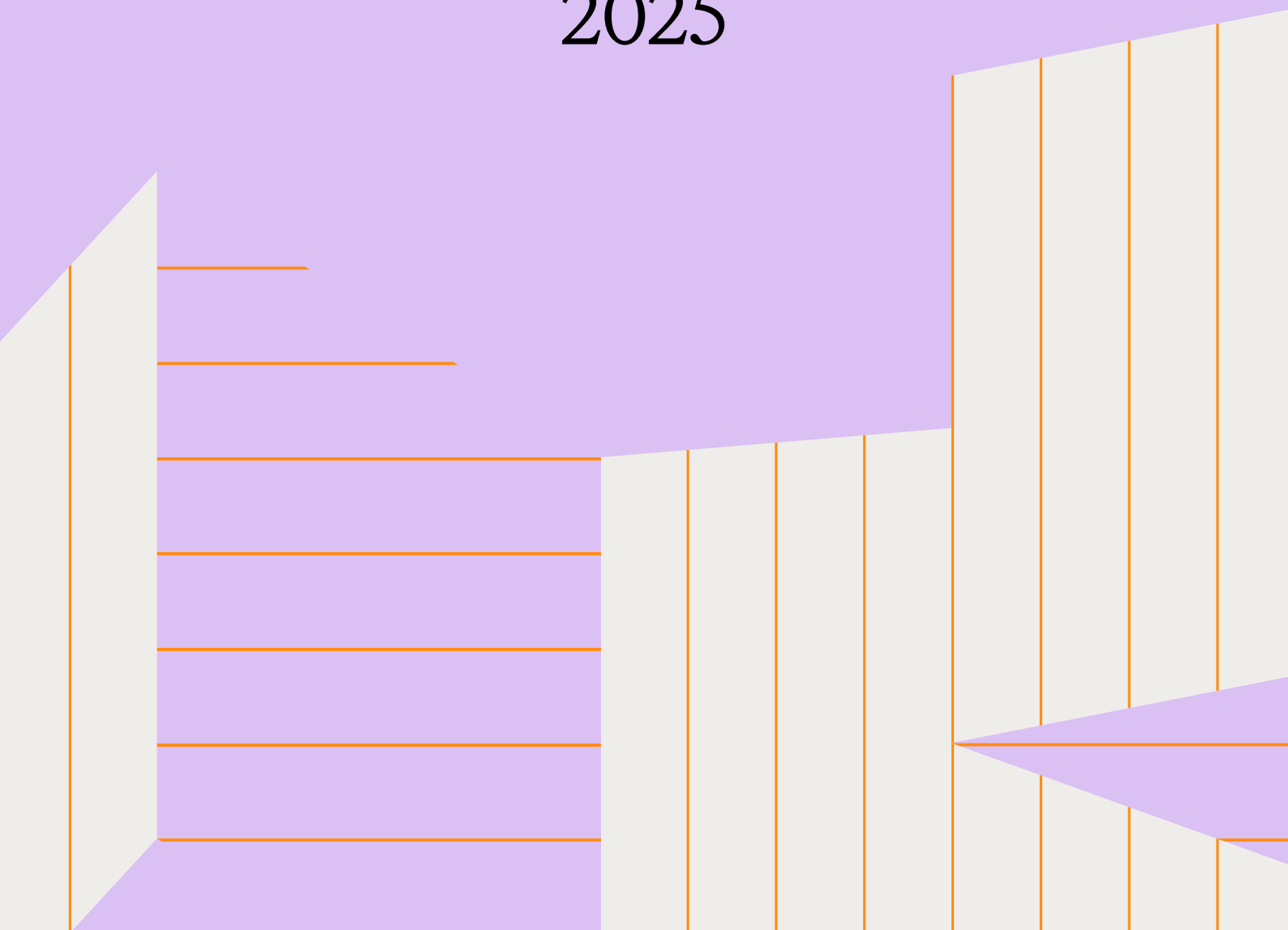


State of Cultural Policy

2025



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Foreword

This publication responds to the need to form a more comprehensive understanding of the current state of Finnish cultural policy and its possible future directions. Cultural policy is shaped by numerous actors at different levels: in the public and private sectors, as well as in civil society. Strategies and action programmes intersect across administrative sectors and levels, often using differing concepts and knowledge bases, which may lead to divergence in objectives. The fragmentation of the knowledge base and the lack of conceptual coherence further complicate the formation of an overall picture.

The research activities of the Center for Cultural Policy Research Cupore are also largely project-based and therefore fragmented. Bringing together the results of individual studies into a broader whole requires deliberate coordination and interpretation. The State of Cultural Policy project addresses this challenge by compiling and synthesising up-to-date research knowledge.

At the same time, we aim to strengthen dialogue grounded in research at a time when cultural policy debate has intensified, driven in part by the 2024 *Cultural Policy Report*, its 2026 implementation plan, and tightening public finances.

In addition to this report, the project has activated societal dialogue through roundtable discussions held in early 2026, as well as through the State of Cultural Policy event to be organised for the first time on 25 May 2026.

The publication shows that in the current context, overlapping crises increase uncertainty in cultural policy and weaken predictability. For this reason, ex ante evaluation of decisions and policy measures, as well as continuous monitoring and updating of knowledge, are more important than ever. Cupore aims to enable systematic monitoring of the state of cultural policy also in the future.

The project has been carried out in extensive dialogue with researchers and other experts, which has deepened understanding of current issues and future alternatives in the field. We warmly thank all those who participated in the discussions, the experts who commented on the report, and the Cupore staff.

The research team of the State of Cultural Policy project has done commendable work in creating a new kind of concept for a report that describes the current state of cultural policy and outlines possible futures, along with an associated index and event.

Special thanks are due to the project's funders and partners – the Finnish Cultural Foundation, the Jenny and Antti Wihuri Foundation, the Amos Anderson Foundation, and the Nordic Culture Point – whose support has made the project possible.

Cupore is Finland's only research centre specialised in cultural policy, with a mission to produce and promote high-quality and accessible research knowledge. The State of Cultural Policy project is both an opening and an invitation to a research-based discussion on the current state and future of Finnish cultural policy. The use of knowledge in decision-making is a shared responsibility across the cultural policy field. We hope that our project not only enriches the discussion but also strengthens the role of cultural policy as part of societal decision-making.

Johanna Tuukkanen

Start here

This publication provides a research-based overview of the current state of Finnish cultural policy and outlines its key development trajectories in the future. An overview is needed to support increasingly evidence-based and pluralistic societal discussion on the state and futures of cultural policy.

No comparable publication has previously been produced in Finland. Points of reference include regularly published reports monitoring the state of cultural policy in the Netherlands, Sweden, and at the EU level.¹ This publication serves as a pilot, with the aim of bringing together research-based knowledge on cultural policy produced across different contexts, supporting the interpretation of statistical data, and promoting the use of knowledge in societal discussion.

The current state of cultural policy in Finland has also been examined in *The Cultural Policy Report* published in 2024, which constitutes a long-term strategy and action plan for Finnish cultural policy extending to the 2040s.² A potential future update of this present publication may contribute to monitoring the implementation of the report.

The publication is divided into two sections: the present state and future trajectories. The present state provides evidence base grounded in research and statistics, enabling all interested stakeholders to participate in informed discussion on the direction of cultural policy in Finland. It constitutes a temporal cross-section that also serves as a baseline for monitoring future developments. The future trajectories section, in turn, offers perspectives on the potential directions of Finnish cultural policy and the possibilities for their ongoing monitoring.

In Finland, the public sector, the private sector, and civil society all participate in shaping and implementing cultural policy. This publication focuses primarily on cultural policy implemented by the public sector, for which comprehensive research data is available, while also addressing the roles of the private sector and civil society.

Cultural policy is examined here through the lens of practices. The key practices considered are legislation, the allocation of resources and governance.³ The public sector implements cultural policy at the national, regional and local levels.

This publication is intended for anyone interested in Finnish cultural policy. It provides information to support contextualisation and development activities, particularly for decision-makers, artists and other professionals in the arts and culture, public administration personnel, businesses, researchers and journalists. We hope that this publication will contribute to a broader, research-based discussion on cultural policy.

The publication is complemented by an online data interface that allows users to explore selected key indicators by region and by art form in greater depth. The interface is available at: <https://www.kulttuuripolitiikantila.fi/key-figures>

The publication balances breadth and conciseness. Its aim is to provide a clear and accessible overall picture, while also highlighting the multidimensional nature of cultural policy and differences in definitions and scope.

The publication provides an overview. The situations across different art forms and domains vary considerably and cannot be analysed here in detail. Therefore, in addition to a general-level description, more in-depth analyses are required. Diverse perspectives are essential, each contributing further insight into this multifaceted field.

The publication draws extensively on research in Finnish cultural policy. However, the list of references does not constitute an exhaustive review of the literature in the field.

STATE OF CULTURAL POLICY PROJECT

The present publication forms part of a project undertaken by Cupore, the aim of which is to enhance the overall understanding of the state of Finnish cultural policy and to promote research-based, pluralistic and constructive public debate on cultural policy and its future directions.

In February–March 2026, seven roundtable discussions were organised in collaboration with partner organisations across Finland. These confidential discussions were conducted using the Timeout method⁴ and addressed different areas of cultural policy. The discussions were informed by research-based introductory presentations.

The themes that emerged from these discussions have been utilised as background for this publication. The discussions and participants are listed in Appendix 1.

In addition, societal discussion is further activated by the State of Cultural Policy event, organised for the first time on 25 May 2026. The event is organised by Cupore in cooperation with Amos Anderson Fund and Nordic Culture Point. The event is funded by Jenny and Antti Wihuri Foundation. The State of Cultural Policy project is funded by Finnish Cultural Foundation.

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- 1 Culture Monitor: <https://www.cultuurmonitor.nl/en/> [accessed 13.4.2026]; Myndigheten för Kulturanalys/Kulturanalys 2024: [retrieved 13.4.2026]; Culture Action Europe/State of Culture: <https://kulturanalys.se/digital-publikation/kulturanalys-2024/> [accessed 13.4.2026].
 - 2 VN, 2024; The Cultural Policy Report - OKM - Ministry of Education and Culture, Finland [accessed 13.4.2026].
 - 3 Acciai & Capano, 2021, p. 121.
 - 4 In Finnish: Erätauko. Read more: <https://www.timeoutdialogue.fi/> [accessed 13.4.2026].

Key concepts of the report

Public sector = The public sector comprises the state and municipalities. At the regional level, it includes the state's regional administration, regional councils formed by municipalities, and self-governing wellbeing services counties. The public sector implements cultural policy at the national, regional and local levels.

Culture = Culture can be understood broadly as ways of life, value systems, and structures of meaning, or more narrowly as the arts and artistic activity. Internationally, cultural policy often builds on a broad concept of culture, as reflected, for example, in the frameworks of UNESCO.⁶ In practice, national cultural policies often balance between a broad understanding of culture and a more art-based definition. In Finland, national cultural policy is grounded in a broad concept of culture, although the boundaries of cultural policy are rarely defined explicitly.⁷

Cultural sector = Here, cultural sector refers broadly to the cultural domain, encompassing the ensemble formed by arts and cultural actors, forms of activity, and production, forms of activity, and modes of production.⁸ In statistical analyses, the cultural domain is typically constructed by selecting culture-related activities from standard industry classifications. For example, UNESCO's framework for cultural statistics organises culture into ten domains based on analytical distinctions derived from international statistical classifications.⁹

Cultural policy = In this report, cultural policy refers to societal choices concerning culture and the forms of exercising power related to it. This publication focuses on cultural policy implemented by the public sector. Cultural policy is not confined to a single administrative branch; rather, it is pursued across multiple areas of public policy, including economic, foreign, defence, and social and health policy. In addition, cultural policy is implemented implicitly: the structures and values of culture are shaped without these measures being explicitly designated as cultural policy interventions, for example through value-added taxation or the allocation of educational intake places.¹⁰

Creative industries = Here, creative industries refers to products and services that combine creative or artistic content, economic value, and market-oriented activity. They are based on artistic work and creative expertise.¹¹ In analyses of the cultural economy, creative industries include cultural industries (such as cultural heritage services, television and radio, recorded media, and the game industry), as well as related sectors (such as advertising, architecture, fashion, and design).¹² Internationally, cultural contents are often understood as part of industry through the concept of CCIs (Cultural and Creative Industries).¹³

Private funding = In a broad sense, private funding refers to funding originating outside the public sector. Sources of private funding include households, business activity, as well as foundations and funds.

5 Pirnes, 2008, p. 16.

6 E.g. Bennett, 1999; Pirnes, 2008.

7 Pirnes, 2008, p. 158.

8 Sokka et al., 2020

9 ESSnet-Culture, 2012.

10 Ahearne, 2009; Ministry of Education and Culture, 2017.

11 Sokka et al., 2025, p. 25.

12 Throsby, 2008.

13 Sokka et al., 2025.

Framing: layers of Finnish cultural policy

Finnish cultural policy has developed through a combination of international influences and multiple historical phases that have accumulated into its current multidimensional form.

In its early stages, cultural policy focused on supporting the arts as part of nation-building and the development of education and civic culture. As the welfare state evolved, the focus of cultural policy shifted toward the provision of cultural services, accessibility, the democratisation of culture, and cultural democracy.¹⁴ Since the 1990s, culture has become increasingly linked to regional development, competitiveness, and the creative economy.¹⁵ Its significance has been justified not only through economic impacts but also through social and wellbeing-related effects. These different emphases have not replaced one another but have instead accumulated as layers within contemporary cultural policy.¹⁶

Current Finnish cultural policy combines support for the arts, cultural rights, the promotion of participation, and the strengthening of the economic significance of arts and culture.¹⁷ This makes cultural policy an internally complex and tension-filled domain, in which different objectives may at times be partly contradictory.

The Finnish cultural policy system has long been regarded as stable and institutionally strong. In recent years, however, the operating environment has changed rapidly. Cuts in cultural funding, administrative reforms, and the increasingly divergent economic capacities of municipalities challenge established structures, even though cultural policy objectives have remained largely consistent at the level of political discourse.

Cultural policy in Finland has become increasingly cross-sectoral. It is no longer confined to the administrative domain of the Ministry of Education and Culture (OKM), but is closely connected to areas such as welfare policy, regional development, foreign policy, and economic policy. Recent strategic documents—including *The Cultural Policy Report (2024)* and the *Growth Strategy for the Creative Economy (2025)*—emphasise the broad societal impact of culture, the operating conditions for arts and culture, accessibility, and the strengthening of the creative sectors and internationalisation. *The Cultural Heritage Strategy (2023)* highlights the role of cultural heritage as a societal resource and as a contributor to quality of life. Cultural policy is therefore not limited to supporting the arts, but forms part of the broader development of society.

Finnish cultural policy is strongly shaped by international influences.¹⁸ The Nordic model emphasises the responsibility of the public sector for culture and the role of culture in building national identity. In terms of funding, the system combines elements of the French “architect model” and the British “patron model”—that is, public cultural administration funding alongside the arm’s length principle, which ensures the independence of funding decisions through peer review.¹⁹

Internationally, the development of cultural policy has been particularly influenced by UNESCO, Council of Europe²⁰ and the European Union, all of which have emphasised cultural rights, accessibility, participation, and the role of culture in addressing societal challenges. The Organisation for Economic Co-operation and Development (OECD) has highlighted the economic significance and growth potential of the creative sectors, as well as the role of culture in regional development.

