

# OPENING

THE STATUS OF  
FOREIGN-BORN  
ARTS AND CULTURE  
PROFESSIONALS  
IN FINLAND

EMMI LAHTINEN

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## SUMMARY

In 2017–2020 the Center for Cultural Policy Research Cupore carried out a research project that examined the status of foreign-born arts and culture professionals residing and working in Finland. The study also reviewed how the related cultural and linguistic diversity is taken into account in the operations of national arts and cultural institutions as well as those of the museums, theatres and orchestras within the central government transfer system and in the operations of Arts Promotion Centre Finland (Taike). This report compiles the findings of the study. The research data consist of two web surveys, one targeted at directors of arts and cultural institutions and the other at foreign-born professionals in the field. The survey data are supplemented with interviews conducted at the National Museum of Finland, the Turku City Theatre, the Kuopio Symphony Orchestra and Taike.

The research was part of a more extensive development project entitled *Opening. Becoming an agent in the field of arts and culture in Finland* conducted by the Culture for All Service, Cupore and Globe Art Point in 2017–2019. The project was funded by the Finnish Ministry of Education and Culture. Its purpose was to assess the conditions and support the opportunities of foreign-born professionals to work in the Finnish field of arts and culture. Cultural diversity was viewed in the project only from the perspective of foreign-born arts and culture professionals. It should be noted that many others who work in the field encounter similar problems, such as discrimination and unequal treatment, in their professional careers.

The exact number of foreign-born arts and culture professionals residing in Finland is unknown. In 2018 there were a little over 387 000 foreign-born persons living in Finland. The share of foreign-language speakers in the population, i.e. persons who speak some language other than Finnish, Swedish or Sámi languages as their native language, is growing faster than that of foreign-born persons, and, for example, according to a forecast by the City of Helsinki, the share of foreign-language speakers in the Helsinki Metropolitan Area will rise to 28 percent by 2035. One can reasonably assume that the numbers of both foreign-born and foreign-language speaker arts and culture professionals will also grow.

The structures and practices of the Finnish arts and cultural field do not in every respect support equal work opportunities. The problems brought forth by our research have also been identified in previous studies, which for its own part shows that sufficient progress has not been made. In general, the competition is tough and the funding is limited in the field. In fact, financial problems are the most commonly encountered problems

among the foreign-born arts and culture professionals. Their situation is further undermined by established, at times discriminating practices, a lack of professional networks in Finland, prevailing attitudes and failures to recognize or value education and professional experience gained outside Finland. Overall, discrimination based on ethnic background is quite common on the labour market in Finland. If a person encounters discrimination on multiple grounds, the less likely they are to gain equal opportunities.

Especially the Finnish language presents major challenges to many foreign-born persons. Lack of language skills can prevent access to information and lead to limited work assignments and possibilities of promotion in the workplace. Insufficient access to information also results in mistrust and false presumptions. In 2018 the most commonly spoken foreign languages in Finland were Russian, Estonian, Somali and Arabic. In this situation, it is not enough to improve the status of English. A focus restricted to language alone can moreover easily overlook factors connected to racialization, which also concern many arts and culture professionals who are not foreign-born. Research data on the topic are however scarce.

The directors of the arts and cultural institutions recognize cultural diversity as a strength in work communities, but the issue is only rarely incorporated into personnel management or organizational development. Furthermore, based on the study, the available jobs and the job applicants don't always meet. According to the theatre and museum directors, the institutions receive very few applications from foreign-born persons. The foreign-born professionals, in turn, felt that their qualifications were not recognized in job application processes. For example, the failure to recognize degrees and work experience gained abroad can result in favouring Finnish qualifications. Of the institutions, orchestras employ the highest number of foreign-born professionals in Finland. The reasons lie in, for example, the lesser significance of language and the recruitment practices and channels specific to the field.

The attitudes at arts and cultural institutions and at Taiteidenkeskus towards cultural diversity are by and large positive, but the low degree to which it is seen in their personnel and the contents of their activities is often explained with a lack of funding and resources. Some of the directors also felt that their institutions did not have sufficient competencies to pay attention to the issue. Only one fourth of the institutions that responded to the survey had adopted an equality plan, and only less than a half of those that were legally obliged by the Non-Discrimination Act to draw up an equality plan had done so. The central government transfer system does not impose any requirements of paying attention to equality or cultural diversity. These

issues are usually addressed through isolated projects rather than being embedded as a cross-cutting part of an institutions' operations.

A look at Taike's grant statistics reveals that the numbers of foreign-language speakers among both the applicants and recipients of grants have been growing. The median sums granted to foreign-language speakers were equal in amount to the sums granted to Finnish speakers. Because the exact number of foreign-language speaker artists is not known, it is also impossible to assess how many of them apply for or receive grants. It can however be estimated that development in the grants has to some extent been consistent with the general development in society, but basically there hasn't been any notable change in the situation.

Efforts have been made in the national arts councils to increase the representation of persons with different cultural backgrounds. According to the survey, there isn't enough accessible information available on Taike's decision-making processes and decision makers, which for its own part causes distrust in the funding system. Allocating a special grant for the promotion of cultural diversity is not an unproblematic solution either. There is a need for targeted support, but special arrangements and affirmative action divide opinions both among the foreign-born professionals themselves and among the personnel of the arts and cultural institutions and Taike. The cultural policy objectives of the Ministry of Education and Culture are also often implemented through special arrangements instead of mainstreaming.

Distrust and prejudices exist both ways in the Finnish cultural field. Isolated cases often lead to generalizations. Based on the data, more cooperation, encounters, openness and mutual respect are needed. Experiences of discrimination in the arts and cultural field breed distrust and disappointment in the Finnish society at large, and vice versa. Hence it is important to ensure that a person's status is based on competence, and not, for example, country of birth or ethnic background. This calls for identification and dismantling of practices and structures that create inequalities.

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## CUPORE'S OPENING WORDS

This report is based on a Center for Cultural Policy Research Cupore research project that examined the status of foreign-born arts and culture professionals in the Finnish field of arts and culture. The project was linked into a project entitled *Opening. Becoming an agent in the field of arts and culture in Finland* conducted by the Culture for All Service, Cupore and Globe Art Point. The aim of the project was to promote operating models that support the opportunities of foreign-born arts and culture professionals to work in the Finnish cultural field. The project was carried out in 2017–2019.

This research project has been a novel and ever expanding journey for the Cupore researcher team. Thus far obstacles in the employment of foreign-born arts and culture professionals in Finland has been left with very little attention in research. Instead, several studies have been focused on a cultural supply that reflects the cultural diversity in society. This was especially the case in the 2010s when the share of foreign-born inhabitants in Finland increased significantly.

The employment of foreign-born people in Finland has met with many different challenges. Recently there have been inquiries into, for example, how a foreign name makes it harder to get into a job interview. Many other inquiries also bear evidence to the wide range of attitudes, from openness and curiosity to restraint, prejudice, belittling and, in the worst case, hostility.

The analysis focused more specifically on arts and cultural institutions and foreign-born arts and culture professionals as job and grant applicants. The objective was to explore how open or closed the Finnish arts and cultural field is to cultural diversity and foreign-born professionals.

In the course of the research, the image of an open and tolerant cultural field has appeared in different lights. The survey directed at the arts and cultural institutions and the interviews at selected sites show that, despite tough competition and scarce resources, the field is ready to expand and enhance its operations in a more culturally diverse direction. We encountered genuine enthusiasm and a true will to develop the practices and supply, as well as an understanding that a culturally diverse production of arts and culture requires the recruitment of culturally diverse professionals. On the other hand, further into the research we became aware of the extent of suspicious attitudes in this field that has generally been perceived as open-minded. For some Finnishness and education and work experience gained in Finland are still a mark of quality. The Finnish networks usually operate

through recruitment and recommendation channels that primarily reach and serve only Finns.

Our researcher team has on many occasions had to reflect on its own relationship to the phenomenon under study. We have attempted to identify our own prejudices and patterns of thought. As researchers and native Finns we easily see the surrounding society and its prevailing structures and practices differently than the research subjects, for whom these questions are often highly personal. We, too, have contended with prejudices relating to the quality of our research. A number of other researchers have also written about this challenge (see e.g. Rastas 2007). Also in this research project it is clear that the researcher cannot understand the life of the subjects as they experience it themselves.

Our partners in the Opening project have served as a valuable support and reference group for our research. We have been able to better formulate the questions in the interviews and web surveys together with them. We want to express our heartfelt gratitude for this invaluable help once more.

An important part of our research was access to delve deeper into the everyday operations of the arts and cultural institutions and especially their recruitment practices. We wish to warmly thank the staffs and interviewed employees of Arts Promotion Centre Finland, the National Museum of Finland, the Turku City Theatre and the Kuopio Symphony Orchestra for their openness and valuable responses. Unfortunately we are not able to fully represent in our research the complexity of the everyday operations – the wide range of challenges and good practices – which we got to hear about at the different stages of the research process. Art Promotion Centre Finland and the other cultural institutions have nevertheless served as an important premise and mirror for our entire research endeavour. Another crucially important source has been the responses to our survey targeted at foreign-born arts and culture professionals in Finland. Especially the responses to the open-ended questions helped us to grasp the depth of the problem.

Special thanks are also due to the following persons who have commented on and supported our research in its different phases: Rita Paqvalén, Martina Marti, Tomi Purovaara, Kemê Pellicer and Jaana Simula. We are most grateful to Paula Karhunen for editing the Arts Promotion Centre Finland statistics. We are likewise indebted to the steering group of the Opening project: Ceyda Berk-Söderblom, Sepideh Rahaa, David Kozma, Sari Karttunen, Pasi Saukkonen, Hanna-Reetta Schreck and Max Rynnänen for highly knowledgeable discussions and comments in the face of the challenging and complex questions of our research. Thank you also to

Cupore researcher Nathalie Lefever for help with the English translation and proofreading. We also wish to express our gratitude to the Finnish Ministry of Education and Culture for funding the project, and especially to Counsellor for Cultural Affairs Maija Lummepero for her cooperation.

In Helsinki, on 1 May 2020

*The Cupore research team*

## FOREWORD BY GLOBE ART POINT

This research report is based on the project *Opening. Becoming an agent in the field of arts and culture in Finland*. It hopes to offer a valuable snapshot of the current situation of the foreign-born artists and other cultural professionals working and living in Finland. Their work is part of the Finnish art scene. This publication demonstrates that concrete actions need to be undertaken in addition to further discussions on ways to improve the situation. It serves as a roadmap for us all – both for Globe Art Point (G.A.P.) and for the Finnish arts and cultural institutions – in the implementation of our agendas to achieve a more open and inclusive cultural scene in Finland.

Why are diversity and inclusion important topics for Finland and specifically for the Finnish art scene? According to demographic prognoses, the share of people who do not speak Finnish, Swedish or Sámi as a native language is rising rapidly, especially in the capital region of the country. Unfortunately, this is not yet reflected significantly in representation within the arts and cultural institutions or in the decision-making structures and resources.

G.A.P. is an association that was established in 2016 by arts and cultural workers residing in Finland, with the purpose of promoting and supporting the status of non-Finnish born artists and cultural operators working in Finland. We aim to tackle the structural discrimination, the professional harassment and other issues brought to the light by the report, and to ensure that foreign-born artists and cultural professionals are acknowledged and that their untapped capacity is fully utilized. We know, however, that the implementation of cultural diversity and inclusion is a long process. It requires commitment and accountability. We all will have to accept and adapt to many changes along the way. We will continue to promote equality, equity, diversity and inclusion and sincerely believe that the best way to reach our goals is to foster constructive dialogue with our stakeholders. We will also foster possibilities for our Finnish colleagues to practice their work in a diverse and inclusive professional environment.

We are aware that a research-driven approach to questions of diversity and inclusion may easily over-simplify the complex set of issues that we all need to address and accept as part of a holistic, intersectional picture of inclusion. This means that each aspect of a person's identity – class, gender, intellectual and physical disability, age, ethnocultural background, sexual orientation – is crucial to the equality and inclusion process. We are sure however that the data and evidence provided by the report will encourage

us to continue our advocacy work and help us influence the policies and actions of Finnish cultural institutions.

On behalf of the Board and Team of G.A.P. I want to express my gratitude to the Culture for All Service, the Center for Cultural Policy Research Cupore and to all the artists, culture professionals and arts and cultural institutions that contributed to the research by generously sharing their experience to make this report possible. Undoubtedly, it will challenge the institutions to contribute to progressive change. We believe that by working together and implementing actions collectively and in a consensus framework we will ensure that the benefits of diversity will be widely understood and accepted.

On behalf of the Board of Globe Art Point

*Ceyda Berk-Söderblom*

Chairperson

## 1 INTRODUCTION

This research report deals with the status of foreign-born arts and culture professionals living in Finland and their work opportunities in the Finnish field of arts and culture. The report also overviews the attention given to cultural and linguistic diversity among national arts and cultural institutions<sup>1</sup> and the museums, theatres and orchestras within the system of central government transfers<sup>2</sup> and in the operations of Arts Promotion Centre Finland (Taike).

The research data are based on two surveys, one targeted at directors of the arts and cultural institutions and the other aimed at foreign-born artists and other arts and culture professionals. The survey data are supplemented with interviews with employees of four selected arts and cultural institutions: The National Museum of Finland, The Turku City Theatre, The Kuopio Symphony Orchestra and Arts Promotion Centre Finland. The research was conducted by Center for Cultural Policy Research (Cupore) researcher Emmi Lahtinen, director Marjo Mäenpää and project researcher Sirene Karri. Cupore researcher Ari Kurlin Niiniaho assisted the research team in the analysis of the quantitative survey data.

Changes in society affect the operating environment of the arts and the prevailing arts and cultural policies in Finland, same as elsewhere. At the end of 2018 there were around 330 000 foreign-born persons living in Finland whose native language was some other than Finnish, Swedish or Sámi languages<sup>3</sup>. The number accounts for six percent of the total popula-

1 The National Museum of Finland, the Finnish National Gallery, the Finnish national Theatre, and the Finnish National Opera and Ballet.

2 In Finland the government supports museums, theatres and orchestras by funding their operating and property costs. The aim of the system is to secure a balanced supply and availability of cultural services throughout Finland. The conditions for the appropriation of government transfers are inscribed in the Finnish Theatres and Orchestras Act (1705/2009) and Museums Act (314/2019). In 2019 there were slightly over 200 institutions within the government transfers system. See: <https://minedu.fi/en/state-subsidies> (accessed 20 May 2020).

3 In 2019 there were altogether 387 215 foreign-born persons living in Finland. Of them 335 414 were persons with foreign background, of whom 11 650 spoke Finnish, Swedish or Sámi as their native tongue. "A person with foreign background" refers to a person whose both parents were born or only known parent was born in some country other than Finland. There were 51 801 foreign-born persons with a Finnish background living in Finland in 2018. Of them, 6 076 were native speakers of some language other than Finnish, Swedish or Sámi. See: Official Statistics of Finland (OSF): Country of birth according to age and sex by region, 1990-2018 and Official Statistics of Finland (OSF): Population structure.

tion, while the number of foreign-born inhabitants had grown nearly four percent in a year. The share of foreign-born residents is higher in cities. At the same time, the share of foreign-language speakers<sup>4</sup> in the total population was around seven percent, and it keeps continuously growing<sup>5</sup>. According to a forecast prepared by the City of Helsinki, the share of foreign-language speakers in the Helsinki Metropolitan Area<sup>6</sup> will rise to 28 percent by 2035 (Helsingin kaupunki 2019)<sup>7</sup>.

The demographic trend is changing the Finnish society, as globalization continues, urbanization accelerates and our values and lifestyles diversify. At the same time, economic and social inequalities among the different population groups create growing demands for socially and culturally sustainable development. These projections are presented by the Finnish Ministry of Education and Culture. This means, among many other things, that cultural diversity and multilingualism need to be more strongly visible in both the practices and supply in the arts and cultural field. (Ministry of Education and Culture 2017, 23–24; Ministry of Education and Culture 2019, 24–25).

The central research question is focused on the employment of foreign-born arts and culture professionals in Finland. More broadly, the status of persons with foreign background<sup>8</sup> in the labour market presents a challenge to the society at large and persons with foreign background work in lower-level positions more commonly than persons with a Finnish background (Sutela 2015, 88–89). The arts and cultural field is no exception, and

4 "Foreign-language speaker" refers to a person whose native language is some other than Finnish, Swedish or Sámi.

5 OSF: Population structure.

6 The Helsinki Metropolitan Area includes the cities of Helsinki, Espoo, Vantaa and Kauniainen. The total population was around 1.4 million in 2019.

7 The number of foreign-language speakers in 2035 will be the highest in Vantaa, where their share is predicted to rise to 34 percent. In Helsinki the share is predicted to rise to 25 percent, and in Espoo to 30 percent. The share of foreign-language speakers in the Helsinki Metropolitan Area is the lowest in Kauniainen. (Helsingin kaupunki 2019.) For English summary, see: <https://www.hel.fi/uutiset/en/kaupunginkanslia/greater-helsinkis-foreign-language-population-to-double-by-year-2035?cpd=v> (accessed 28 May 2020).

8 According to the definition of Statistics Finland, "a person with foreign background" refers to a person whose both parents or only known parent was born abroad. The person could have been born in Finland and their native language can be Finnish. The focus group of this research are people born in some country other than Finland whose native language is some other than Finnish, Swedish or Sámi.

the cultural and linguistic diversity is scarcely represented among decision makers in the field. In general, the competition in the field of arts and culture in Finland is tough. People who have come to Finland from some other country face additional challenges due to, for example, lacking Finnish language skills, established practices in the field and education and experience gained elsewhere than in Finland.

The exact number of foreign-born arts and culture professionals in Finland is unknown, and their status has been researched rarely. The Finnish Ministry of Education and Culture stresses cultural diversity as a part of cultural policies and aims to promote equal opportunities to participate for all, both as creators and experiencers. The objective of this research is to examine to what extent the structures, attitudes and practices in the Finnish field of arts and culture support equal and inclusive conditions for operating in the field.

The research is part of the more extensive *Opening. Becoming an agent in the field of arts and culture in Finland* project jointly implemented by the Culture for All Service<sup>9</sup>, Cupore and Globe Art Point<sup>10</sup> (G.A.P.) during 2017–2019<sup>11</sup>. The aim of the project was to support the opportunities of foreign-born arts and culture professionals to work in the Finnish arts and cultural field. As part of the project, the Culture for All Service hired Martina Marti as a Diversity Educator, whose task was to observe

9 The Culture for All Service promotes arts and cultural services that are inclusive and take diverse audiences and creators into account. The service offers information and tools for promoting accessibility and diversity in arts and cultural services. The service is maintained by the association For Culture on Equal Terms (Yhdenvertaisen kulttuurin puolesta ry) and funded by the Finnish Ministry of Education and Culture. <http://www.kulttuuriakaikille.fi/en.php> (accessed 7 May 2020).

10 The Globe Art Point Association was founded in 2016 by Finnish and non-Finnish born artists and culture workers. G.A.P. promotes equality and accessibility inside the Finnish art and culture sector focusing especially on international, non-Finnish born artists. In 2020 G.A.P. had 15 full members (association, cooperative or company) and 11 supporting members (private person or legal entity). [www.globeartpoint.fi/association/](http://www.globeartpoint.fi/association/) (accessed 7 May 2020).

11 The first Opening project was followed by another project, Opening 2.0, in 2019. Both of the projects run simultaneously in 2019. In the second project Culture for All Service, G.A.P. and Cupore organized a Diversity Agent Course for cultural workers and artists of non-Finnish origin or background. The aim of the course was to offer tools for developing diversity in the arts and culture sector. For more information see: <http://www.kulttuuriakaikille.fi/en.php?k=17314> (accessed 20 May 2020). Cupore's research was conducted as part of the first Opening project and therefore the second project is not discussed further in this report.

everyday operations in the selected arts and cultural institutions and follow-up on how cultural diversity is realized in their operations. Based on her observations, Marti prepared a customized training package for each of the institutions. The role of G.A.P. in the project was to serve as an expert and organize the final project seminar. The seminar was held in Hanasaari, Espoo, on 15 May 2019. The project was funded by the Finnish Ministry of Education and Culture<sup>12</sup>.

Cultural diversity is dealt with narrowly in the report, solely from the viewpoint of one specific group, foreign-born persons in the Finnish cultural field. In the report cultural diversity refers to a person's background, identity, physical appearance, language, cultural differences, educational background as well as their experiences or characteristics connected to the traditions of artistic practice. In the context of the arts and cultural institutions and Arts Promotion Centre Finland, cultural diversity refers to the cultural diversity of personnel and the issue of how the diversity of life stories and experiences are taken into account in their activities, collections and programs.<sup>13</sup>

Concurrently, many other arts and culture professionals living in Finland encounter similar challenges and problems in their careers. These can be, for example, Sámi people, Roma people or persons born in Finland who experience racialization<sup>14</sup> (people of colour) or discrimination because of their skin colour as well as sign language users or persons with disabilities<sup>15</sup>. Also persons with a Finnish background who have gained their education or work experience elsewhere than in Finland can meet with similar challenges

12 The appropriation from the Ministry of Education and Culture in 2017 was granted for projects with the purpose of promoting the adjustment of asylum seekers and immigrants to the Finnish culture and society especially in the sectors of culture and sports.

13 For a more extensive view of cultural diversity see e.g. the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression (2005) <https://en.unesco.org/creativity/sites/creativity/files/passeport-convention2005-web2.pdf> (accessed 20 May 2020).

14 Racialization means that people or their behaviour are centrally defined on the basis of their ethnicity, race and/or culture. In racialization presumptions and stereotypes are attached to a person due to such traits as skin colour, religion or ethnic background. Racialization is exercised both by individuals and within societal structures. (See e.g. Gans 2016; Orhanli-Viinämäki 2019).

15 Read more about discrimination among various population groups: <https://yhdenvertaisuus.fi/en/minorities-in-finland> (accessed 29 May 2020).

in their careers. Many of the addressed challenges and problems have been generally acknowledged in the Finnish field of arts and culture. Against this setting, reviewing the structures and practices that generate inequality and discrimination ultimately benefits the field at large.

### **Structure of the report**

The report starts by presenting the research questions and objectives and the data gathering method, and by offering a brief overview of earlier studies and reports. Then we take a look at the operating environment in the Finnish arts and cultural field and the prevailing structural problems that affect the possibilities of most arts and culture professionals to operate in the field. The chapter also deals with cultural diversity in state cultural policies and generally describes the discrimination based on ethnic background that occurs in Finland.

The core of the report is made up of chapters that take a closer look at the status of foreign-born arts and culture professionals and their experiences in the Finnish arts and cultural field. In this context we also overview the practices and grant statistics of Arts Promotion Centre Finland. Before the conclusions, we reflect on how cultural diversity is seen in the strategies and operations of arts and cultural institutions and in their employees' skills and attitudes regarding the subject. The analysis is complemented with Martina Marti's article on the job shadowing observations she made on site at the institutions. After conclusions, we propose, based on the data, some central measures that could improve the status of foreign-born arts and culture professionals in Finland.

## 2 IMPLEMENTATION OF THE RESEARCH

This chapter describes the implementation of the research. First, we present the key questions the research seeks answers to. We also define the central concepts applied in the research. The chapter moreover describes the data collection methods and the applied data, and introduces the subject groups: foreign-born professionals in the Finnish arts and cultural field, the four arts and cultural institutions selected for closer inspection, and Finnish arts and cultural institutions as a whole. In the end we present an overview of research and reports dealing with the topic.

### **Objectives and methods of research**

#### THE RESEARCH QUESTIONS

The research seeks answers to the following questions:

- What factors affect the employment and work of foreign-born arts and culture professionals in Finnish arts and cultural institutions and at Arts Promotion Centre Finland?
- What factors affect the possibilities of foreign-born artists to apply for and receive grants from Arts Promotion Centre Finland?
- How do the arts and cultural institutions and Arts Promotion Centre Finland relate to cultural and linguistic diversity?
- How are questions of cultural and linguistic diversity seen in the work of arts and cultural institutions and Arts Promotion Centre Finland?

#### CONCEPTS AND DELIMITATION OF THE TARGET GROUP

The motivation behind the Opening project was to promote sustainable operating models that support the integration of immigrants and asylum seekers within the art and culture sector. Therefore the foreign-born arts and culture professionals living and working in Finland were selected as a target group in collaboration with representatives of G.A.P. and the Culture for All Service.

The central concepts in the research are foreign-born persons, foreign-language speakers and cultural diversity:

**Foreign-born** means in this report a person who was born in some country other than Finland, whose native language is some other than Finnish, Swedish or Sámi languages, and who has come to Finland either voluntarily or by force as, for example, an asylum seeker. The person may have gained their education and experience abroad and/or in Finland.

**Foreign-language speaker** means in this report primarily, based on the definition of Statistics Finland, a person whose native language is some other than Finnish, Swedish or Sámi languages. One should make note that the definition pertains to the registered native language, which might not be the same as the spoken language the person generally uses. In the statistics of Arts Promotion Centre Finland ‘foreign-language speaker’ refers to persons who have marked some language other than Finnish or Swedish as their native language in their grant application. Here the definition pertains to the reported native language, which might be different than the registered native language.<sup>16</sup>

**Cultural diversity** refers to the personal characteristics of foreign-born persons connected to their background, identity, language, cultural differences, education, experiences or traditions of artistic practice. In the context of the museums, theatres and orchestras and as regards Arts Promotion Centre Finland, the term refers to the cultural diversity of personnel and to how the diversity of life stories and experiences are taken into account and addressed in the activities, collections and programs.

While defining the target group a mutual understanding existed among the project partners that more information is needed also on the specific questions concerning the status of arts and culture professionals with a foreign background. This raised another question of whether also people of colour

<sup>16</sup> For more on the concept of “foreign-language speakers” see e.g. Pasi Saukkonen’s (2019) blog text “Vieraskielinen väestö: kieliperusteisen tilastoinnin ongelmia ja ratkaisuvaihtoehtoja” (in Finnish) <https://www.kvartti.fi/fi/blogit/vieraskielinen-vaesto-kieliperusteisen-tilastoinnin-ongelmia-ja-ratkaisuvaihtoehtoja> (accessed 10 Jan. 2020).

who have a Finnish background<sup>17</sup> should be included. This, however, easily collides with the fact that such persons are difficult to unequivocally define, address and research. According to Finnish legislation, ethnic origin is considered sensitive information and compiling statistics based on it is prohibited. For example, Statistics Finland, which produces the vast majority of Finnish official statistics, compiles statistics based on nationality, language and country of birth.<sup>18</sup>

Over the course of the research the concepts and delimitation of the research topic presented challenges in many respects. For example, it was necessary to define ‘foreign-born persons’ in order to delimit the research. The concept was defined at the very beginning of the research project together with our partners in the Opening project. The representatives of the foreign-born persons stressed a need to include language in the definition, and thus comparisons with statistics based solely on country of birth or language were not fully compatible. For example, the classification into ‘foreign-language speakers’ used in the grant statistics of Arts Promotion Centre Finland unavoidably also includes persons born in Finland, who are not a primary target group of this study.

It is also apparent in the interview and survey data that sometimes the same concepts are used to refer to different things. Despite our endeavour to define the concepts in their contexts, they still remained open to interpretation. Many found it difficult in practice to see the difference between concepts like ‘foreign-born’ and ‘foreign-language speaker’. Generally, the concept that appeared as most open to interpretation was ‘cultural diversity’, which, for example, the directors of the arts and cultural institutions often associated with international activities or with the diversity that appears more broadly in the society at large. Due to the ambiguity of the concepts, it was not always fully clear what they referred to in the data. In addition, the translation of certain terms from English to Finnish, and vice versa, proved difficult due to the differences in the vocabulary related to the topic.

In the course of the research the difference between the research needs and the experiences and realities of the subjects also became apparent. Where from a research point of view it was important to define things clearly, it didn’t necessarily make sense in the personal lives of the foreign-born

17 In the definition of Statistics Finland ‘a person with Finnish background’ means a person with at least one parent born in Finland. A child adopted by persons born in Finland is regarded as a person with Finnish background.

18 For more about statistics relating to ethnic background, see e.g. Pasi Saukkonen’s (2016) article “Monikulttuurisuuden tilastointi kaipaa uudistamista” (in Finnish): <https://www.stat.fi/tietotrendit/artikkelit/2016/monikulttuurisuuden-tilastointi-kaipaa-uudistamista/> (accessed 20 May 2020).

persons. In the survey targeted at the foreign-born arts and culture professionals the use of concepts and definitions that separate groups of people was frequently criticized and seen as something externally given.

## **Data and methods**

### **SURVEY DATA**

The data consist of two web surveys carried out in 2018 and 2019. The first survey (later referred to as 'directors survey') was tailored for the directors of the museums, theatres and orchestras in the central government transfer system and the directors of the national arts and cultural institutions. The second survey (later referred to as 'artists survey') was targeted at foreign-born artists and cultural workers.

Both of the surveys consisted mainly of multiple-choice questions with a possibility to comment on the subject further. The questions concentrated on experiences, practices and competence. Members of G.A.P., employees of the Culture for All Service and a few other foreign-born persons took part in the planning and drafting of the survey questions. Regarding the directors survey, we also consulted the personnel of the Finnish Heritage Agency's Development of the Museum Sector division. Both survey forms can be found in the end of the report (Appendices 1 and 2).

Due to the selected target groups, the freelance field was left out of the scope. Many of the artists survey respondents work as freelancers but the voice of the whole field is not represented in the research data. Gaining a more accurate and comprehensive picture of the attitudes and practices regarding cultural diversity in the Finnish arts and cultural field would require addressing more extensively also the individuals, groups and organizations working in the freelance field.

### **Directors survey**

The focus of the research was set on the art and culture institutions in the central government transfer system because they are easier to define and compare with one another. Being part of the system also ensures a basic financial security and status that places the institutions in an advantaged position. As such the system itself does not however place any exact demands of promoting or monitoring cultural diversity in the institutions' operations.

The directors survey was realized in spring and summer 2018. The survey was sent out personally to the directors of the arts and cultural institutions. The survey respondent was requested to be either the director of the institution or another person in a leading position. The survey addressed the

institutions' situation in 2017, when there were 208 arts and cultural institutions in the government transfer system: 123 museums, 57 theatres and 28 orchestras. In addition, the survey was sent out to the directors of the Finnish National Museum, the Finnish National Theatre, the Finnish National Opera and Ballet and the Finnish National Gallery (the Museum of Contemporary Art Kiasma, the Ateneum Art Museum and the Sinebrychoff Art Museum).

In total 99 institutions answered the survey: 58 museums, 27 theatres and 14 orchestras (Figure 1). Some of the directors didn't answer all the questions and therefore the answering rate varies between the different questions from 29 percent (N=61) to 47 percent (N=99). Just under a third of the institutions were located in the region of Uusimaa, which contains the capital region. Divided by regions, 10 percent of the responding institutions were located in Southwest Finland, seven percent in North Savo, South Savo and Lapland each, and six percent in Kanta-Häme region. The share of all other regions was five percent or less. In 2018 over a half (52 %) of all the foreign-born persons residing in Finland lived in Uusimaa<sup>19</sup>. In addition, 80 percent of the artists survey respondents lived in the capital region. Due to these reasons the institutions located in Uusimaa are highlighted in the analysis.

**FIGURE 1.**

*Respondent profile of the directors survey, 2018.*

<b>ARTS AND CULTURAL INSTITUTION</b>	<b>N</b>	<b>REGION*</b>	<b>N</b>	<b>%</b>
Drama theatres	20	Helsinki-Uusimaa	31	31
Cultural history museums	20	Southern Finland	23	23
Specialized museums	19	Western Finland	18	18
Art museums	18	Eastern Finland	16	16
Orchestras	14	Northern Finland	10	10
Dance theatres	7	Åland Islands	1	1
Natural history museums	1	<b>Total</b>	<b>99</b>	<b>100</b>
<b>Total</b>	<b>99</b>			

\* The division is based on the regional classification of "major regions" used by Statistics Finland. The major region of Northern and Eastern Finland has been divided here into Eastern Finland and Northern Finland per province. See: [https://www.stat.fi/meta/luokitukset/maakunta/001-2016/luokitusavain\\_2.html](https://www.stat.fi/meta/luokitukset/maakunta/001-2016/luokitusavain_2.html) (in Finnish, accessed 15 Jan. 2020).

