary education (85420)	15	8	8
Cultural education (85520)	6	7	7
Folk high schools, adult education centers, evening institutes etc. (85591)	4	4	4
Creative, arts and entertainment activities (900)	8	4	4
Motion picture, video and television program production activities (59110)	1	4	4
Unknown (00000)	6	5	5

Source: AAF research data, 2019.

3.4 EARNINGS

In this section we examine the earnings of artists first through the categories of individual taxation of the Tax Administration and then through the Statistics Finland concept of disposable money income, to assess the effect of grants on the livelihood of artists. The Tax Administration collects data on grants, but they are for a large part tax-exempt income[39]. Disposable money income is calculated based on, in addition to earnings, also current transfers

39 A grant received for studies, scientific research, or the practice of art can be tax-exempt income. A grant is tax-exempt without any upper limit if it is paid by a public authority. Grants from private parties are tax-exempt if the total amount received from both public and private grant-awarders does not exceed in a year the amount of the State's Artist Grant. (Tax Administration, 2023.)

received and paid and grants, although they cannot be examined separately in the FOLK data (Note: we are not using data from grant-awarding foundations here). The data on earnings in the FOLK data are derived from the Incomes Register, and they do not separately indicate the share of income from practicing art.

3.4.1 Earned income, capital income and total income

Earned income includes income paid by the employer or withdrawn from one's own company, pension income, and taxable social benefits, such as unemployment and parental allowances. In the AAF study population, the average earned income of the artists with foreign background (median 14 763 euros) was clearly lower compared to the artists with Finnish background (median 27 359 euros) (Table 18). Capital income includes income from property, profit from the transfer of property, and other income that can be considered to have been accumulated from the possession of wealth. Over a half of (59 %) the total subject population did not have any capital income in 2019. Total income includes earned income and capital income. The median total income of artists with Finnish background (28 469 euros) was 1.9 times higher compared to the median for artists with foreign background (15 099 euros).

TABLE 18.

Artists' earned income, capital income and total income by origin/background in 2019

Type of income/ Key figure	All the artists, €	With foreign background, €	With Finnish background, €
Earned income			
Mean	30 907	22 089	31 296
Median	26 908	14 763	27 359
Capital income			
Mean	2 900	850	2 990
Median	0	0	0
Total income = earned + capital			
Mean	33 808	22 938	34 286
Median	27 983	15 099	28 469

Source: AAF research data, 2019.

3.4.2 Social security benefits

There were no notable differences based on origin/background in the social security benefits received by the artists (Table 19). Around one out of four persons in the AAF study population had received unemployment security benefits, and around one out of five housing benefits.

TABLE 19.
Share of artists who had received social security benefits by origin/background in 2019

Type of benefit	With foreign background, %	With Finnish background, %	All the artists, %
Unemployment security benefit	26	26	26
Housing benefit	19	18	18
Income support	5	3	3
Study grant	5	7	7
Sickness allowance	6	8	8
Parental allowance	3	4	4
Child homecare allowance	3	3	3

Source: AAF research data, 2019.

3.4.3 Disposable money income

The AAF data also cover "disposable money income per capita", an EU-harmonized concept used by Statistics Finland in its statistics on income distribution. Disposable money income is formed by wages and salaries, entrepreneurial income, and property income, as well as current transfers paid deducted from the transfers received. When current paid transfers, such as direct taxes and social security payments, are deducted from the gross money income, the remaining income is the disposable money income (Statistics Finland, n.d.-n). Grants are part of the disposable money income. The median of the disposable money income in the total AAF study population was in 2019 a little over 26 000 euros, and the mean a little under 29 300 euros. With artists with foreign background, the equivalent averages were 19 500 euros and 22 000 euros, and with artists with Finnish background 26 400 euros and 29 600 euros.

Figure 3 illustrates that with one out of five of the artists with foreign background the disposable money income was under 10 000 (8 % of all the artists). The single largest income category was 10 000–19 999, covering one out of three of the artists with foreign background (25 % of all the artists). In other words, with over a half of the artists with foreign background the net income was under 20 000 euros (33 % of all the artists).