In recent decades, cultural policy has undergone a participatory turn, emphasising interaction, communities, and co-creation. Alongside this, the 2020s have seen the emergence of a resilience and preparedness turn, in which culture is understood as part of society’s capacity to withstand crises and adapt over the long term.²¹ The pandemic, the climate crisis, geopolitical instability, and digital transformation have reinforced this development. At the same time, the boundaries of cultural policy have expanded and its functions have diversified.

In international debate, it has been suggested that cultural policy is losing its position as a clearly defined policy sector. In Finland as well, cultural policy is increasingly connected to a wide range of societal objectives. At the same time, its resource base has become more constrained. This highlights the need to clearly articulate the current state and defining characteristics of cultural policy, and to engage in a pluralistic discussion on the role of culture in society.

- 14 The central aim of the democratisation of culture is to promote access to the arts and to expand cultural services to different population groups. Cultural democracy, in turn, emphasises self-directed cultural activity, participation and opportunities for influence, as well as the recognition of cultural diversity. See Yves Evrard (1997) on the paradigms of the democratisation of culture and cultural democracy.
- 15 For example, Alasuutari (2017, pp. 282–288); Heiskanen (1994); Häyrynen (2006, pp. 61–66); Jakonen (2017, pp. 24–26); Kangas and Pirnes (2015, pp. 23–30); and Saukkonen (2014). The phases of public sector cultural policy are often distinguished as follows: the policy of supporting “high art” (from the 19th century), the incorporation of culture into the functions of the welfare state (from the 1960s), and opening up to internationalisation and markets, as well as consumerism (from the 1990s). The developmental phases of cultural policy have also been conceptualised in slightly different ways: the formation of cultural policy as support for the arts (from the 19th century onwards), the integration of culture into the welfare state (from the 1960s onwards), and the opening of cultural policy to internationalisation and markets (from the early 1990s) (e.g. Johannisson (ed.), 2025).
- 16 The accumulation of paradigms is a broader characteristic of Western cultural policy; see, for example, Bonet & Négrier, 2008; 2018.
- 17 See. e.g.. Murtoniemi 2024.
- 18 E.g. Alasuutari & Kangas, 2020.
- 19 For the Nordic model, see Peter Duelund (2003). For the classification of the architect and patronage models, as well as the arm’s length principle, see Harry Hillman-Chartrand & Claire McCaughey (1989).
- 20 Later, for example, framework conventions have shaped national cultural policies, particularly in relation to cultural heritage. For instance, the Faro Convention entered into force in Finland (see <https://okm.fi/en/-/faron-sopimus-voimaan-suomessa> [accessed 7.1.2026]).
- 21 See. e.g. Arolainen, 2024.

Current state

The State of Cultural Policy in Finland 2025: key findings

1. Cultural funding and services were reduced.

Public funding for culture was cut, weakening the operating conditions of arts and cultural organisations, including institutions within the state subsidy system, and reducing the resources of the national cultural administration and the Finnish Broadcasting Company (Yle). The cuts increased uncertainty in the cultural domains and weakened future prospects. Foundation funding plays a key role particularly in those art forms where public funding is limited.

2. Economic scarcity and uncertainty weakened the working conditions of arts and culture professionals.

As a result of funding cuts and economic downturn, financial resources available to artists and organisations declined, employment opportunities in arts and cultural institutions decreased, and the number of artists considering or changing professions increased. The most common reasons for career changes were income insecurity and the low societal valuation of the arts.

3. The largest financial flows in culture were generated by businesses and households.

The turnover of companies in cultural domains ranged between approximately four and 13 billion euros, depending on how the domains are defined. Households spent around five billion euros on culture. In monetary terms, household expenditure on culture was roughly twice the combined public funding for culture provided by the state and municipalities (approximately 2.5 billion euros in total).

4. Cultural provision was regionally differentiated.

Access to culture across the country is a key cultural policy objective, yet in practice opportunities for participation vary across Finland. Libraries are the most widely accessible cultural service, with over 90% of the population living within ten kilometres of one. The financial situations and demographic structures of municipalities vary considerably, and municipalities make different choices regarding the resourcing of cultural activities. Demographic trends such as regional mobility, population concentration, age structure, language distribution and immigration affect the demand for cultural services, their accessibility, and the allocation of resources in different parts of the country.

5. Changes in cultural production and consumption transformed income models and opportunities.

Digitalisation, alongside economic and societal instability, has altered both the forms and volume of cultural consumption. People's use of time and consumption patterns have become more differentiated, and an increasing share of cultural consumption takes place online. Digitalisation is re-shaping traditional income-generation models, while new forms of earning are still emerging.

6. Cultural participation became more polarised

Highly educated individuals participated more actively in different forms of culture than those with lower levels of education, and women more than men. Differences in participation have also increased. For example, book reading has become increasingly concentrated within certain population groups. Low levels of cultural participation are often associated with a sense of exclusion and distance from available cultural offerings.

7. Public sector objectives and actions were in tension.

The strategic objectives of the public sector largely reflected the established priorities of Finnish cultural policy. At the same time, cultural policy was implemented through measures that weakened the sector's operating conditions, such as increasing value-added tax on cultural goods and reducing public funding. Rapid changes, including the announcement and swift reversal of funding cuts as well as annual changes in VAT rates, made planning difficult and impacted private consumption.

8. Culture was valued but not prioritised in decision-making.

Culture is important to Finns, and surveys show that a majority support public funding for the arts to ensure access for all. Users of cultural services reported high levels of satisfaction on average. Nearly half of the population believed that investment in culture generates societal returns. Decision-makers generally held positive attitudes towards culture and the creative sectors, but many viewed culture as something to be addressed only once more pressing issues have been resolved.

How we analyse the current state

Cultural policy is a multidimensional whole that is studied and documented by various actors. This publication draws on the existing knowledge base and uses it to analyse the current state of Finnish cultural policy from multiple perspectives.

The starting point is to describe the situation in 2025. Data from 2025 have been used whenever available. Otherwise, the most recent data from preceding years have been used. The current state does not examine developments over time or changes between years; rather, it presents a temporal cross-section.

Information has been compiled from cultural policy research conducted in recent years at Cupore as well as at Finnish universities and universities of applied sciences. In addition, recent data on Finnish cultural policy have been identified from key national and international publications.²² Publications from recent years by Kulturanalys Norden, which analyses Nordic cultural policy, have also been reviewed, along with the *Cultural Policy Report* and other recent national-level strategies and programmes.

Statistical data has been collected from key national and international sources (in particular, Statistics Finland and Eurostat).²³ In addition, statistical data produced by different sectors has been utilised. The section Sources and Data presents separately the sources of the quantitative key figures and the written sources. It also includes more detailed definitions and delimitations of the key figures.

The knowledge base of cultural policy is extensive but fragmented. In some areas, such as employment in the cultural sector, a substantial amount of information is available from different perspectives. In contrast, in other areas, such as the perceived significance of culture, there is very little recent data. A comprehensive picture of cultural funding is still lacking. Data is limited, for example, on funding channelled through the EU and on copyright-related income. Differences in classifications make it difficult to allocate data across different cultural domains.

The knowledge base of cultural policy is significantly shaped by how the cultural domains are defined and by the classifications used. These are reflected, for example, in employment and business statistics and make comparisons difficult. The use of the knowledge base requires expertise, clear definitions, and proper referencing. Statistics Finland discontinued the regular production of cultural statistics at the beginning of 2025. At present, the statistical authority produces cultural statistics only with separate funding and does not coordinate cultural statistics.

22 For example: *Arts Management, Law and Society, International Journal of Cultural Policy, Cultural Trends, Kulttuuripolitiikan tutkimuksen vuosikirja, Nordisk Kulturpolitisk Tidskrift, and Scandinavian Journal of Educational Research.*

23 Also, for example, Taide ja kulttuuri web service (<https://www.taidejakulttuuri.fi> [accessed 13.4.2026]).

What is the operating environment of Finnish cultural policy like

The operating environment of cultural policy is shaped by multiple dimensions: political, economic, social, technological, ecological, and legal.²⁴ These dimensions are distinguished in PESTEL analysis, which can also be applied to examining the operating environment of cultural policy.

Political and economic factors define the framework conditions of cultural policy. Social and cultural factors guide its objectives. Ecological and legal factors set the boundaries and ethical conditions for action. Cultural policy operates at the intersection of these interrelated external factors. **Table 1** presents a summary of the key operating environment factors of cultural policy identified in the research literature.

24 See. e.g. <https://www.sitra.fi/tyokalu/peste/> [accessed 13.4.2026]; Dufva, 2022.

TABLE 1. PESTEL analysis of the operating environment of Finnish cultural policy.

DIMENSION	Key factors of cultural policy's operating environment
Political (P)	Government programmes and national cultural policy Strategic policy guidelines Funding decisions Legislation Political value debates (e.g. diversity, freedom of expression) The European Union and international agreements
Economic (E)	State of public finances Funding models in the cultural sectors Financial flows and resourcing in the private and third sectors Labour markets in the arts and culture sector Project-based funding structures and pressures to demonstrate impact
Social / cultural (S)	Population diversity and changes in age structure Cultural participation and accessibility of culture Societal appreciation of the arts and culture The impact of media culture on cultural consumption
Technological (T)	Digitalisation and the platform economy Artificial intelligence Digital production and distribution channels for culture Social media and opportunities for influence Technological innovations in artistic production
Ecological (E)	Sustainable development and climate policy The ecological footprint of cultural activities The role of culture in promoting environmental awareness
Legal (L)	Legislation regulating the cultural sectors Copyright and intellectual property rights Data protection Reporting and transparency obligations related to public funding Regulation of cultural heritage Cultural services

25 For example, the *Cultural Policy Report* (VN, 2024), the *Government Resolution on the Cultural Heritage Strategy 2023–2030* (Mattila, 2023), and the *Growth Strategy for the Creative Economy 2025–2030* (VN, 2025a).

Analyses and key figures

In this section, the current state of Finnish cultural policy in 2025 is examined from three perspectives: 1) structures and resources, 2) creativity, work and the arts, and 3) civil society and democracy.

The perspectives are based on the key characteristics of Finnish cultural policy, but they do not encompass its full multidimensionality. Each perspective is addressed in its own subsection, yet they are interconnected. For this reason, the same phenomena may be examined in more than one chapter from different perspectives; for example, municipal cultural activities relate both to structural aspects and to participation within civil society. The key findings are also summarised in the preceding overview of the current state, which highlights observations that cut across the different perspectives.

The Analyses and key figures section is structured in a question–answer format to enable readers to quickly locate the information they need. This also makes it evident that not all questions have clear-cut answers.

Each question is addressed through both analytical text and key figures. The analysis interprets and contextualises the key figures, while the key figures provide a concise indication of the scale of the phenomena.

Key figures relating to the same phenomenon may differ depending on the perspective, definition or data source. For example, the number of professional artists varies depending on whether it is based on statistical occupational classifications or separately defined criteria. In such cases, multiple figures are presented side by side, and the analysis clarifies the assumptions and limitations related to their interpretation. The aim is to demonstrate how delimitations, definitions and data sources influence the figures presented. Statistics always provide a partial view of a multidimensional reality.

Definitions and sources for all key figures are compiled in Appendix 1. Key figures marked with a symbol (■) can be examined in more detail in the visualisation: <https://www.kulttuuripolitiikantila.fi/key-figures>

Key figures are, where possible, placed within a broader framework, such as relating state cultural funding to the overall state budget. This creates a basis for discussion on what constitutes a large or small amount in relation to other areas of societal activity.

PERSPECTIVE: STRUCTURES AND RESOURCES

From this perspective, the structures and operating environments of cultural administration and funding, as well as of different cultural domains, are examined. In addition, the economic value of culture is addressed. The structures and resourcing of culture play a significant role in shaping cultural life in society.

In 2025, public cultural policy discussion was dominated by national-level funding cuts and the new *Cultural Policy Report*, which aims to guide national cultural policy up to the 2040s.²⁶

At the same time, significant structural reforms were implemented, and preparations were made for the merger of ten agencies under the Ministry of Education and Culture into five, effective from the beginning of 2026. The Governing Body of Suomenlinna was merged into the Finnish Heritage Agency (functions related to cultural heritage). The Institute for the Languages of Finland was merged into the Finnish National Agency for Education (education, training, language). The Celia Library for Accessible Literature and the National Repository Library were merged into the National Archives of Finland (archive and library functions). The Finnish Arts and Culture Agency (Kuvi) was established, incorporating the Arts Promotion Centre Finland (Taike) and the National Audiovisual Institute (Kavi) (promotion of the arts and culture).²⁷

Within the regional state administration, a major reform was prepared in which the functions of the Centres for Economic Development, Transport and the Environment (ELY Centres) and the Regional State Administrative Agencies (AVI), including those related to culture, were transferred to new Economic Development Centres and to a new Finnish Supervisory Agency, effective from the beginning of 2026.²⁸ The regional structures of cultural policy also include regional councils responsible for regional development, and self-governing well-being services counties.

At the local level, municipalities play a central role as providers of cultural services, and the organisation of cultural activities is a statutory responsibility.²⁹ At the same time, many municipalities face challenges related to resourcing.³⁰ The implementation of the Act on Cultural Activities in municipalities varies: the promotion of cultural and artistic participation and civic activity is strongest, while support for the conditions of professional artistic work, as well as for cultural interaction and international activities, is weaker.³¹ Meanwhile, the cultural policy role of municipalities is becoming more diverse: municipalities are not only service providers, but also enablers, facilitators of networks, and supporters of self-directed cultural activity.

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- 26 VN, 2024.
- 27 <https://okm.fi/-/sivistyshallinnon-toiminta-tiivistyy-viiteen-virastoon> [accessed 11.2.2026].
- 28 <https://vm.fi/en/reform-of-regional-state-administration> [accessed 7.1.2026].
- 29 See, for example, the *Act on General Libraries 1492/2016* (<https://www.finlex.fi/fi/lainsaadanto/2016/1492>) and the *Act on Municipal Cultural Activities 166/2019* (<https://www.finlex.fi/fi/lainsaadanto/2019/166?language=fin>)
- 30 [Kuntaliitto vetoaa ministeri Ikoseen: parlamentaarinen työ kuntien tulevaisuudesta on käynnistettävä | Kuntaliitto.fi](#) [accessed 28.11.2025].
- 31 Ruusuvirta, Renko & Nokela, 2024.

How much does the state fund culture?

State funding is a central instrument of Finnish cultural policy for ensuring the conditions for arts and culture, which is a characteristic feature of the Nordic model of cultural policy. Public cultural funding is often justified by the societal benefits of culture, cultural rights and the need to address market failures. The level and allocation of funding are also increasingly questioned as part of the (re)politicisation and polarisation of cultural policy.³² From the perspective of cultural policy, not only the level of funding but also its allocation, stability and transparency are essential.

The total amount of state funding for culture is not visible under a single budget item; rather, it is composed of appropriations allocated across multiple administrative sectors. As a result, forming an overall picture requires separate analyses. Comprehensive monitoring of state cultural funding and its distribution across art forms is complicated by transfers between budget lines, the dispersion of funding across numerous budget items, and the lack of coordination in the knowledge base. The Ministry of Education and Culture's classification recommendation for cultural and arts statistics³³ is not comprehensively applied in administration.