19 OSF: Country of birth according to age and sex by region, 1990–2018.

### Artists survey

The artists survey was realized between December 2018 and January 2019 and the number of respondents was 126. The survey was mainly answered by artists, even though it was targeted also at cultural workers. The total number of the foreign-born artists in Finland is not known. G.A.P. has estimated the number to be between 1 000–2 000 but the figure cannot be validated by statistics. In general, in 2017 there were around 20 000 artists in Finland<sup>20</sup>.

The following profile can be presented of the foreign-born arts and culture professionals who answered the artists survey (Figure 2). It needs to be stressed that the results won't necessarily correspond with the factual share of persons within different art fields in Finland or give a comprehensive description of the status of foreign-born professionals. However, many of the issues addressed by the respondents are very convergent.

The survey was distributed online by all the project partners and through, for example, arts information centre newsletters. A strong emphasis was placed in G.A.P.'s capacity to reach the foreign-born professionals. The reasons why the survey was not answered by more cultural workers can only be speculated. Perhaps the survey was formulated too much from the artists' point of view, the topic of the survey was not seen as relevant or the channels used to distribute it did not reach the foreign-born professionals effectively enough.

In this report the results of the artist survey will be compared with the results of the *Taiteen ja kulttuurin barometri 2017. Nuoret taiteentekijät* (Arts and Culture Barometer 2017. Young artists) which concentrated on artists under 35 years old, and the *Taiteen ja kulttuurin barometri 2018. Taiteilijoiden ja taiteen liikkuvuus* (Arts and Culture Barometer 2018. Mobility of art and artists) which was targeted at all artists in Finland (Hirvi-Ijäs, Rensujeff, Sokka & Koski 2018; Hirvi-Ijäs, Rensujeff, Sokka & Kurlin 2019). *The Arts and Culture Barometer* is an annual report that maps the current values and attitudes in the arts and culture field in Finland. It is based on

20 The estimate is based on Cupore's research project *Suomalaisen taide- ja taiteilijapolitiikan rakenteet, kokonaiskuva ja erityisyydet (2018–2019)* (Structures, overview and peculiarities regarding Finnish arts and artists' policy), which reviewed the number of artists, structures and financing in the different art fields in Finland. The estimate is based on figures for 2017 provided by associations and trade unions in different fields of art. It is generally difficult to assess the exact number of artists because there is no consistent way or comprehensive statistical source for defining an artist.

**FIGURE 2.***Respondent profile of the artists survey, 2019.*

<b>FIELD OF ART</b>	N	%	<b>AGE</b>	N	%
Visual Arts	45	48 %	18–24 years	1	1 %
Media Art	26	28 %	25–34 years	33	35 %
Performance Art	21	23 %	35–44 years	41	44 %
Cinema	20	22 %	45–54 years	14	15 %
Photographic Art	19	20 %	55–64 years	4	4 %
Music	17	18 %	Total	93	100 %
Theatre	15	16 %			
Literature	13	14 %			
Dance	11	12 %			
Design	11	12 %			
Art journalism	8	9 %			
Environmental Art	8	9 %			
Illustrations and comics	6	6 %			
Circus Art	2	2 %			
Other	14	15 %			

Some of the categories overlap. On average, each respondent works within 2,5 fields of art. 93 respondents in total.

**PLACE OF RESIDENCE\***

Metropolitan Area	80 %
Southern Finland	9 %
Northern Finland	4 %
Eastern Finland	4 %
Western Finland	3 %

\* The respondents were asked which part of Finland they lived in. The options given were Northern Finland, Western Finland, Eastern Finland, Southern Finland and Helsinki Metropolitan Area (Helsinki, Espoo, Vantaa and Kauniainen). The different regions were not defined in more detail.

<b>COUNTRY OF BIRTH</b>	N	%		N	%	<b>EDUCATION IN ARTS AND CULTURE</b>	N	%
<i>EU or EEA</i>			<i>Outside EU or EEA</i>			Secondary art degree (art school)	5	5
Western Europe	15	35	Russia or USSR	10	24	Upper or lower degree from a polytechnic (university of applied sciences)	8	8
Central and Eastern Europe	12	28	Middle-East	8	20	Lower degree from a university (Bachelor's degree)	16	17
Southern Europe	12	28	South America	7	17	Upper degree from a university (Master's degree)	48	52
Nordic Countries	4	9	Asia and Oceania	6	15	Doctoral degree	3	3
			North America	6	15	No formal education/degree	5	5
			Africa	4	10	Other	8	9
Total	43	100	Total	41	100	Total	93	100

**GENDER**

53 % female    37 % male    10 % other\*

\* The category "other" consist of persons who identified themselves as other (1 %) or who preferred not to state their gender (9 %).

**COUNTRY OF PROFESSIONAL EDUCATION**

48 % Finland, 76 % elsewhere

Elsewhere: 64 % Europe, 10 % North America, 9 % South America, 9 % Middle East.

30 % (28 respondents) had degrees both from Finland and from another country.

an annual survey<sup>21</sup>. The Barometer is a collaboration between Cupore and Arts Promotion Centre Finland (Taike).

### INTERVIEW DATA

Additionally, 28 persons were interviewed to deepen the understanding. All but two of them were personnel of the four chosen arts and cultural institutions. 5 to 8 persons were interviewed from each institution. One of the interviewed persons was an employee of the Finnish Heritage Agency and one person an employee of the city of Kuopio. The interviews took place in 2018 and the interviews were recorded and later transcribed. All directors were interviewed. Most of the other interviewed persons were also managers or otherwise in a position where they were able to influence the decision making and recruitment in the organizations.

The focus of the interviews was in the organizations' operations and practices in relation to cultural diversity and a special emphasis was placed on recruitment. The purpose of the interviews was to form an understanding of the organizations' competence and attitudes with regard to cultural diversity and foreign-born professionals. The project partners collaborated in the preparation of the interview questions.

### OTHER DATA

In addition to the surveys and interviews, the research data consist of Taike's, the Finnish Cultural Foundation's and Kone Foundation's grant statistics as well as the strategies and operational plans of Taike, the Finnish National Museum, the Turku City Theatre and the Kuopio Symphony Orchestra. Taike's and the Finnish Heritage Agency's performance agreements with the state, official statistics by Statistics Finland and multiple other reports function also as important references.

### TREATMENT OF DATA

This report focuses on the two surveys and the conducted interviews and analyses the opportunities of the foreign-born professionals to work in the Finnish cultural field, especially in the arts and cultural institutions and as grant recipients. It needs to be stressed that personal experiences can

21 The Barometer survey is available in Finnish, Swedish and English. The number of responses in English in both 2017 and 2018 was just under 30 (4–5 % of all respondents).

contradict with the overall survey results and different forms of discrimination can remain invisible when presenting numbers and percentages. Therefore personal experiences are brought forth by quotations from the surveys and interviews.

All the quotations have been modified slightly to make them more understandable, by, for example, correcting spelling mistakes and spoken language. The interview quotations do not include the name of the person in question. To secure their privacy we do not publish the names of the interviewed persons. Despite, some of the quotations might be able to link with a certain person. In these cases, a permission to use the quotation have been secured from the person in question.

The report *Discrimination in the Finnish Labor Market* by the Ministry of Employment and the Economy (2012) points out that in the case of discrimination the subject of study often entails personal experiences, which can easily lead to an over or underestimation of the amount of discrimination (Larja et al. 2012, 56). To increase the researchers' understanding of the topic and of their personal position in relation to it, and for the sake of representation, the aim has been to collaborate with foreign-born representatives throughout the research process (see e.g. LeCompte & Schensul 2015; Davies 2018; Stuart 2018).

### Foreign-born artists and cultural workers

According to the study *Maahanmuuttajataiteilijat taiteen tukijärjestelmässä* (Immigrant artists in the Finnish support system for the arts<sup>22</sup>) by Paula Karhunen (2013), during 2002–2012 a total of 708<sup>23</sup> foreign-born foreign-language speakers applied for a grant or a subsidy from the Arts Council of Finland (since 2013 Taike) (Karhunen 2013, 89–90). The share of artists

22 For English summary, see: <https://www.taike.fi/documents/10921/0/Immigrant+artists+in+the+Finnish+support+system+for+the+arts.pdf> (accessed 28 May 2020).

23 During the period a total of 842 individual foreign-language speakers applied for a grant or a subsidy. 134 (16 %) of them either lived abroad at the time of the application process, had later moved abroad, had a Finnish parent or were born in Finland. Therefore, the number of foreign-born foreign-language speaker applicants who lived in Finland was 708. (Karhunen 2013, 90).

with an immigrant background<sup>24</sup> was estimated to be about the same as the share of immigrants in Finland in total at the time (3–4 %) (op. cit., 110). According to the study *Taiteilijan asema* (The status of an artist) (2014), which investigated the status of artists in Finland, their position in the labour market and their income formation, in 2010 around 630 (3 %)<sup>25</sup> of all artists living in Finland had some other native language than Finnish or Swedish. (Rensujeff 2014, 174).

The number of foreign-born cultural workers is also difficult to define. In 2017 there were, according to Statistics Finland, approximately 86 000 cultural workers in Finland<sup>26</sup>. Statistics Finland's Labour Force Survey could provide information about the number of foreign-born cultural workers but the information is not freely available and it would require paying special attention to confining the classification of "cultural workers"<sup>27</sup>. Regardless that the factual numbers are difficult to define, the fact that in general the total share of foreign-born persons residing in Finland has doubled since 2000 from three to six percent indicates a rise also in the number of foreign-born artists and cultural workers.

According to the artists survey, the foreign-born arts and culture professionals in Finland are a heterogeneous group that consists of individuals with different nationalities and ethnic backgrounds. The respondents represent 34 different nationalities and 29 percent of them have Finnish citizenship. Just over a half (53 %) of the respondents come from EU or EAA areas. Russia and the former Soviet Union form a single most common

24 In the research 'immigrant artist' refers to an artist who has moved to Finland from abroad. The central criterion applied in the research was native language, since information was not available regarding the grant applicants' citizenship or country of birth. As a scope based on language can also include persons who are Finnish or were born in Finland, supplementary data were used to delimit the applied data. (Karhunen 2013, 11–13). Since the subject group includes only persons who have applied for grants from national arts councils, direct conclusions cannot be made based on the total number of the artists (op. cit. 2013, 90).

25 In the research the total number of artists was estimated as more than 21 000. On this basis, the share of foreign-language speakers (3 %) accounts for at least 630 artists. The definition of artist covered the members of the Finnish artist associations and recipients of state grants.

26 OSF: Employed labour force in cultural occupations by occupational group, sex and year, 2010–2017. All the listed occupations in the cultural field have been included.

27 The definition of cultural work used in the labour research statistics is not unproblematic, since it includes professional titles whose placement on the list might be questioned from certain viewpoints.

country of birth among the respondents, followed by the United Kingdom, Portugal, Peru, Spain and Mexico. Personal reasons for initially coming to and later staying in Finland were not asked in the survey.

The survey results are in line with the results of Karhunen's research (2013). The group that stood out among the artists were persons whose native language was Russian, English or Spanish, whereas the large language groups, speakers of Somalian or Estonian, were underrepresented (Karhunen 2013, 110). In 2018 the five biggest foreign-born population groups in Finland in general were Russians and persons born in the former Soviet Union (72 012, 19 % of foreign-born persons), Estonians (46 206, 12 %), Swedes (32 654, 8 %), Iraqis (17 889, 5 %) and Somalians (11 797, 3 %)<sup>28</sup>.

In general, the respondents had lived an average of nine years in Finland and their professional work history in Finland had lasted an average of seven years. There are certain characteristic differences between the genders. The female respondents had stayed in Finland longer: 79 % of the women and 50 % of the men had stayed in the country more than five years. The female respondents were much more likely to have a professional degree from Finland and they also had a higher level of education compared to the men.

80 percent of the artists survey respondents live in the capital region, in addition to the nine percent who live elsewhere in Southern Finland. This appears as higher than the share of artists or foreign-born persons in general in the area. In 2010, nearly 60 percent of all artists lived in Uusimaa, with eight percent in Pirkanmaa and seven percent in Southwest Finland. The share of artists in other regions was between 1–5 per cent. (Rensujeff 2014, 38–39). In 2018, over a half of all the foreign-born persons living in Finland lived in Uusimaa, nine percent in Southwest Finland and seven percent in Pirkanmaa (Table 1). In some regions, such as in Åland, Ostrobothnia and South Karelia, the share of the foreign-born population of the region's whole population is also notable.<sup>29</sup>

28 OSF: Country of birth according to age and sex by region, 1990–2018.

29 OSF: Population structure.

**TABLE 1.**

Number and share of foreign-born and foreign-language speaking population by region, 2018.

Region	Born abroad*, number	Share of foreign-born persons*, %	Share of total population in region, %	Foreign-language speakers, number	Share of foreign-language speakers, %	Share of population in region, %
Uusimaa	202 957	52	12	222 404	57	13
Southwest Finland	32 898	9	7	34 181	9	7
Pirkanmaa	25 437	7	5	24 975	6	5
North Ostrobothnia	14 739	4	4	11 666	3	3
Ostrobothnia	14 576	4	8	12 253	3	7
Päijät-Häme	10 830	3	5	10 575	3	5
Central Finland	10 390	3	4	9 122	2	3
Kymenlaakso	10 058	3	6	10 242	3	6
Satakunta	8 405	2	4	7 632	2	4
South Karelia	7 835	2	6	7 874	2	6
North Savo	7 775	2	3	7 384	2	3
Lapland	7 701	2	4	5 038	1	3
Kanta-Häme	7 213	2	4	7 001	2	4
North Karelia	6 172	2	4	6 028	2	4
Åland	5 377	1	18	2 538	1	9
South Ostrobothnia	5 220	1	3	4 103	1	2
South Savo	4 853	1	4	4 743	1	3
Central Ostrobothnia	2 558	1	4	1 984	1	1
Kainuu	2 221	1	3	2 002	1	3
<b>Entire country</b>	<b>387 215</b>	<b>100 %</b>	<b>7 %</b>	<b>391 746</b>	<b>100 %</b>	<b>7 %</b>

\* The figures in the category of 'foreign-born persons' include all persons born abroad, also those who speak Finnish, Swedish or Sámi as a native language. In 2018 their total number was 34 055. Source: OSF: Country of birth according to age and sex by region, 1990–2018; OSF: Language according to age and sex by region, 1990–2018.

Based on their self-evaluation, 42 percent of the respondents have very or fairly good Finnish language skills and one third very or fairly poor Finnish-language skills. The spoken skills are clearly better than the written skills. Women evaluated their written Finnish better than the men: 63 percent of the women found their written Finnish to be at least adequate while only

38 percent of men felt the same way. In general, Swedish-language skills were rare. A vast majority expressed that they were very or fairly willing to learn Finnish, whereas the same question regarding Swedish produced a lot of deviation.

According to the survey on work and wellbeing among persons of foreign origin (UTH)<sup>30</sup> in Finland (*Ulkomaista syntyperää olevien työ ja hyvinvointi Suomessa 2014*), in 2014 nearly one fifth of foreign-born persons aged 15–64 had, in their own evaluation, spoken Finnish or Swedish language skills nearly equivalent to those of a native speaker. Approximately one third evaluated their language skills as average and around one fourth regarded themselves as beginners or unskilled in both languages. Self-evaluation can be regarded as a rather expedient measure here, since 80 percent of the evaluations made by the interviewees were consistent with those made by the interviewer. It is interesting from the perspective of the answers to the artist survey that in the UTH survey the group that had the lowest language skills were persons with a higher education degree. Only 15 percent of them evaluated their Finnish or Swedish language skills as excellent, while one third of them saw their skills to represent beginner level. Of the persons who answered the artist survey, nearly 80 percent had a higher education degree. According to the UTH survey, the low language skills among this group could be explained at least partly by the widespread usage of English as a language of studies or work. (Nieminen & Larja 2015, 44–47).

According to the artists survey, being a member of an artist association or a union relevant to one's own artistic practice in Finland is fairly common (62 % of the respondents). Seven respondents had applied but not been granted a membership and just over a third had never applied for any membership. The most common reasons for not applying were not having enough information about the existing associations or unions, not having information on how or if one was qualified to apply and not seeing any benefits in the membership. One respondent addressed the issue that the Finnish Writer's Union does not accept authors who do not write in Finnish.

### **Introducing the four analysed arts and culture institutions**

Four organizations were selected for closer analysis: The Finnish National Museum, the Turku City Theatre, the Kuopio Symphony Orchestra and Arts Promotion Centre Finland (Taika). The institutions were selected based

30 For more information see: <https://thl.fi/en/web/thlfi-en/research-and-expertwork/projects-and-programmes/survey-on-work-and-well-being-among-people-of-foreign-origin-uth?redirect=%2Fen%2Fweb%2Fthlfi-en%2Fresearch-and-expertwork%2Fprojects-and-programmes%2Fcurrent-research-and-projects> (accessed 25 May 2020).

on the following criteria: national significance, representation of different art forms, geographical alteration and number of personnel. Taike, on the other hand, was selected due to its significance as a national funding expert in enabling and supporting<sup>31</sup> artists in Finland. The selection was made in collaboration with the project partners.

#### National Museum of Finland

- Finland's central cultural history museum with a task to research, accumulate and introduce cultural heritage.
- Part of the Finnish Heritage Agency which operates under the Ministry of Education and Culture.
- Responsible for the operations of eight other museums and two castles. Takes part in the development of museum activities in its respective field.
- The museum has around 100 permanent employees, of whom 90 % are based in Helsinki. The museum annually employs seasonal employees in about 60 different localities.
- The museum also documents contemporary culture in Finland.
- Organizes exhibitions and events with the objective of offering different target groups timely and interesting perspectives to culture, history and the future.
- In 2019 approx. 760 000 visitors visited the museums' sites. The number of visitors to the exhibitions was nearly 600 000.
- <https://www.kansallismuseo.fi/en/>

#### Turku City Theatre

- The theatre is a limited company fully owned by the City of Turku.
- The theatre premieres 10–12 productions annually.
- Its audience rate in 2019 was 146 000.
- The artistic staff consists of actors, directors and other members of the artistic crew. The technical staff consists of the stage staff and costumes and construction staff.
- The theatre employs 13 contract actors.
- The theater also gets many visiting artists: directors, stage designers, choreographers as well as costume, sound and light designers and actors.
- The artistic director is responsible for the program planning and the casting. The artistic director also selects the visiting directors.
- <https://teatteri.turku.fi/en>

#### Kuopio Symphony Orchestra

- The biggest symphony orchestra in Eastern Finland.
- The orchestra includes 46 permanent musicians who represent more than 10 different nationalities.
- The working language is English.
- In 2019 the orchestra played 122 concerts and the average annual audience rate for recent years has been 50 000.
- The program planning aims to take different age and customer groups into account. The idea is to introduce diverse user groups to the world of music.
- The chief conductor, the director of the Music Centre and the artistic committee decide about the programme.
- In addition to the symphony orchestra programme, the orchestra also offers listeners e.g. chamber music and entertainment music.
- A central part of the operations are cooperation and outreach work at e.g. service homes and schools.
- <https://www.kuopio.fi/en/kuopion-kaupunginorkesteri>

#### Taike

- A national funding expert and service agency for promoting the arts and the work and livelihoods of professional artists.
- An expert and active influence in art and artist policies.
- Works under the Ministry of Education and Culture.
- Has approx. 80 employees: half of whom are administrative staff and half regional artists who work on arts promotion projects throughout the country.
- Allocates annually nearly 40 million euros as grants and subsidies to the professional artists and subsidies to communities in the field of arts.
- Has 200 peer reviewers involved in the decision making process of grant and subsidy applications.
- [www.taike.fi/en](http://www.taike.fi/en)

<sup>31</sup> In addition to Taike, municipalities, private foundations and organizations, among others, also award grants for artists. This report focuses on Taike.

## Previous research on artists and cultural diversity in Finland

Cultural diversity and the accessibility of arts and cultural services<sup>32</sup> have been the subject of numerous other reports and studies. There has however been little focused research on the status of foreign-born arts and culture professionals in Finland. This chapter introduces a few studies and reports that complement its results. The survey data contained hardly any information pertaining to, for example, the residency status of the respondents or residence permit practices regarding refugees, asylum seekers or other foreign-born persons<sup>33</sup>.

### IMMIGRANT ARTISTS IN THE FINNISH SUPPORT SYSTEM FOR THE ARTS

Paula Karhunen's (2013) research *Maahanmuuttajataiteilijat taiteen tukijärjestelmässä* (Immigrant artists in the Finnish support system for the arts) conducted for Taike, examines the extent to which equality is realized in the state grant system for artists. The study remarks that the share of foreign-language speakers has been growing among the artists applying for the grants. Even though in many art forms we can still only speak about a few dozen of artists, the number of foreign-language speaker applicants has exceeded that of Swedish speaker applicants in, for example, the fields of visual arts, music, media art and dance. The support for foreign-language speakers had also grown considerably, nearly five-fold, in the study period (2002–2012). The awarded amounts have been the same in relation to the applied funding as with the other applicants. The support granted to artists has not however been able to respond to the demand, concerning both Finnish-speaking and foreign-language speaker artists. (Karhunen 2013, 111–112).

According to Karhunen, artists who have moved to Finland from other countries commonly encounter various challenges in their careers. These can be, for example, a sense of outsidership, difficulties regarding access to professional contacts and networks, problems with funding, lacking language skills, problems regarding recognition of professional degrees gained

32 Accessibility of arts and culture means opportunities for all people to use arts and cultural services and participate in art and cultural life. Accessibility is promoted by paying attention to people's diverse characteristics and removing obstacles to participation. (See e.g. Lahtinen et al. 2017).

33 For more information see e.g.: <https://nuorivoima.fi/lue/juttu/migri-ei-ym-marra-taiteilijan-tyota-daniel-malpicaa-ollaan-karkottamassa-maasta> (in Finnish, accessed 27 May 2020).

abroad, and difficulties in gaining membership in artist associations. (Op. cit. 111–112). Some of the problems are also specific to certain art forms. For example, foreign-language speakers had been the most successful at getting into the support systems for visual arts and music, while the board for literature had not by 2012 given any artist grants to persons who write in languages other than Finnish or Swedish. Not a single foreign-language speaker had received an artist grant in the field of cinema during the studied period (2002–2012) either. (Op. cit. 72).

Karhunen points out that transparency and openness in decision making are in everyone's interest, and in this respect the system has room for development. In the future attention needs to be paid to the composition of the arts councils and it is also important that cultural diversity is taken better into account in the artist associations and other relevant organizations. We should increasingly reflect on means to gain more information on the status of foreign-language speaker artists both in the support system and in general as a target of arts policy. (Op. cit. 112–113).

#### INTEGRATION POLICY AND CULTURAL POLICY IN FINLAND

Pasi Saukkonen's (2010) study *Kotouttaminen ja kulttuuripolitiikka. Tutkimus maahanmuutosta ja monikulttuurisuudesta suomalaisella taiteen ja kulttuurin kentällä* (Study on integration policy and cultural policy in Finland and on immigration and multiculturalism in the Finnish field of arts and culture) examines the integration of immigrants and their descendants in Finnish society. The study explores how the cultural policies overseen by the Finnish Ministry of Education and Culture, the publicly supported cultural field and its various stakeholders tie in with the integration of immigrants. The arts and cultural sector is a part of Finnish society and thus inclusion in it also has an effect on the holistic success of integration. For many immigrants, arts and culture are also a source of livelihood and therefore opportunities to work in the field are an integral aspect of integration policies. (Saukkonen 2010, 11).

The study examined, among other questions, how immigration and immigrants are seen in the Finnish field of arts and culture, especially in the Helsinki Metropolitan Area. The change has been visible but at the same time limited. The gap between talk and actions is apparent. The attitudes towards immigration and multiculturalism are predominantly positive, but regardless of this, a majority of the arts and cultural institutions in the Metropolitan Area have not introduced any notable changes to take immigration and the connected cultural diversity into account in their operations. The changes have also been uneven and there has been less progress

in, for example, art forms that link more strongly in with language and the national culture. Even though, based on the research, the opportunities of foreign-born persons to participate in the Finnish art and cultural scene are principally equal, it is obvious that their career development is hindered by difficulties in obtaining information, insufficient language skills and scarcity of networks. It is however noteworthy that the differences between the different population groups are considerable and the immigrants are often in a very different position also in relation to each other. (Op. cit., 223–224).

Even though immigration and the cultural diversity that it brings along have been considered in national cultural policies already from a rather early stage and the need for change has been recognized, the concrete measures and many of the cultural policy strategies and principles are mutually contradictory. (Op. cit., 226). The study leaves for future investigation the argument that cultural policies in Finland at national and local level have neglected the possibilities of mainstreaming cultural diversity. The danger of ending up with a bipolar – mainstream vs. multicultural – cultural life is precipitous. (Op. cit., 220–221). It is moreover possible that the gap between the different art forms and fields of culture will continue to grow and attention to immigration will be increasingly concentrated in the fields, e.g. the museum field, that have always been active in this respect (op. cit., 227).

#### ARTISTS WHO ARRIVED IN FINLAND AS REFUGEES AND ASYLUM SEEKERS DURING 2011–2016

Taija Roiha's (2016) report for Taike, *Suomeen pakolaisina ja turvapaikanhakijoina vuosina 2011–2016 saapuneet taiteilijat* (Artists who arrived in Finland as refugees and asylum seekers in 2011–2016), reviewed, among other things, data on what kind of support refugee artists need for being able to continue their artistic work. The respondents reported that they needed, besides equipment and work spaces, financial and mental support, social networks and information and training with regard to working in Finland (Roiha 2016, 1).

Some of the studied artists had established contacts to Finnish artists and artist associations and some had had the opportunity to present their work in public. The venue providers, reception centres, libraries, galleries and other actors responsible for art venues and public spaces, played a crucial part in the artists' opportunities to exhibit their art. The artists' experiences of immigration or life as a refugee often served as a starting point of the artistic contents. According to the report, attention needs to be paid in the future to ensuring that artists with a refugee background will be able to

choose the contents of their art freely and are not required to principally deal with the refugee issue, as being labelled as a “refugee artist” can limit their artistic range. (Op. cit., 27–28).

The report confirms that these artists have a diverse range of skills to offer and a strong will to settle down in a new, peaceful society. Roiha proposes a number of measures to improve the situation connected to recognizing skills, networking, workspaces and equipment, mental support, decision making and competence and education. (Op. cit., 29–33).

### ARTSEQUAL

ArtsEqual<sup>34</sup> is a research initiative (2015–2021) coordinated by the University of the Arts Helsinki that studies how art as a public service can increase equality and wellbeing in the Finnish society. ArtsEqual publishes, in addition to traditional research reports, policy briefs and produces artworks, theatre performances and discussions dealing with, among other things, equality and the conditions of foreign-born artists and asylum seekers.

The policy brief *Taiteilija turvapaikanhakijana ja kansainvälisen suojelun kohteena* (2017) (Artists as asylum seekers and subjects of international protection) by the ArtsEqual’s Socially Responsible Arts Institutions and Artists research group describes the problems faced by persons seeking for asylum in Finland and proposes certain measures to develop their protection. Among the proposed measures is that Finnish arts organizations could contribute to the protection of persecuted artists by inviting them to Finland and hiring on a permanent basis more artists representing this group. Another way to improve their situation would be to, for example, develop artist-in-residence activities. It is also proposed that Finnish immigration authorities should take more strongly into consideration freedom of speech and expression as a human right of the artists in their asylum decisions. The decision making needs to be supported with more country-specific information regarding the artists’ situation. (Karttunen et al. 2017).

### REPORT ON THE REPRESENTATIVENESS OF IMMIGRANTS IN FINNISH CULTURAL POLICY AND DECISION-MAKING IN THE FIELD OF ARTS AND CULTURE

The report *Selvitys maahanmuuttajien edustuksellisuudesta Suomen kulttuuripolitiikassa ja taide- ja kulttuurikentän päätöksenteossa* (2011) (Study on the representativeness of immigrants in Finnish cultural policy and

34 See <https://www.artsequal.fi/en/> (accessed 24 May 2020).

decision-making in the field of arts and culture) commissioned by the Finnish Ministry of Education and Culture overviewed the representation of and barriers to cultural policy decision making among immigrants living in Finland. The report examined, for example, the extent to which immigrants are represented in arts and cultural institutions and organizations<sup>35</sup> and their decision making structures. Based on the report, the degree of representation in state and municipal expert positions and elected bodies was notably low. Persons with an immigrant background had however been employed in other tasks to a relatively high degree, but were very poorly represented in NGOs and the private sector. According to the report, professionals with an immigrant background need to be better represented in decision making at both state, municipal and third-sector level. The central reasons found for the poor representation were structural barriers and prevailing attitudes. (OKM 2011, 39–40).

The survey also took a look at perceptions and experiences of participating in Finnish cultural policy decision making among arts and culture professionals with an immigrant background. The low number of responses (20) reflects the low representation of this group in decision making positions in Finland. According to the responses, language skills, age and length of residency in Finland affect decision making opportunities among this group. Finnish-language skills were seen as a central precondition for access to decision making positions. (Op. cit., 40–43).

35 The studied organizations included the Arts Council of Finland and its different units and divisions, the national arts councils, the cultural services of Finland's major cities, libraries, theatres, orchestras and museums as well as various artist associations and unions. Altogether 127 persons responded to the survey addressed to the directors of these organizations.

### 3 OPERATING ENVIRONMENT

This chapter offers an overview of the operating environment in the Finnish field of arts and culture. First, we take a look at the funding of arts and culture and structures of the cultural field. The structural problems in the Finnish field of arts and culture concern a majority of the people working in the field. Based on the research data, the problems relating to income and employment are principally in many respects the same among foreign-born professionals as in any other group. There are very limited work opportunities and grants are hard to get, and they are not usually big enough to cover all the living costs (see e.g. Hirvi-Ijäs et al. 2020). The difficulties connected to income were clearly the largest single problem encountered by the artist survey respondents during their professional career in Finland.

Improper behaviour is also a common phenomenon in the field, which has been addressed by many reports in recent years. The data of this research project were not sufficient for examining harassment to any extensive degree. The respondents did however report incidents of sexual and gender-based harassment. For this reason, we review the issue in general terms.

Midway into the chapter we discuss the question of cultural diversity in Finnish state cultural policies. The chapter ends with a brief overview of attitudes, discrimination and racism in Finnish society concerning persons who have moved to Finland from other countries, and which thereby also affect the arts and cultural field as an operating environment. Even though many of the problems are commonly shared throughout the field, the attitudes and established discriminatory practices make the working conditions harder for many, as the problems multiply.

#### **Finnish arts and cultural sector**

##### **NATIONAL LEGISLATION RELATING TO THE RESEARCH TOPIC**

According to the Constitution of Finland (731/1999), everyone is equal before the law, and no one may, without an acceptable reason, be treated differently from other persons on the grounds of sex, age, origin, language, religion, conviction, opinion, health, disability or any other reason that concerns his or her person. The law grants everyone the right to earn their income through their chosen work, profession or means of livelihood.

The purpose of the Non-Discrimination Act (1325/2014) is to promote equal treatment and prevent discrimination. As provided in the Act, the implementation of non-discrimination is overseen by the

Non-Discrimination Ombudsman, the National Non-Discrimination and Equality Tribunal in Finland and the occupational safety authorities. The law forbids both direct and indirect discrimination but allows affirmative action. Employers must assess the implementation of non-discrimination at the workplace and develop work conditions and practices that are followed in recruitment and other personnel decisions.