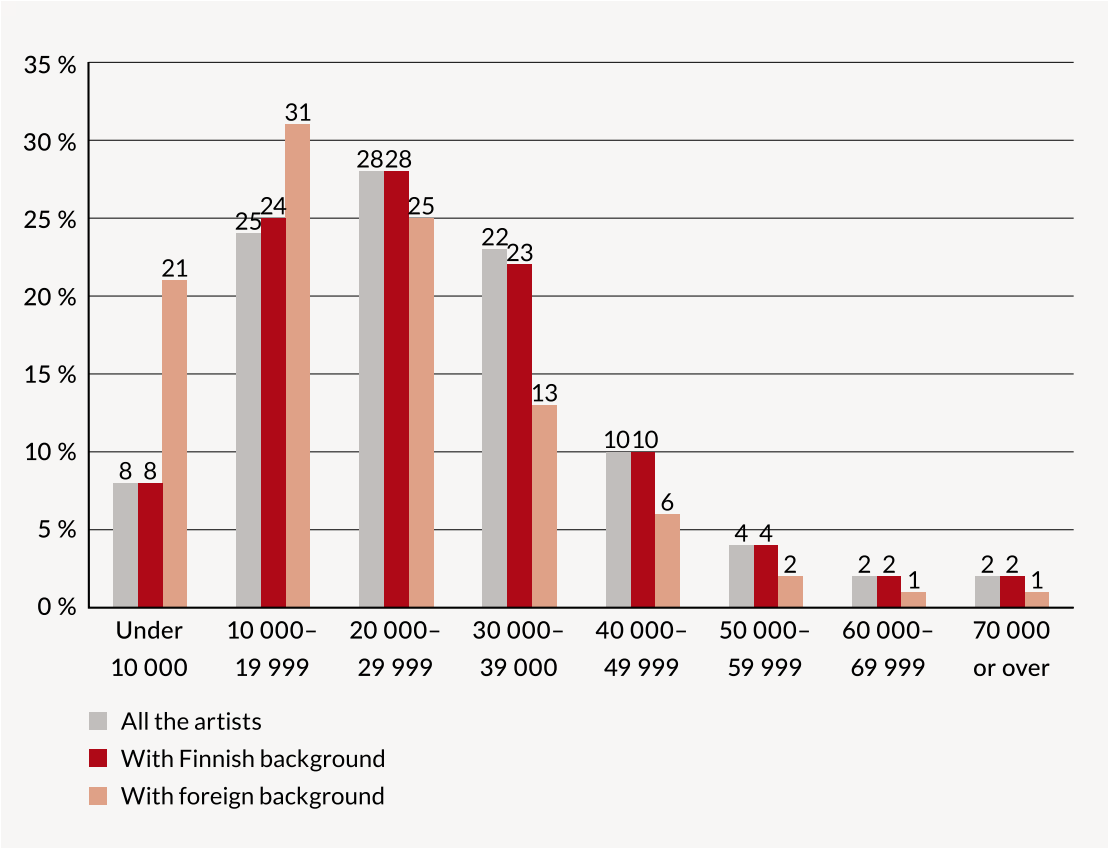


Figure 3. Artists' disposable money income in 2019 in the different income categories by origin/background

Source: AAF research data, 2019.

The role of grants in the livelihood and income formation of professional artists could not be yet reliably assessed with the data from the pilot phase of the AAF research project, because not all cooperating foundations were able to provide data on their awarded grants and because it was uncertain if the received data applied to the reference year of the income analysis, 2019[40].

40 Taike could however supply data on the grants paid in each year of the study period.

In the data subscribed from Statistics Finland, grants are included in the disposable money income as described above, and as was illustrated, the income level of the artists with foreign background remained lower compared to the artists with Finnish background also from the perspective of net income. Net income is affected also by the current transfers paid and received.

PERSPECTIVE OF THE ARTS AND CULTURE BAROMETER

1 Objectives and methods of the barometer surveys

Taike and Cupore have collaboratively published an Arts and Culture Barometer since 2015 to monitor developments in the operating environment in the field of arts and culture and the working conditions of artists in Finland. The eighth barometer report was published in March 2023 (reference year 2022). The A&C Barometer is conducted in the form of an annual survey. The theme changes every year, but the questionnaire includes questions that are repeated every year or every few years. The questionnaire contains both multiple-choice questions and open-ended questions. The survey can be answered in Finnish, Swedish, or English.

The barometer survey is open to all professional artists living and/or working in Finland. The survey invitation is sent directly to a sample of the artists who had applied for a grant from Taike in the previous year. It is also distributed openly through various channels. In the last years the survey has received answers from well over a thousand artists each year. Although the group of respondents is large and covers a wide range of fields of the arts and culture, it cannot, due to its sampling and distribution methods, be self-evidently seen as representative of the whole population of professional artists in Finland.