According to the most recent research data, state funding for culture amounted to approximately **1.53 billion euros** in 2023, corresponding to **1.8 percent** of total state budget expenditure. Of this, significant shares were allocated to the Finnish Broadcasting Company (Yle) (EUR 396 million) and to liberal adult education (EUR 182 million).³⁴

Appropriations for arts and culture within the Ministry of Education and Culture's main budget category (29.80) amounted to **609 million euros** in the same year, corresponding to **0.7 percent** of total budget expenditure. Several actors in the cultural sector aim to increase this share to one percent.³⁵

The majority of state cultural funding (881 million euros) is channelled through the Ministry of Education and Culture, although culture is also funded through the administrative branches of other ministries. Funding is unevenly distributed across art forms: it is concentrated in the audiovisual sector, music and performing arts, while architecture, design, literature and visual arts receive the smallest shares.³⁶

Most state funding is distributed through established systems. These include, for example, the state subsidy system for arts and cultural institutions, hourly-based state subsidies for basic education in the arts, and state transfers to municipalities for basic public services (including culture), which are also subject to index adjustments.



Part of the funding is allocated as discretionary government grants. There are significant differences between art forms in the extent to which their funding

is discretionary. These differences are not explicitly articulated in cultural policy. For example, in visual arts (excluding art museums) and literature, most state funding is discretionary, whereas performing arts and music rely more heavily on state subsidies.³⁷

In 2025, state funding for culture was reduced through several simultaneous measures. Government grants administered by the Ministry of Education and Culture were reduced by 17.4 million euros³⁸, particularly affecting organisations and other actors in the independent field (including festival grants), as well as state subsidies for performing arts, music and museums.³⁹ Funding for the Finnish Broadcasting Company was reduced through index freezes and tax changes, and the Ministry's operational expenditure was cut through administrative efficiency measures. There is no comprehensive information on the total scale of the savings in relation to overall state cultural funding, nor on their impacts.

Differences in the structures of art forms influence how dependent they are on state funding and how sensitively changes are reflected in their operating conditions. As state cultural funding is already concentrated on certain art forms and structures, the impacts of funding cuts vary significantly across different fields.

KEY FIGURES

<p>€1,53 billion</p> <p>Total state cultural funding (2023) </p> <p>= 1.8%</p> <p>of total state budget expenditure</p> <p><u>Source</u></p>	<p>€609 million</p> <p>Arts and culture budget item (29.80) (2023) </p> <p>= 0.7%</p> <p>of total state budget expenditure</p> <p><u>Source</u></p>
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- 32 E.g. Jakonen, Renko & Harding, 2025.
- 33 https://koodistot.suomi.fi/codescheme;registryCode=kulttuuri;schemeCode=euculture_domain_mod [accessed 1.4.2026].
- 34 <https://www.cupore.fi/uutishuone/valtion-rahoitus-kulttuurille-2023/> [accessed 16.3.2026].
- 35 However, defining and monitoring the target precisely is difficult due to transfers between budget categories (see Cupore: <https://www.cupore.fi/uutishuone/suuntaviivoja-valtion-talousarvion-taiteen-ja-kulttuurin-budjettiluvun-29-80-muutosten-seurantaan/> [accessed 26.3.2026]).
- 36 In 2023, 29% (€449 million) of state cultural funding was allocated to audiovisual art, 11% (€167 million) to music, and 11% (€165 million) to the performing arts. The share of audiovisual art is significantly influenced by the funding of Yleisradio. The share of architecture was 0.1%, and that of design 0.5% the shares were 0.8% for literature and 1.3% for visual arts of state cultural funding in 2023 (see Cupore: <https://www.cupore.fi/tiedonvisualisoinnit/valtion-rahoitus-kulttuurille-2023/> [accessed 1.4.2026]).
- 37 Sokka & Nokela, 2025b.
- 38 In the programme of Petteri Orpo's government, a total of €125 million in cuts was planned for state grants administered by the Ministry of Education and Culture (OKM): €10 million in 2024, €15 million in 2025, €25 million in 2026, and €75 million in 2027. In practice, the cuts to state grants in 2025 amounted to €17.4 million <https://okm.fi/-/okm-n-talousarvioesitys-8-45-miljardia-euroa-vuodelle-2025> [haettu 7.4.2026]; Cupore: <https://www.cupore.fi/uutishuone/katsaus-taiteen-ja-kulttuurin-vapaan-kentan-rahoitusleikkauksiin-ja-niiden-alueelliseen-kohdentumiseen/> [accessed 1.4.2026]).
- 39 <https://www.cupore.fi/uutishuone/katsaus-taiteen-ja-kulttuurin-vapaan-kentan-rahoitusleikkauksiin-ja-niiden-alueelliseen-kohdentumiseen/> [accessed 1.4.2026].

How much do the municipalities fund culture?

Municipalities in Finland have a statutory responsibility to organise cultural activities. They have broad discretion in deciding what kind of cultural activities they provide and how they are delivered. Some municipalities produce services themselves, while others emphasise grants, service procurement, and various forms of cooperation with different actors.

Municipal funding plays a central role in the provision of cultural services, as the majority of funding comes from municipalities' own tax revenues. State funding covers less than one fifth of the costs of cultural services.⁴⁰ State transfers for basic public services are not earmarked for culture. Municipalities themselves decide how to allocate both their tax revenues and state transfers within their budgets.

Net expenditure is a common way of monitoring and reporting the costs of cultural activities in municipalities. Net expenditure is calculated by deducting revenues generated by the activities. Gross expenditure, by contrast, reflects only costs, without deducting revenues.⁴¹ In interpreting these figures, it is important to note that cost data do not directly reflect the scope or impact of cultural activities. They are also influenced by differences in how municipalities organise services and record costs across service categories.

In 2024, the net expenditure of municipal cultural activities amounted to approximately **974 million euros**, corresponding to **5.7 percent** of all municipal net expenditure.

The average net expenditure was **169 euros** per capita. The largest share was allocated to libraries (66 euros per capita). This was followed by museum and exhibition activities (28 euros per capita) and other cultural activities (23 euros per capita). Smaller shares were allocated to theatre, dance and circus (18 euros per capita), music (17 euros per capita), basic education in the arts (16 euros per capita), and visual arts (1 euro per capita). The breakdown of costs by service category is not unambiguous, and the figures are affected by differences in municipal accounting practices. Cultural expenditure may also be recorded under categories other than those listed above.

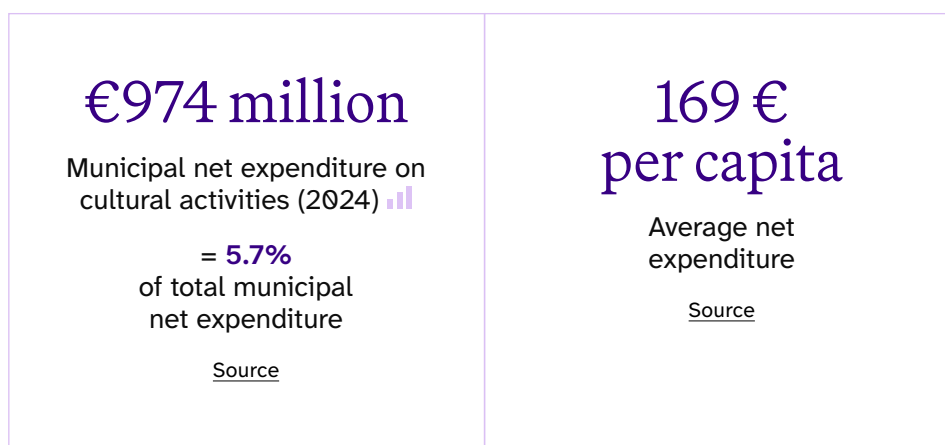
The costs of municipal cultural activities vary considerably between municipalities (in 2024, the minimum in mainland Finland was 48 euros per capita in Keminmaa and the maximum 353 euros per capita in Tohmajärvi). Per capita costs are generally highest in regional centres and large cities, while they are often lower in smaller municipalities. Differences in accounting practices also affect cost data across municipalities.⁴²

In 2025, cuts in state cultural funding also affected the municipal level, as they applied to state-subsidised theatres, museums and orchestras owned by municipalities. Municipalities provide nearly 200 million euros annually in

funding to both municipally owned and privately owned institutions receiving state subsidies (VOS), including museums and performing arts organisations. Of the less than 150 million euros in state subsidies allocated to arts and cultural institutions, 65 million euros were directed to theatres, museums and orchestras owned by municipalities.⁴³ As part of government fiscal consolidation measures and the implementation of the government programme, the ministry reduced state subsidies for arts and cultural institutions by nearly 11 million euros.⁴⁴

The weak financial situation of many municipalities also affects the provision of cultural services. This may weaken regional cultural supply and increase disparities between municipalities in access to cultural services. At the same time, art, creativity and culture are increasingly seen as key drivers of regional development and attractiveness, which in turn increases the need to demonstrate the impact of cultural activities in relation to their resourcing.

KEY FIGURES



40 According to an estimate by The Association of Finnish Cities and Municipalities, the share of culture in central government transfers to municipalities for the provision of basic services was €160 million in 2023, excluding libraries (see <https://www.kuntaliitto.fi/blogi/2024/enemman-faktoja-vahemman-mutua-kulttuurin-rahoista> [accessed 26.3.2026]).

41 Municipal gross operating expenditure on culture amounted to approximately €1.1 billion in 2024.

42 E.g. <https://www.cupore.fi/uutishuone/ppa-raportointi/#kustannukset> [accessed 16.3.2025].

43 <https://www.kuntaliitto.fi/ajankohtaista/2024/valtion-paatos-leikata-teattereiden-museoiden-ja-orkesterien-valtionosuuksista> [accessed 26.3.2026].

44 <https://yle.fi/a/74-20115307> [accessed 16.3.2026].

What kind of personnel resources do municipalities use to implement cultural activities?

Municipalities themselves decide on the resourcing of their cultural activities. The number and expertise of personnel influence what kinds of cultural services can be provided in municipalities and how effectively statutory responsibilities are fulfilled.

There is no comprehensive data on personnel resources for cultural activities across municipalities as a whole. The available data cover only part of these resources, as cultural services in municipalities are also delivered by, for example, museums, basic education in the arts, and liberal adult education.

In 2024, a total of **715 full-time equivalent person-years** were allocated to general cultural activities in municipalities, corresponding to an average of 2.5 person-years per municipality. These figures do not include, for example, person-years in arts institutions or arts education institutions. A person-year represents the annual work input of one full-time employee. Public libraries employed significantly more personnel: in 2025, a total of **3,811 person-years** were recorded in libraries, corresponding to an average of 12.4 person-years per municipality.

Personnel resources vary greatly between municipalities. In 2025, in more than half (52%) of municipalities in mainland Finland, less than one person-year was allocated to general cultural activities.⁴⁵ Particularly in small and rural municipalities, cultural responsibilities are often managed alongside other duties, such as those related to libraries, youth services, or sports, and cultural activities typically form only one part of a broader job description for a single employee.⁴⁶ In 2025, only seven percent of rural municipalities had an official responsible for cultural activities who was able to dedicate their full working time to cultural work. In other municipalities, the corresponding share was 44 percent.⁴⁷

In many respects, the development of municipal cultural activities and related needs are closely linked to the question of resources. A shortage of personnel resources is particularly evident in smaller municipalities.⁴⁸

KEY FIGURES

<p>715 full-time equivalent person-years</p> <p>Personnel resources in general cultural activities (2024)</p> <p>= average 2.5 / municipality</p> <p><u>Source</u></p>	<p>3,811 full-time equivalent person-years</p> <p>Personnel in public libraries (2025)</p> <p>= average 12.4 / municipality</p> <p><u>Source</u></p>
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45 Full-time equivalents include the combined work input of senior officials and other staff (see Finnish Institute for Health and Welfare, 2025).

46 Finnish Institute for Health and Welfare, 2025; Ruusuvirta et al., 2020, p. 26.

47 Finnish Institute for Health and Welfare, 2025.

48 Ruusuvirta et al., 2020, p. 24.

How is cultural policy implemented at the regional level?

The regional level forms part of Finland's three-tier cultural administration alongside the state and municipalities. In its current form, the multi-actor and multi-boundary structure of regional cultural administration in Finland differs from that of most other Nordic countries.⁴⁹ In cultural policy, Finland is divided into regions in different ways, and there is no comprehensive overall picture of the implementation of regional cultural policy.

Finland has 18 regions,⁵⁰ of which **56 percent** (10 regions) had adopted a regional cultural strategy or programme by the end of 2025. These plans are the responsibility of regional councils, whose tasks include promoting culture as part of regional development.⁵¹ There is no comprehensive information on how this task is carried out in different regions.

Finland has 21 self-governing wellbeing services counties, of which **48 percent** (11) had prepared a cultural wellbeing plan by January 2025. Cultural wellbeing is defined in different ways, for example through individuals' own experiences (the perceived impact of arts and culture on personal wellbeing)⁵² and through the objectives of cultural activities (activities that aim to promote wellbeing and health).⁵³ Cultural wellbeing is part of the statutory work on promoting health and wellbeing carried out jointly by wellbeing services counties and municipalities.

There is no comprehensive information on what takes place in terms of cultural wellbeing within the services and units of wellbeing services counties, or on the overall financial flows directed to cultural wellbeing activities.⁵⁴

The situation at the regional level in 2025 was characterised by a structural transformation of state regional administration. Cultural functions within state regional administration were previously handled by the Centres for Economic Development, Transport and the Environment (ELY Centres) and the Regional State Administrative Agencies, but from the beginning of 2026, the responsibilities of the ELY Centres were transferred to new Economic Development Centres, whose tasks include the promotion of culture.⁵⁵ The assessment of the availability of basic public services was transferred to the responsibilities of a new national Finnish Supervisory Agency.⁵⁶ In this assessment, library services and cultural services are treated separately.⁵⁷ There is no comprehensive information on the promotion and resourcing of culture within state regional administrative organisations.

In addition to the above-mentioned regional administrative bodies, many cultural actors operate across municipal boundaries, which is often referred to as regional activity. Some libraries and museums carry out specifically funded

regional development tasks.⁵⁸ The regional arts councils previously operating under the Arts Promotion Centre Finland were transferred to the Arts and Culture Agency (Kuvi) at the beginning of 2026, and their activities will end in June 2026, which has raised concerns about the realisation of regional equality.⁵⁹

KEY FIGURES



49 Renko, 2024.

50 Additionally, Åland.

51 https://www.finlex.fi/fi/lainsaadanto/2021/756#chp_1_sec_2 (2§) [accessed 1.4.2026].

52 Ruokolainen & Kautio, 2025, p. 5..

53 https://teaviisari.fi/teaviisari/content/file/550/Kulttuuri_2025_lomake [accessed 9.4.2026].

54 Ruokolainen & Kautio, 2025.

55 <https://www.finlex.fi/fi/lainsaadanto/saaduskokoelma/2025/531#OT1> (2§) [accessed 1.4.2026].

56 https://www.finlex.fi/fi/lainsaadanto/2025/530#chp_5_sec_13 (14 §) [accessed 1.4.2026].

57 Since 2016, the evaluation of cultural services has been carried out by Cupore on commission from the Ministry of Education and Culture Finland.

58 See the *Act on General Libraries 1492/2016*, Section 8, and the *Museums Act 314/2019*, Section 7.

59 https://www.finlex.fi/fi/hallituksen-esitykset/2025/31#OT1_OT6_OT6 7.8. [accessed 2.1.2025].

How much do Finns spend on culture?

Household consumption is a central component of the funding base for culture. Policy influences consumption primarily through taxation and other economic policy measures. Figures on cultural consumption vary across statistical sources, as they include partly different services and goods. This makes it difficult to form an overall picture, but the figures provide an indication of the relative position of culture in household expenditure.