The other laws especially relevant in this context are the Museums Act (314/2019), the Theatres and Orchestras Act (730/1992), the Act on the Arts Promotion Centre (657/2012), the Artist Grants Act (734/1969), the Act on the Promotion of Immigrant Integration (1386/2010) and the Act on Cultural Activities in Local Government (166/2019). Brief descriptions of the contents of these acts can be found as an attachment to this report (Appendix 3). Finland is moreover committed to numerous international conventions regarding the rights of cultural minorities<sup>36</sup>.

### PUBLIC FUNDING FOR THE CULTURAL FIELD

In Finland the state and municipalities have a key role in the funding of arts and culture. The state funding is however multi-channelled by nature, which makes it complex to review (see e.g. SKR 2015, 23). It is hence difficult to present exact total figures on support for, for example, the arts and cultural institutions and actors in the free field, or generally for state support allocated to culture<sup>37</sup>.

The support from the state covers on the average 40 percent of the expenses of the arts and cultural institutions within the central government transfer system (Hirvi-Ijäs & Sokka 2019, 11). In the government budget proposal for 2019 approximately 23 percent of the overall budget for arts and culture was reserved for the government transfers for museums, theatres and

36 These include e.g. the UN Convention on the Elimination of All Forms of Racial Discrimination, the European Charter for Regional and Minority Languages of the Council of Europe and the International Framework Convention for the Protection of National Minorities. The UN International Covenant on Civil and Political Rights, the UN International Covenant on Economic, Social and Cultural Rights and the UN Convention on the Elimination of All Forms of Discrimination Against Women are also concerned with cultural minorities.

37 The issue is examined in a Cupore report published in spring 2020 dealing with the Taiké subsidies for communities in different fields of art. See: <https://www.cupore.fi/fi/julkaisut/cuporen-julkaisut/taidepolitiikan-kepit-ja-porkkanat> (in Finnish, accessed 27 May 2020). In 2020 Cupore has also launched the research project *Valtion rahoitus kulttuurille Suomessa* (State Support for Culture in Finland), where the state support is reviewed in the overall.

orchestras, in the amount of a little over 105 million euros (budget funds and lottery funds combined)<sup>38</sup>. Even though the government transfers do not cover all the expenses of the institutions, they provide the institutions with basic financial security and conditions for the continuity of operations (see e.g. Kangas & Pirnes 2015, 65–66).

The actors in the so-called free field operate outside the government transfer system. The division is not however clear-cut; there are many who work both in institutions within the government transfers system and in the free field during their career, sometimes simultaneously. There are more insecurities involved in operating in the free field, but regardless of this, the number of artists in the free field has significantly grown in recent years (Kangas & Pirnes 2015, 95). The public funding for the free field consists, for example, of the discretionary operating, special and development subsidies for communities, artist grants and support allocated by cities. Of the approximately 38 million euros granted by Taike in 2018, around 22 million was allocated to artists and working groups and 16 million to communities (Karhunen 2019). Taike distributes around eight percent of the total state budget for the arts<sup>39</sup>.

The central government transfer system has in recent years undergone several reforms. The aim has been to create a funding system that would be more compatible with the occurring changes in the cultural field and society at large<sup>40</sup>. The working group preparing the reforms (2016–2017) grounded them in the need to, for example, enhance income opportunities of artists and enable the production and exhibition of high-quality art. Among the other central themes were securing regional access, consideration of the demands of cultural diversity and enabling access to the funding system for new actors and art forms. (Sitra 2017). As a result of the reforms, a new Museums Act (314/2019) came into force on 1 January 2020. The purpose of the Museums Act is, among other things, to strengthen individuals' and communities' understanding of and participation in culture and history, advance communality, continuity and cultural diversity, and to further

38 See [https://budjetti.vm.fi/indox/tae//2019/aky\\_2019.jsp](https://budjetti.vm.fi/indox/tae//2019/aky_2019.jsp) (in Finnish, accessed 24 Jan. 2020).

39 See <https://www.taike.fi/en/funding-and-management> (accessed 24 May 2020).

40 See e.g. <https://minedu.fi/kulttuurivos> (in Finnish, accessed 24 May 2019).

well-being, equality and democracy. The current Theatres and Orchestras Act is in a process of being amended and the reforms are still underway.<sup>41</sup>

### INCOME OF ARTISTS

In relation to the required education, the income level in the different fields of arts and culture is generally low. The income and status in the labour market largely depends on whether a person works as a salaried employee or an entrepreneur or is self-employed. With artists the income is often fragmented and derived from different sources. (Ministry of Education and Culture 2017, 20). The task of a working group appointed by the Finnish Ministry of Education and Culture in 2017 was to prepare a proposal for the key goals of art and artist policy. The produced report, *Indicative Guidelines for Arts* (2019) presents a set of measures for developing the arts sector and the work and income opportunities for artists. According to the report, the status of artists and the support structures for the promotion of arts have not changed in proportion to the changes in the operating environment (Ministry of Education and Culture 2019, 3–4). The number of artists has grown, the playing field has diversified and multi-artistic and cross-artistic practices have become increasingly common (op. cit., 35–36).

For many artists the working conditions are less than satisfactory, and many work outside the structures that protect individuals in relation to work regarding issues like occupational safety, occupational healthcare, annual holidays and earnings-related unemployment benefits (Ministry of Education and Culture 2019, 43). In salaried work as an artist the conditions are better but the employment relationships are unstable. In 2010 no more than a third of the artists in Finland were working in temporary or permanent employment. (Rensujeff 2014, 168). According to the *Arts and Culture Barometer* 2019 less than half (47 %) of all the survey respondents (N=983) had worked in 2018 as wage earners. Majority of them had had a fixed-term employment relationship and only eight percent a permanent contract. (Hirvi-Ijäs et al. 2020, 35).

41 In September 2019 the Minister of Science and Culture Hanna Kosonen appointed a working group to prepare a proposal for reforming the government transfer system in performing arts. See [https://minedu.fi/artikkeli/-/asset\\_publisher/tyoryhma-valmistelemaan-esittavan-taiteen-rahoitusuudistusta](https://minedu.fi/artikkeli/-/asset_publisher/tyoryhma-valmistelemaan-esittavan-taiteen-rahoitusuudistusta) (in Finnish, accessed 24 May 2020). In February 2020 the minister received the working group's proposal for the reform. The new act for performing arts would replace the current Theatres and Orchestras Act. See: <http://julkaisut.valtioneuvosto.fi/handle/10024/162070> (in Finnish, accessed 25 May 2020).

Incomes from artistic work have declined in the 2000s and the income level has in many fields of art fallen behind compared to other fields. Artists also commonly work for free. There are deficiencies especially in the support and funding for visual arts, due to the lack of a similar government transfer system as there is for performing arts. In visual arts and literature, for example, the impact of grants on the work opportunities and income level is significant. The share of state grants is higher in the art fields that are not included in the government transfer system. (Rensujeff 2014, 169–172; Ministry of Education and Culture 2019).

In 2010 Tarja Cronberg was commissioned by the Ministry of Education and Culture to prepare the expert review *Luova kasvu ja taiteilijan toimeentulo* (Creative Growth and Artists' Income) (2010) to propose means to improve artists' income conditions. According to the review, the Finnish societal system often doesn't recognize an artist's work if it falls between salaried work and entrepreneurship. Furthermore, different authorities interpret the concept of artistic work in different ways and with artists the level of social security compared to their educational level is among the lowest in the Finnish societal system. (Cronberg 2010, 9). The labour market status of artists is however increasingly starting to resemble the general situation in the labour market: temporary jobs, patchwork income, lacking social security and heavy bureaucracy (op. cit., 18).

According to Cronberg's report from ten years ago, artists who live in Finland have on the average lower incomes than artists who live in other Nordic countries or the general population in Finland. Compared to the other Nordic countries, the income of Finnish artists is also more insecure, the grant periods are shorter and Finland does not deploy a system of basic income guarantee. The income differences between male and female artists are also the highest in Finland among the Nordic countries. (Op. cit., 28).

Some of Cronberg's proposals have materialized. For example, artists' social security has improved, but much has remained unchanged. Many of the self-employed persons who work in the field still fall outside social insurance and employment legislation and their future and income entails a high degree of insecurity (Ministry of Education and Culture 2017, 18). For the most part, the income earned by artists also comes from work that are not defined as artistic work (Hirvi-Ijäs et al. 2020, 20).

## PROBLEMS ENCOUNTERED IN THE ARTS AND CULTURAL FIELD: INEQUALITIES, UNEQUAL TREATMENT AND HARASSMENT

In addition to the challenges regarding income, also other problems are encountered in the Finnish cultural field that affect people's work opportunities, wellbeing at work and income. Anna Anttila's report *Tyttöhän soittaa kuin mies! Kuinka vahvistaa taide- ja kulttuurialan tasa-arvoa ja työhyvinvointia?* (She plays like a man! How to strengthen equality and wellbeing at work in the cultural field?) (2019) provides a compilation of reports from different fields of art that discuss harassment and improper behaviour in addition to good practices and policies. According to the report, a number of factors converge in work in the cultural field that expose employees to improper behaviour: lack of earnings alternatives, informality of employment relationships, the requirement of visibility, internal hierarchical structures and the importance of networks and personal contacts (Anttila 2019, 26–28).

Based on the study, the Finnish arts and cultural field is not equal and improper treatment, sexual harassment, discrimination and favouritism have negative effects on the work atmosphere, working conditions and productivity. Women encounter more harassment than men, and the gender inequality is also seen in, for example, the wages. There is no conclusive evidence that people encounter more harassment in the cultural field than in working life in general, but this is no justification to ignore the poor situation in the field. (Op. cit., 15, 30).

Also the report *Taiteen ja kulttuuri barometri 2018. Taiteilijoiden ja taiteen liikkuvuus* (Arts and Culture Barometer 2018. Mobility of artists and the arts) (2019) finds the field of arts to be largely unequal. For example, only 11 percent of the persons working in the fields of performing and visual arts and 15 percent of the persons working in the field of music feel that the field is equal for all. As many as nearly a half of the respondents had personally experienced improper behaviour or discrimination. Of the respondents 318 supplemented their answers with open-ended answers regarding the kind of discrimination they had experienced. The most commonly stated reasons for harassment were gender and discriminatory attitudes, but also ageism, sexual harassment and discrimination connected to the traditions and practices specific to the art form, were commonly mentioned. In 14 of the answers the mentioned basis of discrimination was directly ethnic background, language or nationality. (Hirvi-Ijäs et al. 2019, 96–100).

The respondents to the Barometer survey felt that it is especially the structures in the arts and cultural field that maintain inequalities.

Irrespective of art form, male dominance, perceived favouritism and the importance of personal contacts in the allocation of support, an emphasis on the capital region and the marginalized status of minorities were mentioned as the most typical factors maintaining inequalities. Some of the perceptions regarding structural inequality were however, according to the report, influenced by the respondents' lacking knowledge of arts administration and funding systems. (Hirvi-Ijäs et al. 2019, 103–104).

### **Cultural diversity in state cultural policies**

In Finland cultural policies<sup>42</sup> are governed at three levels: the national, the regional and the local. At national level the responsibility of decision making rests with the Ministry of Education and Culture, the national arts and cultural institutions and, among others, Arts Promotion Centre Finland (Taike) and the Finnish Heritage Agency. At regional level cultural administration is represented by Taike's regional units, regional centres<sup>43</sup> and regional cultural institutions such as regional museums. At local level, municipalities with responsibility for cultural services and, for example, municipal museums, theatres and orchestras are responsible for the decision making. (Kangas & Pirnes 2015, 30).

In this chapter the focus is on the cultural policies overseen by the Finnish Ministry of Education and Culture, even though, for example, municipalities have significant responsibility for local cultural policies<sup>44</sup>. In Finland cultural rights are the starting point of the state's cultural policy. These rights oblige the state to ensure that the different language and cultural groups have equal opportunities to exercise freedom of expression, protect, maintain and develop their own identity and to participate in and produce cultural services. The right of all people to develop themselves, freedom of art and the right to one's own language and culture are also secured by the Constitution of Finland, which obliges the state to support the development of language and culture and protect minorities from assimilation. (See e.g. Koivunen & Marsio 2006, 30–21; Pyykkönen & Saukkonen 2015, 381–388). The realization of cultural rights increases inclusion in society

42 For more information about Finland's cultural policy profile, see website of the Compendium of Cultural Policies and Trends: <https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=12> (accessed 22 Jan. 2020).

43 These include regional centres for dance, photography, film and children's culture.

44 The law (166/2019) provides that municipalities must promote equal opportunities for all population groups as well as their inclusion in culture, arts and education.

and strengthens democracy, community and people's sense of belonging (Lahtinen, Jakonen & Sokka 2017).

The central policy instruments of the Ministry of Education and Culture are performance and target management, legislation and the different public funding instruments, i.e. funding forms. *The Strategy for Cultural Policy 2025* (2017) lays out the framework and direction of the Ministry's cultural policy. The targets and objectives of the strategy are: 1) creative work and production, 2) inclusion and participation in culture; and 3) foundations and continuity of culture. Among the objectives linked to the second target area, "inclusion and participation in culture" are increased opportunities for all people to participate in culture and the elimination of differences in opportunities to participate between different population groups. (Ministry of Education and Culture 2017, 40–41). Based on the strategy outline, the Ministry appointed a working group<sup>45</sup> at the beginning of 2020 to prepare policy guidelines for taking cultural diversity into account in cultural policies, including the issue of the inclusion of immigrants in cultural life and integration by means of arts and culture.

The strategy approaches cultural diversity largely from the perspective of audiences. The status and operating conditions of artists are discussed in more depth in the report *Indicative Guidelines for Arts* (2019). It suggests that the public support should be principally based on freedom, diversity and equality in the arts. The realization of the cultural rights of all people needs to also be secured. The working group for the report concludes that all the grounds for public support and funding for the arts must be transparent and the justifications for the allocation of the support must be open for public review. (Ministry of Education and Culture 2019, 9). The report does not however define diversity as such and cultural diversity is not explicitly mentioned in it. This entails the danger that overly generalized definitions can lead to ambiguities regarding the meaning of the concepts and the mutually divergent interpretations (see e.g. Tomson 2017).

Cultural diversity has most recently been examined more extensively by the Access to Art and Culture Committee (Taiteen ja kulttuurin saavutettavuus -työryhmä) (2009–2012) appointed by the Ministry of Education and Culture in 2009. The appointment of the committee was grounded in the Ministry's action plan for the accessibility of arts and culture, *Taiteen ja kulttuurin saavutettavuus – Opetusministeriön toimenpideohjelma 2006–2010* (see OPM, 2006). The task of the committee was to propose measures to

45 For more information see: <https://minedu.fi/en/project?tunnus=OKM002:00/2020> (accessed 27 May 2020).

enhance the accessibility of arts and culture and to explore ways to improve the employment opportunities of people in the cultural field who belong in linguistic and cultural minorities. The working group came to the conclusion that equality is not realized in the arts and cultural field in Finland and the enhancement of equal access requires cross-administrative cooperation and special arrangements, separate funding and affirmative action to, for example, increase representation. The actions should not however lead to isolated or differently valued forms of action. The Ministry needs to pay attention to diversity and equality in its system of performance management, its monitoring of the funded arts and cultural institutions and in the development of the government transfer system. Cultural policies and a cultural field that recognizes and accepts cultural diversity require that the diversity is also seen in the workplace and in administrative structures. (OKM, 2014).

The latest Ministry of Education and Culture's policy measures regarding immigration and the promotion of cultural integration are from 2009. The development targets for immigration policy partly overlap in the context of the cultural field with the actions proposed in the final report of the Access to Arts and Culture Committee. According to the policy outline, the Ministry promotes tolerance and positive attitudes towards different cultures in all activities and the prevention of racism and discrimination. Integration is a two-way process and it requires encounters between the mainstream population and immigrants as well as successful interaction between different population groups. By principle, the possibility of maintaining and developing one's own culture serves towards sensibly realized integration and enriches Finnish culture. (OPM 2009, 12–13). The arts and culture sector plays an important part here, not only in terms of people's identities and active citizenship but also in terms of the employment of immigrants (op. cit., 25). The Ministry's goal is that all its services and support forms would be accessible to everyone, and that the needs of immigrants are taken into account as part of the regular systems (op. cit., 12). According to Saukkonen (2010), measures concerning activities in the field of arts and culture have however often been implemented through isolated arrangements. This pertains to, for example, both the grants and the strategies, where cultural diversity is often viewed separately from other areas. (Saukkonen 2010, 221).

In 2016–2019 a working group on questions relating to immigration was operating within the Ministry and it published three reports<sup>46</sup> based on its findings. The reports focused on identifying problems related to immigration per administrative sector and proposed measures for solving them. The investigation centered especially on immigration starting from 2015.

In addition to formulating strategies, the Ministry also allocates state subsidies for activities that promote intercultural dialogue, the maintenance of one's own language and culture and integration. Pyykkönen and Saukkonen (2015) point out that there has been much talk about immigration and integration in cultural policy contexts but less development in the area of resources and concrete actions. The grant amounts may have increased, but so has immigration. There are insecurities with regard to the funding since it often isn't statutory funding. The resourcing of the implementation of the measures often hasn't been considered carefully enough in the strategies and policy recommendations. Problems are also caused by the fact that the strategies have not become sufficiently embedded in the operating models of the arts and cultural institutions. (Pyykkönen & Saukkonen 2015, 394–395).

### **Attitudes, discrimination and racism in Finnish society**

Immigration and the cultural diversity linked to it divide opinions. The prevailing attitudes in a society are also reflected in the operating conditions for arts and culture professionals. According to Anna Rastas, a tendency to hush up the racism that occurs in Finland as well as its effects on individuals and communities makes it difficult for people to cope with their related personal experiences (Rastas 2017, 122).

Racism was long understood as something that didn't exist inside the Nordic countries. As a result, there is a lack in the vocabulary for discussing racialized social relations and racialized identities. It has been very difficult ever since the early 2000s to deny the existence of race and racism in the Nordic countries, but still attempts to discuss racism often turn into debates on questions like the integration or cultural difference

46 The Educational Tracks and Integration of Immigrants: Problematic areas and proposals for procedures; Parts I, II and III. (*Maahanmuuttajien koulutuspolut ja integrointi: Kipupisteet ja toimenpide-esitykset I*. Opetus- ja kulttuuriministeriön julkaisu 2016:1; *Maahanmuuttajien koulutuspolut ja integrointi: Kipupisteet ja toimenpide-esitykset II*. Opetus- ja kulttuuriministeriön julkaisu 2017:5; *Maahanmuuttajien koulutuspolut ja integrointi: Kipupisteet ja toimenpide-esitykset III*. Opetus- ja kulttuuriministeriön julkaisu 2019:1).

of immigrants. (Rastas 2019, 357–363). According to Alemanji Aminkeng Atabong (2016), in Finland “race offers ideologically dominant or subservient positions to different groups” and it separates those who belong to the society from those who do not. As racism is a process of devaluation and dehumanization it is vital to acknowledge universal norms that create “otherness”. (Aminkeng Atabong 2016, 9–11).

The European Commission Against Racism and Intolerance (ECRI) urges Finland in its most recent report to work more effectively towards preventing the growing trend of racism and hate speech (ECRI 2019, 10). The Ministry of Justice publication *Miten meillä menee? Kartoitutus väestösuhteiden tilasta Suomessa – painopisteenä vastaanottokeskuspaikkakunnat* (How are we doing? A survey of good relations between population groups in Finland, with focus on municipalities with reception centres for asylum seekers) (2017) remarks that the general attitude in Finland has intensified since 2015, even though the attitudes towards immigration are more negative than those towards cultural diversity as such. Young people and women have more positive attitudes towards cultural diversity than older people and men. Education and position in the labour market affect attitudes, but the report warns against making generalizations. The most critical attitudes are often found among people who interact very little or not at all with people of different cultural backgrounds. The prejudices and fear of the unknown underlying the attitudes are not however always directly connected to racism. (OM 2017, 84).

In 2016 The European Parliament published the public opinion survey *Major changes in European public opinion regarding the European Union*, which deals, among other things, with attitudes towards immigrants among the European public. 77 percent of Finns stated that their attitude towards immigrants from other EU countries was positive. The only countries with a higher rate were Luxembourg, Sweden and Ireland. Finns ranked lower when asked about their attitudes towards immigrants from outside the EU area. Only 35 percent of Finns had a positive attitude towards immigrants from outside the EU, while the equivalent share among Swedes was 62 percent. (Jacques 2016, 57–66).

The European Commission has been conducting a Eurobarometer Survey of discrimination since 2008. The reports sketch a picture of developments in attitudes in EU countries. According to Finland’s country report in 2019, 65 percent of Finns regard discrimination based on ethnicity as a

common phenomenon in Finland (EU28<sup>47</sup>: 59 %). The situation has hardly changed at all between 2008 and 2019. Based on the report for 2015, only one percent of Finns believed that there is no discrimination based on ethnicity in Finland. (Eurobarometer 2019; Eurobarometer 2015; Eurobarometer 2008).

47 In Finland's country report the answers by Finns were compared to the average results from the 28 EU countries (EU28).

## 4 WORKING IN FINLAND AS A FOREIGN-BORN ARTS AND CULTURE PROFESSIONAL

This chapter reviews the status of the foreign-born arts and culture professionals who live in Finland. The analysis is based on the results of a survey aimed at foreign-born arts and culture professionals living and working in Finland. We start by taking a look at their employment histories and compare the current employment situation to a preferred scenario. This is followed by an overview of the challenges and practices connected to applying for work and recruitment from the perspectives of both the arts and cultural institutions and the professionals themselves. The analysis is supplemented with interview material and a survey aimed at arts and cultural institutions.

### **Work history and current situation in the labour market**

#### WORK HISTORY AND INCOME FORMATION

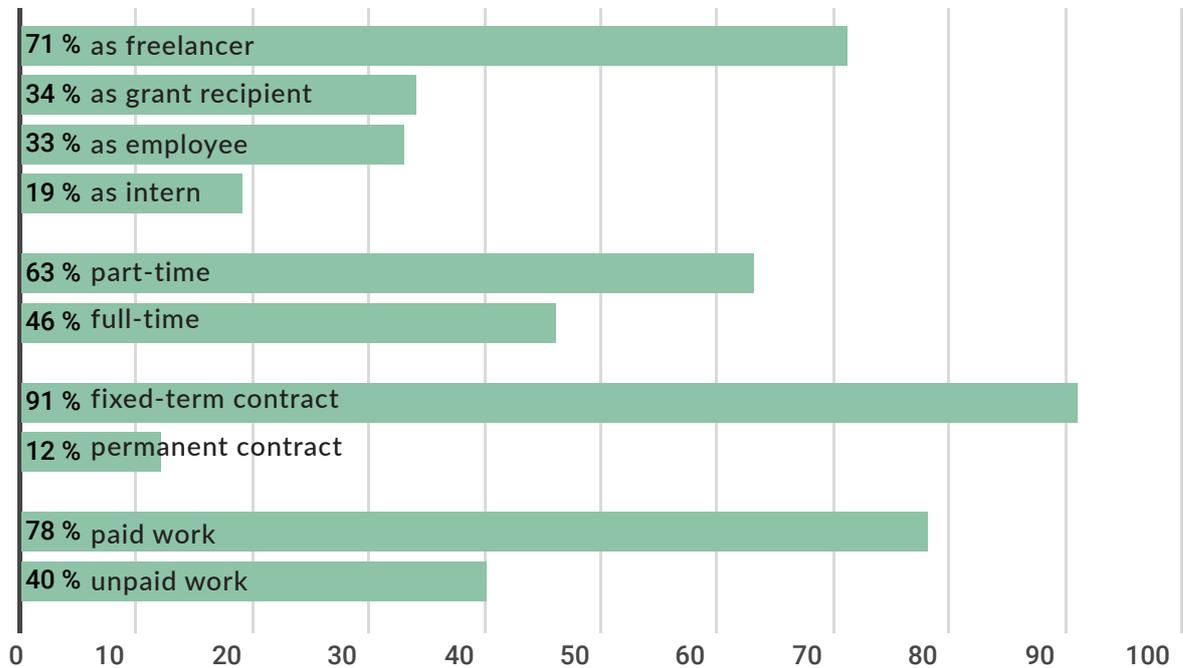
The artists survey respondents' work history in Finland appears consistent with the situation described in the *Indicative Guidelines for Arts* (2019) and in *Taiteen ja kulttuurin barometri 2019. Taiteilijoiden työ ja toimeentulon muodot report* (2020) (Arts and Culture Barometer 2019. The artists' profession and livelihood). In general, an artist's position in the labour market typically resembles a patchwork and the income is earned in many different ways, often at the same time. Some of the work relates to artistic practice and some to other sources of income. Permanent contracts are rare but there is deviation between different art fields. (Ministry of Education and Culture 2019, 42; Hirvi-Ijäs et al. 2020, 35–36). Many of the artist survey respondents have worked in Finland as freelancers, employees and grant recipients in addition of doing internships<sup>48</sup> (Figure 3). Permanent contracts have been rare, whereas around half of the respondents had done internships and voluntary work.

48 The survey did not ask to specify whether the internship was a part of studies or a work internship done after the completion of studies.

**FIGURE 3.**

*Foreign-born artists' and cultural workers' professional work history in Finland.*

During your professional work history in Finland, have you mostly worked...



The respondents were able to choose more than one option. The respondents chose an average of 1,5 options. Source: Artists survey.

Freelancer jobs were the most common among those who work in the fields of theatre and dance. According to also *Arts and Culture Barometer 2019* working as a freelancer is most common among performing arts professionals (Hirvi-Ijäs et al. 2020, 36). Among foreign-born professionals, employment relationships were the most common in photographic art, music and design. The relatively small number of respondents working in the different art fields should, however, be kept in mind in the comparison. Visual and media artists work as grant recipients more often than others. Merely every fourth grant recipient had also been in an employment relationship. According to a Ministry report (2019) this kind of a diverse work history and income formation is undesirable from the perspective of Finnish society and the artists and cultural workers themselves. Their competence and the investment made in their education are not sufficiently made use of, and the low number of professional work opportunities creates difficulties in earning income. (Ministry of Education and Culture 2019, 42).

*I have produced self-proposed and unpaid public initiatives. Some of these may have helped me obtain further paid work – although it is hard to tell. (Artists survey)*

*Voluntary NGO work has some weight in the CV but it hasn't directly led to getting a paid job. (Artists survey)*

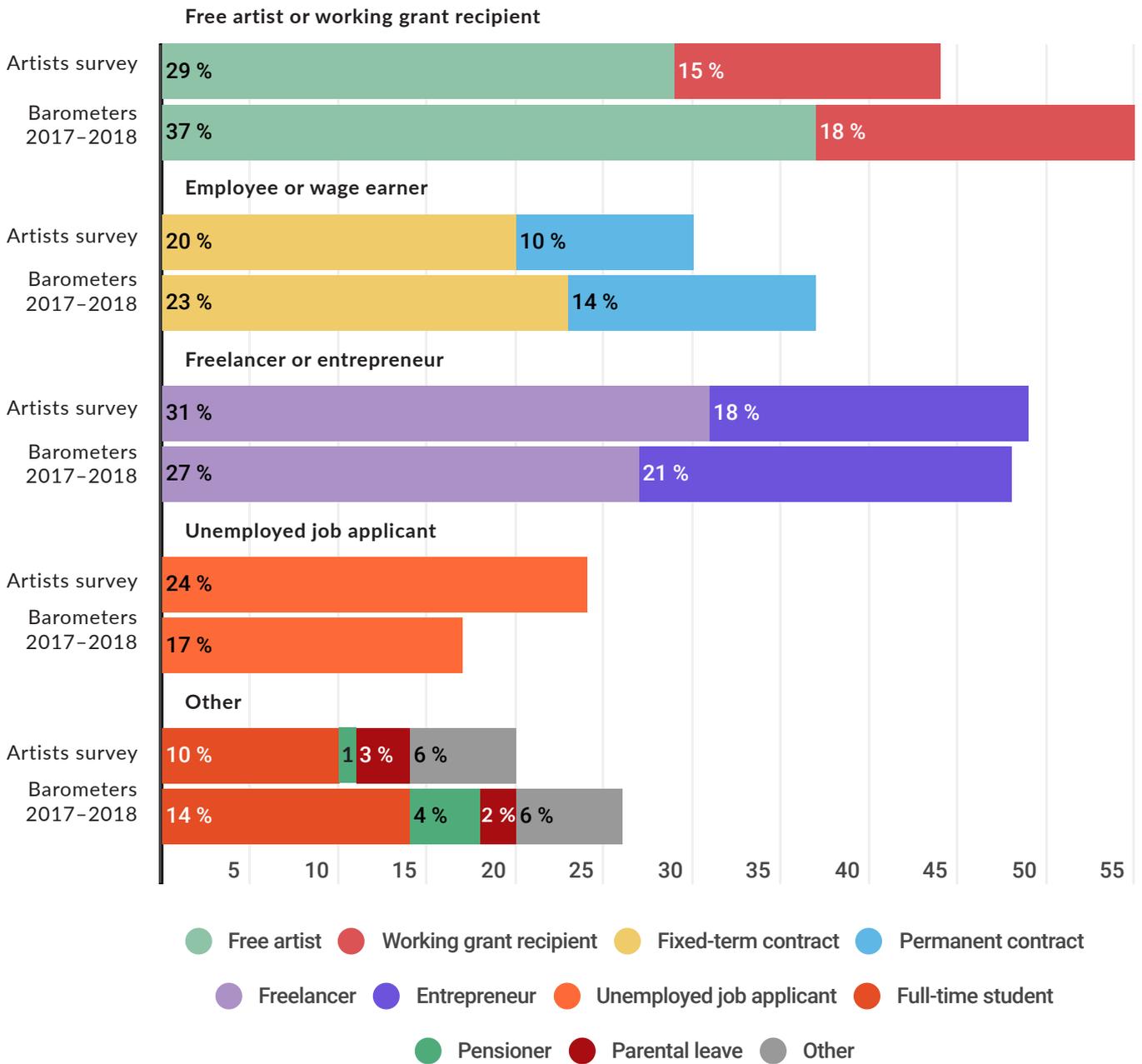
Half of the respondents had worked in Finnish arts and cultural institutions. On the positive side, for most (86 %) the job had been paid work and a majority (62 %) had worked in a position where they had been able to take part in decision making or otherwise influence the work, program or practices of the institution. However, as pointed out by the respondents, the contracts had often been short-term and for many there plainly are no suitable positions in museums, theatres and orchestras in relation to their own field of art.

#### CURRENT AND PREFERRED WORK SITUATION

In general, the artists' high level of education is not evident in their position in the labour market. Also, the unemployment rate in the sector is considerably high<sup>49</sup>. (Ministry of Education and Culture 2019, 41). The artists survey respondents' current work situation appears similar with the overall situation in the cultural field in Finland, except that the unemployment rate is higher (Figure 4). The low number of respondents should be borne in mind before making generalizations.

49 Determining the unemployment rate in the cultural field is not unproblematic. The task is complicated by difficulties concerning the definition of the arts and culture sector and the relevant professional titles. Problems are also produced by the way in which statistics are compiled, due to which work done, for example, under untypical employment contracts, which are characteristic of the field, can remain unidentified in statistics.

**FIGURE 4.**  
Artists' and cultural workers' work situation within the cultural field in Finland.



The respondents were able to choose more than one option. Foreign-born artists chose 1,6 and the respondents in Barometer surveys 1,8 options on the average. Source: Artists survey (N=92) and Barometers 2017-2018 (N=1188).

In their own estimate, the current work situation corresponds with the received education completely or quite well among 54 percent of the survey

respondents, which does not differ from the overall situation (55 %) among artists in Finland (Hirvi-Ijäs et al., 2018; Hirvi-Ijäs et al., 2019). The comparison of the result to the overall situation of foreign background persons in the Finnish society is not fully compatible but despite the fact that many of them have a high level of education (see e.g. Sutela & Larja 2015), around a fifth of those with a university or equivalent degree are statistically over-qualified. This means that they are not working in expert or managerial positions, as one might presume based on their education. For example, around one third of the respondents with a higher-education degree in humanities were over-qualified. Over-qualification was in the respondents' own experience slightly higher than the degree of statistical over-qualification. In comparison, among persons with a Finnish background only five percent are statistically over-qualified. Over-qualification is also common among persons with foreign background who have good Finnish-language skills and a degree from Finland. These factors do not thus alone explain the differences between the two groups. It is however noteworthy that there are significant differences in the over-qualification of the professionals with foreign background, depending on the country of background, the situation being the hardest among persons from Africa. (Larja & Luukko 2018, 27–40).