The barometer reports are produced in a timely manner for current cultural policy use and they offer a compact overview from the perspective of the given theme. Some of the annually gathered survey data may therefore remain underused. The data have been utilized in a few academic articles where data from different years, for example, were effectively pooled (see e.g. Karttunen, 2019; Pyykkönen et al., 2021; 2022). The survey data are in Cupore's possession, and they are unpublished.

The usability of the barometer data for describing and monitoring the cultural diversity that has emerged in the Finnish community of professional artists through immigration – or ethnic and cultural background in general – has not been assessed until now. What is problematic for our report is that it isn't possible to identify the persons with foreign background from the survey data because the survey does not contain a question on the respondent's or their parents' country of birth. Data on the respondent's native language can however be used as a proxy for their background/origin. The offered options of native language are Finnish, Swedish, Sámi, and other. The option of "other" is accompanied with an open-ended question allowing the respondent to specify

their native language (one or more). In the barometer reports the option of "other" has not been examined in detail before; we are doing it now for the first time for the purposes of this report.

Since 2021, the background variable section of the barometer questionnaire has included a question about belonging to a minority. The question is optional and based on self-identification. The respondent can, if they want to, specify the grounds on which they feel that they belong to a minority. There are predetermined answer options, of which more than one can be chosen, as well as the option of self-identifying the grounds for belonging to a minority. One of the predefined options is "origin (ethnic or national background)". When the question relating to minority was formulated, the experts from the Culture for All Service and Taike, among others, were consulted.

In some of the years the theme of the barometer survey has been especially interesting from the viewpoint of diversity reporting, or the questionnaire has included a relevant battery of questions, such as a module on experiences of inequality and discrimination. In these, the respondents have described their own experiences of, for example, discrimination relating to their foreign background. It can also be concluded from some other parts of the questionnaire that allow for open-ended answers that the respondent is an artist with foreign background (e.g. comments regarding the receiving of grants).

2 Language

In the 2022 A&C Barometer, 6 percent (85 persons) of all the respondents (N=1 313) reported some other language than Finnish, Swedish, or Sámi as their native language. During the period between 2016 and 2022, the share of respondents who chose some other language than Finnish, Swedish or Sámi as their native language rose from 3 percent to 6 percent. In the 2022 survey, the share of foreign language speakers among the respondents exceeded the share of Swedish speakers for the first time. The persons who chose the option of "other" can, if they want to, also specify their native language(s). There has been a slight trend towards a diversification in the native languages of the respondents, especially in relation to Middle Eastern, African and Asian languages. English and Spanish have repeatedly been the most frequently mentioned foreign languages, while there was a peak in Russian in 2022.

3 Identifying with a minority

In the 2022 A&C Barometer survey, 29 percent (376) of the respondents (1 308 in total) answered "yes" to the question of belonging to a minority. 59 percent (770) answered "no" and the remaining 13 percent didn't want to or know how to answer the question. The most common ground for belonging to a minority was "sexual orientation, gender identity, or expression of gender", which was chosen by 13 percent (167) of the respondents. It was followed in order by "language" (8 %, 101 persons) and "origin (ethnic or national background)" (8 %, 99 persons). One out of three (32 %) of the 376 respondents who identified themselves as members of a minority chose more than one ground in their answer.

4 Experiences of discrimination and inappropriate treatment

The A&C Barometer surveys have in 2016–2018 and in 2022 inquired about the respondents' possible experiences of discrimination and inappropriate treatment as an artist or when working as an artist. In the 2016–2018 surveys, the question was not limited to any time period, but the question in the 2022 survey concerned the last 12 months, which is why the results are not fully mutually comparable. In the 2016 survey, 43 percent and in the 2018 survey, 48 percent of the respondents stated that they had experienced inappropriate treatment or discrimination in their work as an artist, while in the 2017 survey aimed at artists under 36 years of age, the share came our much lower, as 30 percent. (Hirvi-Ijäs et al., 2019.)