According to Statistics Finland's cultural satellite account, Finnish households spent approximately **5.3 billion euros** on culture in 2023, corresponding to **3.8 percent** of all private consumption expenditure. In the satellite account, culture is examined as a broad entity encompassing cultural and creative industries, including not only arts and cultural institutions but also media and audiovisual content, as well as visitor attractions such as amusement parks and zoos.⁶⁰

In EU countries, household expenditure on cultural goods and services, as well as books and newspapers, amounted on average to approximately 330 euros per capita in 2024. In Finland, the corresponding expenditure was about **390 euros** per capita, representing **1.6 percent** of household consumption expenditure. Among neighbouring countries, expenditure was approximately 430 euros in Denmark, around 310 euros in Sweden, and about 260 euros in Estonia.⁶¹

Consumption is distributed across different cultural goods. In 2024 in Finland, for example, cinema box office revenues amounted to approximately 90 million euros,⁶² book sales to around 161 million euros,⁶³ and recorded music sales (including streaming) to approximately 62 million euros.⁶⁴

In Finland, value-added tax on cultural goods and services has been differentiated to promote cultural consumption. Several cultural services, such as books and admission fees to cultural events and venues, fall under a reduced VAT rate instead of the general rate of 25.5 percent. Before 2025, VAT on cultural goods and services was in most cases 10 percent.⁶⁵ At the beginning of 2025, the rate was increased to 14 percent, but later in the year the government proposed lowering it to 13.5 percent from the beginning of 2026.⁶⁶

Household consumption of culture is influenced by the overall economic situation. For example, in 2024, public interest in attending festivals in the future was at its lowest level on record due to the weak economic situation. Half of the respondents to the festival barometer reported having less money available than before.⁶⁷

Consumption patterns are also shaped by digitalisation and the shift of services to online platforms. The purchase of printed books has declined, while the use of e-book and audiobook services has increased. An increasing number of Finns no longer purchase printed books at all. One third (34 percent) of

respondents to the What Finland Reads 2025 survey had not purchased a single printed book during the year. Respondents estimated that they spend almost as much on subscription-based reading services offering e-books and audiobooks as on printed books.⁶⁸ The majority of music consumption takes place through streaming services.⁶⁹ At the same time, digitalisation is reshaping income models in the cultural domain and the ways in which artists generate income.

KEY FIGURES

<p style="text-align: center;">€5.3 billion</p> <p style="text-align: center;">Household expenditure on culture (2023)</p> <p style="text-align: center;">= 3.8% of total private consumption expenditure</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">390 € per household</p> <p style="text-align: center;">Household expenditure on cultural goods and services, books and newspapers (2024)</p> <p style="text-align: center;">= 1.6% of total household consumption expenditure</p> <p style="text-align: center;"><u>Source</u></p>
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- 60 https://pxdata.stat.fi/PXWeb/pxweb/fi/StatFin/StatFin__klts/statfin_klts_pxt_12aw.px [accessed 16.3.2026].
- 61 The comparison is based on national accounts data from Eurostat on household consumption expenditure on culture (COICOP classes 09.5–09.7): <https://ec.europa.eu/eurostat/databrowser/bookmark/6f3d898a-ff47-43b0-936c-047e294dabbd?lang=en&createdAt=2026-04-07T11:35:00Z> [accessed 7 April 2026].
- 62 <https://www.ses.fi/tietoa-elokuva-alasta/katsojaluvut-ja-tilastot/> [accessed 31.3.2026].
- 63 Printed literature amounted to €88 million and digital literature to €73 million. The figures are based on book sales reported by member publishers of the Finnish Publishers Association in their member survey, calculated at current prices. The sales of member publishers cover approximately 75% of total book sales (<https://tilastointi.kustantajat.fi/en/annual-statistics/total-sales-by-category/2024> [accessed 31.3.2026]).
- 64 The figures refer to the sales value of members of IFPI Finland. Including an estimate of sales by non-member actors, the total value of tax-free wholesale sales in Finland was €83.3 million. The estimated market share of IFPI members was approximately 75% of total sales (see <https://ifpi.fi/tilastot/> [accessed 1 April 2026]). The figures also include a small share of non-household consumption: for example, in 2024, library acquisitions of books amounted to €1.5 million and acquisitions of recordings to approximately €34,000.
- 65 Kulturanalys Norden, 2025, p. 30.
- 66 https://www.vero.fi/tietoa-verohallinnosta/uutishuone/verotuksen_muutoksia/alv-kannan-aleneminen/ [accessed 31.3.2026].
- 67 Kinnunen (2025). See also University of the Arts Helsinki: <https://www.uniarts.fi/artikkelit/ilmiot/elavan-musiikin-barometrit-vuodelta-2024-huono-taloudellinen-tilanne-heijastu-myos-keikka-ja-festivaalikaynteihin/> [accessed 31 March 2026].
- 68 In 2025, a Finnish consumer who purchased printed books spent on average €122 per year on books (median €70), based on self-reported estimates. Those subscribing to reading services spent an estimated average of €113 per year (median €120), corresponding to an estimated monthly fee of €10. (Source: *Mitä Suomi lukee 2025* (2025).)
- 69 According to music producers, the current growth in the recording sector is driven in particular by digital streaming services, which account for approximately 93% of recorded music consumption in Finland (see [https://musiikkiala.fi/Key figures/musiikkialan-kokonaisarvo/](https://musiikkiala.fi/Key%20figures/musiikkialan-kokonaisarvo/) [accessed 26.3.2026]).

How extensive is business activity in the cultural sector?

The scale of business activity in the cultural sector varies significantly depending on whether the focus is on the arts, entertainment and recreation sector, the broader cultural sector, or cultural and media enterprises. Some statistics refer to companies, while others refer to business establishments. For this reason, it is important to specify the definition and statistical source being used when discussing business activity.

In the arts, entertainment and recreation sector, there were **20,615 enterprises** in 2024, representing **3.4 percent** of all enterprises in Finland. These enterprises employed approximately one percent of the total workforce of all enterprises,⁷⁰ indicating that the sector consists largely of micro-enterprises with relatively small numbers of employees and low turnover.

According to Statistics Finland's cultural statistics, there were **37,270 establishments** in the cultural sector in 2023, corresponding to **6.1 percent** of all business establishments. The difference between the number of enterprises and establishments is explained by the broader definition of the cultural sector compared to the arts, entertainment and recreation sector, as well as by the fact that a single enterprise may operate multiple establishments. Nearly half of all cultural sector establishments are located in the Uusimaa region.

Cultural and media enterprises constitute an even broader category. Under this definition, there were **44,484 enterprises** in 2023, representing **7.2 percent** of all enterprises.

Turnover figures illustrate the economic significance of business activity. In 2024, the turnover of enterprises in the arts, entertainment and recreation sector amounted to approximately **3.7 billion euros**, accounting for **0.7 percent** of the total turnover of all sectors. The turnover of cultural and media enterprises was **13.4 billion euros**. The Growth Strategy for the Creative Economy presents a slightly higher total figure of 13.5 billion euros and sets a target of increasing the turnover of creative economy enterprises to 17.6 billion euros by 2030.⁷¹


In 2024, a total of approximately 908 million euros in business subsidies were paid in Finland.⁷² Enterprises in the arts, sports and recreation sector received 1.5 percent of this amount, equivalent to **13.5 million euros**.

A study by Cupore examined business subsidies granted to creative sector enterprises by Business Finland using a broader definition. In 2023, Business Finland granted approximately 20 million euros to creative sector enterprises, corresponding to around three percent of all funding it allocated.⁷³ Funding was concentrated in the audiovisual sector, the gaming industry and advertising, and three quarters of the recipient enterprises were located in the Uusimaa region. A significant proportion of Finland's game industry companies have received support from Business Finland.⁷⁴

The size of cultural sector enterprises varies widely. Some are internationally successful large companies, such as the game company Supercell, but the vast majority are micro-enterprises. The needs of these small enterprises are often insufficiently recognised by traditional forms of business support.⁷⁵ The boundary between business subsidies and the cultural sector is partly unclear. In 2025, there was discussion about whether support granted by the Finnish Film Foundation should be considered business subsidies because it is awarded to corporate entities.⁷⁶

Entrepreneurship is more common in the cultural sector than in the labour force on average. According to the 2024 Arts and Culture Barometer, approximately 31 percent of artists worked as entrepreneurs at least at some point during the year.⁷⁷ Based on register data, the share was approximately 25 percent.⁷⁸ Both figures are clearly higher than the average share of entrepreneurs in the labour force (12 percent).⁷⁹ Artists have ambivalent attitudes towards entrepreneurship. Some see it as an opportunity to manage their own work and finances, while others experience it as limiting artistic freedom. The main challenges include high pension insurance contributions, weak social security, and problems related to unemployment protection. These issues affect all sectors more broadly but are particularly pronounced in the cultural sector due to the fragmented nature of work and the diversity of employment forms. Entrepreneurship is especially appealing to younger artists.⁸⁰

KEY FIGURES

<p style="text-align: center;">20,615 enterprises</p> <p style="text-align: center;">Enterprises in the arts, entertainment and recreation sector (2024)</p> <p style="text-align: center;">= 3.4% of all enterprises</p> <p style="text-align: center;">Source</p>	<p style="text-align: center;">€3.7 billion</p> <p style="text-align: center;">Turnover in the arts, entertainment and recreation sector (2024)</p> <p style="text-align: center;">= 0.7% of total business turnover</p> <p style="text-align: center;">Source</p>
<p style="text-align: center;">44,484 enterprises</p> <p style="text-align: center;">Cultural and media enterprises (2023)</p> <p style="text-align: center;">= 7.2% of all enterprises</p> <p style="text-align: center;">Source</p>	<p style="text-align: center;">€13.4 billion</p> <p style="text-align: center;">Turnover of cultural and media enterprises (2023)</p> <p style="text-align: center;">= 2.5% of total business turnover</p> <p style="text-align: center;">Source</p>
<p style="text-align: center;">37,270 establishments</p> <p style="text-align: center;">Establishments in the cultural sectors (2023) </p> <p style="text-align: center;">= 6.1% of all business establishments</p> <p style="text-align: center;">Source</p>	<p style="text-align: center;">€13.5 million</p> <p style="text-align: center;">Business subsidies in the arts, entertainment and recreation sector (2024)</p> <p style="text-align: center;">= 1.5% of total business subsidies</p> <p style="text-align: center;">Source</p>

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- 70 14,563 full-time equivalents (FTEs); total across all sectors 1,488,141 FTEs (see Statistics Finland: <https://stat.fi/en/statistics/yrti> [accessed 31.3.2026]).
- 71 VN (2025a, p. 25). According to the strategy: “The data source for the indicators is a report commissioned by the Ministry of Economic Affairs and Employment Finland from VTT Technical Research Centre of Finland in spring 2025. The report uses data from Statistics Finland’s Business Register and Income Register. The figures for turnover and value added have been indexed to 2023 data.” VN (2025a, p. 45).
- 72 Official Statistics of Finland (OSF): Enterprise Subsidies Statistics [online publication]. ISSN=1798-3355. Helsinki: Statistics Finland. <https://stat.fi/en/statistics/yrtt> [accessed 2.4.2026].
- 73 <https://www.cupore.fi/uutishuone/valtion-harkinnanvarainen-kulttuurin-ja-taiteen-rahoitus/#taulukko-1> [accessed 1.4.2026].
- 74 Jakonen et al., 2024.
- 75 E.g. Sokka et al., 2025.
- 76 At the beginning of September 2025, the government announced cuts of €7.8 million to “business subsidies within the administrative branch of the Ministry of Education and Culture Finland (mainly production support for film),” but reversed the decision already in early October (see Cupore: <https://www.cupore.fi/uutishuone/elokuva-alan-tuotantotuet/> [accessed 2012.2025], as well as *Helsingin Sanomat*: <https://www.hs.fi/kulttuuri/art-2000011487427.html> and <https://www.hs.fi/kulttuuri/art-2000011549985.html> [accessed 8.12.2025]).
- 77 Lahtinen et al., 2025, p. 13.
- 78 The As an artist in Finland study by Cupore. The data describes the situation of employed professional artists during the final week of 2019.
- 79 For example, in 2023 there were approximately 320,000 entrepreneurs in Finland, accounting for 12% of all employed persons (see Statistics Finland: <https://www.sttinfo.fi/tiedote/70118104/yksinyrittajien-maara-vaheni-vuonna-2023?publisherId=69818838&lang=fi> [accessed 26.3.2026]).
- 80 Lahtinen et al., 2025, p. 79–80.

What is the share of culture in gross value added?

The share of culture in gross value added describes the economic significance and position of culture as part of the national economy. The objective of the *Cultural Policy Report* is that the share of the creative economy in gross domestic product (GDP) will double by 2040.⁸¹ Policy can influence the value added of culture by promoting cultural production and consumption, for example through public funding, taxation, and the regulation of business activities.

GDP describes the total value added of goods and services produced within a country over the course of a year. The value of intermediate goods is not included, in order to avoid double counting the same production. GDP consists of the sum of the gross value added of all industries, that is, how much value each sector adds in its production.⁸²

According to Statistics Finland's cultural satellite account, the value added of cultural industries in 2023 was **7.7 billion euros**, corresponding to **3.2 percent** of Finland's gross value added. The objective of the *Growth Strategy for the Creative Economy* is for the share of culture in gross value added to increase to 3.5 percent by 2030.⁸³

The share of culture in gross value added is an internationally monitored key figure, but comparisons between countries are challenging. Different countries use different definitions and calculation methods, and there is no harmonised way at the EU level to measure the share of culture in GDP.

The economic significance of culture is often illustrated through comparisons with other sectors: for example, the share of culture in gross value added is approximately twice that of the paper industry and about three times that of agriculture.⁸⁴ In the future, developments will be influenced by factors such as the digitalisation of cultural sectors, new business models, and how public and private funding is allocated to the creative industries.

KEY FIGURES

€7.7 billion

Value added by the cultural industries (2023)

= 3.2%

of total gross value added

Source

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- 81 VN, 2024, p. 32.
- 82 GDP = the sum of value added across all industries + taxes on production – subsidies on production (see Statistics Finland: <https://stat.fi/meta/kas/bktmarkkina.html> [accessed 10.3.2026]; <https://stat.fi/indikaattori/bruttokansantuote> [accessed 1 December 2025]).
- 83 The indicator formulation in the Creative Economy Growth Strategy is: "Kulttuuritoimialojen osuus Suomen bruttokansantuotteesta (%)" (VN, 2025a, p. 25.)
- 84 "In Finland, the creative industries account for 3.3% of GDP, which is twice as much as the country's traditional flagship sector, the paper industry. As a sector, the creative industries are three times larger than agriculture and employ three times as many people as the electrical and electronics industry." <https://saatiotrahastot.fi/juttuarkisto/kulttuuri-tarvitsee-uusia-rahoituslahteita/> [accessed 26.3.2026]. Translation by the authors.

How much EU funding do Finnish cultural projects receive?

EU Member States are responsible for their own cultural policy. However, EU cultural policy frames the actions of Member States through strategies and funding programmes. In recent years, the European Union has become more active in the development of cultural policy.

In November 2025, the European Commission published the Culture Compass, which outlines the long-term direction of EU cultural policy. Its four priorities are strengthening European values and cultural rights, supporting artists and citizens, promoting the competitiveness and resilience of the cultural sector, and enhancing international cultural cooperation.⁸⁵ In recent years, other strategic initiatives have also been published at the EU level, such as reports addressing the working conditions of artists,⁸⁶ which aim to influence the cultural policies of Member States as well.