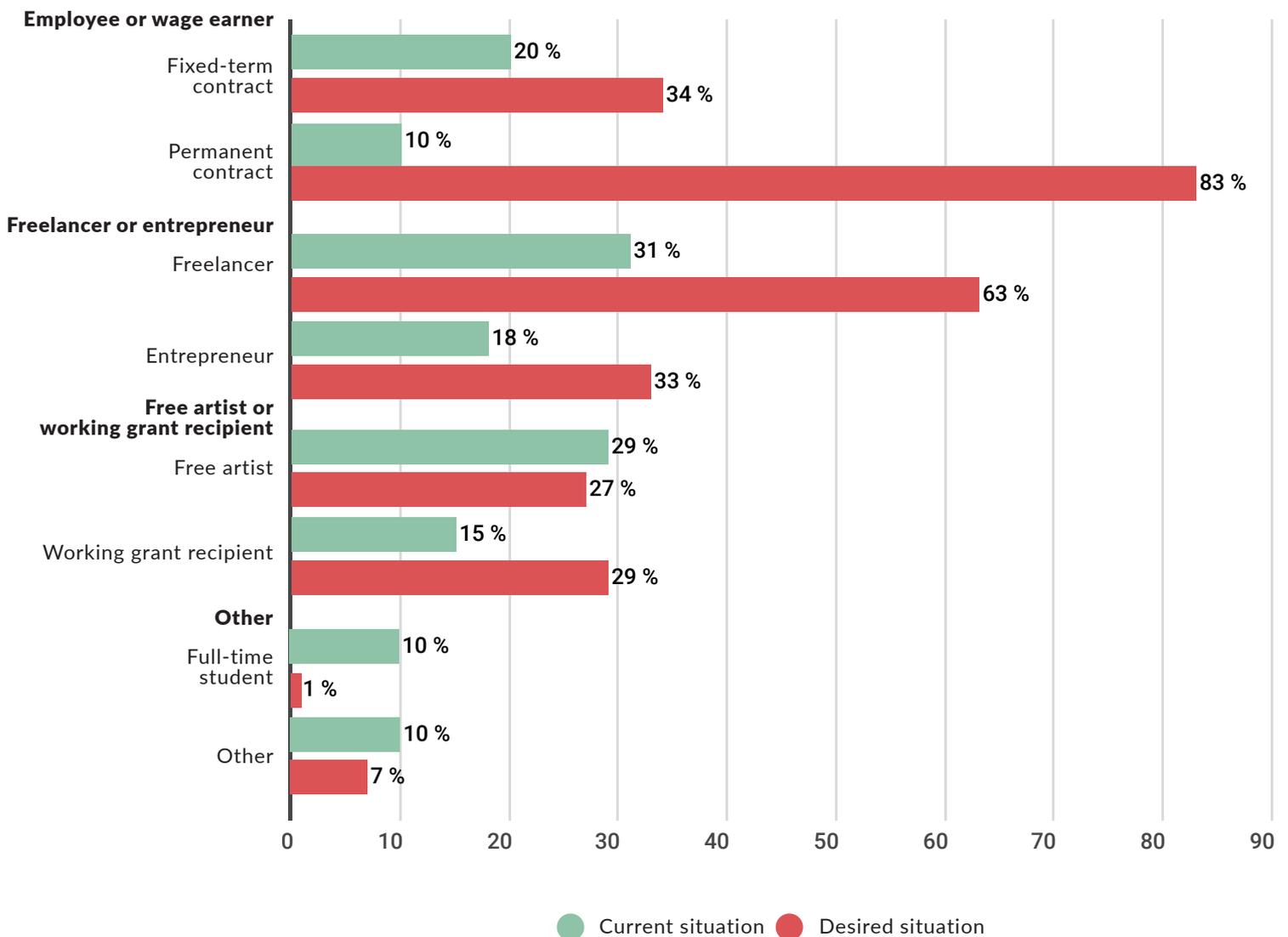
The artists survey respondents' level of education or length of stay in Finland made no significant difference in the correspondence between the current work situation and the received education. However, the level of written Finnish skills may have contributed to the matter. 67 percent of those with at least adequate written skills in Finnish stated that their current job corresponds with the received education, while less than a half (43 %) of those with inferior skills were of the same opinion. Finnish education seems to increase the correspondence. Again 67 percent of those who had received professional education in Finland and 52 percent of those who had received their education elsewhere felt that their current work corresponds completely or quite well with the education.

According to Toivanen and Väänänen, the main reasons why the education and current work of persons with foreign background do not correspond in general are professional degrees that do not comply with Finnish criteria or legislation, lack of work experience, employers' prejudices, insufficient language skills and unwillingness to do work that corresponds with the received education (Toivanen & Väänänen 2018, 15). Especially the last reason does not seem to apply in the cultural sector. Apart from the language requirements defined in the law for certain positions, other proficiency

criteria based in legislation shouldn't play such a significant role in the cultural sector either.

There are major differences when looking at the artists survey respondents' current and preferred work situation (Figure 5). Permanent contracts, regardless of being rare in most art fields, are by far the most desired, especially among those currently unemployed or in a fixed-term employment relationship. More than a half of the freelancers would want to have a permanent full-time contract. Full-time work is also more desirable than part-time work: of those currently working part-time, two thirds would prefer a full-time work. Part-time work is wanted mostly among the grant recipients, students and free artists, and among unemployed persons as an alternative.

**FIGURE 5.**  
*Current and preferred work situation among foreign-born professionals.*



Source: Artists survey (N=126).

Freelancers, free artists and grant recipients are the most satisfied with their current situation. Especially free artists would prefer to continue working as free artists and they don't seek for permanent contracts. The same applies to grant recipients, and working as an entrepreneur or freelancer is not on their wish list either. Inversely, working as a grant recipient is undesired among most of the groups, especially the entrepreneurs and freelancers. The differences between the different art forms are in general small. Over a half of the current entrepreneurs would wish to continue as entrepreneurs, while for the others the alternative is undesired. Entrepreneurship is most desired in the field of design and the least desired in the field of dance. Persons working with film or dance would wish to work as freelancers more commonly compared to the other groups. It should be borne in mind that in some art fields the number of respondents was very small.

### WORK LANGUAGE

English is the most common work language, with a majority of the respondents (83 %) using it in their current work. In addition, just over a half of the respondents use Finnish as their current work language, eight percent use Swedish and one fifth some other language, most often Russian or Spanish. Persons living in the Helsinki Metropolitan Area have English as their current work language clearly more commonly than persons living elsewhere in Finland.

Using English as a work language can be seen to have both positive and negative effects. The possibility to work in English can increase the employment opportunities but it may prevent career development due to existing language requirements, as will be discussed later. For most of the respondents, English is also a foreign language and it was pointed out that integration into the Finnish society would benefit from learning Finnish rather than English. Therefore the possibility and willingness to learn Finnish and/or Swedish, either alongside work or otherwise, play an important part and the issue needs further attention.

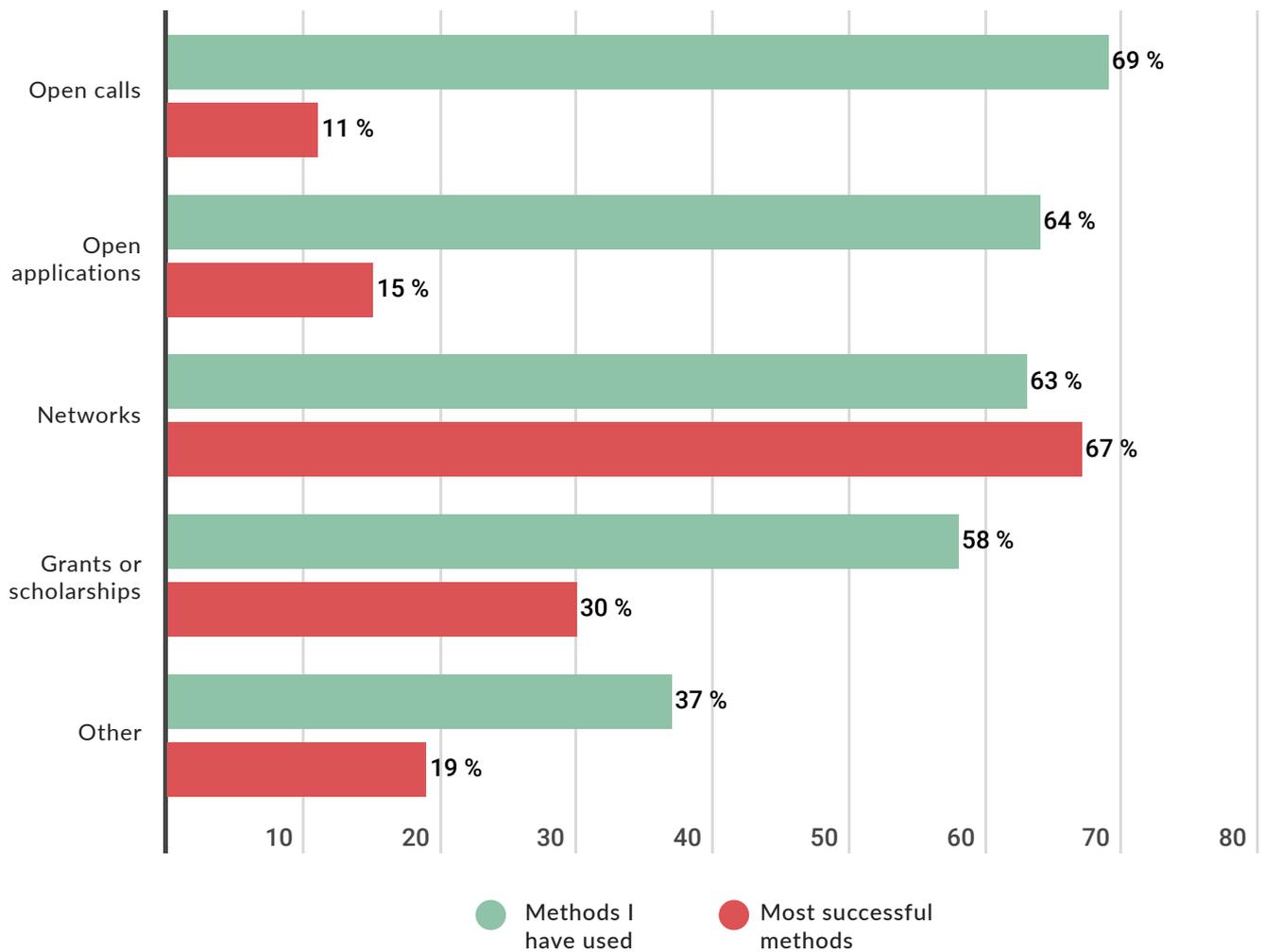
## Seeking of employment and recruitment practices

### SEEKING OF EMPLOYMENT AND JOB ADVERTISEMENTS

*The more different the circumstances of the people who have come here are, the more new spheres open up for us. (Interview, Kuopio Symphony Orchestra)*

The foreign-born professionals seek work and employment actively through open calls, open applications and professional networks. Networks have proven to be by far the most successful method, but they are used significantly more by men (84 %) than women (48 %). It can be speculated whether men have more professional networks or if they use them more actively or boldly. Nevertheless, making use of networks is generally very common in the cultural field and their significance can present a problem to those who have lived in the country for only a short while or who have gained their professional education and merits outside Finland.

**FIGURE 6.**  
*Methods of seeking work that have been used and that have been proven the most successful among foreign-born professionals.*



Source: Artists survey (N=117).

Based on the research data, there seem to be problems in bringing the open positions and the foreign-born persons together. From the museums' and theatres' point of view, the problem with recruiting foreign-born professionals is simply the lack of applicants. In the interviews the personnel of the Finnish National Museum, the Turku City Theatre and Taiteiden keskus reported getting very few applications or contacts from foreign-born professionals. In the survey the directors mentioned mostly receiving open applications from persons without the needed education or work experience in arts and culture, i.e. from persons unsuitable for positions requiring professional skills and work experience in a particular art form. This had created an assumption that there are very few competent foreign-born arts and culture professionals in Finland. All the interviewees felt positive about culturally diverse applicants and urged foreign-born professionals to contact the institutions more actively.

*We get lots of open applications from persons with a foreign background. They are often students without the needed professional qualifications or language skills, but with all the more motivation to get work experience and something meaningful to do. (Directors survey, specialized museum)*

*[We receive] very few if any [contacts from foreign-born persons], we're speaking about just a few at most. (Interview, Turku City Theatre)*

*For example, when we were [recruiting] an event producer it was very important that the person had lived abroad. But I don't think there was a single immigrant among the applicants. We did get 150 applications, after all. (Interview, National Museum of Finland)*

Looking at the recruitment processes more closely, it was discovered that a majority of the open calls are made only in Finnish. In certain regions the open calls are also, or solely, made in Swedish. In many cases the position was thought to require as such a degree of Finnish or Swedish language skills that allows for the applicant to understand the call and apply in the used language. Only a fifth of the directors stated that they publish their job advertisements also in English. Most of them were orchestra directors.

The possibilities to use different languages in the open calls have also been weakened by the existing recruitment systems. The Kuopio Symphony Orchestra's administrative personnel mentioned that they had repeatedly reported problems with the Kuntarekry recruitment system, which is a website used for advertising job vacancies in the public sector in cities and

municipalities. Up until recently the website didn't offer an English-language option. Since October 2019 however the website has been available also in English. This is because, according to Kuntarekry, in the cultural sector especially orchestras and theatres recruit professionals who use English as their work language, which created a demand for a more accessible recruitment website<sup>50</sup>.

*[I]f you want a more diverse range of applicants you have to be able to formulate the job advertisements in a way that they reach those people, different kinds of people, people with different kinds of backgrounds, maybe better than they do now. And of course it's a question of where the information that we have this or that job available circulates. [T]here are many channels, but when you're in the organizational world, there's easily only one tube through which it comes out. (Interview, National Museum of Finland)*

There are significant differences between the recruitment practices of the museums, theatres and orchestras. Orchestras commonly use international recruitment channels and up to a certain point the selection process can be anonymous and based solely or mostly on musical skills. This applies to the selection process of the musicians but not to, for example, conductors. In theatres, on the other hand, both the recruitment process and the content of the work link in strongly with the Finnish national languages. This has an effect on the number of foreign-born applicants. Of the directors only one tenth reported that they had used methods to enhance equality in their recruitment practices. Most of them were directors of orchestras. The data revealed that permanent positions are nearly always advertised through public channels. Fixed-term positions, on the other hand, are more often advertised and filled through unofficial channels and in these cases networks and references play an important role.

Based on a survey carried out in 2012 by the Finnish Ministry of Education and Culture, in Finland 50 percent of the museums, 38 percent of the orchestras and 27 percent of the theatres endeavoured to pay attention to the employment of representatives of minorities or persons with a disability in their selection of personnel. In museums and theatres the emphasis was clearly on positions other than creative or managerial positions. Orchestras alone had paid attention to the issue in the recruitment for creative positions, but to no extent when it came to managerial positions. (OKM 2012). Even though the results of the survey are not directly indicative of

50 See: <https://www.kuntarekry.fi/fi/tyoelamaautiset/ajankohtaista/kuntarekry.fi-englanniksi/> (in Finnish, accessed 24 May 2020).

the recruitment status of foreign-born professionals, they speak for their own part about what kind of positions they are perceived to primarily be working in.

*[The Kuopio Symphony Orchestra] is a kind of place that we always get Finnish applicants and applicants from all over the world, whatever the vacant position is. And in the auditions we pick the best person, so it doesn't make any difference where that person is from. (Interview, Kuopio Symphony Orchestra)*

*It is clearly [...] evident in the recruiting that word-of-mouth plays a big part. By the time we consider placing an ad, in practice we already have a large amount of people who have contacted us. I myself sometimes get emails from theatres asking to inform our staff that they have a vacancy. So that's one channel too, theatre to theatre. Probably the strongest pull towards us comes from theatre schools. (Interview, Turku City Theatre)*

Some of the artists survey respondents reported that open calls are sometimes expressed in a way that they can be interpreted to not be addressed to foreign-born professionals. For example, in some cases the reason for not applying for a job was the assumption that one would not be chosen because of poor Finnish language skills or because the position was thought to be meant for native Finns only. While the used expressions might be unintentional and not meant to exclude anyone, re-assessing them could advance equality and promote diversity among the applicants. Only five of the responding institutions, three of them theatres, had had training on how to reach or address foreign-born people or people with culturally diverse backgrounds in the recruitment processes.

*We noticed that our ways don't necessarily reach [persons with foreign background], that we need to do more careful background research on where [they] could be reached, what the associations or organizations through which we can connect with them are. (Interview, Turku City Theatre)*

Eleven directors (17 %) reported having faced a situation where they would have wanted to employ foreign-born artists or artists with culturally diverse backgrounds, but had not been successful. These situations were twice as common elsewhere in Finland compared to the region of Uusimaa. This can be perhaps explained by the fact that, at least according to the artists survey, most of the foreign-born professionals live in Uusimaa. The main reasons had been that the applicants had not had sufficient work experience

of the particular work, had not met with the language requirements, or their educational background was not suited for the job. Some of the directors also stated that they had not received applications from foreign-born persons or that the applicants had not had adequate understanding of the particular art field in Finland.

Job offers can also be circulated through alternative channels. For example, the National Museum of Finland puts its public acquisitions out to bid in the HILMA and Hanki web services<sup>51</sup>. The services include, for example, help wanted ads regarding exhibition design. Both web services are available in English, but according to the interviewees, in practice all the job advertisements placed by the National Museum of Finland are published in Finnish, or occasionally in Swedish. The interviewees reported having received very few if any job applications from foreign-born professionals, and questioned how well-known the channel actually is. Information on the services that publicize information on the bidding systems can be found on the website of the Finnish Heritage Agency, but it is not available in English. Based on the survey, there generally were considerable differences in the accessibility of information, and the information provided in English is often more limited than the content in Finnish or Swedish.

#### RECRUITMENT CRITERIA

When recruiting new personnel for a leading position or some other expert position requiring substance knowledge of art and culture (e.g. curator, actor, musician, choreographer), the most important of the considered factors, according to the directors, are the diversity and quality of previous work experience, befitting degree and education, right attitude and motivation and team work skills (Table 2). The major differences between the two types of positions concerned professional networks, which played a significantly more important role when recruiting a person for an expert position compared to a leading position. The relevance of international work experience also caused deviation between the types of position.

51 For more information see: <https://www.hanki-palvelu.fi/en/> and <https://www.hankintailmoitukset.fi/en/> (accessed 24 May 2020).

**TABLE 2.***Factors that affect the selection of applicants in arts and cultural institutions.*

<b>What factors do you regard as the most important when recruiting a person?</b>	<b>Leading position, %</b>	<b>Expert position, %</b>
Diversity and quality of work experience	90	82
Befitting degree and education	81	74
Attitude and motivation	71	81
Team work skills	66	69
Substance knowledge of your art field in Finland	44	40
Finnish or Swedish language skills	39	42
Professional networks	26	69
Work experience from Finland	19	23
Other language skills	16	11
Degree from Finland	5	5
Recommendations	5	8
International work experience	3	10
Degree from abroad	0	2
Gender	0	2
Other	5	8

Source: Directors survey

A majority of the directors stated that both positions require understanding of cultural diversity. Only eight directors in both cases saw this understanding as not important or only fairly important. In the case of recruiting a person to a leading position, seven out of eight were directors of specialized museums. The same question regarding other expert positions showed much more deviation between the institutions. According to the interviewees, it is essential for the directors to have an understanding of cultural diversity. In their position they need to report on and justify the institution's actions and operations and they may be required to take part in societal discussion. It has become more and more likely to come across the issue and as publicly funded organizations they feel pressure to take into consideration and target different population groups.

The directors valued Finnish work experience clearly higher than international work experience, which can, at part, explain what is perceived as "diversity and quality of previous work experience". The importance of

Finnish work experience in employment practices and the employers' general distrust towards qualifications gained abroad has been observed in other studies as well (see e.g. Toivanen et al. 2018; Yijälä 2016). In general, most of the directors, excluding orchestra directors, stated that proficient Finnish or Swedish language skills were very or fairly important in leading positions, but there were major differences between the institutions (Table 3).

**TABLE 3.**

*Required language skills in a leading and expert position in arts and cultural institutions.*

<b>How important do you consider fluent Finnish or Swedish language skills when recruiting a person? (Very or fairly important)</b>	<b>Leading position, %</b>	<b>Expert position, %</b>
Cultural history museums	91 %	91 %
Specialised museums	86 %	100 %
Art museums	82 %	91 %
Drama theatres	57 %	82 %
Dance theatres	50 %	33 %
Orchestras	38 %	0 %

Source: Directors survey.

The importance of language skills was also brought up in the interviews. Finnish language skills play no role in the recruitment at the Kuopio Symphony Orchestra due to the usage of English as the common work language. At the Finnish National Museum, the Turku City Theatre and Taika the leading positions were seen to demand excellent Finnish skills because of, for example, the administrative work involved. The expert positions were also seen to require Finnish skills, although not necessarily excellent ones, and few saw that legal requirements could be relinquished in certain positions.

*[A]s we are dealing with research on Finnish cultural heritage, Finnish language skills are pretty much pivotal. The sources are in Finnish, the archives are in Finnish or Swedish. So here the language requirements come into play. (Interview, National Museum of Finland)*

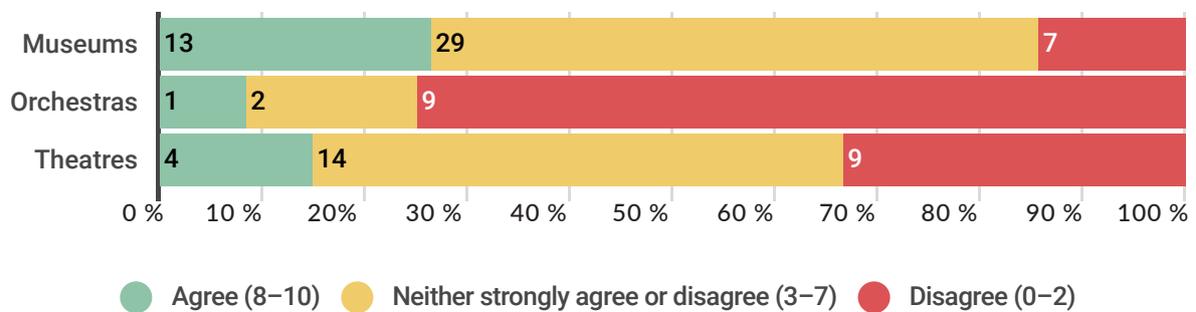
*Finnish language skills, when we're speaking about the repertoire, fixed contracts, Finnish language skills are a prerequisite. (Interview, Turku City Theatre)*

According to the directors survey, there are also other notable differences between the museums, theatres and orchestras when it comes to recruitment. In general the institutions, excluding museums, disagreed more than agreed with the statement that a Finnish degree and work experience would give the best competence to work at their institution (Figure 7). Orchestras and dance theatres disagreed with the statement more strongly than others. Institutions outside Uusimaa considered Finnish education and work experience slightly more important than institutions located in Uusimaa.

**FIGURE 7.**

*Perception of the directors of arts and cultural insitutions of the importance of Finnish education and work experience.*

Finnish degree and work experience provide the best competence to work in our institution.



However, there are hints in the research data that indicate that Finnish degrees and work experience weigh more in the decision-making process because of their familiarity. For example, asking for references in the recruitment process directly from the Finnish educational institutions was seen as regular procedure, whereas international institutions were not contacted on a similar basis. The interviews at the Turku City Theatre revealed that the professional level of Finnish education was also found easier to assess. Finnish education was seen to set a good standard, but it was not said to guarantee quality. The same issue was brought up by interviewees at Taikie, whereas an opposite viewpoint was raised at the Kuopio Symphony Orchestra. The anonymous recruitment process has increased the number of foreign-born musicians significantly and it was speculated that in the current competition the artistic quality of Finnish-born professionals often is not adequate. This led to reflection on the overall value of Finnish-born musicians for a Finnish orchestra.

*The level of education in Finland is high. In Finland the picture is clear, as there are two options of higher-degree education for actors, as an example. If someone has a degree from one of the two schools, it*

*is clear that they meet with a certain standard.* (Interview, Turku City Theatre)

*[I]t has no doubt affected the artistic quality of this orchestra too. Getting people from abroad and they win in the auditions, it definitely says that the quality has been better there than in Finland, among the Finnish applicants* (Interview, Kuopio Symphony Orchestra)

## 5 GETTING GRANTS AND REPRESENTATION: ARTS PROMOTION CENTRE FINLAND

This chapter centers on the grants statistics and practices of Arts Promotion Centre Finland (Taike). The analysed data consist of Taike's grants statistics, the interviews carried out at Taike and a survey targeted at foreign-born arts and culture professionals (the artists survey). The chapter starts with an analysis of the grant statistics and reflection on decision making practices from the viewpoint of foreign-born persons. This is followed by discussion on Taike's grant for promoting cultural diversity. We conclude the chapter with a review of the representativeness of foreign-born professionals and the measures carried out by Taike to this end.

### Grant statistics and the decision-making

In 2018 Taike received nearly 11 600 applications on which the national and regional arts councils, appointed by the Central Arts Council, made decisions regarding grants and awards for artists and artist groups<sup>52</sup>. The decision-making is mostly based on peer reviews. The members of the national and regional arts councils are appointed for two-year terms based on the recommendations of recognized expert bodies in the Finnish cultural field. The Central Arts Council is appointed by the Ministry of Education and Culture for a three-year term and the members are recognized experts in the various fields of arts and culture. In the grant decision-making process the national and regional arts councils are allowed to use the expertise of one another or to ask the opinion of an external expert.<sup>53</sup>

### GRANT STATISTICS

Taike's grant statistics are compiled based on the information provided on the application form: gender, language, county of residence and age. Each applicant marks their native language in the application form and all other languages except Finnish and Swedish fall under the category of "other". This category is referred to as "foreign-language applicants/recipients". It

52 Taike also awards subsidies to communities. In 2018 the total amount of these subsidies was around 16 million euros. The subsidies for communities are not within the scope of the analyses of this report. For more, see: <https://www.taike.fi/en/grants-and-subsidies> (accessed 28 Jan. 2020) and <https://www.taike.fi/documents/10162/52418/Vuositolasto+2018.pdf/4adfaa3-1ed7-592e-c434-7e68eeca01df> (in Finnish, accessed 28 Jan. 2020).

53 For more information see: <https://www.taike.fi/en/organization> (accessed 28 Jan. 2020).

should be noted that the category can involve persons whose background is Finnish but whose native language is some other than Finnish or Swedish, for example Sàmi. It has also been brought to Taïke's knowledge that some applicants mark some other language instead of their native language, such as their more commonly used language, or in some, although rare, cases Finnish, if the applicant thinks it gives an advantage in the decision making process. Regardless of the marked language, the application can be written in Finnish, Swedish or English.

Getting more information on the foreign-language speaker applicants, their background and the individual differences would require a further analysis of the category of "other". In general, statistics such as Taïke's easily conceal the differences between different cultural and demographic groups and individual realities. The latest analysis on the matter is Paula Karhunen's research from 2013. It also needs to be noted that in the case of artist groups the language is marked in the statistics according to the applicant. Foreign-language applicants may remain hidden if the person writing the application is a Finnish or Swedish speaking person.

In 2018 Taïke awarded in total 21,9 million euros as working and project grants for artists and artist groups. The amount of working grants was 17,1 million euros and it consisted of artist grants, library grants, public display grants and regional working grants. The project grants consist of project grants for different art forms, grants for promoting cultural diversity, grants for mobility, regional project grants and grants for children's culture. When looking at the grants in total, the ratio between the applicants (5 %) and the recipients (5 %) was the same among foreign-language speakers in 2018 (Table 4). A total of 965 362 euros were awarded as grants to foreign-language applicants in 2018, which was a higher share (4,4 %) than in 2017 (3,5 %). (Karhunen, P. 2019; Karhunen, P. 2018).

**TABLE 4.**  
*Taïke's grant applicants and recipients, 2018.*

<b>Arts Promotion Centre Finland, 2018</b>	<b>Number</b>	<b>Share, %</b>
Applicants, total	11 024	100
Foreign-language speaking applicants	565	5
Grant recipients, total	2 424	100
Foreign-language speaking recipients	121	5

Source: Arts Promotion Centre Finland.

For comparison's sake, the Kone Foundation<sup>54</sup> received a total of 3 101 applications for grants for projects in the arts<sup>55</sup>, of which 223 (7 %) were submitted in English. Altogether 103 applications received a grant, and of these 13 (13 %) had been submitted in English. The total amount of awarded grants was around 6 million euros, of which the share of grants awarded to applications written in English was 889 700 euros (15 %). The Finnish Cultural Foundation<sup>56</sup> in turn received a total of 5 261 applications from the cultural field in 2018, of which 156 (3 %) had been submitted in English. Grants were awarded to 595 applications in total, 18 (3 %) of which had been submitted in English. Altogether the grants from the Finnish Cultural Foundation amounted to a little over 10 million euros, of which 3 percent was given to applications in English. (Koneen säätiö 2019; Lassila 2018). When making comparisons between Taika and the foundations one needs however to bear in mind that with Taika's statistics the reference is to the number of foreign-language speakers, which is not fully comparable to a number of applications submitted in English. It should also be borne in mind that foundations are private organisations and their by-laws and strategies may differ from public state

54 The Kone Foundation grants are meant for work groups, private persons or communities. The grants can be applied for in Finnish, Swedish or English. The grants are primarily meant for work carried out in Finland, but also persons and communities working abroad can apply for a grant if the work or participants are somehow connected to Finland. The assessment is based on themes and not art form-specific. The decision making is based on peer assessment. Usually only one, annually changing, person assesses the applications. In addition to the expert assessment, the feasibility of the projects is also evaluated by Kone's own representatives. The names of the experts are not disclosed. The decisions on the allocation of the grants are made by the board of the foundation. For more, see: <https://koneensaatio.fi/en/grants/grantapplicants/> (accessed 24 May 2020).

55 The referred numbers mean the number of applications and not the number of applicants. Therefore the numbers may slightly overlap.

56 The Finnish Cultural Foundation awards grants for scientific and artistic work as well as for projects and acquisitions. All persons and communities or working groups residing or operating in Finland can apply for the grants, in Finnish, Swedish or English. Also others whose applications demonstrate a strong connection to Finland or Finnish culture can apply. The decision making is based on peer assessment. More than 40 committees with external expert members invited for 2–3 year terms assess the applications within the Finnish Cultural Foundation's Central Fund. The applications to the regional funds are assessed by a regional administrative committee that represents culture in each of Finland's counties diversely. External experts are also used in the assessment. Their identity is not disclosed. For more, see: <https://skr.fi/en/grants/guidelines/general-guidelines> (accessed 24 May 2020).

actors. Kone Foundation and the Finnish Cultural Foundation are among the biggest private foundations in Finland to award grants to artists. Kone Foundation, especially, has placed a lot of emphasis on linguistic diversity through its language program in 2012–2016<sup>57</sup>.

In Taiké's case the highest numbers of foreign-language applicants are found in visual arts, music and multi-art, and the situation has remained the same since 2013. These are also art forms where language doesn't necessarily have as significant a role as in some other art forms. Some differences become visible when the different grants are analysed separately, but it must be noted that the grant categories aren't mutually comparable. In 2018 working grants were applied for in total by fewer foreign-language speakers (4 %) than project grants (6 %) (Tables 5 and 6). The smallest share of foreign-language speaker applicants and recipients was in library grants. Only two percent of the library grant applicants and one percent of the recipients were foreign-language speakers. In contrast, the highest share of foreign-language speaker applicants (29 %) and recipients (28 %) was in grants for promoting cultural diversity. Grants for mobility were also actively applied for.