In the 2022 barometer survey, 25 percent of the respondents stated that they had experienced inappropriate treatment and/or discrimination during the last 12 months when working as an artist. A majority (59 %) answered "no" to the question, and 16 percent "cannot say". The differences between the different fields of the arts when it came to experiences of inappropriate treatment and discrimination were rather large: In the category of multidisciplinary art and diversity, the share accounted for around one third (35 %), whereas in literature it was a little under one fifth (17 %) of the respondents. The differences in the answers based on gender were smaller than one might have expected: 26 percent of the women, 22 percent of the men, and 18 percent of the persons of non-binary gender had experienced inappropriate treatment or discrimination. Of the respondents of non-binary gender, nearly one out of three (30 %) chose the option "cannot say", which may imply that it isn't easy to define inappropriate treatment and discrimination unambiguously and

some of the experiences fall into the grey area. When viewed against native language, the differences were significant: 24 percent of the Finnish speakers, 32 percent of the Swedish speakers, and 36 percent of the respondents with some other native language had experienced inappropriate treatment or discrimination. Of the self-identified members of a minority, around one third (36 %) had experienced inappropriate treatment or discrimination during the last 12 months (Ruusuvirta et al., 2023.)

In the barometer surveys of 2016–2018 and 2022, the respondents were asked to describe in open-ended answers what kind of discrimination and/or inappropriate treatment they had experienced. In 2022, the respondents were also asked how the discrimination and/or inappropriate treatment had affected their work and wellbeing at work. The 2021 survey in turn inquired about the structures in the field of arts that maintain inequality.

In the following sections we summarize some of the most common causes of discrimination and inappropriate treatment brought up in the open-ended answers in the mentioned five years. The respondents with foreign background cannot be unequivocally identified in the barometer data, since, as was noted earlier on, the respondents are not asked to specify their origin/background. We read through all the open-ended answers and tried to identify which ones of them describe the experiences of racialized artists or artists with foreign background. The task was complicated by the fact that many of the open-ended answers were very short. The form or discrimination (e.g. "*racism and sexism*") was named, but the answers didn't specify whether they are referring to the respondent's own experiences or their observations concerning others. Many of the answers that we picked had been written in English.

In the open-ended answers in the barometer surveys, the artists reported various issues regarding structural shortcomings, discrimination and inappropriate treatment in the field of arts and culture. There is some general distrust in the field towards the grants system and many of the respondents referred to how networks and contacts affect the decision making regarding grants. Problems concerning recruitment processes and work opportunities were also mentioned frequently. These general structural aspects of the arts and culture sector often make it notably harder for persons with foreign background to operate in the field and their exclusion can be seen as embedded in the system.

> *I have seen artists of foreign origin systematically denied the same opportunities as national artists. (A&C Barometer data, 2018)*

Some of the respondents to the barometer survey pointed out that the field of arts and culture does not exist separately from the rest of society but is affected by the same structures that cause inequalities everywhere in society.

> *Similar as in the rest of the society: concerning race, gender, disabilities etc. or a combination of these. (A&C Barometer data, 2017; transl. SH)*

> *Similar hidden structures that are present in the society at large. It is difficult for minorities to get heard. The lack of cultural diversity is a problem. (A&C Barometer data, 2016; transl. SH)*

Especially the respondents who answered the questionnaire in English refer to discrimination and inappropriate treatment based on language. In their experience, insufficient Finnish language skills place persons with foreign background and persons whose native language is Finnish in an inequal position. The requirement of mastering Finnish perfectly is seen as undue in light of the realities of working life in Finland. Many of the respondents also felt that their educational qualifications obtained outside Finland were not valued or regarded as equal to an education gained in Finland.

> *Chances to get a grant when you're not a Finnish speaker are close to 0. (A&C Barometer data, 2021)*

> *No access to proper information, language accessibility. (A&C Barometer data, 2017)*

> *It is difficult for artists who have received their education outside Finland to get into networks and find work opportunities in Finland. (A&C Barometer data, 2018; transl. SH)*

> *The structure and language of grants applications are not accessible enough, that and the reference system contributes to discrimination of other backgrounds, knowledge and abilities. (A&C Barometer data, 2018)*

> *. . . being a foreigner in Finland with some grant organizations and opportunities is harder. Not with Taike but there are a few that I think, I will have no chance because my name is not Finnish and I did not study in Finland. Even though I have a Master of Arts from [university in Europe] and a Bachelor's from [university in North America]. (A&C Barometer data, 2021)*

> *I was laid off a project that initially was offered to me because my Finnish language wasn't native. And they wanted a native person to communicate with the team. So after offering it to me, they stepped back because of that. They didn't even talk to me about their concerns, just plainly said they want a Finn to do this job. I do have fluent Finnish skills btw. (A&C Barometer data, 2022)*

Racism was mentioned as a reason behind discrimination and/or inappropriate treatment in more than 50 of the open-ended answers. Considering the numbers of respondents to the barometer surveys. There were however relatively few references to racism or racialization in the data. Some of the open-ended answers referred to multiple discrimination by linking discrimination based on gender to racism or discrimination based on foreign background. These, in turn, were sometimes further linked to categorizations in the Finnish field of arts and culture based on, for example, age, and place of education.