Finnish actors receive funding for cultural and media projects through the Creative Europe programme. In 2024, Finnish cultural projects received **1.1 million euros (0.7 percent)** of the total support allocated to the culture sub-programme), and media projects received approximately **2 million euros**. However, there is no fully comprehensive and up-to-date statistical data on the funding allocated to the cultural and media sectors through Creative Europe, as the figures do not include funding granted to Finnish actors via intermediary projects.

Framework programme funding is primarily directed to project-based activities and requires international cooperation. At the national level, efforts are made to support the capacity of Finnish actors to apply for EU funding through advisory services and networks.⁸⁷ Funding is awarded based on the quality of projects rather than, for example, the country of origin of organisations. In recent years, the conditions for obtaining funding have become increasingly challenging due to growing demand.⁸⁸

EU funding is also channelled to culture through regional funds such as the European Social Fund Plus (ESF+) and the European Regional Development Fund (ERDF). During the current programme period 2021–2027, these funds support regional development, employment, skills, business activities, the environment and social inclusion. In Finland, funding is channelled through regional actors such as regional councils and Economic Development Centres (from the beginning of 2026). In addition, nationwide activities are implemented through ESF+, such as promoting innovation competencies in the creative and cultural sectors.⁸⁹ Comprehensive and up-to-date statistical data on funding allocated to culture through these funds is not available. This is partly because projects are primarily classified by themes, such as employment or innovation, rather than by sector. The lack of data makes it difficult to assess the overall significance of EU funding in Finnish cultural policy.

KEY FIGURES



85 European Commission, 2025, p. 4. Cultural actors have been able to influence EU cultural policy and strategic orientations, for example through the dialogue conducted in the Voices of Culture working groups (2015–2023); see <https://culture.ec.europa.eu/policies/cultural-policy-cooperation-at-the-eu-level/dialogue-with-cultural-and-creative-sectors-and-industries> [accessed 26 March 2026].

86 European Commission, 2023a.

87 For example, the Luova Verkko coordination project implemented by Arts Promotion Centre Finland in 2025 increased the visibility of the instrument, but has not so far led to increased funding (see Ruokolainen & Luonila, 2025). The project was a coordination initiative based on a single, centrally managed ESF funding stream. The network of Creative Europe Desks has been identified as important in raising awareness of the programme and supporting potential applicants, particularly micro-organisations with limited resources (see <https://digital-strategy.ec.europa.eu/en/library/decade-creative-europe> [accessed 7.4.2026]).

88 E.g. <https://ec.europa.eu/newsroom/dae/redirection/document/123094> [accessed 26.3.2026].

89 See. Ruokolainen & Luonila, 2025.

How much do the foundations fund culture?

Foundations are among the key actors in Finnish cultural policy. In the *Cultural Policy Report*, foundations are mentioned alongside public administration as participants in a future forum aimed at broadening the funding base of the sector, increasing impact, and avoiding overlaps.⁹⁰ According to the Association of Finnish Foundations, private foundations are assuming an increasingly significant responsibility for culture and organisations in a context where public funding is being reduced.⁹¹

The role of foundations in the cultural sector is not limited to the distribution of grants. They maintain archives, museums, and residencies, build art collections, and implement various development and pilot projects. In this way, foundations operate both as funders and as cultural institutions.

In 2024, member foundations of the Association of Finnish Foundations allocated **99.1 million euros** to the arts, **20.1 million euros** to museum and cultural heritage work, and **19.8 million euros** to broader cultural activities. In a Nordic comparison, the role of foundations as funders of culture is significant in Finland. Between 2018 and 2023, arts and culture⁹² accounted for 20–24 percent of all grants distributed by foundations and funds in Finland. This share was higher than, for example, in Denmark, where the total volume of foundation funding is the highest among the Nordic countries.⁹³

During the previous government term, a fund “supporting the creative industries and cultural activities as a long-term investment” was established in accordance with the government programme. The fund was founded jointly by the state and four foundations: the Finnish Cultural Foundation, the Swedish Cultural Foundation in Finland, the Alfred Kordelin Foundation, and the Jenny and Antti Wihuri Foundation. The fund has allocated funding in alternating years to performing and visual arts. In 2025, the total amount granted to the performing arts was just under one million euros.⁹⁴

The government has sought to strengthen the role of private funding through tax policy measures. In the spring 2024 spending limits discussion, it was decided to expand the tax deduction eligibility for donations by companies and private individuals to cover a broader range of arts and cultural activities.⁹⁵ The reform applies to donations of up to EUR 250,000 to cultural organisations and is expected to enter into force at the beginning of 2027.⁹⁶

KEY FIGURES



90 VN, 2024, p. 29.

91 Sweco, 2025.

92 Including the above-mentioned categories of the arts, museum and cultural heritage work, as well as cultural work.

93 Kulturanalys Norden, 2025, p. 53.

94 € 942.000 <https://uudetklassikot.fi/uudet-klassikot-rahoitus-18-esittavan-taiteen-toimijalle/> [accessed 26.3.2026].

95 The extension also applied to youth, physical activity and sports organisations, as well as children's organisations meeting certain criteria (see Ministry of Finance Finland: <https://www.vala.fi/valtiovarainministerioe-pyytaeae-lausuntoja-lahjoitusvahennykseen-ehdotetaan-laajennusta> [accessed 30.12.2025]).

96 Kulturanalys Norden, 2025, p. 30; <https://uutishuone.pwc.fi/lahjoitusvahennykseen-suunnitteilla-muutoksia-astuisivat-voimaan-vasta-vuodesta-2027-alkaen/> [accessed 1.4.2026].

PERSPECTIVE: CREATIVITY, WORK AND THE ARTS

This section examines arts and artist policy, changes in the operating environment of the arts, and the societal position and working conditions of artists and other professionals in the cultural and creative sectors. The work of professional artists forms the foundation of culture and underpins the broader creative industries, which is why their position is a key cultural policy issue in all Nordic countries.⁹⁷

The structures of arts and artist policy include education, research, arts institutions, and various support systems. Artist policy focuses on professionally active artists, whereas arts policy considers the broader role of art in society.⁹⁸ At the national level, the responsibilities of Kuvi include creating conditions for artistic work and for artists' working opportunities.⁹⁹ Unlike its predecessor Taike, promoting artists' income conditions is not explicitly defined as part of its mandate.

The COVID-19 pandemic highlighted the insecurity of artists' working conditions and particularly weakened the position of freelancers and self-employed practitioners.¹⁰⁰ This has increased attention to the status and working conditions of artists at both the national and EU levels.¹⁰¹

The creative industries produce goods and services that combine creative or artistic content, economic value and market-oriented activity. In Finland, the economic significance of the creative industries is particularly recognised at the national level.¹⁰² However, their role in research, development and innovation (RDI) activities has been identified as unclear. Concepts are fragmented, policy measures are dispersed, and cross-sectoral cooperation is limited, which weakens the conditions for developing both artistic activity and the creative economy.¹⁰³

Copyright is an intangible right that arises from creative work and grants the artist the right to decide on and receive compensation for the use of their work. It is a central component of artists' income and a key instrument of cultural policy for securing the economic basis of creative work. At the same time, increasing amounts of content are being produced using artificial intelligence, often operating in a grey area of copyright.

97 VN, 2024, p. 61.

98 Hirvi-Ijäs & Sokka, 2019.

99 https://www.finlex.fi/fi/lainsaadanto/2025/511#sec_2_2§ [accessed 1.4.2026].

100 For the ambiguity of the concept of freelance work, see, for example, Lahtinen et al. (2025, p. 68).

101 Clarke et al., 2024; European Commission, 2023a.

102 VN, 2024, p. 29.

103 Sokka et al., 2025, p. 5; 52; 55–56.

How many people study cultural fields?

Through policy decisions, it is determined how many individuals can study cultural fields and obtain degrees in these areas. Decisions on study places, funding and educational responsibilities are made as part of the steering relationship between the state and higher education institutions. In this way, education policy and cultural policy are closely interconnected. Education in cultural fields also includes artist education. Although formal education is not a prerequisite for working as an artist nor a guarantee of professional success, artists in Finland are highly educated. Education is considered a key foundation for professional competence and professional networks.¹⁰⁴

In statistics, artist education is not identified as a separate category. For this reason, studies define separately which educational programmes are included in artist education.¹⁰⁵ Similarly, in cultural statistics, education in cultural fields is compiled by selecting degrees based on classification codes.¹⁰⁶

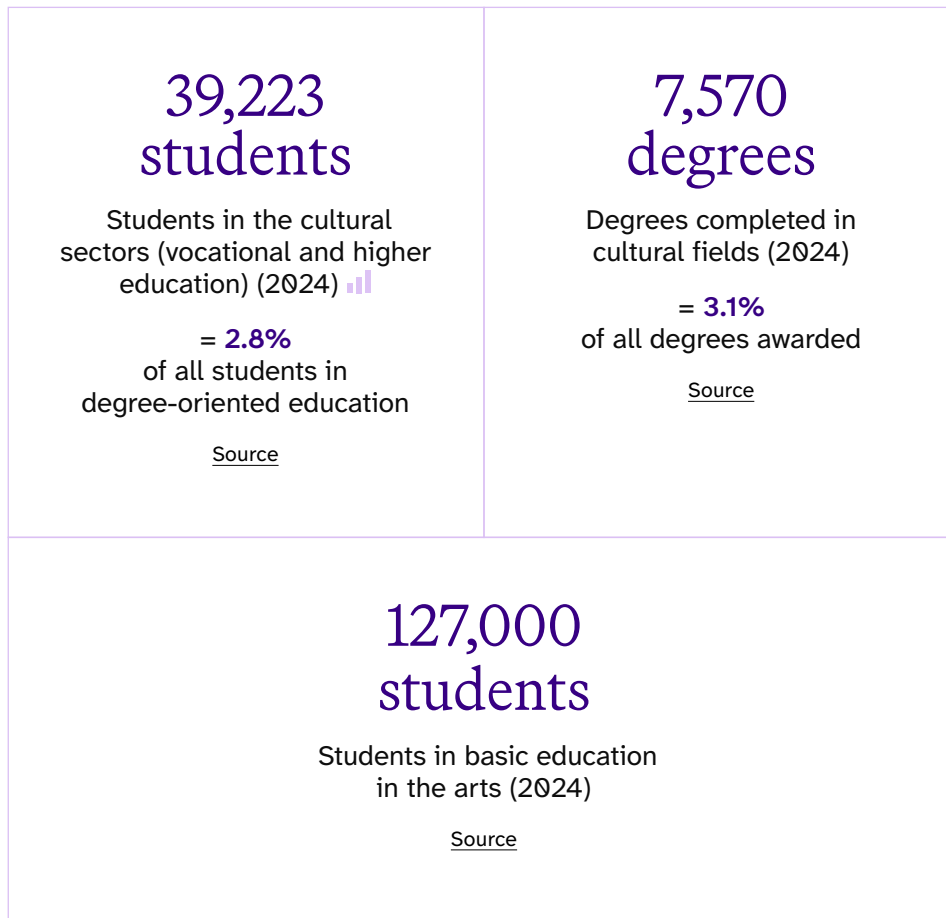
In 2024, a total of **39,223 individuals** studied cultural fields in vocational and higher education, corresponding to **2.8 percent** of all students in degree-oriented education. In the same year, the most common fields of study were technology in vocational education (approximately one quarter of students),¹⁰⁷ health and welfare in universities of applied sciences (approximately one third of students),¹⁰⁸ and technology in universities (just under one fifth of students).¹⁰⁹ In 2024, **7,570 degrees** were completed in cultural fields, accounting for **3.1 percent** of all degrees.

Cultural fields are also widely studied outside degree-oriented education. In basic education, visual arts, music and crafts are included in the core curriculum, and in upper secondary education, visual arts and music are part of the curriculum. It is also possible to complete an upper secondary school diploma in visual arts, music, crafts, dance, and theatre.¹¹⁰ Outside the school system, a key pathway is basic education in the arts, in which a total of **127,000** children and young people participated in 2024. The largest field was music, with nearly 70,000 students.¹¹¹

Liberal adult education also provides education in cultural fields for adults, for example through adult education centres and folk high schools. Cultural education accounts for nearly half of all teaching hours in liberal adult education,¹¹² and in 2024 approximately 17 percent of the Finnish population participated in this form of education.¹¹³

According to foresight data, educational needs are expected to develop differently across levels of education. By 2045, the need for education in the humanities and arts is projected to decrease in vocational education, while increasing somewhat in universities of applied sciences and growing by 1.5 times in universities.¹¹⁴

KEY FIGURES



- 104 Hirvi-Ijäs et al., 2021, p. 28; see also Rensujeff, 2003; 2014; Rautiainen et al., 2015; Hirvi-Ijäs et al., 2017; 2018; 2019.
- 105 See e.g. Rautiainen & Roiha, 2015; Hirvi-Ijäs et al. 2021.
- 106 A list of degrees is available in the database service of Statistics Finland: https://pxdata.stat.fi/PXWeb/pxweb/fi/StatFin/StatFin_klt/statfin_klt_pxt_12ky.px [accessed 12 March 2026].
- 107 <https://stat.fi/julkaisu/cm1656ya06qk06w1fhopu8l4> [accessed 18.12.2025].
- 108 <https://stat.fi/julkaisu/cm10dmmg360ku07w1vn9osgnu> [accessed 18.12.2025].
- 109 <https://stat.fi/julkaisu/cm10f9y6f6crp07w1pcjywpj> [accessed 18.12.2025].
- 110 Core Curriculum for Basic Education: <https://www.oph.fi/fi/koulutus-ja-tutkinnot/perusopetuksen-opetusuunnitelman-perusteet>; Upper Secondary School Core Curriculum: <https://eperusteet.opintopolku.fi/#/fi/lukiokoulutus/6828810/14/tiedot> [accessed 1.4.2026].
- 111 Statistics Finland, basic education of arts 2024: <https://stat.fi/en/publication/cmfpdyt2o0vq407unrklqklow> [accessed 26.3.2026].
- 112 During the year 2021. Source: Vipunen [accessed 14.4.2026].
- 113 The number of individual participants in education was 931,000. The total number of participations was approximately 1.8 million, as many individuals took part in more than one course during the year (see Statistics Finland: <https://stat.fi/en/publication/cm0yymupi7d1f08vzpcws1k4> [accessed 31.3.2026]).
- 114 Degree output (2022–2024): 1,170; projected education need by 2045: 2,252 (see Vipunen: <https://vipunen.fi/fi-fi/ennakointi/Sivut/Ty%C3%B6voiman-koulutustarpeet.aspx> [accessed 19.12.2025]).

How many people work in the cultural sector?

Employment in the cultural sector is shaped not only by cultural policy but also by several other policy areas, such as labour market policy, education policy and social policy. Employment is measured using multiple methods and definitions, which means there is no single, unambiguous employment figure for the cultural sector.

Different statistics capture partly different phenomena: industries, occupations, main occupations, or employment at a specific point in time. In addition, it is possible to work professionally in the cultural sector without pay or regular income. Income may also be generated from other sources or at different times than the actual work, which is reflected in different ways across statistical sources. For this reason, it is essential in discussions on cultural sector employment to specify which definition and data source is being referred to.