**TABLE 5.**

*Taiké's working grants according to language, 2018.*

	<b>Artist grants</b>	<b>Library grants</b>	<b>Public display grants</b>	<b>Regional working grants</b>	<b>Total</b>
Applicants, total	2 492	966	751	1 529	5 738
Foreign-language speakers	123	16	35	65	239
Foreign-language speakers, %	5 %	2 %	5 %	4 %	4 %
Recipients, total	295	422	120	211	1 048
Foreign-language speakers	22	4	7	6	39
Foreign-language speakers, %	7 %	1 %	6 %	3 %	4 %
Awarded, total €	11 619 291	2 671 000	960 000	1 887 000	17 137 291
Foreign-language speakers, €	562 112	23 500	56 000	56 100	697 712
Foreign-language speakers, %	5 %	1 %	6 %	3 %	4 %

Source: Arts Promotion Centre Finland.

<sup>57</sup> For more information see: <https://koneensaatio.fi/en/language-programme/> (accessed 24 May 2020).

**TABLE 6.***Taika's project grants according to language, 2018.*

	<b>Project grants for different art forms</b>	<b>Grants for promoting cultural diversity</b>	<b>Grants for mobility</b>	<b>Regional project grants</b>	<b>Grants for children's culture</b>	<b>Total</b>
Applicants, total	2 230	194	992	1 525	345	5 286
Foreign-language speakers	91	56	92	67	20	326
Foreign-language speakers, %	4 %	29 %	9 %	4 %	6 %	6 %
Recipients, total	658	36	303	295	84	1 376
Foreign-language speakers	27	10	29	10	6	82
Foreign-language speakers, %	4 %	28 %	10 %	3 %	7 %	6 %
Awarded, total €	2 948 068	130 000	451 600	955 000	300 000	4 784 668
Foreign-language speakers, €	128 200	35 500	40 950	30 900	32 100	267 650
Foreign-language speakers, %	4 %	27 %	9 %	3 %	11 %	6 %

Source: Arts Promotion Centre Finland.

The applicant's language doesn't significantly affect the likelihood of getting a grant. In many cases the differences in the shares are very small and can go in favour of either language group, although this has not been always the case. Compared to previous years, there has been a rise in the number and share of foreign-language speakers in many of the grant categories, perhaps most notably in artist grants, where the share of foreign-language recipients now exceeds their share among the applicants. Table 7 shows the numbers and shares of foreign-language speakers among the applicants and recipients of the artist grants by different art forms in 2018. Nine of the awarded artist grants for foreign-language speakers were six-month grants, six were one-year grants, three were three-year grants and four were five-year grants.

**TABLE 7.***Taike's artist grants' according to language, 2018.*

<b>Artist grants 2018*</b>	<b>Applicants, total</b>	<b>Foreign-language applicants</b>	<b>%</b>	<b>Recipients, total</b>	<b>Foreign-language recipients</b>	<b>%</b>
Architecture	19	4	21	9	4	44
Cinema	118	5	4	14	1	7
Literature	365	4	1	45	0	0
Visual arts	707	39	6	61	5	8
Illustrations	31	2	6	3	0	0
Media Art	88	10	11	10	2	20
Multidisciplinary Art	105	9	9	9	1	11
Design	142	7	5	16	3	19
Music	310	18	6	41	3	7
Theatre	245	8	3	36	2	6
Performance and performing arts	23	4	17	3	0	0
Comics	44	2	5	4	0	0
Circus Art	57	3	5	6	1	17
Art journalism	31	0	0	6	0	0
Dance	123	5	4	14	0	0
Light and Sound Art	17	4	24	3	0	0
Photographic Art	114	3	3	13	0	0
Environmental Art	11	3	27	2	0	0
<b>Total</b>	<b>2 550</b>	<b>130</b>	<b>5 %</b>	<b>295</b>	<b>22</b>	<b>7 %</b>

\* Same person can apply for an artist grant from different art fields. Therefore some of the numbers may overlap. Source: Arts Promotion Centre Finland.

In general the total amounts (€) of the awarded project grants are proportional to the amounts awarded for the Finnish-language speaker applicants. For example, in visual arts, which has the highest number of foreign-language applicants, the median of the project grants in 2018 applied for by Finnish-language applicants was 4 200 euros and the median of the awarded grants 3 000 euros. The median of the grants applied for by foreign-language applicants was 5 000 euros and the median of the awarded grants was also 5 000 euros. The total median of the project grants for different art

forms applied for by Finnish-language speaker applicants was 5 500 euros and with foreign-language speaker applicants 6 000 euros. The median of the awarded grants for both was 4 000 euros. The amounts of artist grants are difficult to compare with a similar method since the grants are applied and awarded for fixed terms (five-year, three-year, one-year and six-months) and fixed amounts (1 939 € per month in 2020). Many also apply for all or more than one of the terms at the same time.

### THE APPLICATION AND DECISION-MAKING PROCESS

The application and decision-making process, as well as the decision makers are presented in Finnish, Swedish and English on Taike's website but the descriptions and criteria of the different grants, for example information regarding library grants, are not all available in English. An application can be submitted in English even though it is not mentioned so on Taike's website. The online application system is available only in Finnish and Swedish, with a separate description on how to apply in English. The interviewees stressed that it was not possible for them to make changes in the online application system, and the current situation was not seen as a major problem. However, it seems that from a grant applicant's point of view the information available on Taike's website in English is scattered and at times difficult to understand.

*The underlying fact is that the official service languages are Finnish and Swedish. It would take quite a lot of administrative effort to have all our application services available in English, and it's also a question of resources. We haven't been given the resources, as the changes would require pretty big changes in our processes. It would mean that our information systems would have to be available in at least three languages. And soon people might start asking are three languages enough. (Interview, Taike)*

*And we have like this double standard for why we don't say hey you can apply [in English], because then we would have to also offer instruction on how to apply in the languages we tell people to apply in. It's a question of resources, it's a question of attitudes, definitely. (Interview, Taike)*

*It's obvious that as long as the [application forms are] in Finnish and Swedish the applicants who can't speak these languages are in a slightly disadvantaged position. (Interview, Taike)*

The reasons reported by the artists survey respondents for not applying for grants in general (including also e.g. foundations) included not being familiar with the procedure, not being aware of the relevant grants, not considering oneself a potentially successful candidate (yet) and not finding anything suitable with regard to their personal specialization and focus. Interestingly, language was not mentioned even once as a reason for not applying, although the respondents expressed criticism towards the lack of information in English. The respondents criticized Taike especially for having the application forms available only in Finnish and Swedish.

In general, the respondents reported that they were fairly satisfied with the existing information on what grants are available. They were slightly less satisfied with the accessibility of the information on how to apply but felt strongly that not enough accessible information is provided on the funding decision-making process, criteria and the decision makers. This concerned all the grant awarding organizations in general, not just Taike. In Taike's case the members of the national art councils, the decision makers, are public information and their names are published on Taike's website.

Many of the respondents also complained about the lack of feedback in connection to the decisions. Some saw it as valuable information for improving future applications, but to some it indicated a lack of transparency. This has led to assumptions of favouritism, inner circles and relationships between the applicants and evaluators, which are, in fact, similar assumptions as were reported in the *Arts and Culture Barometer* (Hirvi-Ijäs et al. 2018; Hirvi-Ijäs et al. 2019). As such, the lack of transparency appears to be a general and shared problem in the arts and cultural field. Only a few of the artists survey respondents assumed that applications written in Finnish might be favoured over English ones. Based on the research data and Taike's statistics, the assumption doesn't appear to be accurate, at least not on a general level. The main reasons for the rejections in general, according to the interviews at Taike, are fierce competition and poorly made applications with unclear action plans and unrealistic budgets.

*I dont want to say that information is lacking, my critique regards the language used to explain things. It used to be quite complicated.*  
(Artists survey)

*Feedback is really essential for artists to improve on the next round of application. Unfortunately, with the grants I have applied for they do not give feedback, and I have had a series of rejections. I really need help in understanding how I can provide a well-developed grant application that can attract funding.* (Artists survey)

*Is there any advantage or disadvantage to writing the application in English? It's generally assumed that the people who make the decisions understand English well enough to read the English application, but is it treated equally in the decision-making process? (Artists survey)*

*[E]veryone knows everyone in Finland; the grant system is rigged towards those you know and those who have a long CV. (Artists survey)*

### **Grants for promoting cultural diversity**

According to Taike's strategy<sup>58</sup> (2015–2020), Taike plays an active role in the society by promoting the diversity of the arts and intercultural dialogue. Taike awards grants for promoting cultural diversity for artists, working groups and private persons working as entrepreneurs<sup>59</sup>. The purpose of the grants is “to enhance the opportunities of artists with immigrant background or who belong to other cultural minorities to carry out artistic activities and to participate in Finnish art life on an equal basis, and to support art and cultural projects in Finland that promote cultural diversity and intercultural dialogue and combat racism”<sup>60</sup>. The grant is intended for all artists and working groups regardless of their background.

The total amount of the grants in 2018 was 130 000 euros and it was divided between 36 recipients, of whom 28 percent were foreign-language speakers. The median of the grants awarded to Finnish-language speakers was slightly higher (3 250 €) than that of grants for foreign-language speakers (3 000 €) even though the median of the applied amount was slightly higher among the foreign-language speakers (7 015 €) than among the Finnish-language speakers (6 500 €). The respondents criticized the grant for the smallness of the awarded amounts. Compared to the median in the project

58 See: <https://www.taike.fi/en/strategy> (accessed 30 Jan. 2020).

59 See: <https://www.taike.fi/en/grants-for-artists/-/stipend/9rRrDr7eX4Xl/viewStipend/11165> (accessed 13 Jan. 2020).

60 Taike also awards subsidies for communities, such as associations, cooperatives and companies, for promoting cultural diversity and combating racism. The subsidies aim to promote inclusion, participation in culture and intercultural dialogue. The subsidies have been awarded by Taike since 2015. Previously they were awarded by the Ministry of Education and Culture. In 2018 the total amount of the subsidies was 635 000 euros. For more information see: <https://www.taike.fi/en/subsidies-for-communities/-/stipend/R2pAAURRjXEp/viewStipend/11166> (accessed 17 Jan. 2020).

grants in general, in 2018 the median of the awarded grants for promoting cultural diversity was 1 000 euros (25 %) smaller.

The grant has been awarded since 2009 and the total amount has slowly risen from 100 000 euros to 160 000 euros in 2019 (Table 8). In the early years the share of foreign-language speaker applicants was around 50 percent or higher but within the past five years the share has dropped notably. At the same time the number of foreign-language speaker applicants has remained between 50–70 annually, which indicates that the number of other applicants has risen. The percentage of foreign-language speaker recipients has also decreased despite a rise in 2019. Apart from 2017 and 2018, the share of foreign-language speaker recipients has been higher than their share among the applicants.

**TABLE 8.**

*Grants for promoting cultural diversity, 2009–2019.*

Year	Amount, €	Applicants, all	Foreign-language speakers, %	Recipients, all	Foreign-language speakers, %
2009	100 000	248	53 %	31	77 %
2010	100 000	89	48 %	30	77 %
2011	100 000	96	58 %	41	71 %
2012	100 000	103	49 %	35	57 %
2013	100 000	128	52 %	36	56 %
2014	97 000	125	62 %	36	81 %
2015	97 000	121	41 %	37	54 %
2016	105 000	206	30 %	40	38 %
2017	124 000	194	31 %	48	27 %
2018	130 000	194	29 %	36	28 %
2019	160 000	198	27 %	30	43 %

Source: Art Promotion Centre Finland.

A majority of the artists survey respondents consider the grant important, but many also identify problems with it. The grant is considered important for promoting diversity and intercultural dialogue especially in the current political climate, and as a stepping stone for foreign-born artists to gain entry into the grant system in Finland. However, the grant is seen to segregate foreign-born artists from others and label them as “immigrant artists”

and their art as “immigrant art”. It was questioned whether the existence of the grant was seen in Taike as a sufficient measure to deal with diversity, instead of including it in the criteria for all grants (see also Saukkonen 2010, 212). Similar approaches and attitudes towards the grant are also evident in the interviews with Taike’s personnel.

*To help non-Finnish artists feel legitimate and accepted in the cultural sector. (Artists survey)*

*Racism and cultural field isolation are a relatively silent but a huge problem here. (Artists survey)*

*As the cultural system doesn’t recognize other artistic work than Finnish or Swedish-Finnish culture we need different kinds of forms of support that would encourage the diversity of arts in Finland. (Artists survey)*

*I think it’s better to work on a basis of equality and professionalism, not separation into groups that are relevant to a person’s ethnic background. (Artists survey)*

The purpose of the grant has been to address cultural diversity and artists with diverse backgrounds directly, to increase the number of foreign-language applicants and to create recognition for the artists. As such the grant can be seen to have fulfilled its purpose, but the effects can be debated. The question whether the rise in the number of foreign-language speaker applicants in general is due to this grant would need further research. But it could indicate that the acknowledgement of cultural diversity might be better realized as a part of all of Taike’s grants. For example, compared to 2013, artist grants have now been also awarded to foreign-language speaker applicants in literature and film. Opinions on whether the grant has made itself redundant are divided.

*There’s been this contradiction from the very start that people don’t want to be immigrant artists but artists. This keeps coming up, wanting affirmative action on the one hand but not wanting to be labelled on the other. (Interview, Taike)*

*[T]he good idea of it [the special subsidy] has been that there exists a low- threshold first [grant] that acknowledges the special needs. Many think that that’s it then. We have to put more effort into having the whole range open to all professional artists, so that it doesn’t in any way depend on a person’s language skills or ethnicity*

*whether they can apply [...] for grants or not. This we still need to invest more in.* (Interview, Taike)

This is not the first time that remarks like this have been made. For example, in 2013 Karhunen suggested that the grant doesn't seem to have functioned as a passage towards other grants (Karhunen 2013, 113). Pasi Saukkonen has pointed out that special measures targeted towards minorities often actually segregate rather than prevent isolation from the dominant culture (Saukkonen 2013, 33).

Targeted application systems can however be valuable from the view point of applicants of different backgrounds. For example, the grants in the linguistic diversity program of the Kone Foundation have been very significant, especially to foreign-born persons. Extensive dissemination of information and network meetings helped the program reach the kind of persons who hadn't known about the different funding possibilities before and were not routine grant applicants. (Saukkonen 2015, 38).

## **Representation and readiness to change**

### REPRESENTATION OF FOREIGN-BORN PERSONS AT TAIKE

In a situation of increasing cultural diversity (in relation to foreign-born artists) within the personnel of Taike as well as among the members of the arts councils the general challenge pertains to the requirement of proficient Finnish and Swedish language skills. This was justified in the interviews with the legal requirements for state civil servants which demand excellent spoken and written Finnish skills and satisfactory spoken and written Swedish skills<sup>61</sup>. Limited resources to employ new personnel only reinforces the current situation. The language requirements don't apply to positions other than those of civil servants and while, according to the interviewees, there are no reasons not to recruit foreign-born persons, it is necessary in their organizations to be able to work in Finnish. The Finnish language skills don't need to be perfect but Taike is part of the state administration and the related administrative work requires a sufficient degree of Finnish language skills, also from the regional artists<sup>62</sup> (Hakola 2020).

The legal requirements don't apply to the members of the arts councils either, but the members must be competent enough to be able to read

61 Act on the Knowledge of Languages Required of Personnel in Public Bodies (424/2003): <https://www.finlex.fi/en/laki/kaannokset/2003/en20030424.pdf> (accessed 24 May 2020).

62 Regional artists work on arts promotion projects throughout the country on the basis of fixed-term employment contracts.

applications in Finnish and Swedish. According to the interviews, this can possibly rule out otherwise competent peer reviewers. In addition to language, the matter concerns also the nomination process with regard to the art councils. Taike asks for suggestions from representatives of an art field, for example, artist associations. If the associations are not accessible to everyone, or foreign-born professionals cannot otherwise rise to a recognized status, they are less likely to be nominated. Three of the artists survey respondents had worked in the national art councils and nine had been nominated but not chosen. In addition, 13 had been in a position to make suggestions. These persons were found most commonly in the fields of performing, visual and media art and the least commonly in the fields of design, theatre or comic art. It is challenging to compare the numbers against anything and therefore it is difficult to do further analyses on the matter based solely on the survey data.

*[Taike] recognizes the problem concerning foreign-born artists in Finland, which is that the art community in Finland is quite small, and art education gained in Finland counts significantly as a merit. (Interview, Taike)*

*Even though I have qualifications in the field, I do speak and read Finnish, I also belong to artists associations, I will probably never be asked to be part of TAIKE, because I am a foreign artist. Also, I have sent dozens of applications, I am curating and exhibiting internationally, I am promoting and selling Finnish contemporary art...and even then...I don't get support, I don't get recognition in the field [...] it's a really unfair system. (Artists survey)*

There has also been effort to increase the knowledge of cultural diversity in the art councils by getting more recommendations for persons with culturally diverse backgrounds. There are no statistics on the art councils' members backgrounds. In Taike's estimate, in the term 2019–2020 the national art councils had eight members whose native language was some other than Finnish, Swedish or Sámi, who had been born in some country other than Finland or who in their own description represent two different cultural backgrounds<sup>63</sup> (Halttunen 2020). The estimate is based on member proposals from associations in the field of arts and culture.

63 There are also members working in the art councils during the term 2019–2020 whose native language is Sámi, or who represent Sámi culture or some other minority culture of Finland (Halttunen, 2020).

Nevertheless, the issue of representation in the art councils remains problematic. It is impossible to cover all fields of artistic expertise in relation to cultural diversity and a majority of the applications are submitted in Finnish. It should be remembered that the foreign-born artists in Finland form a very heterogeneous group. While certain criteria and practices regarding decision making might overlook someone's professional expertise, the same criteria and practices might work in favour of someone else. In addition, there are numerous reasons for why an application can be rejected. Karhunen points out that in a qualitative evaluation process the individuals' backgrounds are not and cannot be a determinant, and the decision making cannot straightforwardly follow the number of applicants (Karhunen 2013, 72). Even though it is obvious that when the decision making is based on previous artistic merits, like in the case of artist grants, it is crucial how the applicant's professionalism is assessed, how the quality of the previous artistic activities is acknowledged and how well recognized the applicant is in the art field in Finland. Therefore it is essential to recognize and make known how different artistic practices are assessed and valued and what kind of expertise is needed for the decision making.

Taike also has a development program for cultural diversity and mobility. The objective of the development program is "to promote the understanding of diversity in the arts, intercultural dialogue and collaboration between majority and minority cultures; to promote the mobility of artists and; to develop international networks with a focus on the Northern Dimension and Barents Euro-Arctic Cooperation regions"<sup>64</sup>. As a part of the development program regional artists all around Finland implement projects related to cultural diversity and mobility. In general, Taike has had regional artists focusing on cultural diversity and regional artists with culturally diverse backgrounds. In the past five years at least two persons whose native language is some other than Finnish, Swedish or Sámi have been employed in fixed-term arts promotion positions, including the position of regional artist, but their working language has been Finnish or Swedish (Hakola 2020). Assessment of the numbers of such persons is complicated by the lack of relevant statistics. This report focuses mainly on grants and therefore the development program is not analysed further here.

64 See: <https://www.taike.fi/en/diversity-and-mobility> (accessed 30 Jan. 2020).

## ATTITUDES AND READINESS TO CHANGE

Based on the interviews, the overall attitudes towards cultural diversity at Taike are positive. All the interviewees stated that the visibility and support of cultural diversity are important aspects of Taike's operations. However, all the problems reported by the foreign-born artists have been addressed also before (see e.g. OKM 2014; Karhunen 2013) and therefore it can be speculated whether the reason for their prevalence is, at least partly, that it is difficult to recognize structural barriers, or to reassess customary practices, let alone re-new them. Heavy workload and lack of time were mentioned as factors that hinder the possibilities to familiarize oneself with the matter, increase understanding and develop more equal practices. Attitudes were mentioned also, even though none of the interviewed persons saw them as a major obstacle and some explicitly denied that the problem could be caused by them.

The interviewees estimated that the state administration in general is very formal and unable to implement quick changes. Taike operates under the Ministry of Education and Culture and the ministry doesn't often give Taike a proactive role so that it could renew its operations and practices. Such being the case, many of the interviewees passed the responsibility of taking initiative on to the ministry. It was also pointed out that Taike would in truth often have more possibilities to be more proactive than it lets show. Taike cannot affect the total amounts of the grants or the distribution of the money between different art forms. These are determined by the ministry. Also, the legal language requirements and the language options of the current online application system are something Taike cannot change by itself. But initiative to bring problems into attention, training provided for the personnel and the members of the art councils, the used expressions, communications, accessibility of the information on Taike's website (regarding for example the language options and the understandability) are, among others, areas where Taike can make a difference.

Many of the interviewees felt that Taike is increasingly willing and open towards change, but the changes are often subtle, prone to happen gradually and sometimes invisible to outsiders. Taike has taken measures to improve the situation and has, for example, included equality in the decision making criteria for its operational subsidies<sup>65</sup>, alongside the Ministry

<sup>65</sup> For more information see:

<https://www.taike.fi/en/subsidies-for-communities/-/stipend/R2pAAURRjXEp/viewStipend/11150> (accessed 28 Oct. 2019).

of Education and Culture<sup>66</sup>. When evaluating the applications, regional and linguistic factors are taken into account, and consideration is given to how the community promotes equality and sustainable development. Equality and fair treatment are also taken into account when assessing the project grants for artists<sup>67</sup>. The same criteria are not, however, mentioned under artist grants. The effects of the criteria and what kind of a role cultural diversity will play in them still remain to be seen.

In the objectives stated in Taike's performance agreement with the Ministry of Education and Culture, during 2017–2019 Taike was expected to raise the percentage of foreign-language speaker applicants and grant recipients to six percent<sup>68</sup>. Up until 2018 the objective had not been fully met but there has been a rise in the number and share of both applicants and recipients, and in some grant categories the increase has been notable.

66 The Ministry of Education and Culture is making changes to the terms of discretionary government subsidies. In the future a recipient has the obligation to advance equality and follow the regulations set for employers in equality legislation. See: [https://minedu.fi/artikkeli/-/asset\\_publisher/valtionavustusten-ehdoihin-ja-rajoituksiin-tulossa-muutoksia](https://minedu.fi/artikkeli/-/asset_publisher/valtionavustusten-ehdoihin-ja-rajoituksiin-tulossa-muutoksia) (in Finnish, accessed 24 May 2020).

67 For more information see: <https://www.taike.fi/en/grants-for-artists/-/stipend/9rRrDr7eX4Xl/viewStipend/11163> (accessed 28 Oct. 2019).

68 <https://www.taike.fi/documents/1215167/0/Taiken+tulossopimus+2017-19.pdf> (in Finnish, accessed 24 May 2020).

## 6 EXPERIENCES OF OPERATING IN THE ARTS AND CULTURAL FIELD IN FINLAND

This chapter deals with the experiences of foreign-born arts and culture professionals operating in the Finnish arts and cultural field and how equality is realized in the field. Factors like current work situation or compatibility of education do not necessarily speak of people's personal experiences. The experiences give, at times, a relatively gloomy picture of the foreign-born professionals' situation in the cultural field in Finland. The analysis is based on the results of the artists survey and other reports on the subject.

### **Problems and discrimination encountered in the arts and cultural field**

In general, a clear majority (86 %) of the respondents had faced hardship in their professional career in Finland. By far the most often faced challenges were financial and the respondents reported multiple problems when dealing with the Social Insurance Institution of Finland KELA and the employment office (TE-toimisto) with regard to their artistic practice. This is, as stated before, a common problem in the cultural field in Finland and evident in multiple studies (see e.g. Hirvi-Ijäs et al. 2019; Rensujeff 2014). Nationality or country of birth didn't play a major part in whether the person had faced hardship. Inability to use Finnish language in professional situations was a common factor affecting most of the respondents, causing feelings of being an outsider and not included in the Finnish society.

In addition to the financial difficulties, the foreign-born professionals living in Finland also come across problems due to prejudice and discrimination, which in extreme cases have led to health problems. According to Pia Houni and Heli Ansio (2013), artists in Finland experience their work as mentally more stressful and straining than employees in Finland in general. The reasons are often financial, but discrimination and harassment also play a significant role (Houni & Ansio 2013, 149–163). Persons affected by discrimination, whether subtle or overt, have increased odds of mental health symptoms (Rask 2018, 50). Mental health problems are evident also in the artists survey data.

The study *Ollako vai eikö olla? Tutkimus viiden kieliryhmän kiinnittymisestä Suomeen* (To Be Or Not To Be? A Study On The Adhesion Of Five Language Groups Into Finland) (2019) reports that experiences of discrimination in the labour market are common among foreign-language speakers in general. Especially Somali, but also Arabic and Russian speakers, agree

that persons belonging to their community are discriminated in the Finnish labour market. In case of Estonian and English speakers these experiences are not as common. (Pitkänen et al. 2019, 47).

Research has moreover shown that members of minorities are the most likely to notice discrimination and that experiences of indirect discrimination are more common than those of direct discrimination (see e.g. Rask 2018; Larja et al. 2012). According to the report *Työolojen muutokset 1977–2013* (Changes in work conditions 1977–2013) (2014), among persons working in organizations where the personnel includes foreign-born persons, nine percent had noticed discrimination based on lacking language skills and six percent discrimination based on nationality or skin colour. Compared to Finnish-speaking employees, persons whose native language was some other than Finnish or Swedish had noticed discrimination twice as frequently. Discrimination based on nationality or skin colour was noticed most frequently among persons whose one or both parents had been born abroad. (Sutela et al. 2014, 121).

Based on the artists survey, of the respondents who had worked in the Finnish arts and cultural institutions (60 persons) 83 percent of the men and 55 percent of the women had faced challenges or problems. Age or the country where the professional education had been gained didn't play a decisive part, but interestingly those who had lived longer in Finland had faced fewer challenges and problems. This may be explained by the notion that the longer a person lives in Finland and the more understanding they have of the system and society, the more equal they feel with native citizens (Pitkänen et al. 2019, 45–47). In addition, the better a person's Finnish language skills were, the less problems were reported. Persons using English as a work language had encountered significantly more challenges than those whose working language was Finnish. The addressed challenges related to language had led to limited work assignments, inability to take part in decision making and feelings that others were favoured over oneself and that there was a general lack of transparency. The named problems also included differences in work practices and unwillingness to change or re-evaluate existing practices, and in extreme cases sexual harassment, verbal abuse and racism.

*Finnish language is an obstacle to be taken seriously. Understandably Finnish is the main working language, not mastering it excludes me from a lot of decisions/extra assignments. (Artists survey)*

*I felt like I was not treated equally compared to my Finnish colleagues who were also working as interns. I felt that my knowledge was not*

*put to use and I was hired only to run simple office tasks whereas the Finnish interns were involved in other creative processes. (Artists survey)*

*My decisions are often questioned because I have a foreign background. Some native Finns feel that they are privileged. That I can't principally know about anything or how to do anything better than them. People like to see persons of foreign background as servants rather than as decision makers. (Artists survey)*

The European Commission Against Racism and Intolerance (ECRI) has urged Finland to take actions against discrimination in employment. It recommends that the Non-Discrimination Ombudsman in Finland should have the right to examine alleged cases of discrimination in employment and the right to bring cases before court without formal request. (ECRI 2019, 10). According to the Office of the Non-Discrimination Ombudsman, the ombudsman receives a large amount of reports of discrimination but it is the occupational safety authorities that currently oversee compliance with the Non-Discrimination Act in individual cases of discrimination. The ombudsman can advance equality in employment only by helping employers plan equality measures, making recommendations and acting as a mediator in individual situations of discrimination. (Yhdenvertaisuusvaltuutettu 2019).

### **Recognition and respect of professional competence**

Research has shown that the highest ethnic discrimination rates can be found in the recruitment stage (Larja et al. 2012, 72). The share of artists survey respondents who felt that their professional expertise was recognized and respected when applying for work or grants in Finland (41 %) was roughly the same as the share of those who felt the opposite (38 %). Almost every fourth of the respondents couldn't say. The reported reasons for lack of recognition and respect included the need to prove one's professional skills and expertise over and over again, having to work harder than Finnish-born professionals in order to gain recognition, the lack of recognition of professional degrees or expertise gained from outside Finland and different artistic practices. One respondent speculated that artist associations might not accept a foreign degree as proof of professionalism. The lack of recognition of professional degrees gained from abroad is an issue that has been addressed also by many in the *Arts and Culture Barometer* (see Hirvi-Ijäs et al. 2019; Hirvi-Ijäs et al. 2018) and therefore it can be seen as a wider problem in the Finnish cultural sector.

*I have applied for more than 20 positions at the established institutions of Helsinki. The ones who proudly promote diversity in their outspoken strategies. I have never been asked to come to an interview. (Artists survey)*

*[O]verestimation of qualifications on paper as opposed to real experience in the field. (Artists survey)*

*I think that in Finnish arts and culture there are certain standards and expectations I just simply do not meet. So, when my expertise is measured by those standards, it's no wonder that I don't get recognized. (Artists survey)*

*My formal education from outside Finland seems to be not so valuable in Finnish eyes. (Artists survey)*

Age, gender or the country from where the professional education was gained didn't affect the experiences. A third of the respondents born inside the EU/EEA and just under a half of those born outside the EU/EAA felt that their expertise was recognized and respected. Persons working in film or theatre were the most dissatisfied with the situation. Grant recipients and persons in an employment relationship felt most strongly that their expertise was recognized, whereas entrepreneurs and unemployed persons felt the opposite. At the same time, some of the respondents reflected that they should dare more and assume less.

The respondents presented a number of assumptions regarding discrimination, but did not offer concrete examples. This does not, however, automatically conclude that the assumptions would be ungrounded. According to the European Commission's *Special Eurobarometer 493: Discrimination in the European Union* (2019) only one third of Finnish people believe that the applicant's name might place them in a disadvantaged position when two equally qualified persons are applying for the same job. In truth, the effect of a person's name has been proven to be accurate in Akhlaq Ahmad's (2019) study *When the Name Matters: An Experimental Investigation of Ethnic Discrimination in the Finnish Labor Market*. According to the study, applicants with a Finnish name were at least twice, sometimes nearly four times, more likely to be invited for an interview than applicants with an immigrant name even when their CVs were otherwise equivalent<sup>69</sup>.

69 In the research a total of 5 000 applications were sent out for 1 000 job openings: five applications for each opening. The applications were submitted by fictional applicants of Finnish, English, Iraqi, Russian and Somali origin. (Ahmad 2019, 7).

Furthermore, there are major differences between the effect of a European name and that of a non-European name, especially in the case of Iraqi and Somali applicants. (Ahmad 2019, 24).

The share of Finnish persons who believe in the occurrence of discrimination based on ethnicity in the Finnish labour market has decreased in the recent years. In 2019, 56 percent of Finns believed that the applicant's ethnic origin might affect their position negatively when two equally qualified persons are applying for the same job. In 2015 the percentage was 66. The percentage is significantly higher than the EU average. (Eurobarometer 2019; Eurobarometer 2015). The result could mean either that the amount of discrimination based on ethnicity has actually decreased or that it is merely believed to have decreased.

Furthermore, Finnish people believe that the applicant's age (over 55 years old), skin colour, way of dressing, disability, physical appearance, accent or way of speaking, gender and sexual identity might significantly affect the applicant's position. In 2019 the idea of a white colleague was unpleasant to one percent of Finns, while the idea of a black colleague was unpleasant to five percent and the idea of a Muslim colleague to 12 percent of Finns. (Eurobarometer 2019). When the factors pile up and a person meets with discrimination on various grounds, it is clear that the possibilities for equal treatment are substantially lower.