> *Racism, it affects my work a lot, so I go to therapy because of it. (A&C Barometer data, 2022; transl. SH)*

> *Even the cultural field is not free of misogyny, racism or discrimination against transgender people. (A&C Barometer data, 2017; transl. SH)*

> *In my field of work (film industry) I often feel discriminated being a young female immigrant. (A&C Barometer data, 2022)*

> *Yes, as a woman and as a foreigner. Women are taken less seriously while foreigners are not given opportunities even if they have same-level quality work. (A&C Barometer data, 2017)*

> *Because I got my degree from Aalto University, I get to often hear that I can't be "a competent artist." I am also young, so that is often focused on in an annoying way or it affects how seriously I'm taken. I am also of foreign background and a woman and I work in a rather male-dominated field. . . (A&C Barometer data, 2017; transl. SH)*

Racialization was referred to the most frequently in the 2017 barometer survey aimed at artists under 36 years of age. In the other years it was hardly mentioned more than once. The respondents also commented on the Whiteness of the Finnish field of arts and culture and the lack of cultural diversity and representation.

> *Discrimination and exclusion of women, transgender people and racialized people is unfortunately commonplace in the Finnish field of arts, even though many like to see it as a tolerant and equal field. (A&C Barometer data, 2017; transl. SH)*

> *Also the status of racialized artists is miserable and the Finnish field of arts is White. Where are the representations? (A&C Barometer data, 2017; transl. SH)*

> *The field of arts is very White, in my mind, the opportunities are not the same for persons from other cultures as they are for persons who are White*

and got their degree from the Aalto University School of Arts. (A&C Barometer data, 2017; transl. SH)

SUMMARIES, CONCLUSIONS AND DEVELOPMENT SUGGESTIONS

1 What can be inferred from the data on foreign-background artists in Finland?

The size of the population of persons with foreign background has during the past couple of decades grown rapidly in Finland and especially in the capital region. As a part of this development, also the number of arts and culture professionals with foreign background is on the rise. Their exact number has however remained unknown and their situation has not been systematically monitored. Our objective with this report is to create a monitoring framework which primarily leans on existing, regularly repeated and reliable collections of data. At the same time, we have assessed the currently available data and will make some suggestions for improving their usability in the monitoring of diversity.

When preparing this report, we have encountered issues in defining and identifying both artists (and art fields) and foreign background in the existing data sources. The applied definitions and classifications vary to some degree and the subjects of our study often cannot be distinguished with sufficient precision. When the population is unsatisfactorily identified, information about their educational, employment and financial situation, and experiences of inequality includes many reservations. In spite of this, the data we have gone through produce a perspective to the issue that is more comprehensive and based on larger data masses than in other earlier inquiries and integrates different approaches and methods. This first Diversity Report places emphasis on methodological work, but as the data bases develop, we hope that we can in the future focus more on the actual content of our topic.

Based on the material we have gone through, even the number of artists with foreign background in Finland cannot be expressed without attaching methodological notes to it. In the data presented in this report, the number of artists with foreign background varies between a little over 700 (AAF research data, reference year 2019) to 4000 (Labor Force Survey of Statistics Finland, 2022). In our discussions with the stakeholders, the estimate of "several thousand" was frequently put forward. If the starting point is the estimate from the Labor Force Survey, the share of artists with foreign background is more or less the same as their share in the general population. Applying data from AAF research project, the share comes out clearly lower.

The data of the AAF research project are derived from the registers of Statistics Finland and the study population has been picked out of the general population data based on criteria for a professional artist set by the researchers. The data for the AAF research project could not still in the pilot phase be compiled to be fully commensurable, as a consequence of which the artists with foreign background ended up in the study population mainly based on membership in an artist association or union or based on reception of grants. So being, the included artists have already made their way through many of the gates in the Finnish field of arts and culture. The high level of education among the artists with foreign background and their strong concentration in the Uusimaa region and Helsinki especially speak of the tight requirements for entering the professional field. Although the share of grant recipients was clearly higher among artists with foreign background than among artists with Finnish background, their median usable money income (net income) remained notably lower.