Statistics provide only a partial picture of work in the cultural sector. For example, in employment statistics, only one occupation is recorded for individuals engaged in paid work, typically based on their primary source of income at the end of the year. However, surveys such as the Arts and Culture Barometer show that many artists combine multiple types of work and sources of income within a single year.¹¹⁵

According to Statistics Finland's employment statistics, **82,884 people** were employed in cultural industries and **84,516** in cultural occupations in 2023. These figures corresponded to 3.2 percent of the total employed labour force in Finland. The employed labour force is calculated from register data and reflects the situation of those engaged in paid work during the final week of the year. The majority of those employed in cultural occupations work in the private sector.¹¹⁶ Employment in the cultural sector is strongly concentrated in the Uusimaa region, where more than half of all cultural sector employees are located.¹¹⁷

The Labour Force Survey produces higher figures for cultural sector employment. In 2023, approximately **110,500** people worked primarily in cultural industries and about **130,600** in cultural occupations. The differences are due both to data collection methods and to differing definitions of employment: the Labour Force Survey is based on interviews and the ILO definition of employment, whereas the register-based employment statistics describe the situation of those engaged in paid work during the final week of the year.

According to Eurostat's cultural employment statistics, approximately **111,000** people were employed in cultural industries and occupations in Finland in 2024, corresponding to **4.2 percent** of total employment. This share is similar to that of Sweden (4.3%) and Norway (4.1%).¹¹⁸ Eurostat's estimate of cultural employment is of the same order of magnitude as the figures based on Statistics Finland's Labour Force Survey. Both are based on labour force data, although the classifications used in the calculations differ.¹¹⁹

KEY FIGURES

<p style="text-align: center;">82,884 employed persons</p> <p>Employment in cultural sector (2023) </p> <p>= 3.2% of total employment</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">84,516 employed persons</p> <p>Employment in cultural occupations (2023)</p> <p>= 3.2% of total employment</p> <p style="text-align: center;"><u>Source</u></p>
<p style="text-align: center;">110,500 employed persons (main job)</p> <p>Full-time employed persons in cultural industries (2023)</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">130,600 employed persons (main job)</p> <p>Full-time employed persons in cultural occupations (2023)</p> <p style="text-align: center;"><u>Source</u></p>
<p style="text-align: center;">111,000 employed persons</p> <p>Employment in cultural industries (2024)</p> <p>= 4.2% of total employment</p> <p style="text-align: center;"><u>Source</u></p>	

115 E.g. Lahtinen et al., 2025; Ruusuvirta et al., 2024.

116 <https://www.taidejakulttuuri.fi/statistic/kulttuuriammateissa-tyoskentelevat-sektoreittain/> [accessed 19.12.2025]

117 <https://stat.fi/en/publication/clmrlt18r58f50avyagvp61fv> [accessed 19.12.2025].

118 https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment [accessed 25.3.2026].

119 Eurostat's definition of cultural employment is based on a cross-tabulation of industries and occupations. The data is derived from the EU Labour Force Survey (EU-LFS).

How does the public sector fund the artistic work?

The public sector funds artistic work through multiple channels, and there is no comprehensive overall picture of public funding. A key structural element of Finnish arts policy is the grant system, whose central objective is to enable artists to focus on and develop their artistic work. Until 2025, state funding for artists and artistic work was channelled through Taike, and from the beginning of 2026 through Kuvi.¹²⁰

In 2024, Taike's funding for arts and culture amounted to **46.4 million euros**, corresponding to approximately 0.05 percent of total state budget expenditure. A total of **2,044** applicants received funding, representing around one fifth of all applicants.¹²¹ Slightly more than half of the funding was allocated to individuals and working groups¹²², and just under half (46%) to organisations.¹²³

From the perspective of individual artists, the grant system plays a crucial role in securing income. However, according to the Arts and Culture Barometer, the level of tax-exempt artist grants falls short by approximately 5,000 euros per year compared to what artists consider sufficient.¹²⁴ The aim of organisational grants is to support sustainable structures in the arts field and to provide employment for arts professionals. Such grants were primarily awarded in the fields of theatre and dance.¹²⁵

In addition to the state, municipalities play a significant role in funding artistic work, for example through grants and subsidies, even though only one quarter of municipalities consider themselves successful in creating conditions for professional artistic work.¹²⁶

State- and municipally funded arts and cultural institutions provide employment opportunities for artistic work, particularly in the performing arts. In 2025, 69 theatres and 32 orchestras were covered by the state subsidy system. The permanent artistic staff of subsidised theatres accounted for nearly 600 full-time equivalents in 2024.¹²⁷ Comparable statistical data on the full-time equivalents of orchestral artistic staff is not available. Funding based on full-time equivalents in the performing arts amounted to approximately 25.4 million euros for music and 75.3 million euros for other performing arts.¹²⁸

In 2025, state funding cuts weakened institutions' capacity to employ freelancers and other self-employed artists.¹²⁹ Employment opportunities are also unevenly distributed geographically, as most subsidised institutions are located in urban municipalities.¹³⁰ National arts institutions (the Finnish National Gallery, the Finnish National Opera and Ballet, and the Finnish National Theatre) are based in Helsinki, although they operate in different ways across the country.

Slightly over one third of museums within the state subsidy system are art museums.¹³¹ These institutions work closely with contemporary artists and provide compensation for artistic work, for example through exhibition fees, but

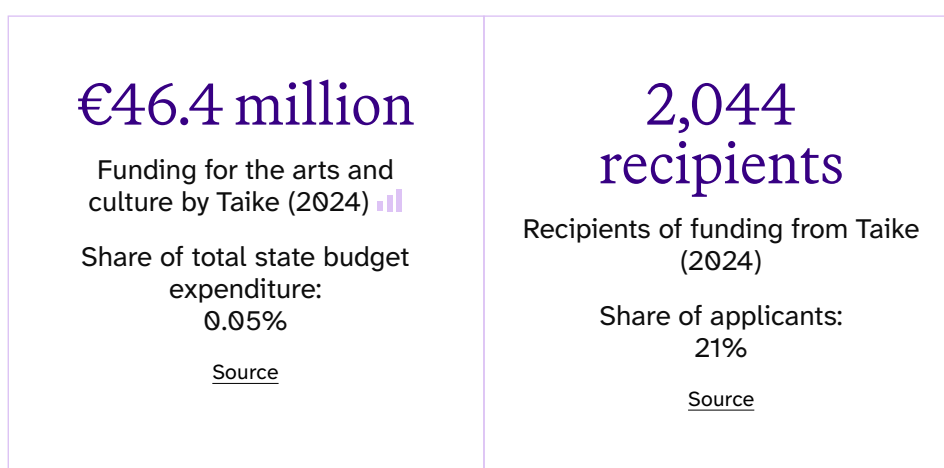
they generally do not offer permanent employment for artistic work.¹³² As a result, opportunities to earn income from artistic work within arts and cultural institutions vary significantly across art forms.

The public sector also funds and implements public art projects, providing artists with employment opportunities. The “percent for art” principle refers to the practice of allocating a share of construction project costs to art. This principle is applied in approximately one third of municipalities. In Finland, the state has promoted the principle but has not committed to applying it in its own construction projects, unlike in several other Nordic countries and Estonia.¹³³ The State Art Commission acquires artworks for the state art collection to be placed in public spaces.

The public sector also supports artistic work in various other ways, such as by purchasing and commissioning artworks¹³⁴ and by employing artists in the provision of arts and cultural services and cultural wellbeing activities. There is no comprehensive statistical data on these funding flows. Regional centres for different art forms (dance, film, photography) also contribute to promoting artists’ employment opportunities across the country.

In addition to cultural policy, artists’ earning opportunities from their artistic work are influenced by other policy areas, including education, economic, labour market and social policy. The copyright system and other policy sectors also affect artists’ ability to generate income from the use and sale of their works.

KEY FIGURES



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- 120 https://www.finlex.fi/fi/lainsaadanto/2012/657#sec_1 [accessed 1.4.2026].
- 121 See the question “*How many professional artists are there in Finland?*”.
- 122 53% — the total includes prizes and artist grants continuing from previous years (see Arts Promotion Centre Finland, 2025).
- 123 <https://www.taike.fi/fi/lehdistotiedotteet/taiken-vuositolasto-2024-taidetta-ja-kulttuuria-tuettiin-viime-vuonna-yli-46> [accessed 1.4.2026].
- 124 The annual artist grant was €26,269 per year (2024). Artists’ assessment of a sufficient grant level in 2024 was on average €30,955, with a median of €30,000 per year (Lahtinen et al., 2025, p. 38).
- 125 Organisations also received a significant amount of funding that was not classified by art form. These included grants for promoting participation and cultural wellbeing, supporting cultural diversity and anti-racism initiatives, project grants for cultural journals and online publications, as well as project funding for art initiatives implemented under the percent-for-art principle.
- 126 <https://www.cupore.fi/uutishuone/ppa-raportointi/#kuvio-1> [accessed 1.4.2026]. The 2019 *Act on Municipal Cultural Activities 166/2019* for the first time defined as a municipal responsibility the creation of conditions also for professional artistic work and activity. The previous legislation (728/1992) obliged municipalities to promote cultural activities in general but did not explicitly mention professional artistic work.
- 127 590.8 full-time equivalents of permanent artistic staff in state-subsidised theatres (2024). TINFO, 2025, p. 72.
- 128 During 2024, <https://okm.fi/esittava-taide> [accessed 16.3.2026].
- 129 Pekkarinen et al., 2025, p. 15–16. <https://taju.uniarts.fi/server/api/core/bitstreams/6e92f86f-91b8-4980-b545-b2a761d8ac15/content> [accessed 31.3.2026].
- 130 Renko et al., 2024.
- 131 There are 125 museums within the state subsidy system, of which 37% are art museums. In total, 46 art museums are included in the system, and 54 art museums exist overall (Hirvi-Ijäs et al., 2024).
- 132 Hirvi-Ijäs et al., 2024.
- 133 Kasvinen et al. (eds.), 2024, p. 10.
- 134 Sokka et al., 2023; Hirvi-Ijäs et al., 2024.

How many professional artists are there in Finland?

A central aim of artist policy is to safeguard diverse artistic expression and the conditions for artistic work. According to the *Cultural Policy Report*, “cultural creators and content are at the core.”¹³⁵ The question of how many professional artists a society needs has been widely discussed in arts and artist policy debates in many countries.

Being an artist is, by definition, an open profession and form of agency.¹³⁶ For this reason, there is no single definitive figure for the number of professional artists. Different sources provide different perspectives on the size of the professional artist population. The figures vary depending on whether they are based on register data, surveys, or statistics. This reflects the multidimensional nature of artistic work: artists often combine multiple professions, income sources, and labour market positions. In statistics, however, individuals are typically assigned only one primary occupation or main source of income.

Based on membership figures of artists’ organisations, it has been estimated that there are approximately 23,000–25,000 professional artists in Finland. This estimation is complicated by multidisciplinary work and overlapping memberships. In many fields, particularly architecture and design, not all professionals primarily identify themselves as artists.¹³⁷

According to a study on professional artists based on register data conducted by Cupore, there were **17,295** professional artists in Finland in 2019. With this definition, professional artists accounted for 0.3 percent of the total population. This share is similar to that in other Nordic countries, although definitions vary between countries.¹³⁸ Professional artists in Finland are strongly concentrated in large cities, especially in the capital region.¹³⁹

According to register-based employment statistics, **24,100** people were employed in occupations in the fields of art, architecture, and design in 2023. Based on a special analysis drawing on Eurostat’s EU Labour Force Survey, 33,400 people were working as artists and writers in Finland in 2024.¹⁴⁰ The differences between these figures are explained by varying definitions and classifications.

KEY FIGURES

<p>17,295</p> <p>Professional artists (2019)</p> <p>= 0.3% of the total population</p> <p><u>Source</u></p>	<p>24,104</p> <p>Employed persons in art-related occupations (arts, architecture, and design) (2023)</p> <p>= 1.0% of employed persons in total</p> <p><u>Source</u></p>
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135 VN, 2024.

136 Hirvi-Ijäs et al., 2021, p. 13.

137 Hirvi-Ijäs et al., 2023, p. 2.

138 <https://www.cupore.fi/uutishuone/taiteilijat-pohjoismaissa-maaritelmia-ja-lukumaaria/> [accessed 1.4.2026].

139 According to the As an artist in Finland register study (2019) by Cupore, 54% of professional artists were women and 46% men. By mother tongue, 90% were Finnish-speaking, 6% Swedish-speaking, and 4% spoke other first languages.

140 Included are ISCO-08 categories 264 (Authors, journalists and linguists) and 265 (Creative and performing artists), which correspond to categories 264 (Journalists, writers and linguists) and 265 (Artists) in Statistics Finland's Classification of Occupations 2010. For example, product or fashion designers, architects, and photographers were not included.

How much do professional artists earn?

As the group of professional artists can be defined in multiple ways¹⁴¹, their income can also be described using different key figures. According to Cupore's register-based study, the average disposable monetary income of professional artists was EUR **29,255** in 2019. Grants are included in this figure.

The results of the register-based study are broadly consistent with findings from the Arts and Culture Barometer survey. Two out of three (67%) artists estimated their total pre-tax income to be less than EUR 30,000 in 2023.

Many professional artists earn less than the average Finnish wage earner. In 2024, the average total earnings of wage earners were EUR 4,070 per month, or approximately EUR 49,000 per year.¹⁴² At the same time, there are significant income differences within the artist population. For example, around 1.5 percent of professional artists included in Cupore's register-based study earned more than EUR 100,000 in income in 2019.

Many professional artists combine multiple sources of income. According to the Arts and Culture Barometer, 85 percent of artists had at least three different types of income during 2023, with some having as many as nine. The most common income sources were salaried work, fees and commissions, and grants. Income from the sale of one's own works and commissions played a significant role in the livelihood of only a minority of artists.¹⁴³ The share of income derived from artistic work in total income¹⁴⁴ had a median of **50 percent** in 2023.

One third of artists reported receiving income from abroad in 2023. On average, this accounted for 24 percent of their total income (median 10%), and it had at least some significance for 38 percent of respondents. Thirteen percent considered income from abroad to be significant.¹⁴⁵

Cultural policy, together with labour market and economic policy, creates opportunities to earn a livelihood through mechanisms such as sales, state subsidies, grants, and fees. At the same time, challenges include non-standard employment relationships, the combination of multiple income sources, and issues related to social security, which also affect other sectors. Artists' incomes reflect both cultural policy decisions and individual strategies for combining different forms of work and income.

The combination of income sources is partly experienced as a necessity, but for many it is also desirable: more than one third of artists (38%) would like to combine different forms of employment in the future.¹⁴⁶ However, artists have repeatedly highlighted difficulties in combining different forms of work and income, as well as uncertainties related to administrative interpretations.¹⁴⁷

KEY FIGURES

<p>€29.255</p> <p>Average disposable income (2019)</p> <p><u>Source</u></p>	<p>50%</p> <p>Share of income derived from artistic work in total income (2023)</p> <p><u>Source</u></p>
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141 See How many professional artists are there in Finland?

142 <https://stat.fi/julkaisu/cm1ks981cdm5107w7zeme1ot7> [accessed 31.12.2025].

143 Lahtinen et al., 2025, p. 24; p. 77.

144 Total income includes disposable monetary income.

145 Lahtinen et al., 2025, p. 26.

146 Lahtinen et al., 2025, p. 30.

147 Lahtinen et al., 2025, p. 8.

How does the use of works generate income for artists?

Copyright is a central component of artists' income and a key instrument of cultural policy for securing the economic foundation of creative work. Artists may negotiate the use of their works directly with users or authorise copyright organisations to manage rights and collect remuneration on their behalf.