Finnish people do however actively support measures to prevent discrimination. In 2015, 67 percent of Finnish people were in favour of the introduction of new measures to protect groups in danger of marginalization and as many as 81 percent were in favour of training for employers and employees to promote cultural diversity. Moreover, 80 percent supported exercising control over recruitment practices to ensure equal opportunities for job applicants with the same level of skills and competence (2008: 78 %). In the Eurobarometer 2015, 22 percent of the respondents considered Finland's actions against discrimination ineffective, but all the respondents believed that efforts have been made in Finland to prevent discrimination. (Eurobarometer 2015; Eurobarometer 2008).

Among the artists survey respondents, the share of those who felt that there are expectations directed at them from the arts and cultural field, colleagues or community because of their background (41 %) was nearly the same as the share of those who felt the opposite (39 %). The reported expectations mostly concerned being seen only as a representative of one's own native country or ethnicity. Foreign-born artists are expected to address experiences of living between two cultures and provide insights into their native culture, while artists who have come to Finland as refugees

are expected to address the theme of war. A few respondents pointed out that also other foreign-born persons have expectations towards them and felt that in order to feel included in their community they should constantly address the issue of unequal opportunities. However, the majority (74 %) felt free to choose their artistic content, with only a few (10 %) stating that they don't. The main reason for this was that when applying for a grant the applicant often needs to adjust the application to the announced theme or decision making criteria. This is a general issue that affects everyone in the cultural sector.

*We get to be ourselves as long as we are precisely what they expect us to be. (Artist survey)*

The potential solutions suggested by the artists survey respondents for improving their personal professional situation included learning the Finnish language, working harder than Finnish colleagues, getting a professional degree from Finland and making more effort to network with Finnish-born artists. Many remarked that they had started working in the free field outside the arts and cultural institutions, creating their own prerequisites for operating in the cultural sector by working alone or establishing artist groups and co-operatives, and also enterprises. If the situation escalates further it may lead to increased segregation among actors in the arts and cultural field.

### **Experience of equality and racialization**

Just over a half of the artists survey respondents did not feel that they were being treated equally with Finnish-born persons, while a fifth felt the opposite and a fourth couldn't say. Those who felt that they were being treated equally mentioned the following grounds: the opportunities in Finland are fair for everyone, they didn't have any reason to think otherwise and a person's skills matter more than their cultural background. Finnish education was also mentioned as a factor that supports equal opportunities. The longer a person had lived in Finland and the better their Finnish language skills were the more equally treated they felt. The level of education or country of birth didn't significantly affect the experiences. Some of those who answered "cannot say" mentioned that language barriers stand in the way of the otherwise fair opportunities and practices and some felt treated equally but thought they had sometimes been chosen or singled out just because of their foreign background. One respondent pointed out the relation between

equality and equity<sup>70</sup>. Often, however, it was not a question of either or; a person can feel treated equally in certain situations and not in others.

*I think I have the same amounts of opportunities, but sometimes you need to work harder than your Finnish counterparts to prove yourself. (Artists survey)*

*In many ways I feel integrated although in some instances my difference makes me stand out and therefore people remember me and call on me for certain things. I am also chosen because of my foreignness to make institutions feel more tolerant and multicultural. But it is hard to determine how I might be treated as a Finnish-born artist. (Artists survey)*

*This is a tough question. I've always felt that they don't treat me [in the same way], even though I can't think of any concrete example. It's just a feeling that I don't belong in the gang. (Artists survey)*

The major reason for not feeling treated equally was language. Other mentioned reasons included, again, lack of professional networks, closed circles, favouritism, lack of recognition of professional merits gained from outside Finland, system created to support Finnish-born professionals, discrimination, racism and harassment. The most critical respondents expressed a strong disbelief and disappointment in the Finnish society and cultural sector, stating that Finnish-born artists do not get grants and work opportunities because of their artistic skills but due to favouring and a corrupted system.

A few respondents also addressed the differences between foreign-born persons, and in this respect the views could be somewhat conflicting. For example, while acknowledging the especially difficult situation of arts and culture professionals who have come to Finland as refugees or asylum seekers, many of the respondents felt that a majority of the current support measures and actions are targeted at this group to such a degree that people who have come to Finland on some other grounds are neglected. Correspondingly, some of the respondents felt that the situation is considerably better for people who have moved to Finland from some other Western country than for people from other cultures, who often meet with

70 Equity means equality of all people regardless of their starting points and possibilities. This can mean divergence from the principles of equal treatment and treating individuals differently to achieve a fair result. Equity is promoted through, for example, affirmative action, non-discrimination and equality planning and reasonable accommodation.

discrimination because of, for example, their skin colour and prevailing prejudices towards different cultures.

*[D]ance circle is very small and Finns who know each other would rather give a job to a Finnish friend than to foreign stranger. (Artists survey)*

*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 colour 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 that non-Europeans face, especially men. (Artists survey)*

*I have less connections with artistic directors of orchestras and festivals, music teachers and so on. Finnish-born artists get positions or possibilities via their connections and not necessarily regarding their artistic skills. In my case I need to show intentionally how I create art more carefully than some of them do. (Artists survey)*

*Not being able to speak is not being able to participate in everyday debate. Also there is a national preference in every institution. (Artists survey)*

Racialization cannot be adequately discussed based on the collected research data, but there is evidence that mastering the Finnish language, having a professional degree from Finland or even a Finnish name or nationality do not guarantee equal opportunities and the question of race is a matter to be taken seriously (see also e.g. Ruskeat Tytöt 2019). Alemanji Aminkeng Atabong (2016) suggests that one aspect of the problem is that the existence of race is often ignored in Finland. Replacing race with culture makes it difficult to understand the concept of race and racialization. Using culture and ethnicity to mark differences between population groups silences the racial experiences of the racialized people. (Aminkeng Atabong 2016, 16–17). In a society like Finland whiteness is an unquestioned norm that all others are compared and valued against (op. cit., 28–29).

The question of racialization and a person's skin colour was raised especially in the theatre context, where the discussion included questions like, for example, how professionalism is assessed, from whose perspective are the plays written, what is Finnishness and what are the roles given to foreign-born professionals and people of colour by those in a dominant position. Ultimately these issues reflect how those who do not represent the

white (Finnish) population are seen in the society: whether they are given the role of disadvantage and seen to represent their own ethnic group only or whether they are represented in diverse individual roles.

*My work is often associated with African ethnicity or being black, even though it doesn't always have to do with them. (Artists survey)*

*In the acting business, the way I look (ethnicity) and the language I speak matter. Sometimes it works to my benefit and sometimes it does not. Discrimination is in a way embedded in the business. (Artists survey)*

*Someone asked if we were doing some kind of a project to employ immigrants. At that point I had been working as an actor in Finland for 10 years. [Roles] are very often given out directly, the director has a vision of whom he sees in the role and that person is asked to audition. That's why it's so enormously important that when there's that vision of Teemu, 25, [as a character] do persons with a different ethnic background cross [the director's] mind or is it pigeonholed to a certain looking type. [...] It's quite rare here in Finland for the director or others to immediately think, hey, that actor might be good for this, it's like a certain looking person is immediately seen in the role in their minds. (Interview, Turku City Theatre)*

*I should have asked if it makes sense for me to write about something I have no chance to understand. No matter how much I'd want to and no matter how humane my worldview is and how good my intentions are, I don't know how because I've never had that experience in my life of being continuously defined on the basis of some external trait so that my own person always only comes second. (Interview, Turku City Theatre).*

## 7 CULTURAL AND LINGUISTIC DIVERSITY IN THE ARTS AND CULTURAL INSTITUTIONS

In this chapter we take a look at the practices and strategies connected to cultural diversity at arts and cultural institutions. The data are based on the survey targeted at directors of Finnish arts and cultural institutions and on the interviews conducted at the National Museum of Finland, the Turku City Theatre and the Kuopio Symphony Orchestra. Cultural diversity, as discussed in this chapter, refers to diversity connected to immigration, but in the interview data and in the responses from the institutions it expands to reflection on cultural diversity in broader terms. The chapter starts by reviewing the institutions' personnel policies and the cultural diversity of the employees. Next, we discuss skills and attitudes in relation to the issue. And finally, we take a look at the experiences of the directors of arts and cultural institutions of working in a culturally or linguistically diverse environment.

### **Diversity in personnel**

Increasing migration and growing cultural diversity enrich societies but call for us to consider how to nurture common values, make use of the competence of all citizens, promote critical thinking and understand diversity rather than fear it. Equal visibility and empowerment strengthen inclusion and democracy. Publicly funded arts and cultural institutions should, for the sake of social responsibility, advance the matter in their public programs, operations and practices and create substantial possibilities for everyone to create culture. (See Barrett 2016; Wilson, Gross & Bull 2017).

The directors of the museums, theatres and orchestras identified cultural and linguistic diversity as a strength in their work community and recognized many advantages in it. An environment that fosters this approach can increase tolerance and respect towards differences in people, practices, cultures and meanings. It was also seen to advance international and current activities, create new networks, contacts and partnerships and lead to new and more profound interaction between different audience groups. The directors also mentioned a broader understanding of art and artistic practices, possibilities to produce new and more meaningful contents, reassessment of old interpretations, new more varied practices and operations, and in some cases also improvement in the level of artistic competence. The possibilities are recognized, but according to most of the directors, there isn't a straight correlation between the identified assets and the diversity of

the personnel. In other words, having a culturally diverse personnel doesn't automatically mean actualization of the mentioned achievements.

*Interaction between different cultures is always beneficial* (Directors survey, orchestra)

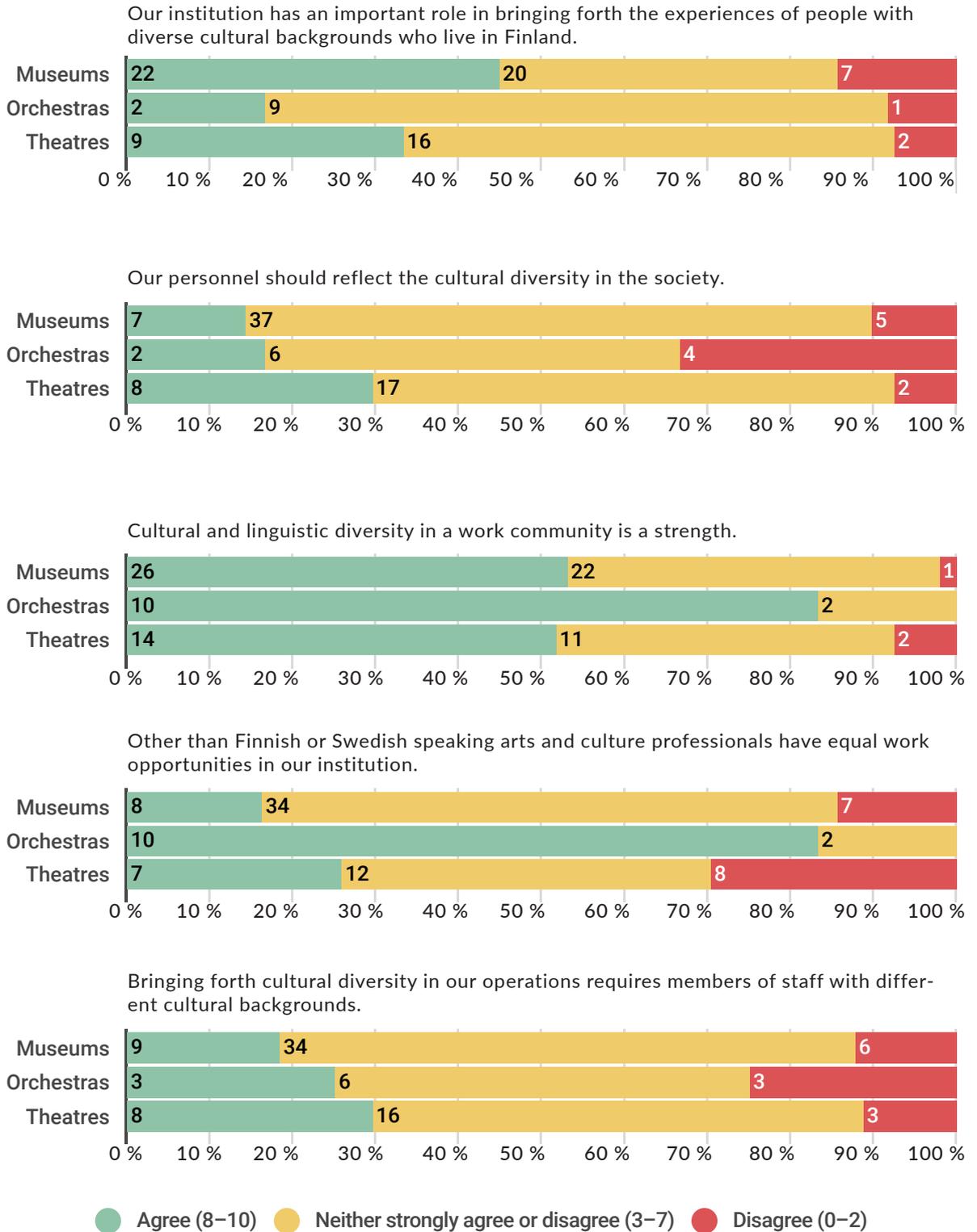
*At best it can have an enriching effect in many ways. But it is always a question of individuals, which makes generalization a wrong way to approach the issue.* (Directors survey, cultural history museum)

The recognition of cultural diversity as a strength hasn't led to equal work opportunities either. Some of the museum and drama theatre directors felt that persons who do not speak Finnish or Swedish don't have equal opportunities in their institution (Figure 8). Orchestra and dance theatre directors on the other hand felt strongly that the opportunities are equal, and seemed more likely to employ foreign-language speaker professionals compared to the museum and drama theatre directors. According to a report by the Swedish Agency for Cultural Policy Analysis (2017), *Kultur med olika bakgrund* (Culture with different backgrounds), the share of employees with foreign background<sup>71</sup> is the largest in the performing arts institutions and orchestras in all the Nordic countries. Museums typically employ the lowest share of persons with foreign background. In 2015 the share of employees with foreign background in orchestras was 11–12 percent in Finland. In comparison, the share in Sweden was almost 20 percent, in Iceland about 11–12 percent and in Denmark and Norway over 30 percent. In all the Nordic countries the percentages are higher than the percentages of employees with foreign background in general. (Kulturanalys Norden 2017, 11).

71 In the report a 'person with foreign background' refers to a person born abroad or whose both parents were born abroad (Kulturanalys Norden 2017, 16).

**FIGURE 8.**

*Cultural and linguistic diversity as perceived by directors of arts and cultural institutions.*



Dance theatre directors agreed more clearly than the others that the personnel should reflect the diversity of the society. The question appeared to be difficult, with no clear opinion from most of the directors. Theatre and orchestra directors agreed more often than museum directors that bringing forth cultural diversity in their work and practices requires members of staff with culturally diverse backgrounds. A contradiction can be seen in the fact that, for example, according to the museum and theatre directors, cultural diversity is a strength in a work community, but no great extent of effort is taken to reach professionals with different backgrounds, as was discussed before. In general, the responses to the statements by the art museum directors differed from the responses from their cultural history and specialized museum colleagues, the former responding more often than they neither agreed nor disagreed with the statements.

There are no major differences based on the geographical location of the institution. The only notable difference appears in the statement regarding the cultural diversity of personnel. The institutions in Uusimaa agreed more clearly that promoting cultural diversity in their practices requires members of staff with culturally diverse backgrounds. This may however reflect the higher number of foreign-born and foreign-language speakers generally in the region.

In many of the institutions linguistic diversity is not evident in the personnel<sup>72</sup>, and there are no notable differences between institutions located in Uusimaa and those located elsewhere in Finland. Compared to theatres and museums, orchestras employ clearly more often foreign-language speakers (Table 9). In 2017 all the dance theatres had one or more members of staff who did not speak Finnish, Swedish or Sámi languages, whereas over two thirds of the museums had none. It needs to be noted that many of the museums are small and employ only a few people. Most often the mentioned positions concerned public engagement (i.e. guides), customer service or technical production in the museums and theatres (i.e. costume designers, scenographers and conservators). Musicians form the largest professional group, followed by dancers, photographers and choreographers. Actors and artistic directors were named rarely.

72 The question pertained to professionals working in artistic or expert positions as well as to persons working within technical production, public engagement and customer service.

**TABLE 9.**

*Number of foreign-language speaking members of staff in the arts and cultural institutions, 2017.*

Number	Museums (N=58)	Theatres (N=27)	Orchestras (N=13)	Total (N=98)
None	69 %	37 %	23 %	54 %
1–2	26 %	33 %	23 %	28 %
3–5	3 %	22 %	15 %	10 %
5–10	2 %	7 %	15 %	5 %
10–20	0 %	0 %	15 %	2 %
Over 20	0 %	0 %	8 %	1 %

Source: Directors survey.

According to the study by the Swedish Agency for Cultural Policy Analysis' (2017), the proportion of foreign-background employees at government-funded cultural institutions in Finland in 2015 was around 6 percent (Kulturanalys Norden 2017, 25). The share was lower than the percentage of foreign-background persons in the population in general at the time. About three percent of the employed managers in 2015 had a foreign background, and the percentage decreased during the study period (2000–2015). Compared to other Nordic countries, in Finland the foreign-born employees were more frequently born elsewhere in Europe than in another Nordic country. About 45 percent of the employees were born in Europe (excluding the Nordic countries) and there was hardly any increase in the proportion of foreign-born employees born in Africa, Asia and Latin America. (Op. cit, 10–12). In other words, the diversity in the Finnish population is not fully reflected in the cultural institutions' personnel and the in the study cultural sector was estimated to actually be further away from reflecting the population than before.

Similar remarks were also made in the report *Kultur av vem? En undersökning av mångfald i den svenska kultursektorn* (Whose culture? A study on cultural diversity in the Swedish cultural sector), which studied the situation regarding employees with foreign background<sup>73</sup> in the Swedish context in the cultural institutions subject to government control in 2009–2012. Recruitment practices, location of the institution, knowledge

<sup>73</sup> In the report a person with foreign background means a person whose one or both parents were born abroad.

of Swedish language, networks, discrimination and labour market fluctuations but also the institutions' operations and norms were suggested to affect the low representation of persons with foreign background. (Myn-digheten för Kulturanalys 2015, 8–9). These remarks are also consistent with the findings of this report.

### **Cultural diversity in strategies and practices**

The establishment of new, more inclusive operating models and deconstruction of existing dominant positions are reflected on in decolonization theories. Decolonization challenges the existing structures and practices created from the perspective of the dominant culture and creates space for different kind of narratives by giving them equal value. At the very least this demands co-operation with different population groups, but ultimately it calls for a full reconstruction of the existing practices and policies. (See e.g. Balme, C. 2016; Lonetree, A. 2012).

On a strategic level, based on the directors survey, cultural diversity was most commonly linked to the institutions' operations concerning audience development, networks, events, programs and exhibitions. As a positive notion, only eight directors (10 %) stated that there was no mention of cultural diversity in their strategic documents. Linguistic diversity was not mentioned in any documents in 17 (20 %) of the institutions. At the same time, only nine directors reported that cultural or linguistic diversity had been linked to their human resources management and 12 reported a link with the development of the organization. Theatres had noted the issue in relation to the organization's development a bit more frequently, but there are no major differences between the institutions. There was also no alteration between different parts of Finland, but linguistic diversity was considered more often in the institutions located in Uusimaa. The situation appears to have remained unchanged, as in 2007 immigration and cultural diversity were not incorporated in the human resources management of most of the cultural institutions<sup>74</sup> located in the capital region (Saukkonen, Ruusuvirta & Joronen 2007, 44).

74 The survey for the study was addressed to municipal cultural administrations, cultural centres, orchestras, museums and theatres in the capital region. (Saukkonen, Ruusuvirta & Joronen 2007, 30).

In the institutions' practices, cultural diversity had been encountered most commonly in relation to audience work, exhibitions, events, program and networks. The experiences had been mostly positive, but some directors mentioned criticism from the audience regarding the presentation and handling of culturally diverse themes. This pertained to both culturally diverse audiences and "traditional Finnish audiences". Collaboration with members of the particular community had helped to reduce the amount of criticism.

*When we have targeted our activities at multicultural audiences we have met with questions connected to cultural diversity. Different conceptions of quality and art have surfaced in surprising, unpredictable situations. We have been able to deal with these in the audience work linked to our performances. (Directors survey, dance theatre)*

*[S]ure we have got a critique during, let's say, the past five years when we've been carrying out some serious reforms. The critique has been expressed explicitly by the front that wants us to showcase the national [cultural heritage]. That's what the critique has centered on. (Interview, National Museum of Finland)*

Around a fifth (22 %) of the directors reported that they had never dealt with issues or questions related to cultural diversity in the institution's practices. Facing the issue of cultural diversity was more common in the institutions located in Uusimaa compared to other parts of Finland. The same applies to issues such as linguistic diversity, different artistic and quality conceptions related to cultural diversity, cultural appropriation<sup>75</sup>, racialization and norm criticism<sup>76</sup>. More than a half (53 %) of the directors stated that issues of cultural appropriation, racialization or norm criticism had never been encountered or handled in their institution. However, there were individual differences between the institutions and regions. For example, cultural appropriation was most frequently encountered in cultural history museums in the context of the Sámi population. This had involved questions like who has the right to make interpretations and what is "good art".

*We have reflected on the means we use in character development and the value hierarchies entailed in different systems. Since our performances have included performers with different cultural*

75 Cultural appropriation means using the customs, conceptions or products of other cultures in contexts that are strange to them.

76 Norm criticism means a critical view of a society's discriminatory values and practices that are regarded as normal.

*backgrounds, we have reviewed, for example, potentially racializing mechanisms in the casting and tried to dismantle them (Directors survey, dance theatre)*

*The Sámi issue especially involves a lot of debating linked to cultural identities (language, customs, traditions, beliefs, means of livelihood etc.). The same has occurred with the Roma minority and religious minorities [...]. The solution has been that these themes have been realized together with representatives of these cultures/minorities. (Directors survey, cultural history museum)*

The collaboration between the institutions and professionals with different cultural or background or associations representing them had concerned mostly audience development, networks, events, the program and exhibitions. There appears to be very rarely collaboration in relation to organizational development or human resources management. Collaboration was more common in the institutions located in Uusimaa. The lack of collaboration was commonly explained with the low number of foreign-born persons living in the community. The motives behind the collaboration varied from reaching new audience groups, expanding services and offering and sharing knowledge to serving towards integration processes, empowering identities and creating visibility for cultural diversity.

*We aim to lower the threshold and find new forms through which our activities could be experienced as meaningful and their social importance could be strengthened. (Directors survey, drama theatre)*

*To increase visibility and bring an outside perspective to the success of the work we do. (Directors survey, specialized museum)*

*What we've been trying to do now is to communicate that our doors and windows are open to different kinds of people's own interpretations of things, as in you're welcome to join in to do things and talk with us... I mean, encouraging inclusion really is our main method right now. (Interview, National Museum of Finland)*

Positive development in the collaboration is apparent. In 2012, of the institutions that had collaborated with different disability and minority groups in the planning, implementation and evaluation of their operations, 27 percent of the museums, 30 percent of the theatres and 33 percent of the orchestras had collaborated with immigrants or ethnic minorities. (OKM 2012, 34–53). According to the directors survey, 63 percent of the museums, 66 percent of the theatres and 43 percent of the orchestras had collaborated

in the planning, implementation and evaluation of their operations with arts and culture professionals with diverse lingual or cultural backgrounds, or associations representing them. Collaboration was clearly more common in the planning and implementation of operations than in their evaluation. For example, 84 percent of the theatres had collaborated in the planning, 74 percent in the implementation but only 41 percent in the evaluation of operations. None of the orchestras had collaborated with arts and culture professionals with diverse lingual or cultural backgrounds or associations representing them when evaluating their practices. As many as 30 percent of the orchestra directors couldn't say if there had been collaboration generally.

An equality promotion plan is a good way to foster equality among employees and in the organization. The plan is required under the Finnish Non-Discrimination Act: any organization that employs 30 or more regular employees must draw up a plan. Smaller organizations can voluntarily draw up an equality plan. The plan must include the measures undertaken by the employer to promote equality<sup>77</sup>. According to the directors survey, 22 out of the 86 arts and cultural institutions have an equality plan: 42 percent of the theatres, 20 percent of the museums and 10 percent of the orchestras (Table 10). Of the institutions that employ over 30 persons, 43 percent (15 institutions) had drawn up a plan and of those employing fewer than 30 persons, 14 percent (7 institutions) had an equality plan. The geographical location of the institution did not notably affect whether a plan had been made or not.

77 The plan may also include measures on e.g. how to ensure equal access to services, communication channels and interpreter services. The plan may be integrated with other plans such as a gender equality plan or created as a separate plan. See e.g. <https://www.syrjinta.fi/web/en/promoting-equality> (accessed 30 Jan. 2020).

**TABLE 10.***Number of equality plans in the arts and cultural institutions, 2017.*

<b>Institution</b>	<b>Yes</b>	<b>No</b>	<b>Cannot say</b>	<b>Total</b>
Cultural history or natural history museum	4	11	2	17
Art museum	3	11	1	15
Specialized museum	3	14	-	17
Drama theatre	9	8	2	19
Dance theatre	2	5	-	7
Orchestra	1	8	2	11
<b>Total</b>	<b>22</b>	<b>57</b>	<b>7</b>	<b>86</b>

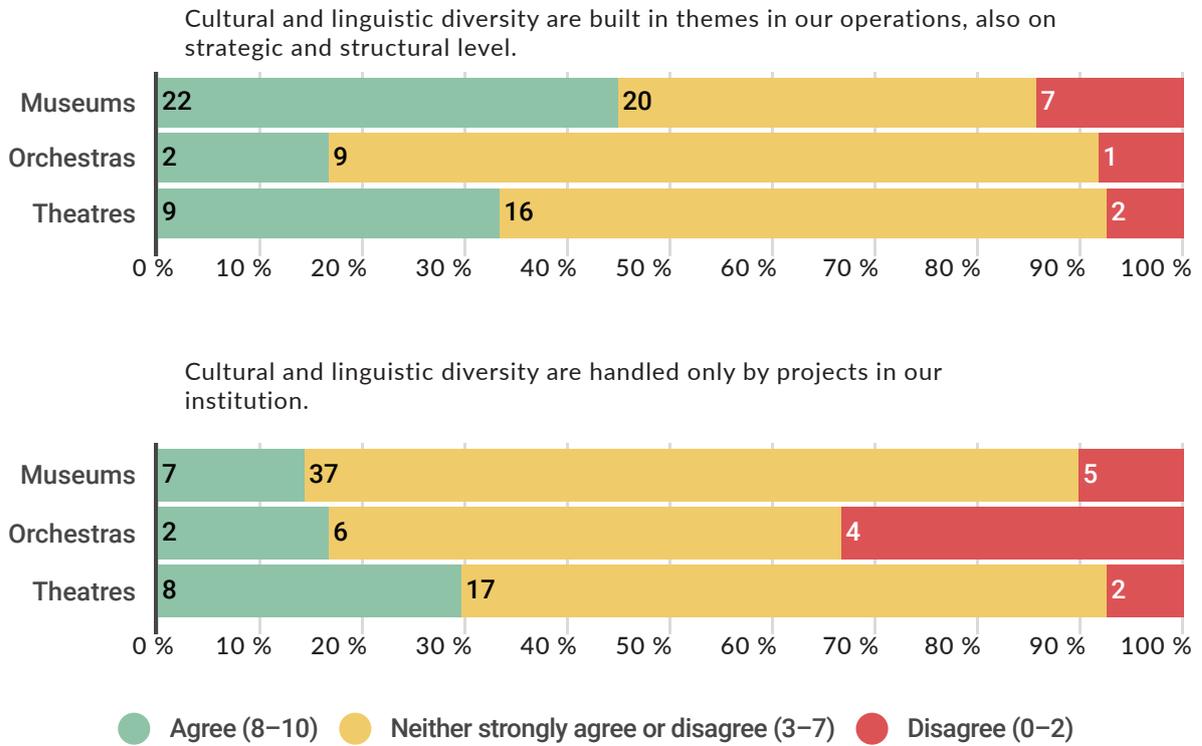
Source: Directors survey.

It seems that cultural diversity is not as such fully integrated in a comprehensive way into many of the institutions' operations but rather as an add-on. As proven in previous research, cultural diversity can also be very visible in some operations but almost nonexistent in others (see e.g. Saukkonen et al. 2007, 33). In Kuopio Symphony Orchestra cultural diversity was, for example, very apparent in the members of the orchestra but perhaps less in the musical content. In the National Museum of Finland cultural diversity on the other hand was present in the collections but not in the personnel.

Many of the directors, most of the from theatre, stated that cultural diversity is handled in their institution only through separate projects, and this was justified with financial reasons (Figure 9). Addressing cultural diversity was seen as something focused on a very specific and often small target group. This requires financial resources but does not contribute to the earnings. In general cultural diversity was also often perceived as something existing outside the institution. All the interviewees acknowledged the importance of equal opportunities but confessed that promoting cultural diversity is a difficult task of balancing between financial realities and identified needs.

**FIGURE 9.**

*Perceptions among directors of arts and cultural institutions of the strategic level of their operations.*



*Funding always has a steering effect. Ultimately we do things that get funding. So in this case, when we're speaking about expanding somewhere or creating something new, if there's distinctly separate funding for it, it of course steers and activates everyone to do it. [...] when it's integrated into what we normally do it's not so much a question of money but more about seeing possibilities. (Interview, Turku City Theatre)*

It would be unjust to say that the institutions are not inclined to take cultural diversity into account. Some aspects of cultural diversity seem to be considered in most of the institutions' operations but the motivation to do so varies and serves different purposes, most often that of attracting new audiences. An interesting notion was that, especially in the museums, engaging in international activities, such as cooperating with an international curator or exhibiting international exhibitions, was considered promotion of cultural diversity and no distinction between the concepts was made. In these cases cultural diversity was seen as a part of international

cultural exchange, and not so much as relevant in a local context (see also Saukkonen et al. 2007, 36). Although cultural diversity and internationality are linked, the international activities did not however seem to force the institutions to re-evaluate their practices from the point of view of cultural diversity and culturally diverse professionals within the Finnish society.

*[The goal of the cooperation with people who have different cultural backgrounds is] to learn about new trends and good practices in the neighbouring countries and to get to know their staffs, practices, facilities, activities and collections. We've realized exchange exhibitions and international publications as part of our performance agreement. Created collegial contacts. (Directors survey, cultural history museum)*

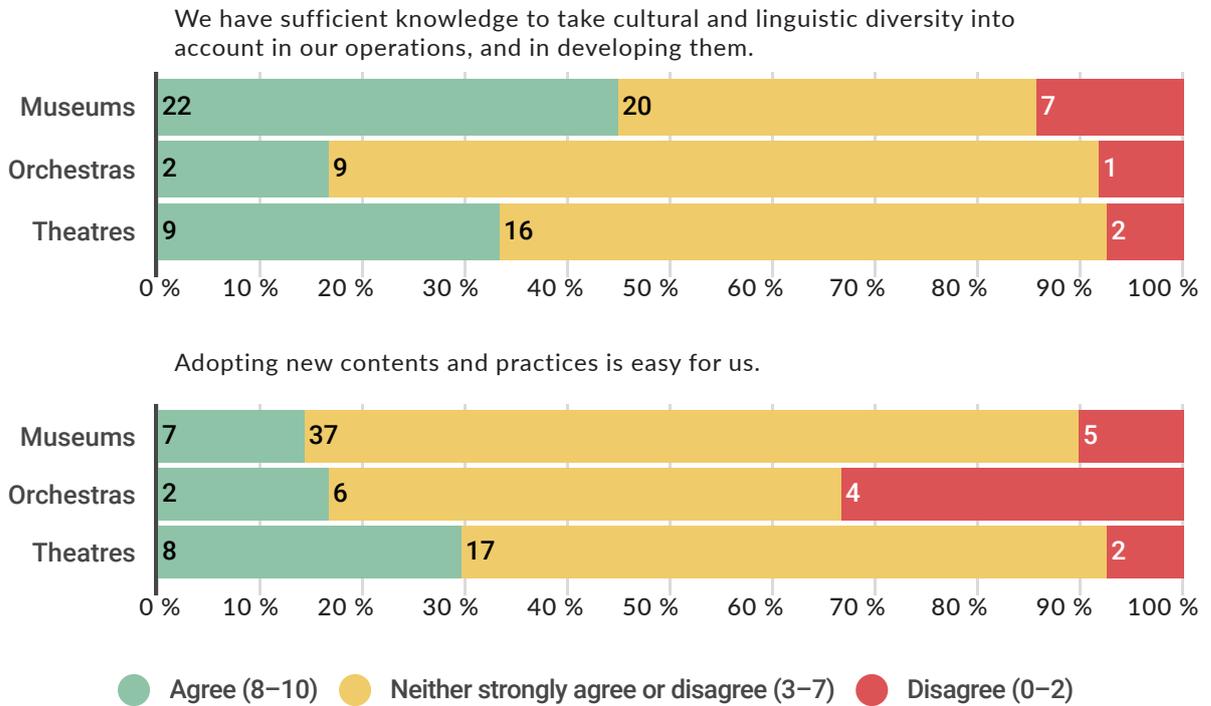
*Cultural and linguistic diversity are part of the daily operations of [the National Museum of Finland]. For example, we have an exhibition by Luca Berti opening on Friday. He's an Italian photographer and he lives in Copenhagen. (Interview, National Museum of Finland)*

### **Competence and attitudes**

The positive openness towards cultural diversity is not fully met in the competence and willingness to challenge personal or an institutions' beliefs and action models. According to the directors survey, just over third of all directors fully agreed with the statement that their institution does have competence and know-how to take cultural and linguistic diversity into account in their work, practices and development (Figure 10). Museum and theatre directors were most optimistic about their competence whereas most of the orchestra directors did not fully agree or disagree with the statement.