The A&C Barometer and the other survey data offer, to counterbalance the register-based data, subjective, experience-based information on the situation of artists with foreign background in Finland. The survey data and especially the accompanying open-ended answers lead to a perception that it is more difficult for artists with foreign background to gain work opportunities and grants in Finland than for other artists. The data reveal, for example, exclusion and discrimination based on, for example, language, ethnic background and gender, and/or a combination of these.

2 Situation regarding the knowledge base and suggestions for further development

In the process of preparing this report it has become clear to us that the research and knowledge base in cultural policy, same as in many other fields of research, such as sports science (c.f. Rönkkö & Peotta, 2021), can be reasonably criticized for an inability to capture diversity. The growing diversity of the population should be seen as an inclusion of minorities in research designs and as an opening of new research perspectives, but this has not been reacted to sufficiently. The perspective of diversity is by no means present in a cross-cutting way in the knowledge base. Many of the general data collections in the field do not inquire about the respondents' origin and ethnic background, and these dimensions are overlooked also in cultural statistics, even the required data would in principle be available at Statistics Finland. The education administration's reporting portal, Vipunen, allows for the use

of the variable of origin/background as well as the further refined variable of immigrant background, which excludes from the population the persons who have come to Finland to study. Vipunen also allows for a separate analysis of international students. Vipunen's data resources are indisputably extensive, but the service is not very user-friendly. Perceiving entities of data contents and overlapping concepts is challenging and filtering the data calls for a lot of time and rigor. Moreover, all the data regarding individual fields of the arts and origin/background are not systematically available for the different educational sectors.

We also found room for improvement in Cupore's own research activities when it comes to paying attention to the perspective of diversity. With the A&C Barometer, the current oversight can be solved by simply adding background variables describing diversity in every barometer survey. Up until now the surveys have not included a question about the respondent's origin, ethnic background or country of birth. With these variables all the data can be analyzed from the perspective of diversity, to produce valuable information based on the individuals' own experiences and identity. Answering questions regarding the background variables needs to be emphatically optional and the questions need to be formulated in cooperation with the stakeholders, as was the case a few years ago, when a question concerning belonging to a minority was added to the questionnaire. It would also be good to develop a section for the A&C Barometer that would be repeated every few years to produce information on the situation of artists with foreign background. Furthermore, it is important to develop ways to distribute the barometer survey more widely to reach also the professional artists working outside the Finnish artist associations and grants system. Otherwise, data production risks perpetuating the discrimination and exclusion prevalent in the field of art.

The methods of the AAF research project, where the data are ordered from the registers of Statistics Finland but the concept of artist is defined outside the registers, seems promising in principle, but it didn't fully work in the pilot phase in the desired way. The method does however manage to circumvent the problem of identifying artists through the Classification of Occupations of Statistics Finland, which often presents itself as a problem in register-based studies. In the case of artists with foreign background, it is important to get a larger number of artist associations to deliver data on their membership in the future. Globe Art Point, which is a member of Forum Artis, is among the associations in the criteria of the AAF research project, but it is a national cooperation organ of associations that has no private person members. In order to better reach the artists with foreign background, the group of associations that are in the criteria of the AAF data could be expanded to include such

associations as, for example, Catalysti, Post Theater Collective, or Sivuvalo, some of which are members of G.A.P. The absence of associations from the field of music in the pilot phase may for its own part have reduced the number of artists with foreign background in the study population. There might be, especially in the area of rhythm music, a good many professional musicians with foreign background who do not have a Finnish higher education degree in the arts and who haven't received or even applied for a grant.

The register-based data of the AAF research project requires a particular level of meticulousness in interpreting the results. The original data came from national agencies, such as the Tax Administration and the Population Information System, which may not be the best possible sources for examining non-standard occupational and population groups. The data are also problematic in that a range of activity is forced within one option, such as wage earners and entrepreneurs. Another shortcoming, from the perspective of a study focused on artists, in income data derived from official registers is that it is not possible to distinguish whether the income was earned from artistic work or some other type of work. This of course pertains to both artists with foreign and artists with Finnish background.