There is no comprehensive data on the share of total copyright revenues accruing to artists, nor are there fully comparable figures across different art forms, as reporting practices and classifications vary between organisations.¹⁴⁸ The funds channelled through copyright organisations represent only part of all copyright-based remuneration, as some artists enter into direct agreements with users of their works. No comprehensive statistical data is available on these arrangements. Overall, there is limited knowledge of the significance of copyright income across different fields.

In 2024, the seven copyright organisations operating in Finland¹⁴⁹ distributed a total of **165.1 million euros** to rightsholders. Over 40 percent of this amount was distributed by Teosto, the organisation representing the music field.

Internationally, Finland ranks highly in the collection of copyright revenues. Among CISAC's (International Confederation of Societies of Authors and Composers) members, Finland ranks highly particularly as a collector of copyright revenues in literature (4th place) and visual arts (10th place).¹⁵⁰ Among the organisation's members, Finland was the largest collector of public lending remuneration¹⁵¹. In 2024, CISAC members collected approximately EUR 26 million in lending remuneration, of which nearly half was collected in Finland.¹⁵²

For most Finnish artists, copyright income plays only a minor role in their overall livelihood. According to the Arts and Culture Barometer, only **14 percent** of artists considered it to have a fairly or very significant impact on their income. The importance of copyright income was highest in literature (27%) and music (19%), while in other art forms fewer than ten percent of respondents considered it fairly or very significant.¹⁵³

The copyright-related challenges faced by artists primarily concern contractual terms, the level of remuneration, and copyright literacy.¹⁵⁴ Nearly half of the artists responding to the Barometer reported experiencing inequality in negotiations over the use of their works. The contractual terms associated with digital platforms are often perceived as unclear or unfair in relation to the compensation provided.¹⁵⁵

The copyright system is closely linked to platform economies, digital distribution channels and international markets, where the use of works and income models are evolving rapidly. Digitalisation affects artists' earnings differently across art forms. For example, in the field of visual arts, the digital use of works in Finland does not generate income on the same scale as in many other

European countries.¹⁵⁶ At the same time, in 2025 there was active debate in the fields of music and literature regarding the impact of platform economies on creators' earnings.¹⁵⁷ Compensation for the use of works in training artificial intelligence has also emerged as a topical copyright issue.¹⁵⁸

According to the Copyright Barometer, 89 percent of respondents agreed fully or partly that creators of creative work should receive compensation based on the extent to which their works are used.¹⁵⁹ This highlights the importance of the copyright system in ensuring fair remuneration in a changing media environment.

KEY FIGURES



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- 148 The historical backgrounds of copyright organisations operating in different art fields vary, and their modes of operation are established to differing degrees, see e.g. <https://www.cupore.fi/tutkimukset/tekijanoikeuden-yhteishallinnointi-2020-2021/> [accessed 1.4.2026]). Some copyright organisations represent artists across multiple fields, and distributions are not reported in a comparable way by art form.
- 149 APFI, Gramex, Kopiosto, Kuvasto, Sanasto, Teosto and Avate (see <https://tekijanoikeus.fi/tekijanoikeus/jarjestot/> [accessed 27.11.2025]).
- 150 CISAC, 2025, p. 40; 48.
- 151 *rental and public lending rebounds*
- 152 CISAC, 2025, pp. 47; 49. Correction 4 June 2026: Clarifications have been added to the paragraph stating that the rankings of Finland as a collector of copyright remuneration refer to members of CISAC, the international umbrella organisation of copyright organisations, and are not based on country-specific total data on collected lending remuneration. The report previously incorrectly stated that Finland was the world's largest collector of public lending remuneration and that remuneration globally was collected to a value of approximately EUR 26 million. In reality, Finland was the largest collector among the organisation's members reporting lending remuneration, and the collected remuneration (rental and public lending rebounds) refers only to amounts reported by the organisation's members. CISAC's data does not describe the global total volume of lending remuneration. In addition, the figures are influenced by national legislation, remuneration systems, and the extent of library lending.
- 153 The majority of respondents (44%) reported working in the visual arts. This was followed by artists in the performing arts (31%), literature (26%), music (18%), and audiovisual arts (17%). See Lahtinen et al., 2025, pp. 13, 25.
- 154 Researchers, too, often feel they are on their own when dealing with copyright issues, and the information available may be perceived as conflicting (see Kautio et al., 2025).
- 155 Lahtinen et al., 2025, pp. 78–79.
- 156 <https://kuvasto.fi/2025/11/cisac-visuaalisten-taiteiden-tekijanoikeuskorvaukset-kasvussa-maailmalla-suomi-jaa-kehityksesta-jalkeen/> [accessed 31.3.2026].
- 157 See, e.g. <https://yle.fi/a/74-20194913>; <https://www.hs.fi/kulttuuri/art-2000011637024.html> [accessed 31.3.2026].
- 158 See, for example, the *Tekijänoikeusbarometri 2025*; the final reports of the AI subgroups I, II and III of the Copyright Council of the Ministry of Education and Culture Finland: <https://okm.fi/hanke?tunnus=OKM046:00/2023> [haettu 31.3.2026].
- 159 *Tekijänoikeusbarometri*, 2025.

How many new works are created in Finland?

The creation of new works lies at the core of artistic activity. Artistic freedom is guaranteed by the Constitution of Finland, and the role of cultural policy is to create the conditions that enable artists to produce new works in diverse and independent ways.

There are no comprehensive statistics on the total number of works produced annually across different art forms. Existing statistics mainly cover works that are publicly performed or published, providing an indication of the overall volume of artistic production. However, for example, there is no comprehensive data on premieres by independent theatre companies or on new works of public art. Some new works are produced in small-scale formats, on digital platforms, or within community-based and experimental art practices, for which no unified statistical system exists. Activities taking place outside funding systems, within temporary production structures, and through new distribution channels often remain outside official statistics. Funding structures also have an impact: project funding may often emphasise the production of works, while it may be more difficult to secure funding for their presentation and distribution.

In 2024, a total of **639** new domestic works of fiction were published, and **48** domestic feature films premiered. There were **120** premieres of Finnish orchestral music, and **226** premieres in state-subsidised theatres during the 2023–2024 season.¹⁶⁰ Independent dance groups and choreographers presented **85** premieres, and independent circus operators **27** premieres in 2024. In 2025, **68,480** works were registered with Teosto, the organisation representing music authors and publishers.

Digitalisation affects artistic work and the creation of new works in multiple ways. Slightly over one third (37%) of artists responding to the Arts and Culture Barometer considered artificial intelligence a potential threat to the realisation of their copyright.¹⁶¹ There is currently no comprehensive data in Finland on the prevalence of AI use or experiences related to its use in artistic creation. The increasing use of AI challenges definitions of authorship and requires a growing level of copyright expertise.¹⁶² According to a recent survey by Yle, 8 percent of Finns consider it irrelevant whether a work of art is created by a human or by artificial intelligence.¹⁶³

In 2025, artistic freedom and its restrictions were widely debated in several European countries, including Poland, Slovakia, and Hungary, where governments have sought to influence the content of cultural institutions and to limit critical voices.¹⁶⁴ In Finland, discussion was prompted by changes in peer review: under legislation entering into force at the beginning of 2026, the arts and culture council operating under Kuvi decides on state artist grants and awards based on peer review. The preparation of decisions takes place in expert panels

drawn from a pool of specialists. The reform has raised concerns particularly regarding the role of peer review, the preservation of regional expertise, and the implementation of the so-called arm's length principle.¹⁶⁵

KEY FIGURES

<p>639</p> <p>New Finnish fiction titles published (2024)</p> <p>Source</p>	<p>48</p> <p>Premieres of Finnish feature films (2024)</p> <p>Source</p>
<p>120</p> <p>Premieres of Finnish orchestral works (2024)</p> <p>Source</p>	<p>226</p> <p>Premieres in state-subsidised theatres (2023–2024 season)¹⁶⁶</p> <p>Source</p>
<p>85</p> <p>Premieres by independent dance companies and choreographers (2024)</p> <p>Source</p>	<p>27</p> <p>Premieres by independent circus companies (2024)</p> <p>Source</p>
<p>68,480</p> <p>Works registered with Teosto (2025)</p> <p>Source</p>	

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- 160 166 premieres in spoken theatre, 43 premieres by dance companies and production centres, 12 premieres by circus groups, and seven premieres by the Finnish National Opera and Ballet. Theatre premieres are recorded by performance season (autumn 2023 – spring 2024), rather than by calendar year.
- 161 Lahtinen et al., 2025, p. 57.
- 162 Cf. scientific research; see Kautio et al. (2025).
- 163 Culture research by Yle, 2026: <https://drive.google.com/file/d/1803fFTmPCxKp5UkXp5tap1gPqaNFABru/view> [accessed 13.4.2026].
- 164 [Hiljainen kulttuurisota uhkaa demokratian sydäntä – The Ulkopolitist](#) [accessed 2.1.2026].
- 165 https://www.finlex.fi/fi/hallituksen-esitykset/2025/31#OT1_OT6_OT7 7.8. [accessed 2.1.2025]
- 166 State-subsidised (VOS) spoken theatre companies and the Finnish National Theatre; VOS dance companies and production centres; VOS circus groups; as well as the Finnish National Opera and Ballet. Data on the number of premieres by independent theatre groups (the so-called free field) are not available.

How do artists perceive their working conditions?

The working conditions of artists influence the diversity of artistic expression and the vitality of the sector. Although cultural policy has sought since the 1950s and 1960s to improve artists' working conditions and income, artists themselves often perceive their employment and income situation as insecure. This situation has raised questions about the effectiveness of cultural policy.¹⁶⁷

Statistics and surveys indicate that artists frequently experience their work as uncertain. In 2023, artists rated their work wellbeing at an average of **6.5** on a scale from 1 to 10. Although artists consider their work meaningful to others, a lack of societal recognition and feedback, together with income insecurity, leads many to question their own competence, which weakens their sense of the meaningfulness of their work.¹⁶⁸ Younger artists report the lowest levels of work wellbeing and experience higher levels of work-related stress.¹⁶⁹

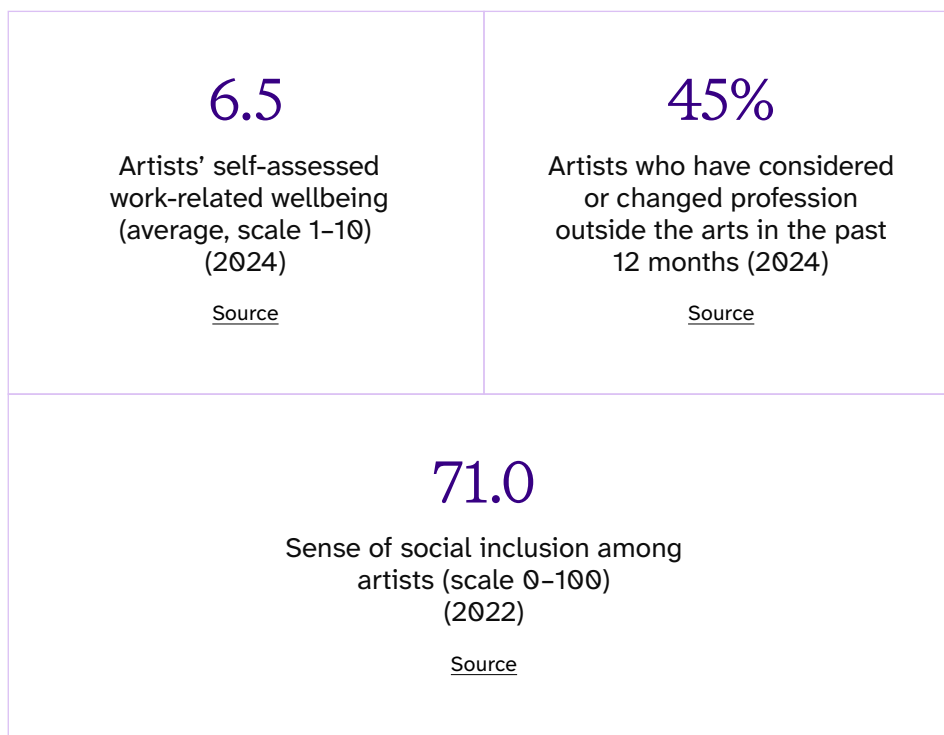
According to the 2024 Arts and Culture Barometer, **45 percent** of artists had considered changing careers or had changed careers during the past year, primarily due to income insecurity and the perceived low societal appreciation of the arts. Funding cuts affecting the cultural sector have further increased uncertainty and reduced future prospects.¹⁷⁰ Among respondents under the age of 35, the share considering a career change was higher than average (55%).

Artists' sense of social inclusion is slightly lower than that of the adult population on average. In 2022, the average level of perceived inclusion among artists was **71** (on a scale of 0–100), compared to 75.2 for the adult population in 2019.¹⁷¹ Experiences of inclusion are influenced by labour market position, whether artistic work is primary or secondary, and belonging to a work community. Only a small proportion of artists have access to occupational health services, and the use of physical and mental health services is limited, often due to high costs or lack of information.¹⁷²

Forms of work are becoming increasingly diverse across sectors, and artists have often been seen as forerunners in the transformation of working life.¹⁷³ Self-employment is a form of employment that is perceived to place greater demands on individuals than salaried work.¹⁷⁴ At the same time, many challenges related to employment and income are structural rather than individual.¹⁷⁵

Efforts are currently underway to improve the combination of entrepreneurship and salaried work through the development of a hybrid insurance model. From the perspective of many artists' work and income, a key issue is whether work carried out under grants will be included within the scope of this insurance.¹⁷⁶ According to survey responses, improving artists' work wellbeing would require more stable income, fairer compensation, and greater opportunities to focus on artistic work. More equitable social security and access to occupational health services would significantly enhance work wellbeing.¹⁷⁷

KEY FIGURES



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- 167 E.g. Mangset, 2018.
 168 Ruusuvirta et al., 2023, p. 26.
 169 Ruusuvirta et al., 2023; Lahtinen et al., 2025.
 170 Lahtinen et al., 2025, p. 77
 171 FinSote, 2019.
 172 Ruusuvirta et al., 2023, p. 80.
 173 Sutela, 2023; Hirvi-Ijäs et al., 2020, p. 29.
 174 Haapala, 2024.
 175 Ansio et al. 2024, p. 48.
 176 Lahtinen et al., 2025, p. 80
 177 Ruusuvirta et al. 2023, p. 84.

PERSPECTIVE: CIVIL SOCIETY AND DEMOCRACY

Research indicates that culture builds trust and a sense of community, strengthens participation and the experience of having influence, and enhances media literacy and critical thinking. Culture can also provide safe platforms for addressing difficult issues and act as a force that reduces polarisation.¹⁷⁸ In practice, the role of cultural activity in strengthening democracy is particularly evident at the local level, where municipalities are responsible for organising cultural activities, often in cooperation with civil society actors.

By law, all municipalities are required to organise cultural activities, taking into account local conditions and the needs of different population groups. The diversity of operating environments is already reflected in the wide variation in municipal population size, ranging from 101 inhabitants in Sottunga to approximately 684,000 in Helsinki.¹⁷⁹ The majority of municipalities plan cultural activities together with residents from different areas.¹⁸⁰ In 2023, three out of four municipalities (77%) assessed that they promote participation in arts and culture and related civic activities well or very well.¹⁸¹

Population structure and its development vary considerably across Finland. Immigration is concentrated in the capital region, where multiculturalism is a particularly significant phenomenon. Outside growth centres, the increasing proportion of older people and the declining number of children and young people are more prominent.