**FIGURE 10.**

*The directors' perceptions of the level of knowledge and competence at their institutions.*



In total, around one fourth of the institutions, most of them museums, had had training concerning cultural and linguistic diversity. Training concerning cultural appropriation, racialization and norm criticism was rare. Dance theatres and cultural history museums were the most open to further training. At the same time, nearly a half of all the orchestra directors saw no need for training and nearly two thirds of the theatre directors couldn't say if it might be needed. This could indicate that due to the lack of encounters with cultural diversity in the institutions' operations, the needed knowledge and skills have not been identified yet (see Saukkonen et al. 2007, 25). It appears that openness to cultural diversity is apparent on some level: there might not be resistance towards cultural diversity itself but towards the changes that it brings along.

The same is evident when asking how easy it is for the institutions to adapt to new ways of working or how willing they are to rearrange and re-evaluate their work practices so that a person who doesn't speak or write

fluent Finnish or Swedish could work at the institution<sup>78</sup>. The orchestras and dance theatres were mostly quite willing to rearrange their work assignments and responsibilities. The question divided opinions among the museum directors, while drama theatres positioned themselves mostly somewhere in the middle or appear to be slightly reluctant to make changes. In general, bigger institutions were more willing to rearrange their practices. For an institution that has only a small number of employees and where everyone is involved in all the operations it is more difficult, even impossible, to rearrange the assignments. Adapting to new contents and ways of working appears to be the most difficult for drama theatres. Most of the museum directors assessed their institution's ability to adapt to new ways in positive terms, although the cultural history museums were more careful with regard to the subject than the art museums. In orchestras the attitude towards change was mostly positive or indecisive.

*We operate in a specialized field where unfortunately most of the employees need to master Finnish and Swedish. Our central research and collections sources are in Finnish and Swedish. Every member of our professional staff (3 persons) has to deal with the collections in their work. The staff is so small that it would be very risky for our operations to have just one person handling the collections alone. We'd run into issues like excessive workload, division of work, possible sick leaves etc. If there were more of us we could rearrange the assignments in a different way, so that we could compromise with the language requirement at least in some areas of our operations (e.g. pedagogics, communication). (Directors survey, specialized museum)*

Martyn Barrett (2016) presents a number of intercultural competences in the report *Competences for Democratic Culture. Living together as equals in culturally diverse democratic societies* by the Council of Europe. The competences consist of values, attitudes, skills and knowledge and critical understanding, such as valuing human dignity, cultural diversity, equality and the rule of law, nurturing respect and openness towards cultural otherness and enhancing empathy, co-operation and critical thinking skills. (Barrett 2016, 10–11). These function as a basis for all individuals and institutions to enable, mobilize and deploy the demand and challenges of cultural diversity.

78 When it comes to language one should bear in mind that in most of the arts and cultural institutions it is not possible to use Swedish alone as a work language. In some of the institutions it is not enough to master Finnish alone.

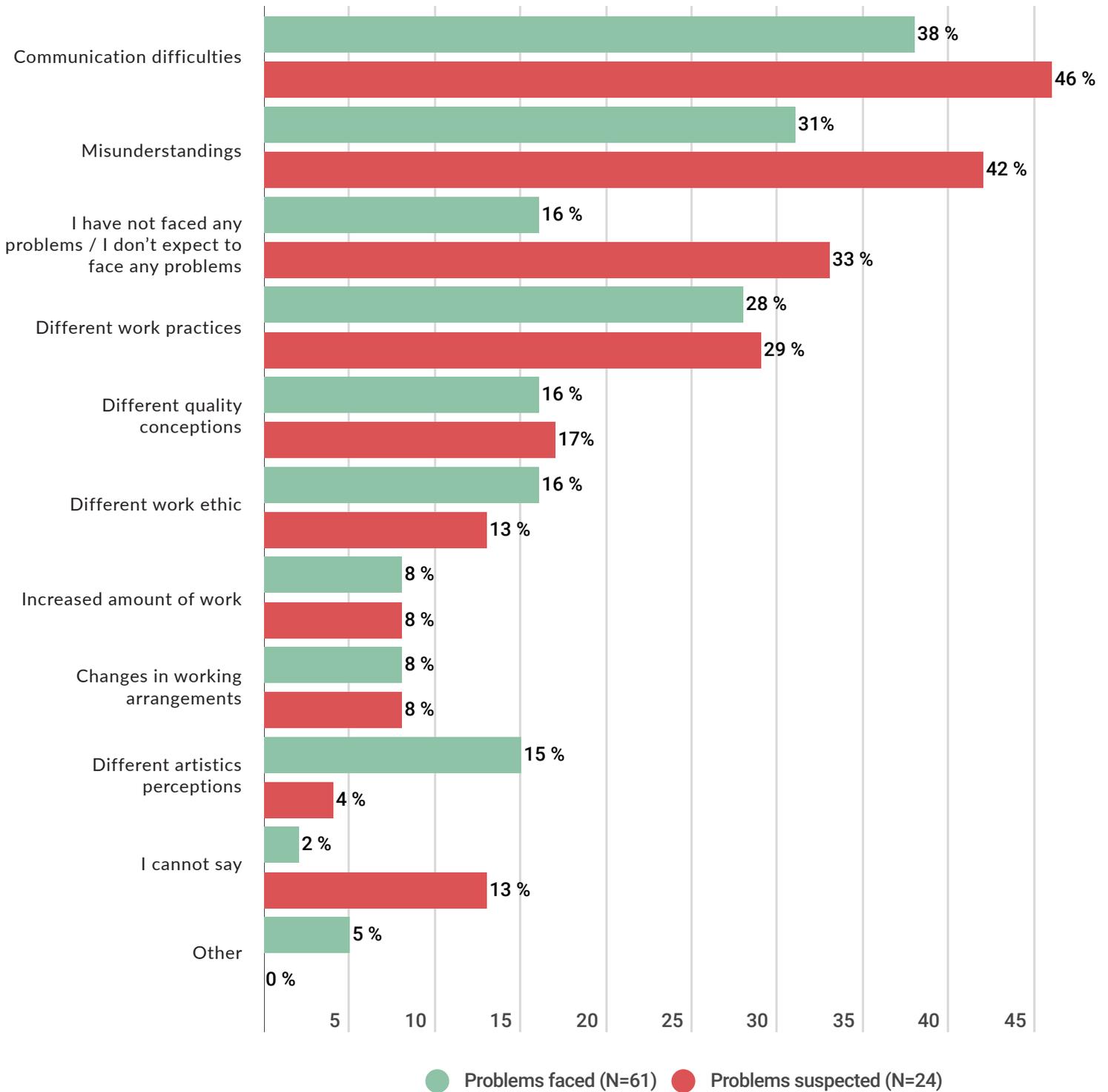
*I think that it's a vital condition for the survival of a museum, that it's something important to a growing number of people. A museum has to always question things. It can't just say we've always been and we'll always be like this. A thing is not an absolute value if it doesn't mean something to people, new Finns as well. (Interview, National Museum of Finland)*

### **Experiences of culturally and linguistically diverse work environments**

Research has shown that a culturally and linguistically diverse work environment often offers new perspectives but also creates challenges. Of the directors who had worked in such an environment only 16 percent hadn't faced any difficulties (Figure 11). Based on the interviews, persons in different positions come across different kinds of challenges. For a person in charge of human resources the challenges can relate to issues like work permits and problems in salary payment to newcomers. For their colleagues in other positions the situation can cause, for example, an increased amount of work. The most commonly faced challenges that concerned everyone were however communication difficulties, misunderstandings and different work practices.

**FIGURE 11.**

*Faced and expected challenges in a culturally and/or linguistically diverse work environments by the directors of arts and cultural institutions.*



The respondents were able to choose more than one option. Those who had worked in such environments chose an average of 1,8 options. Those who had not worked in such environments chose 2,2 options. Source: Directors survey.

The orchestra directors had come across challenges the most frequently. This can be explained by the fact that most orchestras employ foreign-language speaking professionals. The directors who had not worked in such a work environment suspected they would face more challenges related to communication and misunderstandings than had been experienced in reality, although one third of them didn't suspect any challenges. Interestingly, challenges regarding different artistic conceptions had been faced more often than they had been suspected, often by the orchestras, but the differences between the institutions were very small. A fourth of the respondents had never worked in a culturally and linguistically diverse work environment. However, based on the interviews, it is common that while some persons in an organization can actively engage with the topic others don't ever come across it.

*[I]t does, on the administrative side, slow things down a little, having to do all communications in several languages. But it's really not a problem. It just takes a little more time. (Interview, Kuopio Symphony Orchestra)*

Dialogue that equally acknowledges all people and their opinions is vital to solving the faced challenges. The mentioned solutions also included personal guidance and introduction, clear written assignments and instructions, taking time to go through and solve issues immediately when they arise, mutual respect in operations and practices, positive attitude and humour but also guidance for the whole personnel. At the Turku City Theatre a good practice had been to process and discuss screenplays that address cultural diversity with actors who themselves have culturally diverse backgrounds. The practice had made it possible to notice problematic expressions and representations and helped in the development of the screenplay itself.

Unresolvable situations have been rare. If a person's competence, for example language skills, had not lived up to the required standard, one answer had been to transfer their work assignments to other colleagues, although this was not seen as a positive or just solution. Only in a few extreme cases the problems had been so severe that the only solution had been to terminate employment. The reasons leading to the decision had been especially inappropriate and disrespectful behaviour. If the management had failed to interfere with the situations immediately and appropriately, the experiences had created hesitation to employ persons of different cultural backgrounds in the future. This is reflected in the way members of minority groups are often seen as representatives of the whole community (see e.g. OM 2017).

*Common discussions and rules have always helped. I've learned to be more flexible and that the same job can be done in many different ways. (Directors survey, art museum)*

The biggest challenges in general, according to the directors, in taking cultural and linguistic diversity more profoundly into account in the institutions' practices and operations are by far limited resources and insufficient allowances to recruit new personnel. Compared to previous studies, there has been no notable change in the situation (see OKM 2012; Saukkonen et al. 2007, 34–35). Insufficient Finnish and/or Swedish language skills hinder the recruitment on foreign-born professionals, especially in small institutions. In addition, in the case of short fixed-term employment there often is no time to give necessary guidance or to develop language skills. Lack of time to properly reassess current practices or to create new strategies, lack of demand from the surrounding community and lack of diverse applicants were also mentioned. Shyness, hesitation and lack of courage to approach the topic and fear of making wrong choices, in contents and in recruitment decisions, were seen by a few respondents to prevent cultural and linguistic diversity in the institutions. Only one drama theatre director and one specialized museum director mentioned attitudes and prejudices as the biggest challenges. In 2012 ten of the museums (15 %) mentioned the general attitude and five of the theatres (20 %) mentioned attitudes and knowledge as challenges in the promotion of accessibility and cultural diversity. Of the thirteen orchestras not one mentioned attitudes as a challenge back then either. (OKM, 2012).

*Funding has been very tight, which means that each permanent employee works in five positions [...]. Training temporary personnel also has its own challenges, no matter what language they speak or what their cultural background is, it has to be done well. There isn't enough time in the training to proceed from searching for a common language [...], or developing a person's language skills in relation to the language requirements [of the work], when we're speaking about 3-6 month contracts with strict targets. There is no reason to expect an increase in permanent positions. (Directors survey, specialized museum)*

*We pay attention to cultural diversity. Paying attention to cultural diversity cannot mean that we'd recruit worse musicians just because somebody thinks that it would promote cultural diversity. (Directors survey, orchestra)*

*Geographical location can present bigger challenges to paying attention to cultural diversity. (Directors survey, drama theatre)*

Help and assistance is needed in how to reach and network with migrant groups, how to address and speak of cultural diversity, how to give space for intercultural dialogue, how to find and recruit culturally diverse professionals and how to recognize professional expertise. The directors also wish for financial support for internships and apprenticeships, interpretation and the training of guides with diverse native languages. Only one director directly stated that the topic is not timely and no help is needed at the moment. Many of the respondents couldn't articulate a specific area where help is needed, which, in part, reflects a situation where the issue is not fully identified.

*[A] better understanding of the concepts and maybe of where the issue is relevant to take into consideration. (Interview, National Museum of Finland)*

## Behind the scenes – experiences from the field work

*The author of this article, **Martina Marti**, is a foreign-born theatre director and translator who has lived in Finland for over ten years. In 2017–2019 she worked for the Culture for All Service as a diversity educator in the Opening projects.*

One of the aims of the Opening project was to find out how cultural diversity is perceived and promoted by arts and cultural institutions in Finland.

I was hired by the Culture for All Service to join the project in November 2017 in the capacity of diversity educator. I was given the task of conducting job shadowing in the four selected institutions, the National Museum of Finland, the Turku City Theatre, the Kuopio Symphony Orchestra and Arts Promotion Centre Finland, and of designing and carrying out diversity training for their staff. The aim of the job shadowing was to gather valuable information about how cultural diversity is visible within these institutions and what actions they undertake to promote the inclusion of foreign-born artists and cultural workers.

In this article I present my experiences and findings from the job shadowing and diversity trainings. Even though these insights stem from the specificities of the four institutions we cooperated with, I hope that they also contribute to a broader discussion about cultural diversity in the Finnish arts and culture sector and about the role of institutions in promoting equality and inclusion.

Job shadowing is a learning tool used in the business world with which a person learning new tasks can observe colleagues who are more experienced or working in some other position. Job shadowing is observation where the “shadower” is present both as a participant and as an observer and it can be either active or passive.

I carried out the job shadowing by spending five to ten days with the four cooperating institutions. I asked people working at these institutions about how cultural diversity is visible in their work. The attitude towards the project and my being there was very positive and, in the overall, I received a warm welcome. The staff of all the involved institutions had been well informed about the purpose of my visit and openly talked about their work and brought me along to meetings and events. While the level of awareness of issues related to diversity differed between the institutions and also within them, the general attitude towards the matter was positive. The people working within these institutions felt, with very few exceptions, that diversity is

something positive, a richness, and that it is important to address the issue, although many felt that it was not directly visible in their own work.

As I was walked through the corridors of the institutions, knocking on doors and pulling sleeves, I met people on different levels and in very different positions. One level however which I was not able to fully cover through the job shadowing was the managerial or directorial level. Job shadowing proved not to be the right method for approaching the directors of the institutions. This also brought forward some divergences between the findings I made through the job shadowing and the findings presented in this report by my researcher colleagues from Cupore based on their interviews with the directors of the same institutions.

The most striking of these differences was related to the Finnish language and the perceived importance of mastering the language as a criterion for employment in the given institutions. During my discussions with the staff of the organizations the vast majority of my counterparts did not consider the Finnish language as a decisive criterion for being able to work at their institution. On the contrary, many told me that they had worked with people who didn't speak Finnish and, apart from some very specific aspects of the work (e.g. issues related to safety), this had not been a problem. In the interviews carried out by Cupore with people in leading positions language was mentioned more frequently as a very important requirement. The reason behind this can be that directors of institutions communicate with authorities and work with official documents, both tasks that require proficient knowledge of the Finnish language. However, the open attitude towards language as observed during the job shadowing among the staffs of the organizations suggests that language requirements for various positions at arts and cultural institutions should be reevaluated.

Despite the positive and open attitude within the cooperating institutions, job shadowing proved to be a challenging methodology. The best experiences for me were those where I was allowed to really shadow someone's work, for example, by sitting next to the person and following what they did on the computer. This gave rise to discussions that were illuminating to both sides and made it possible to give the job shadowing a pedagogical dimension. By asking questions and engaging with the answers, I was able to witness a change in how the person I was observing related to a certain aspect of their work. Such close one-on-one encounters were however rare. In most cases

my role was that of a passive observer, at moments even that of a suspicious outsider.

In my experience, job shadowing as a methodology demands an enormous amount of initiative from the observer, who needs to endure feelings of discomfort and rejection whilst maintaining the needed openness to make the connections meaningful whenever they are possible. It is also a methodology that requires time, as gaining people's trust is not a matter of one or two days. During the job shadowing I paid as much attention to how something was said as to what was said. I tried to sense attitudes, feelings and workplace dynamics, and to read reactions on many levels. At the same time, I monitored my own reactions to and feelings about what I observed and experienced, and this proved to be a valuable tool for pinpointing things that are often left unspoken.

In the following paragraphs I would like to share my findings on where cultural diversity was visible. According to my observations, cultural diversity was only visible in the specific areas of the institutions' operations where they could benefit from it. This could be observed in customer service where points of identification with diverse customer groups were sought, in marketing where the institutions wanted to create a certain image for themselves by appearing more culturally diverse than they really were, or in international recruitment, with which the institutions could improve the quality of their services or artistic content. In all the cases I noticed that the exploitation of cultural diversity in one way or another did not go hand in hand with a structural or strategic take on how to fully incorporate it into the whole of the institution. In the institutions I observed there were no policies or plans for managing a culturally diverse personnel, no recruitment criteria regarding knowledge about diversity and no thoughts about how to embrace the existing cultural diversity on the institutional level.

In the four cooperating institutions cultural diversity was very well acknowledged as an issue the institutions need to address, but I could not see it incorporated into the strategy or values of the organizations. Cultural diversity was considered as a current trend and something external to the organizations. By distancing diversity from the actual institutions, the people working at them could justify specific actions or projects towards inclusion but didn't feel the need to actually change their policies or ways of working. Another way of distancing themselves from the issue and abstaining from responsibility was to explain the lack of cultural diversity with the lack of doers. Moreover, in

these cases the resistance was not towards cultural diversity itself but towards a change in the ways of operating as an institution. This can explain why, even though attitudes towards diversity may be positive, change still does not happen on structural level.

Another observation I made was that cultural diversity was often mistaken for internationality. Since all of the involved institutions are on some level engaged in international activities either through projects or the short-term employment of international guests or experts, this can create a sense of diversity. However, international activities did not challenge the organizations regarding their ways of operating but served to reinforce and repeat what the organizations were already doing anyway. Being internationally active did not however necessarily lead to an increased awareness of or interest in the diversity of the local context of the institutions.

As the project progressed, I observed a change of attitude in some of the institutions: the positive attitude towards cultural diversity in general, and the project and my presence in particular changed when I approached my contacts at the institutions after the job shadowing period in order to plan the trainings with them. At this stage I sensed a slight discomfort, in some cases the time allocated to the training was cut and the dates were more difficult to agree on. Also, in some cases the directors felt that they wanted to know the outcome of the job shadowing observations prior to the training and communicate it themselves to their staff.

The trainings varied greatly in duration (from 30 minutes to 2 days) and from the point of view of the engagement of the participants. In the trainings, I noticed that the concept of cultural diversity was still vague for many of the participants and they didn't have a ready-formulated opinion about it. In contrast, some participants found it easier to talk about gender equality and it was this topic that led to heated discussions. Based on my experience of the trainings, more so than of the job shadowing, I can say that the topic of cultural diversity causes strong reactions for and against from both Finnish-born and foreign-born artists and cultural workers. In the training situations this meant that negative feelings and attitudes were at times directly targeted at me as the trainer and I was seen as the person who created a problem where there had been none before. As for those participants who were eager to promote equality and cultural diversity, I observed that their high motivation was often accompanied by a sense of helplessness with regard to what they could actually do and achieve within their own work.

Apart from the sensitivity of the issue and the strong reactions it evoked, in my experience questions related to the mental wellbeing of the staff, internal tensions and increased pressure and workload are among the biggest reasons why the institutions might fail to address the issue of diversity on a strategic level. Together with the attitude of “we’re already doing a lot / enough” and the positive attitude towards cultural diversity in general, this creates a comfort zone from where it is difficult to take action.

## 8 CONCLUSIONS

The purpose of this research was to address the status of foreign-born artists and cultural workers and examine their possibilities to work and operate in the cultural field in Finland. In addition to the foreign-born professionals, the focus was set on the museums, theatres and orchestras within the central government transfer system and on the national arts and cultural institutions (National Museum of Finland, Finnish National Theatre, Finnish National Gallery and Finnish National Opera and Ballet). In addition, the National Museum of Finland, the Turku City Theatre, the Kuopio Symphony Orchestra and Arts Promotion Centre Finland (Taike) were chosen for closer analysis. Two web surveys, tailored to foreign-born arts and culture professionals and directors of the arts and cultural institutions, along with interviews conducted in the four selected institutions, formed the central data of the research.

### WORK OPPORTUNITIES AND THE ENCOUNTERED CHALLENGES

According to the research, foreign-born persons face a variety of challenges and problems in their professional careers in Finland. Most often the problems concern livelihood and economic hardship. Grants are difficult to get and often too small to fully cover basic living expenses. Lack of permanent or long-term employment relevant to one's own artistic practice creates uncertainty for many. Inappropriate behaviour and sexual harassment are also regrettably common in the field. These are some of the generally identified problems in the Finnish cultural field (see e.g. Hirvi-Ijäs et al. 2020; Ministry of Education and Culture 2019; Anttila 2019; Ministry of Education and Culture 2017; Rensujeff 2014).

In addition to economic difficulties, foreign-born persons face a number of challenges in their professional careers in Finland due to language problems, a lack of professional networks, prevailing attitudes and failures to recognize merits gained from outside Finland. All the addressed problems have been recognized also before (see e.g. OKM 2014; Karhunen 2013; Saukkonen 2010; Lammi & Protassova 2011). As such, the situation doesn't seem to have improved adequately. It is justified to ask why the previous observations have not led to improvement in the situation and why the given recommendations have failed to be effective enough. In addition, there is a lack of systematic monitoring of previous policies and recommendations, and the situation at large.

It appears that the structures and practices in the cultural field in Finland do not fully support equal work opportunities, especially in the case of persons without sufficient Finnish or Swedish language skills. The Finnish language is highlighted by the foreign-born professionals as a major obstacle. Opportunity to learn Finnish while working would also help in career development because the higher a position is, the more likely it is to be subject to language requirements.

The most commonly spoken foreign languages in Finland are Russian, Estonian, Somali and Arabic, and as such English does not offer a common and mutual ground for everyone. Providing information in English advances accessibility of information but attention should also be paid to other languages, if possible, and most importantly to the understandability of the used Finnish. This would also function as a measure to reduce assumptions and preconceptions. When information is difficult to find and understand, it can also be thought to be so on purpose.

Although it is important to pay attention to the question of language, singular focus on it easily bypasses the complex issue of race and racialization that this report has only scratched superficially. The research data are not sufficient to further analyse in the Finnish context the mechanisms of racial discrimination that do not only concern foreign-born persons but everyone who finds it difficult to enter the Finnish arts and cultural field because they are affected by racialization or discrimination based on skin colour. In general, more research evidence is needed about the status of racialized arts and culture professionals and people of colour living in Finland. The possibility to attain it is however undermined by a lack of statistics based on ethnicity.

According to the research, experiences of discrimination are common in the Finnish cultural field. They enforce people's disappointment and mistrust in the Finnish society and vice versa. The arts and cultural sector cannot alone resolve all the structures that create inequality, but it can take the initiative and be part in creating more inclusive practices and dismantling discriminating practices. Inclusion is a process that requires will and investments from all and therefore mutual trust and communication are essential. There is a need for encounters, openness and respect.

The arts and cultural sector should hold on to the principles of equality and non-discrimination and make sure that a person's status is based on competence and experience, and not on, for example, ethnic background. In the case of foreign-born persons, the country of birth is just one factor that might cause the person to face challenges or discrimination. Age, gender and ethnic background, among others, can also have an effect on a person's

status. When the factors pile up and a person meets with discrimination on various grounds, it is clear that the possibilities for equal treatment are substantially lower.

### **CULTURAL DIVERSITY AND ARTS AND CULTURAL INSTITUTIONS**

According to the research, the directors of the museums, theatres and orchestras identify cultural diversity as a strength in a work community but, especially museum and theatre directors, hesitate to hire people who do not master any of the national languages. Professional degrees gained from abroad are also found difficult to assess, which in some cases causes favouring of Finnish qualifications. Differences in work practices, quality conceptions and artistic perceptions were also mentioned as challenges in culturally diverse work environments. Cultural diversity is taken account in audience development, but it is rarely linked to human resources management or organizational development. All in all, the cultural institutions, excluding orchestras, reported of getting very few applications or contacts from foreign-born professionals. This is almost the opposite of the picture described by the foreign-born professionals, who feel they need to work twice as hard as others to gain recognition.

The positive attitudes towards cultural diversity are all too often deflated by a lack of financial resources, time and skills. Although many of the directors remarked that they have the knowledge in their institution to take cultural diversity into account in their operations, most of the directors stated that the knowledge is not on a sufficient level. All these factors indicate that cultural diversity is not fully embedded in the operations and practices of the arts and cultural institutions but rather as an add-on (see also e.g. Kulturanalys Norden 2017; Saukkonen et al. 2007). Although the overall atmosphere supports a more equal cultural field, at times the research data indicate a kind of protectiveness towards Finnish qualifications. This is seen when, for example, professional degrees gained from Finland are regarded more highly than those gained from abroad.

It seems that arts and cultural institutions do not sufficiently evaluate their operations, recruitment practices or strategies from the point of view of equality. Attitudes toward otherness, current strategies and equality plans are a good basis for self-analysis. Making practices and dominant structures visible increases transparency. Only around one fourth of the institutions and less than a half of those with a legal obligation to do so had drawn up an equality plan. There is thus a pressing need for institutions to invest in equality plans. Co-operation with foreign-born professionals is needed

in order to include and address the specific questions concerning cultural diversity in the plans and reassess recruitment practices.

The financial situation of the Finnish arts and cultural institutions is unlikely to improve drastically in the foreseeable future. Based on research there is mutual agreement in the arts and cultural field that the current project-based approach to addressing cultural diversity is not sustainable. Therefore some other solution must be found within the existing structures and funding systems. The current government transfer system doesn't as such require taking cultural diversity into account in the institutions' practices and it is left up to the institutions' moral and societal responsibility to advance.

The system is undergoing a reform and the purpose of the new Museums Act is, among other things, to strengthen individuals' and communities' understanding of and participation in culture, history and cultural diversity, and to further well-being, equality and democracy. The current Theatres and Orchestras Act is in a process of being amended and the reforms are still underway. It will remain to be seen if the reforms will place any demands on the institutions or introduce new tools for measuring and evaluating operations and practices. Based on our research, there is a need to encourage the institutions to better incorporate cultural diversity into their operations and strategies.

#### **GRANTS AND GOVERNMENT MEASURES TO DEVELOP THE ARTS AND CULTURAL ADMINISTRATION**

Taike's statistics show that the number and share of foreign-language speaker grant applicants and recipients have risen within the recent years. The statistics also show that in most cases the amounts of the awarded grants are in proportion to the applied amounts. However, while the share of foreign-language speaker applicants and recipients has risen, so has the share of the foreign-language speakers in the population at large. As such, Taike's statistics reveal that the development has kept up with the general development in society but has not generated major changes in the dynamics of the allocation of the grants. Since the statistics only allow for studying the issue based on the language categories of "Finnish", "Swedish" and "other", many questions are left open with regard to individual circumstances and the differences between the applicants and recipients within the category of "other".

Effort has been made to improve the situation and answer to earlier criticism according to which cultural diversity is not recognized well enough in Taike's operations. The representation of culturally diverse people in the

art councils has risen, but many of the survey respondents reported that there is a shortage in accessible information about Taike's decision makers and decision-making criteria. As a result, there is a general distrust towards the funding system which, according to *the Arts and Culture Barometer* reports, is a commonly shared experience among artists in Finland. The report by the working group appointed by the Ministry of Education and Culture (2019) speaks out for diversity, equality and social inclusion and highlights that more effort should be given to improving the funding and support systems and the social security of all artists. The working group also acknowledges that Taike's funding and support system has been criticized for its lack of transparency.

Taike has recently included equality as a part of the decision-making criteria of operational subsidies and the criteria of the project grants for artists also pay attention to equality. The same criteria isn't nevertheless applied to all grants. Changes have been recently made also to the criteria for the discretionary government subsidies awarded by the Ministry of Education and Culture. In the future a receiver has an obligation to advance equality and to follow regulations set for employers in the equality legislation. This could mean a demand of equality plans. However, without explicit reference to cultural diversity, the topic can easily be bypassed.

The cultural policy objectives of the Ministry of Education and Culture concerning cultural diversity have often been implemented through specific measures rather than mainstreaming. The questions of specific measures and affirmative action are problematic and divide opinions in general. While many foreign-born professionals in Finland demand a more diverse cultural sector, being labelled as "a foreigner" is something to be avoided. Bearing in mind the diversity within the groups, the different realities and ethnic identities of the foreign-born professionals, it is difficult to define who should be the primary target of affirmative action and at whom the specific measures should be especially aimed.

#### FINAL REMARKS

None of the measures mentioned above are adequate without sufficient implementation and willingness from the arts and cultural institutions, Taike, the Ministry of Education and Culture and ultimately everyone to advance cultural diversity and equality in their practices. It is safe to say that leaving the matter up to good will alone has not resulted in satisfactory improvements within the past years. Investments have been made especially in audience development but the employment opportunities of foreign-born arts and culture professionals in Finland remain problematic. It

is still unclear whether there will be set measures to monitor the new acts and requirements and whether sanctions will be installed. It is not enough to mention equality in the funding criteria or strategy statements, adherence needs to be controlled. The results of the research show that a majority of the actors involved would welcome a more culturally diverse cultural field in Finland but lack means to either identify critical areas or understanding on how to dissolve practices and structures that create inequality.

## 9 RECOMMENDATIONS

### TRAINING

Based on the research there is a lack of knowledge regarding cultural diversity and equality, its vocabulary, theories and practices, in the cultural institutions and in public administration. More training is needed to develop an understanding of the structures and mechanisms that create discriminatory practices.

### EQUALITY PLANNING

The Finnish Non-Discrimination Act requires equality plans from organizations that employ regularly 30 or more persons. All arts and cultural institutions are encouraged to draw the plan and re-assess their recruitment practices, recruitment channels, terms used, decision making criteria and language requirements from the point of view of equality and transparency. In general, enhancing access to information by using easy Finnish and other needed languages whenever possible is also encouraged as a part of equality planning.

### INCENTIVES AND SPECIFIC MEASURES

The Ministry of Education and Culture should create financial incentives inside the government transfer system to encourage and steer the institutions to develop equal work opportunities for foreign-born professionals and persons with diverse ethnic backgrounds. Language training alongside work and affirmative action should be considered as means to enable access to the Finnish cultural sector.