When using data produced by the national statistics agency both "methodological governmentality" and "methodological nationality" seep into the research. Categories of official statistics like "with foreign background" or "foreign language speaker", which we also use in this report, are insensitive and othering from an identity politics point of view. The problems concerning statistics and the categories applied in them have been addressed in some of the glossaries recently published by various authorities (see e.g. Työ- ja elinkeinoministeriö [Ministry of Economic Affairs and Employment], 2021). The definition of "foreign background" by Statistics Finland requires that a person's both parents were born outside Finland. It would be possible to also construct a category of *Mixed Finns* based on register data (c.f. Jäske et al., 2022), which would cover persons with only one parent with foreign background. In assessments of the status and possible discrimination of artists with foreign background in working life, it would be important to bring in the additional variable of ethnic background. It is however impossible to gain information on ethnic background from the Finnish official registers.

If the register-based AAF research will become a regularly repeated project, variables relating to immigration and emigration need to be added to the data ordered from Statistics Finland. The data applied in the pilot phase did not contain information on the background countries of the artists with foreign background. Including this variable in the data would make it possible to examine the situation of non-European and non-White artists separately, as

has been done in, for example, Sweden (Konstnärsnämnden/Larsson, 2016). In their report, Karhunen (2013) also analyzed the situation of artists separately by continent of origin and language group.

Considering the current demographic trend, it is important that the perspective of diversity is taken into account in the project carried out at the Ministry of Education and Culture for developing the knowledge and statistical base for cultural policy. We have discussed possibilities of regularly publishing data on the origin/background of persons employed at arts institutions as a part of the planned service. The data could be produced annually by combining data on the personnel of institutions receiving central government transfers with data from the Income Register and other register data (Mira Kajantie, personal communication, 21 April 2023 and 30 May 2023). It would make it possible to disaggregate data on personnel and wages also by gender, age and native language.

3 Topics for further research

In the process of preparing this report we have come across several issues that call for further research, such as access of artists with foreign background to decision making positions in arts and cultural policy, the education and employment paths of immigrant artists, the degree to which international students who have come to Finland to study arts stay in Finland and integrate into the field of arts and culture, and the recruitment of second-generation immigrants in arts education. It would also be interesting to explore the reasons why artists with foreign background have come to Finland and why they have stayed here. Apart from studies, common reasons for immigration include family, work or refugeeism (see e.g. Sutela, 2015). Moreover, the data available to us do not offer a comprehensive answer to whether the artists born outside Finland were already artists when they came to the country or whether they received their education and qualifications here.

An arts policy document published in Sweden in 2020 notes that there are biases in recruitment to the occupation of artist, addressing the educational level of parents and immigrant background as structures that undermine the possibilities and interest to become an artist (Riksdagen, 2020). The fact that of the 700 artists with foreign background in the AAF data only 26 were born in Finland raises the question of whether it is especially difficult for second-generation immigrants to pursue an education or a profession in the arts. Do they lack models or encouragement to enter the field of arts and culture (see Rask, 2021)? Presently the low number can be largely explained

by the age structure of second-generation immigrants. As Saukkonen (2022) remarks, most of the persons with foreign background who were born in Finland are young. Among them, primary and lower comprehensive school education is more common as the sole educational qualification compared to persons with Finnish background (Saukkonen, 2022), which can in itself be an obstacle to becoming a professional artist.

It would be important for future research on artists with foreign background to examine the effects of intersectionality, i.e. several overlapping factors (such as origin, ethnic background, gender, and age) on the situation of an artist. If the AAF research will become a regular undertaking and its coverage of artists with foreign background can be improved, attempts can be made to this end. In the pilot phase, the subject population ended up being so small and biased that there was no sense in attempting to perform more precise analyses.

We are not proposing a regular repeated special survey to monitor the situation of artists with foreign background in Finland because it would uphold a perception of a group that is "other" and is pigeonholed as an entity of its own. The possibility to examine people of different backgrounds within a one and same framework and time period is important for cultural policy reasons and the objective of equality.

We moreover feel that it would be essential to explore more deeply the racism prevalent in working life in the arts and culture sector. Finland presented itself in a negative light in the recent EU report *Being Black in the EU* (European Union Agency for Fundamental Rights, 2023). Similarly, the themes of racism and racialization were brought up in the artist surveys we have presented earlier on, especially in the case of artists of African background in the form of stereotyping that limits their work opportunities. Racism and racialization are not something that concerns only persons with foreign background, in the sense of how they are defined by Statistics Finland, but also so-called mixed Finns and many traditional minorities that are part of the native population.

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