### MONITORING

From the viewpoint of accountability there is a need for better monitoring and evaluation to ensure that the given recommendations are followed. The Ministry of Education and Culture and the agencies working under it should systematically collect information regarding the promotion of cultural diversity and equality from the institutions in the government transfer system and the receivers of government subsidies, and hold them accountable.

**RESEARCH**

The perspective of foreign-born professionals in Finland would be important to include in future research projects on a broad range. Furthermore, more research is needed in the national context about the career paths and status of arts and culture professionals affected by racialization.

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## APPENDIX 1. SURVEY FOR FOREIGN-BORN ARTS AND CULTURE PROFESSIONALS

### **Survey for foreign-born artists and arts and culture professionals in Finland**

The aim of the survey is to examine equal employment and work opportunities in arts and culture in Finland. We hope to get answers from artists and arts and culture professionals who were born outside Finland and/or whose native language is something other than Finnish or Swedish. You may have received your professional education and/or work experience either from Finland or abroad. We hope to hear from artists and arts and culture professionals across all fields of arts and culture.

Completing the survey takes approximately 20 minutes.

**We ask that you kindly respond to the survey by 31st January 2019.**

The survey is carried out by the Center for Cultural Policy Research Cupore and it is part of a project called Opening. Becoming an agent in the field of arts and culture in Finland. The project is a joint effort by the Culture for All Service, Cupore and Globe Art Point. The aim of the project is to support equal employment and work opportunities for foreign-born artists and arts and culture professionals. The project is funded by the Ministry of Education and Culture.

#### **Guidelines for answering**

The questions marked with an asterisk are compulsory and must be answered in order to move forward. You do not need to fill in the questionnaire at once. If you wish to save the questionnaire and continue later, press "Save and continue later" button at the end of the page. If you do not receive an email with a link back to the questionnaire, please check your junk mail.

#### **Data handling**

The questionnaire has been designed to ensure the confidentiality of each respondent. All responses are handled anonymously. Results will be reported in a way that a single respondent cannot be identified. Cupore will use the data to create a research report. The data can also be used in trainings and events linked to the project. The anonymous research data shall be stored by Cupore for further research use.

If you wish to have further information about the survey or the research project, please be in touch.

## 1 Employment

### 1.1 Work experience in arts and culture

How many years of work experience do you have in the field of arts and culture?

In total \_\_\_\_\_ In Finland \_\_\_\_\_

### 1.2 Which of the following best describes your professional work history in Finland?

Mostly

- Working as an employee
- Working as a freelancer
- Working as an intern
- Working with grants or scholarships

Mostly

- Full-time work
- Part-time work

Mostly

- Permanent contract
- Fixed-term contract

Mostly

- Paid work
- Unpaid work

### 1.3 How have you searched for arts and culture jobs/employment in Finland? Which methods have been most successful?

	Methods I have used	Most succesful methods
Open calls	<input type="radio"/>	<input type="radio"/>
Open applications	<input type="radio"/>	<input type="radio"/>
Networks	<input type="radio"/>	<input type="radio"/>
Grants or scholarships	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>

## INTERNSHIPS AND VOLUNTARY WORK

### 1.4 Have you done internships or voluntary work in Finland?

- Yes, internships
- Yes, voluntary work
- No

**1.5 If yes, have they been...?**

- Paid
- Unpaid

**1.6 Have the internships or voluntary work directly led to further paid work?**

- Yes
- No

**Comments (optional) \_\_\_\_\_**

**CURRENT WORK SITUATION****1.7 Current work situation (in the field of arts and culture)**

You may indicate more than one if necessary.

- Employee/wage earner in a full-time employment relationship
- Employee/wage earner in a full-time fixed-term employment relationship
- Employee/wage earner in a part-time employment relationship
- Employee/wage earner in a part-time fixed-term employment relationship
- Entrepreneur, private person carrying on trade (toiminimi)
- Entrepreneur, limited company (osakeyhtiö)
- Entrepreneur, limited partnership (kommandiittiyhtiö)
- Entrepreneur, partnership (avoin yhtiö)
- Entrepreneur, cooperative (osuuskunta)
- Freelancer in an employment relationship
- Freelancer on an assignment basis
- Freelancer within a cooperative
- Other, free artist
- Other, working grant recipient
- Other, unemployed job applicant
- Other, on parental leave
- Other, on labour market training or similar
- Other, on parental leave or child care leave
- Other, performing military or civilian service
- Other, full-time student
- Other, pensioner
- Other, what?

**1.8 Your current work language(s) in Finland**

- Finnish
- Swedish
- English
- Other, which?

**1.9 Does your current work correspond to the education you have received?**

- Completely
- Quite well
- To some extent
- Not at all
- Cannot say

**1.10 What kind of employment would you wish for?**

You may indicate more than one if necessary.

- Employee/wage earner in a full-time employment relationship
- Employee/wage earner in a full-time fixed-term employment relationship
- Employee/wage earner in a part-time employment relationship
- Employee/wage earner in a part-time fixed-term employment relationship
- Entrepreneur, private person carrying on trade (toiminimi)
- Entrepreneur, limited company (osakeyhtiö)
- Entrepreneur, limited partnership (kommandiittiyhtiö)
- Entrepreneur, partnership (avoin yhtiö)
- Entrepreneur, cooperative (osuuskunta)
- Freelancer in an employment relationship
- Freelancer on an assignment basis
- Freelancer within a cooperative
- Other, free artist
- Other, working grant recipient
- Other, working grant recipient
- Other, full-time student
- Other, what?

**1.11 In general, have you received enough information on working in Finland?**

For example on legislation, employees' rights and obligations, etc.

5=Very well, 1=Very poorly, 0=Cannot say

**Comments (optional) \_\_\_\_\_**

## FINNISH ARTS AND CULTURE INSTITUTIONS

### 1.12 Have you worked in Finnish arts and culture institutions (museums, orchestras, theatres)?

- Yes, I have. In which role?
- No, I have applied but not worked.
- No, I have neither applied nor worked. Why have you not applied?

### 1.13 If yes, has the work been paid or unpaid?

- Paid
- Unpaid

### 1.14 If yes, have you been in a position where you have been able to take part in the decision making or otherwise influence the work, program or practices of the institution?

- Yes
- No

### 1.15 If yes, have you faced challenges or problems when working in Finnish arts and culture institutions?

- No, I have not.
- Yes, what kind of challenges? What kind of solutions have you found?

## 2 Grants and application process

### 2.1 Have you applied for grants in Finland?

- Yes, from private foundations
- Yes, from Arts Promotion Centre Finland (Taike)
- Yes, from other public organisations (e.g. cities or municipalities)
- Yes, other. From whom?
- No, I have not. Why not?

### 2.2 What language did you use in the application(s)?

- Finnish
- Swedish
- English
- Other, what?

**2.3 Have you received grants in Finland?**

- Yes, from private foundations
- Yes, from Arts Promotion Centre Finland (Taike)
- Yes, from other public organisations (e.g. cities or municipalities)
- Yes, other. From whom?
- No, I have not.

**2.4 Is there enough information available on existing grants?****2.5 Is there enough information available on how to apply for grants?****2.6 Is there enough information available on the funding decision making process?****2.7 Is some information lacking? What kind of information should be available and where? \_\_\_\_\_****TAIKE'S GRANT FOR PROMOTING CULTURAL DIVERSITY**

The Arts Promotion Centre Finland (Taike) awards grants for promoting cultural diversity for artists, working groups and private persons carrying on trade.

The purpose of the grants are:

- to enhance the opportunities of artists with immigrant backgrounds or who belong to other cultural minorities to carry out artistic activities and to participate in Finnish art life on an equal basis
- to support art and cultural projects in Finland that promote cultural diversity and intercultural dialogue and combat racism.

**2.8 Are you familiar with the grant?**

- Yes
- No

**2.9 If yes, have you applied for it yourself?**

- Yes
- No, why not?



**3.5 How would you rate your language skills?**

1 = Poor, 5 = Excellent

	1	2	3	4	5
Spoken Finnish	<input type="radio"/>				
Written Finnish	<input type="radio"/>				
Spoken Swedish	<input type="radio"/>				
Written Swedish	<input type="radio"/>				

**3.6 How willing are you to learn Finnish?****3.7 How willing are you to learn Swedish?****3.8 What motivates you to learn Finnish and/or Swedish? \_\_\_\_\_****3.9 Where do you get help in learning Finnish and/or Swedish? \_\_\_\_\_****3.10 Could employers help in some ways, how? \_\_\_\_\_****Comments (optional) \_\_\_\_\_****4 Memberships and nominations****4.1 Have you applied to or been granted a membership in an artist association or union relevant to your own artistic practice?**

- Yes, I have applied to and been granted a membership.
- I have applied to but not been granted a membership. Why not?
- I have not applied to a membership. Why not?

**4.2 Are you a member of a trade union?**

- Yes
- No

**4.3 Have you been asked to work in Arts Promotion Centre Finland's (Taike) national art councils (as a peer reviewer)?**

- Yes, I have been nominated and chosen.
- I have been nominated but not chosen.
- I have been nominated but declined the nomination.
- No, I have not been nominated.

**4.4 Have you been in a position to nominate others to Taike's national art councils?**

- Yes
- No

**Comments (optional) \_\_\_\_\_**

## **5 Equality and expectations**

**5.1 Do you consider yourself treated as equal with Finnish born artists?**

- Yes, why?
- No, why not?
- Cannot say, why not?

**5.2 When applying for work or grants in Finland, do you find your professional expertise recognised and respected?**

- Yes
- No, why not?
- Cannot say, why not?

**5.3 Are you free in choosing your artistic content?**

- Yes
- No, why not?
- Cannot say, why not?

**5.4 Because of your cultural background, are there any expectations directed to you from the arts and culture field, colleagues or community?**

- No
- Yes, what kind of expectations?
- Cannot say, why not?

**5.5 Have you faced hardship in your professional career in Finland?**

- No
- Yes, what kind of hardship have you faced?  
What kind of solutions have you found?

**Comments (optional)** \_\_\_\_\_

## **6 Background information**

**6.1 In which field(s) of arts and culture do you work?\***

- Architecture
- Art criticism
- Cinema
- Circus art
- Dance
- Design
- Environmental art
- Illustrations and comics
- Literature
- Media art
- Music
- Performance art
- Photographic art
- Theatre
- Visual arts
- Other, what?

**6.2 Level of education in arts and culture\***

Please name your highest level of education

- Secondary art degree (art school)
- Lower degree from a polytechnic (university of applied sciences)
- Upper degree from a polytechnic (university of applied sciences)
- Lower degree from a university (Bachelor's degree)
- Upper degree from a university (Master's degree)
- Doctoral degree
- No formal education/degree
- Other, what?

**6.3 Which country/countries is your education from?\***

- Finland
- Other, which country?
- No formal education/degree

**6.4 Gender**

- Female
- Male
- Other
- I do not wish to state my gender

**6.5 Age**

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

**6.6 Country of Birth** \_\_\_\_\_**6.7 Nationality** \_\_\_\_\_**6.8 How many years have you lived in Finland?\*** \_\_\_\_\_**6.9 Which part of Finland do you live in?\***

- Northern Finland
- Western Finland
- Eastern Finland
- Southern Finland
- Helsinki capital region (Helsinki, Espoo, Vantaa, Kauniainen)

## APPENDIX 2. SURVEY FOR MUSEUM, THEATRE AND ORCHESTRA DIRECTORS

### **Survey on cultural and linguistic diversity in the arts and culture institutions' strategic work and recruitment**

Dear recipient,

At the end of 2017 there were 373 500 inhabitants in Finland whose native language was other than Finnish, Swedish or Sámi. The number is increasing, as is the number of people from different cultures. This creates challenges also in the field of arts and culture. Resolving the challenges requires structures and practices that promote linguistic and cultural diversity.

This survey is directed at the directors or managers of the national art institutions and the arts and culture institutions within the central government transfer system. The aim is to investigate the capability of these institutions to recruit foreign-born arts and culture professionals and to take into account linguistic and cultural diversity.

The survey is carried out by the Center for Cultural Policy Research Cupore and it is part of a project called *Opening. Becoming an agent in the field of arts and culture in Finland*. The project is a joint effort by the Culture for All Service, Cupore and Globe Art Point, an association representing foreign-born artists and arts and culture professionals. The aim of the project is to promote, through research and education, operating models that support opportunities for foreign-born arts and culture professionals to work in the Finnish arts and culture field.

The project is funded by the Ministry of Education and Culture.

#### **GUIDELINES FOR ANSWERING**

The survey is meant to be completed by the institution's manager or a senior executive whose responsibilities cover recruitment, human resources, strategic work and management.

The survey can be forwarded to another person if necessary. However, we hope to receive only one answer per institution. The name of the respondent is not requested.

The survey is divided into five topics:

*Information on the respondent*

*Statements*

*Structures and strategic work*

*Recruitment and personnel*

*Developing your organization*

With regard to recruitment and personnel, the survey covers arts and culture professionals, including interns. Support functions (such as cleaning and real estate services) are not covered by the survey.

The questions are mainly multiple-choice questions and statements. The last section contains open questions. The questions marked with an asterisk are compulsory and must be answered in order to move forward. You do not need to fill in the questionnaire at once. If you wish to save the questionnaire and continue later, press the “Save and continue later” button at the end of the page.

It is advisable to reserve about 30 minutes to complete the questionnaire.

The survey is open between 14.5.–8.6.2018.

## **PROCESSING OF THE SURVEY RESPONSES**

Questionnaires containing personal information such as email addresses are only available to Cupore’s researchers conducting the study. The rest of the project team has access to anonymized data.

Cupore will use the data to create a research report. The data can also be used for trainings and events linked to the Opening project. The material is used in such a way that no individual respondent can be identified.

The anonymous research data shall be stored by Cupore for further research use.

If you wish to receive further information about the survey or the research project, please be in touch.

## 1 Information on the respondent

### 1.1 The institution you represent\*

- Art museum
- Museum of cultural history
- Specialized museum
- Museum of natural sciences
- Theater
- Dance theater
- Orchestra
- Opera

### 1.2 Region where the institution is located\*

- Central Finland
- Central Ostrobothnia
- Kainuu
- Kanta-Häme
- Kymenlaakso
- Lapland
- North Karelia
- North Ostrobothnia
- North Savo
- Ostrobothnia
- Pirkanmaa
- Päijät-Häme
- Satakunta
- South Karelia
- South Ostrobothnia
- South Savo
- Southwest Finland
- Uusimaa
- Åland

### 1.3 Position of the respondent\*

- Director or manager
- Other

**1.4** Are artistic or cultural contents included in your job description?\*

- Yes
- No

**1.5** Number of permanent employees of the institution in 2017.\*

- Less than 10
- 10–20
- 20–30
- 30–50
- 50–80
- Over 80

**1.6** Number of other employees in 2017.\*

- Less than 10
- 10–20
- 20–3
- 30–50
- 50–80
- Over 80

**1.7** Number of employees speaking another language than Finnish, Swedish or Sámi in 2017.\*

The question concerns employees who work on arts and culture contents, technical production or public and audiences.

- 0
- 1–2
- 3–5
- 5–10
- 10–20
- Over 20
- I don't know

**1.7.1** In what kind of positions do the employees speaking another language than Finnish, Swedish or Sámi work? \_\_\_\_\_

## 2 Statements

Below are presented 10 statements.  
Consider the statements from the point of view of your art and cultural institution. How much do you agree or disagree with the statements on a scale of 1–10?

**Scale: 0 Fully disagree – 10 Fully agree.**

- 2.1 Our institution has an important role in bringing forth the experiences of people with diverse cultural backgrounds who live in Finland.
- 2.2 Bringing forth cultural diversity in our operations requires members of staff with different cultural backgrounds.
- 2.3 Our personnel should reflect the cultural diversity in the society.
- 2.4 Cultural and linguistic diversity in a work community is a strength.
- 2.5 Finnish degree and work experience provide the best competence to work at our institution.
- 2.6 Other than Finnish or Swedish speaking arts and culture professionals have equal work opportunities in our institution.
- 2.7 Cultural and linguistic diversity are built in themes in our operations, also on strategic and structural level.
- 2.8 Cultural and linguistic diversity are handled only by projects in our institution.
- 2.9 We have sufficient knowledge to take cultural and linguistic diversity into account in our operations, and in developing them.
- 2.10 Adopting new contents and practices is easy for us.

Additional information or comments \_\_\_\_\_

## 3 Structures and strategic work

### STRATEGY DOCUMENTS

#### 3.1 Does your institution have an equality plan?\*

An equality plan is based on the Non-discrimination Act.  
It is an action plan to promote equality between workers.

- Yes
- No (go to question 3.2)
- I don't know (go to question 3.2)

**3.1.1** If you answered yes, does the equality plan mention linguistic or cultural diversity?

- Yes, linguistic diversity
- Yes, cultural diversity
- Yes, linguistic and cultural diversity
- Neither
- I don't know

**3.1.2** If you answered yes, is the equality plan taken into account when recruiting?

- Yes
- No
- I don't know

**3.2** Do your institution's strategy documents, such as the action plans, address the issue of **cultural diversity**? Which areas of activity are concerned?\*

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- Cultural diversity is not addressed
- I don't know
- Other, what?

**3.3** Do your institution's strategy documents, such as the action plans, address the issue of **linguistic diversity**? Which areas of activity are concerned?\*

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- Linguistic diversity is not addressed
- I don't know
- Other, what?

**3.4** **Additional information or comments** \_\_\_\_\_

## **4 Structures and strategic work**

Co-operation with **external parties** in the planning, implementation and evaluation of activities

**4.1** Have you collaborated in the **planning of your activities** with arts and culture professionals from different linguistic and cultural backgrounds or with their representative organizations? Which areas of activities have been concerned by this collaboration?\*

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- There has not been collaboration
- I don't know
- Other, what?

**4.2** Have you collaborated in the **implementation of your activities** with arts and culture professionals from different linguistic and cultural backgrounds or with their representative organizations? Which areas of activities have been concerned by this collaboration?\*

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- There has not been collaboration
- I don't know
- Other, what?

**4.3** Have you collaborated in the **evaluation of your activities** with arts and culture professionals from different linguistic and cultural backgrounds or with their representative organizations? Which areas of activities have been concerned by this collaboration?\*

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- There has not been collaboration
- I don't know
- Other, what?

**4.4** If there has been collaboration, what was it about? \_\_\_\_\_

**4.5** What was the purpose of the collaboration? \_\_\_\_\_

## 5 Structures and strategic work

### OPERATIONAL ISSUES

**5.1** Have you encountered or had to deal with **issues related to cultural diversity** in your institution? Which areas of activity have been concerned by these issues?\*

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- We have not encountered or dealt with issues related to cultural diversity
- I don't know
- Other, what?

**5.2** Have you encountered or had to deal with **issues related to linguistic diversity** in your institution? Which areas of activity have been concerned by these issues?\*

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- We have not encountered or dealt with issues related to linguistic diversity
- I don't know
- Other, what?

**5.3** Have you encountered or had to deal with **different artistic and quality perceptions** arising from cultural diversity in your institution? Which areas of activity have been concerned by these issues?\*

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- We have not encountered or dealt with different artistic and quality perceptions arising from cultural diversity
- I don't know
- Other, what?

**5.4** Have you encountered or had to deal with **issues related to cultural appropriation** in your institution? Which areas of activity have been concerned by these issues?\*

Cultural appropriation means, for example, using customs, concepts, or products of another culture in a context that is foreign to them.

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- We have not encountered or had to deal with issues related to cultural appropriation
- I don't know
- Other, what?

**5.5** Have you encountered or had to deal with issues related to **racialization** in your institution? Which areas of activity have been concerned by these issues?\*

Racialization means, for example, applying assumptions, stereotypes or prejudices to a person because of their skin color or ethnic background.

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- We have not encountered or dealt with issues related to cultural racialization
- I don't know
- Other, what?

**5.6** Have you encountered or had to deal with **issues related to norm criticism** in your institution? Which areas of activity have been concerned by these issues?\*

Norm criticism refers to criticism of discriminatory values or practices that are considered normal in society.

- Outreach and audience
- Human resources
- Development of the organization
- Repertoire
- Collections
- Exhibitions
- Events
- Touring activities
- Cooperation networks
- We have not encountered or dealt with issues related to norm criticism
- I don't know
- Other, what?

**5.7** In what situations have you encountered or had to deal with the issues above, and what solutions have you found? \_\_\_\_\_

## 6 Structures and strategic work

### TRAINING AND GUIDANCE

**6.1** Have you received training or guidance to understand **cultural diversity** or to review your own practices from this perspective?\*

- No
- I don't know
- Yes. Which areas of activity did it concern?

**6.2** Have you received training or guidance to understand **linguistic diversity** or to review your own practices from this perspective?\*

- No
- I don't know
- Yes. Which areas of activity did it concern?

**6.3** Have you received training or guidance to understand **different artistic and quality perceptions arising from cultural diversity** or to review your own practices from this perspective?\*

- No
- I don't know
- Yes. Which areas of activity did it concern?

**6.4** Have you received training or guidance to understand **cultural appropriation** or to review your own practices from this perspective?\*

Cultural appropriation means, for example, using customs, concepts, or products of another culture in a context that is foreign to them.

- No
- I don't know
- Yes. Which areas of activity did it concern?

**6.5** Have you received training or guidance to understand **racialization** or to review your own practices from this perspective?\*

Racialization means, for example, applying assumptions, stereotypes or prejudices to a person because of their skin color or ethnic background.

- No
- I don't know
- Yes. Which areas of activity did it concern?

**6.6** Have you received training or guidance to understand **norm criticism** or to review your own practices from this perspective?\*

Norm criticism refers to criticism of discriminatory values or practices that are considered normal in society.

- No
- I don't know
- Yes. Which areas of activity did it concern?

**6.7** If you have received training or guidance, who provided it? \_\_\_\_\_

**6.8** What kind of training or guidance was in question? \_\_\_\_\_

**6.9** If you have not received training or guidance, would you consider it necessary?

- Yes
- No
- I don't know

## **7 Recruitment and personnel**

Name two different positions that exist at your institution:

1. Management position
2. Expert position

Enter the title for each position in the text box. There are five questions under each position. Answer the questions while always keeping in mind the requirements at your institution for the position you have cited.

### **7.1 Management position\***

Enter a professional title in the text field (e.g. director, conductor, artistic director, department manager) \_\_\_\_\_

**7.1.1 What factors do you consider most important when recruiting for the position cited?\***

- Appropriate degree and education
- National degree
- Foreign degree
- National work experience
- International work experience
- Versatility and quality of work experience
- Swedish and Finnish language skills
- Other language skills
- State of mind and motivation
- Cooperation skills
- Cooperation networks
- Understanding of the Finnish arts and culture sector that your institution represents
- References
- Gender
- Other, what?

**7.1.2 On a scale of 1-5, how important do you consider being fluent in Finnish or Swedish is for the position?\***

1 = not at all important, 5 = very important

**7.1.3 On a scale of 1-5, how much does the position require an understanding of cultural diversity?\***

1 = not at all important, 5 = very important

**7.1.4 In what languages do you advertise vacancies for this position?\***

- Finnish
- Swedish
- Other, what?

**7.1.5 Which channels or methods do you use the most to advertise for this position?\***

- Employment office
- Social media
- Mailing lists
- Unions
- Arts information centers
- Homepage
- Headhunt
- Other, what?

**7.2 Expert position\***

Enter a professional title in the text field (e.g. curator, actor, musician, artist) \_\_\_\_\_

**7.2.1 What factors do you consider most important when recruiting for the position cited?\***

- Appropriate degree and education
- National degree
- Foreign degree
- National work experience
- International work experience
- Versatility and quality of work experience
- Swedish and Finnish language skills
- Other language skills
- State of mind and motivation
- Cooperation skills
- Cooperation networks
- Understanding of the Finnish arts and culture sector that your institution represents
- References
- Gender
- Other, what?

**7.2.2 On a scale of 1-5, how important do you consider being fluent in Finnish or Swedish is for the position?\***

1 = not at all important, 5 = very important

**7.2.3 On a scale of 1-5, how much does the position require understanding of cultural diversity?\***

1 = not at all important, 5 = very important

**7.2.4 In what languages do you advertise vacancies for this position?\***

- Finnish
- Swedish
- Other, what?

**7.2.5 Which channels or methods do you use the most to advertise for this position?\***

- Employment office
- Social media
- Mailing lists
- Unions
- Arts information centers
- Homepage
- Headhunt
- Other, what?

**8 Recruitment and personnel**

The following questions concern recruitment and personnel in general.

**8.1 Have you used any means to promote equality in recruitment (for example, blind auditions)?\***

- Yes
- No (go to question 8.2)
- I don't know (go to question 8.2)

8.1.1 If you answered yes, what kind of means have you used? \_\_\_\_\_

**8.2 On a scale of 1-10, how prepared would you be to reorganize work or responsibilities so that someone who does not speak or write fluent Finnish or Swedish could work at your institution?\***

1 = not prepared at all, 10 = very prepared

**8.3 Have you encountered a situation where you would have liked to hire foreign-born persons or workers from a different cultural background, but were not able to, for one reason or another?\***

- Yes
- No (go to question 8.4)
- I don't know (go to question 8.4)

**8.3.1 If yes, what was the reason in your opinion?**

- We couldn't reach our target audience
- We did not receive any applications from our target audience
- We were unable to hire the applicant due to language requirements
- The applicant's educational background was not suitable for the job
- The applicant did not have sufficient understanding of the Finnish art and culture sector that our institution represents
- The applicant did not have the necessary references
- I don't know
- Something else, what?

**8.4 Has the personnel at your institution received training or guidance in reaching out to candidates from the above-mentioned target groups and/or taking their skills into account in the recruitment process?\***

- Yes, to reach out to them
- Yes, to take their skills into account
- Yes, to reach out to them and take their skills into account
- We have not received training or guidance
- I don't know

**8.5 Additional information or comments** \_\_\_\_\_

## 9 Developing your organization

**9.1 What kind of challenges or problems have you encountered in a work environment including employees from different cultural backgrounds and/or speaking different languages?\***

- I have not worked in such an environment (go to question 9.2)
- Communication difficulties
- Misunderstandings
- Different working practices
- Different work ethics
- Different artistic concepts
- Different concepts of quality
- Increased workload
- Changes in working arrangements
- I have not encountered any problems
- I don't know
- Something else, what?

**9.1.1** What kind of solutions have you found to these challenges? \_\_\_\_\_

**9.2** If you have not worked in an environment including employees from different cultural backgrounds and/or speaking different languages, what kind of challenges or problems would you expect to encounter in such a work environment?\*

- Communication difficulties
- Misunderstandings
- Different working practices
- Different work ethics
- Different artistic concepts
- Different concepts of quality
- Increased workload
- Changes in working arrangements
- I don't think there would be any problems
- I don't know
- Something else, what?

**9.3** What opportunities do you see in a work environment including workers from different cultural backgrounds and/or speaking different languages? \_\_\_\_\_

**9.4** What do you see as the biggest obstacles in considering linguistic and cultural diversity at your institution? \_\_\_\_\_

**9.5** In what kind of linguistic or cultural diversity issues would you wish help with? \_\_\_\_\_

**9.6** Additional information or comments \_\_\_\_\_

## APPENDIX 3. RELEVANT LEGISLATION

### **Act on the Promotion of Immigrant Integration**

The Act on the Promotion of Immigrant Integration (2010/1386) supports and promotes the opportunities of immigrants to play an active role in Finnish society as well as advances equality and non-discrimination and positive interaction between different population groups.

In the Act integration refers to the personal development of immigrants and reciprocal development of society with the aim of providing immigrants information and skills needed in working life and supporting their possibility to preserve their own language and culture.

Act on the Promotion of Immigrant Integration: <https://www.finlex.fi/en/laki/kaannokset/2010/en20101386.pdf>

### **Act on Cultural Activities in Local Government**

The Act on Cultural Activities in Local Government (166/2019) provides for the organization of local cultural activities and the connected goals, tasks, cooperation, participation of residents, production of information, assessment of operations and central government transfers and the development role of local authorities.

It is the responsibility of local authorities to organize cultural activities through which municipalities can promote both professional and recreational engagement in and the accessibility of arts and culture as well as support arts education and cultural heritage. Its objectives are, among other things, to enhance people's possibilities for creative expression and activities and for making and experiencing art and culture, and to promote equal opportunities and inclusion of all population groups in culture, arts and education.

In organizing cultural activities the municipalities need to, for example, promote equal access to and the diverse use of arts and culture, create conditions for professional artistic work and activities, and promote arts and culture as a part of the residents' wellbeing and health. The municipalities moreover need to work towards inclusion, communality and local and regional vitality, as well as promote cultural interaction and international activities and implement other required measures connected to arts and culture. In the organization of services municipalities have to pay attention to local conditions and resources and the needs of diverse population

groups. Attention must also be paid to the needs of members of the other local language groups aside from speakers of Finnish, Swedish and Sámi.

The Act states that the residents must have the possibility to participate in and influence municipal cultural activities and the preparation of pertinent decision making.

Act on Cultural Activities in Local Government: <https://www.finlex.fi/en/laki/kaannokset/2019/en20190166.pdf>

### **Museums Act**

The key objectives of the Museums Act (314/2019) are: 1) to maintain and strengthen individuals' and communities' understanding of and participation in culture, history and the environment; 2) to promote the preservation of cultural and natural heritage for future generations; 3) to advance communality, continuity and cultural diversity; and 4) to further culture, well-being, equality and democracy.

Museums Act (Museolaki, in Finnish): <https://www.finlex.fi/fi/laki/alkup/2019/20190314>

### **Theatres and Orchestras Act**

According to the Theatres and Orchestras Act (730/1992), the objectives of the central government transfers for theatres and orchestras are to produce theater and orchestra services on an artistic basis and to promote the regional availability and accessibility of these services for different population groups.

Theatres and Orchestras Act (Teatteri- ja orkesterilaki, in Finnish): <https://www.finlex.fi/fi/laki/ajantasa/1992/19920730>

### **Act on the Arts Promotion Centre**

The Act on the Arts Promotion Centre (657/2012) defines as the key roles of the centre to promote arts at national and international level; to promote culture at national and international level insofar that this is not in the mandate of other authorities; to promote opportunities for artists to work nationally and internationally; and to take part in the advancement of income opportunities for artists.

Arts Promotion Centre Finland (Taike) serves as an expert body for the Finnish Ministry of Education and Culture and prepares proposals for the ministry regarding the appropriations in the state budget for its respective field. The Act states that in the appointment of members to the

Central Arts Council and the arts councils attention needs to be paid to ensuring that the artistic and other expertise is diverse and linguistic and local/regional viewpoints are taken into account.

The Taike grants and subsidies are governed by the Act on Discretionary Government Transfers (688/2001). The personnel structure and filling of posts are regulated by a government decree.

Act on the Arts Promotion Centre (Laki Taiteen edistämiskeskuksesta, in Finnish): <https://www.finlex.fi/fi/laki/ajantasa/2012/20120657>

### **Artist Grants Act**

The Artists Grants Act (734/1969) defines the annual amount of artist grants distributed by Taike and the duration of the grant periods. Taike confirms the amount of state grants to artists and the Central Arts Council decides about the allocation of the grants. The Central Arts Council can set as a condition for receiving a grant that the recipient is not in paid employment during the grant period. The act states that linguistic and local/regional viewpoints need to be taken into account in the grant decisions.

In the distribution of grants, an amount equivalent to at least 30 grant years must be annually given to young artists or artists who are starting their career. When giving out grants for periods of three years or longer priority should be given to artists with a proven artistic track record. Grants are not given for studies or theses connected to a vocational or higher education degree. Complaints regarding the grant decisions can be filed against the decision maker as stipulated in the Administrative Procedure Act (434/2003). The execution of decisions regarding the grants or subsidies falls under the Act on Discretionary Government Transfers (688/2001) 35 §.

Artist Grants Act (Laki valtion taiteilija-apurahoista, in Finnish): <https://www.finlex.fi/fi/laki/ajantasa/1969/19690734>