The third sector has an established and central role in the provision of cultural activities in Finland. It produces a wide range of arts and cultural services, brings people together through hobbies, and supports the objectives of public cultural policy. At the local level, associations are particularly important for the availability of cultural activities and for fostering a sense of community.¹⁸² Participation, trust and community are built through everyday encounters and through the experience of being heard and seen.

178 VN, 2014; European Commission, 2023c.

179 <https://www.kuntaliitto.fi/kuntaliitto/tietotuotteet-ja-palvelut/kaupunkien-ja-kuntien-lukumaarat-ja-vaestotiedot> [accessed 4.1.2026].

180 Finnish Institute for Health and Welfare, 2025.

181 <https://www.cupore.fi/ uutishuone/ppa-raportointi/#kuvio-1> [accessed 13.4.2026].

182 Kumpulainen & Luonila, 2025.

What is cultural provision like across different parts of the country?

The volume and diversity of cultural provision reflect the availability of culture, which is one of the central objectives of cultural policy. Availability across the country is ensured through public funding. Municipalities play a key role in this, organising cultural activities both independently and in cooperation with private and third-sector actors. Private and third-sector actors also provide cultural offerings independently of the public sector.

Because cultural provision as a whole is highly diverse, there is no comprehensive overall picture of its volume. Statistics provide an indication of the scale of certain parts of cultural service provision.


Public libraries constitute one of the most comprehensive forms of cultural provision, as their organisation is a statutory responsibility of municipalities.¹⁸³ In 2025, Finland had **694** public library service points, corresponding to an average of two per municipality.

Other forms of provision are not evenly distributed across municipalities. The most common types of cultural activities organised by municipalities include visiting music and performing arts events, cultural events, hobby activities for children and young people, basic arts education in music, and guided cultural activities for adults. These were available in more than 90 percent of municipalities in 2023.¹⁸⁴

In 2024, there were **380** cinema screens and **377** live music and concert venues in Finland. The availability of private-sector cultural services varies, particularly in smaller municipalities. Professional cultural activities, including arts and cultural institutions, are concentrated mainly in the largest cities. In 2025, there were **125** state-subsidised museums and **100** state-subsidised performing arts institutions. There were **127** art galleries in 2024.

The operating environment of municipalities is undergoing transformation due to demographic changes, regional differentiation, economic pressures and administrative reforms. National policy decisions partly enable increasing differentiation in municipal service structures,¹⁸⁵ and in 2025 there was extensive discussion about the future of municipalities and their service provision. According to the Association of Finnish Cities and Municipalities, Finland can no longer sustain its current level of services or existing structures, and there is a need to initiate a parliamentary discussion on the future of municipalities.¹⁸⁶

KEY FIGURES

<p style="text-align: center;">694</p> <p style="text-align: center;">Public library service points (2025) </p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">380</p> <p style="text-align: center;">Cinema screens (2024)</p> <p style="text-align: center;"><u>Source</u></p>
<p style="text-align: center;">377</p> <p style="text-align: center;">Live music and concert venues (2024)</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">125</p> <p style="text-align: center;">State-subsidised museums (2025)</p> <p style="text-align: center;"><u>Source</u></p>
<p style="text-align: center;">100</p> <p style="text-align: center;">State-subsidised performing arts institutions (2025)</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">127</p> <p style="text-align: center;">Art galleries (2024)</p> <p style="text-align: center;"><u>Source</u></p>

183 See the *Act on Public Libraries 1492/2016*, Section 5.

184 Basic Public Services Evaluation 2023: municipal cultural activities:
<https://www.cupore.fi/uutishuone/ppa-raportointi/#kuvio-7> [accessed 7.4.2026].

185 Government Programme, Chapter 3.1: “To safeguard the future operating conditions of municipalities, it is important to recognise and allow for their differentiation” (VN, 2023, pp. 53–55).

186 <https://www.kuntaliitto.fi/tiedotteet/2025/kuntaliitto-vetoaa-ministeri-ikoseen-parlamentaarinen-tyo-kuntien-tulevaisuudesta> [accessed 28.11.2025];
<https://www.kuntaliitto.fi/tiedotteet/2025/erot-kuntien-veroprosenteissa-uhkaavat-revetaennennakemattomiin-lukemiin> [accessed 28.11.2025].

What kind of cultural provision is targeted at children and young people?

Cultural provision for children and young people is a central component of Finnish cultural policy. The *Cultural Policy Report* and the Government Programme emphasise the right of children and young people to participate in arts and culture, as well as the objective of ensuring that everyone has at least one meaningful hobby.¹⁸⁷ According to the UN Convention on the Rights of the Child, children have the right to participate in cultural and artistic life on an equal basis. Municipalities play a key role in the realisation of these rights, and comprehensive school education has become a central channel for providing equal access to cultural education for entire age groups.

As with cultural provision more broadly, the range of activities aimed at children and young people is highly diverse, and there is no comprehensive statistical overview of its volume.

Key structures in the provision of cultural activities for children and young people include children's cultural centres and basic education in the arts. In 2025, the Finnish Association of Children's Cultural Centres had **37** members. For 2025, funding from the Ministry of Education and Culture to children's cultural centres and their national association was allocated to 24 actors, totalling 2.3 million euros.¹⁸⁸

Basic education in the arts refers to extracurricular arts education, primarily targeted at children and young people, and is provided in fields such as music, visual arts, dance, theatre, circus, literary arts, media arts, crafts, and architecture. In 2024, a total of approximately 2.2 million teaching hours were delivered, of which 80 percent were in music. According to Statistics Finland, there were **267** institutions providing basic education in the arts in Finland in 2024.

The state subsidy system for basic education in the arts is multi-channel and is based on per-hour state funding for teaching¹⁸⁹, general state transfers to municipalities¹⁹⁰, and per-hour state funding within liberal adult education. In addition, separate development grants are awarded.¹⁹¹ The legislation and funding system for basic education in the arts are currently being reformed to strengthen accessibility and regional equality.¹⁹² Statistical practices are also being updated to address existing data gaps.¹⁹³

The provision of arts education institutions and their users are concentrated in the capital region and the largest cities.¹⁹⁴ Basic education in the arts was provided in 85 percent of municipalities in 2024, but 43 percent of students were located in the Uusimaa region, with Helsinki alone accounting for 16 percent.¹⁹⁵ Differences within municipalities are also significant: for example, in Helsinki, only a few percent of children participate in basic arts education in some areas, while participation rates exceed 40 percent in central districts.¹⁹⁶

Approximately half of municipalities assess that they provide good or very good opportunities for goal-oriented arts and cultural education.¹⁹⁷ In 2025, a cultural education plan was in use in the majority (86%) of municipalities¹⁹⁸, and it has been found to diversify school-based cultural education and make it more systematic, although implementation methods and funding vary considerably between municipalities.^{199 200}

Among national programmes, Taidetestaajat has established itself as part of many municipal cultural education plans and reaches virtually the entire cohort of eighth-grade students.²⁰¹ The Finnish Model for Leisure Activities has increased the availability of free hobbies in connection with the school day and reaches approximately one quarter of comprehensive school pupils.²⁰² The model was extended to upper secondary education in 2025.

The declining number of children in most parts of the country and the growth of the foreign-language-speaking population, particularly in large cities, increase the need to target services in new ways. Opportunities to participate in organised arts and cultural activities remain strongly linked to family educational and income levels. Regional and social inequalities constitute a key challenge for ensuring equal access to cultural provision for children and young people.²⁰³ At the same time, self-directed and independent participation is significantly more common than organised activities and is particularly important in sparsely populated areas where organised provision is limited.²⁰⁴ Research shows that hobby groups support children’s wellbeing and sense of belonging, although these effects are weaker among children from lower socioeconomic backgrounds.²⁰⁵

KEY FIGURES

<p>37</p> <p>Children’s culture centers (2025)</p> <p><u>Source</u></p>	<p>267</p> <p>Educational institutions providing basic education in arts (2024)</p> <p><u>Source</u></p>
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- 187 VN, 2024, p. 25; VN, 2023, pp. 93; 95.
- 188 Grants for children's art and cultural events and for the Finnish Observatory for Arts and Cultural Education: €247,400. Grants for children's cultural centres and the Association of Finnish Children's Cultural Centres: €2,048,000. <https://okm.fi/-/lastenkulttuurin-seka-lasten-ja-nuorten-kulttuuri-ja-mediakasvatuksen-edistaminen> [accessed 25.3.2026].
- 189 Per-lesson state funding is calculated on a notional basis and is determined by the confirmed number of teaching hours, a calculated unit price, and the state funding percentage. The unit price per teaching hour is based on the actual costs incurred by education providers. See Suominen, 2019.
- 190 General government transfers for basic public services can be used for basic education in the arts, but they are not earmarked for the provision of specific services.
- 191 OKM, 2025, p. 13–15.
- 192 <https://okm.fi/uudistuva-taiteen-perusopetus> [accessed 1.4.2026].
- 193 From the beginning of 2026, cultural statistics produced by Statistics Finland will expand to include data on basic education in the arts (see <https://stat.fi/fi/uutinen/Kulttuuritilastointi-laajenee-taiteen-perusopetuksen-tietosisaelloeilla> [accessed 1.4.2026]).
- 194 <https://www.taidejakulttuuri.fi/statistic/tpo-oppilaitokset/> [accessed 1.4.2026].
- 195 Statistics Finland, Basic Education in the Arts 2024: <https://stat.fi/fi/julkaisu/cmfpdyt2o0vq407unrklqkow> [haettu 31.3.2026] accessed 31.3.2026]. 33% of Finland's population under the age of 18 lives in Uusimaa, and 11% in Helsinki <https://stat.fi/fi/tilasto/vaerak> [accessed 31.3.2026]).
- 196 Inkinen, 2022.
- 197 2023, <https://www.cupore.fi/uutishuone/ppa-raportointi/#kuvio-1> [accessed 14.4.2026].
- 198 Finnish Institute for Health and Welfare, 2025. Municipalities that have an education plan in culture education: 250.
- 199 Kanerva & Lahtinen, 2025; Pääjoki, 2021.
- 200 Kanerva & Lahtinen, 2025; Suomen lastenkulttuuriliitto, 2025.
- 201 Manu et al., 2025, p. 15. The continuation of the Taidetestaajat cultural education programme remains uncertain, as the programme's foundation funding will end after summer 2027: <https://taidetestaajat.fi/news/taidetestaus-vaarassa-loppua-saatorahoitus-paattyy-kesaan-2027> [accessed 10.4.2026].
- 202 Me-säätiö, 2024.
- 203 E.g. Anttila et al., 2017; Vismanen et al., 2016; Lähteenmaa, 2021; Heikkilä, 2022; Me-säätiö, 2024.
- 204 Aapola-Kari (edit), 2023; Kankaanranta, 2025; Salasuo et al. (edit), 2023; Kivijärvi & Happonen (edit) 2025; Finnish Institute for Health and Welfare, School Health Promotion study: <https://thl.fi/tutkimus/hankkeet/kouluterveyskysely> [accessed 14.4.2026].
- 205 Me-säätiö, 2024.

Where are cultural services located in relation to where people live in Finland?

Equal access to cultural services is one of the central objectives of Finnish cultural policy. According to the *Cultural Policy Report*, diverse and accessible culture is a universal right.²⁰⁶ Accessibility refers to the ways in which and the extent to which cultural services are available to different people.²⁰⁷ Well-accessible cultural services play an important role in promoting community cohesion, preventing social exclusion, and supporting quality of life, all of which are key factors in building municipal vitality from the perspective of residents.

Accessibility relates to how well different people can in practice make use of cultural services, regardless of their place of residence, age, disability, or financial situation. There is no comprehensive statistical data on accessibility. Available data mainly concerns regional accessibility, that is, how cultural services are geographically located in relation to the population.

In 2024, **94 percent** of the population lived within ten kilometres of a library, **87 percent** within ten kilometres of a cinema, **71 percent** within ten kilometres of a museum, and **55 percent** within ten kilometres of a theatre. These calculations are based on distances to services and do not take municipal boundaries into account. Since services, with the exception of libraries, are concentrated mainly in larger municipalities, accessibility is weaker than these figures suggest in many municipalities.²⁰⁸

Despite regional differences in accessibility, a majority (72%) of municipalities assess that they promote equal access to arts and culture well or very well, which is part of the statutory duties of municipalities.²⁰⁹

Regional accessibility is not determined solely by the permanent geographical location of services. Nearly 90 percent of municipalities provide cultural services across different parts of their area, and more than half (58%) arrange transportation for residents to access cultural services.²¹⁰ Currently, 280 municipalities have joined the national e-library service, covering 97 percent of the population in Finland.²¹¹ In addition, digital cultural provision has become more common, particularly in urban and semi-urban municipalities. In rural municipalities, permanent practices for digital services are less common, which contributes to regional disparities.²¹² Digitalisation is transforming accessibility in multiple ways, but there is still limited research evidence on its overall effects.

KEY FIGURES

<p style="text-align: center;">94%</p> <p style="text-align: center;">Share of the population living within 10 km of a library (2024)</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">87%</p> <p style="text-align: center;">Share of the population living within 10 km of a cinema (2024)</p> <p style="text-align: center;"><u>Source</u></p>
<p style="text-align: center;">71%</p> <p style="text-align: center;">Share of the population living within 10 km of a museum (2024)</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">55%</p> <p style="text-align: center;">Share of the population living within 10 km of a theatre (2024)</p> <p style="text-align: center;"><u>Source</u></p>

206 VN, 2024, p. 22.

207 E.g. Ruusuvirta et al., 2018.

208 The situation of an average municipality is described by the mean values of municipality-specific accessibility figures. In 2024, the average share of residents living within 10 km of a library was 82%, of a cinema 35%, of museums 26%, and of a theatre 11%.

209 Basic Public Services Evaluation 2023: municipal cultural activities:
<https://www.cupore.fi/uutishuone/ppa-raportointi/#kuvio-1>

210 Finnish Institute for Health and Welfare, 2025.

211 <https://www.kansalliskirjasto.fi/fi/e-kirjasto> [accessed 14.4.2026].

212 Finnish Institute for Health and Welfare, 2023. In 2023, 91% of urban municipalities, 79% of semi-urban municipalities, and 62% of rural municipalities had an established practice for providing electronic/digital services or content. The 2025 dataset does not include this question.

How many cultural events are organised in Finland?

Cultural events and festivals have become an increasingly central part of cultural policy in Finland. The number of events has grown steadily during the current century in Finland and elsewhere in Europe, driven by the festivalisation and eventisation of cultural life.²¹³ Events and festivals are often considered to have a lower threshold for participation than traditional arts and cultural institutions. They are also a flexible way of producing arts and culture, as their activities are time-bound and require fewer permanent resources (such as staff and facilities) than institutions.²¹⁴

The concept of a cultural event is used in varying ways, and events are organised across all fields of art and culture. Data is collected by multiple actors, and forming an overall picture is complicated by differing definitions and overlaps. For example, there are overlaps in the reported numbers of rhythm music festivals, state-funded festivals, and festivals that are members of Finland Festivals.

Libraries are nationwide public cultural spaces and key organisers of events. In 2025, a total of **53,834** events were held in libraries.


According to statistics from LiveFIN, **728** rhythm music festivals were organised in 2025. The definition is broad and includes village and neighbourhood events. The total number of visits to rhythm music festivals was approximately 3.2 million, marking a post-pandemic record.²¹⁵

In 2025, Finland Festivals had **81** member festivals. These festivals recorded nearly 1.9 million visits and sold approximately 478,000 tickets.²¹⁶ While Finland Festivals covers a large share of major festivals, many smaller events, as well as some larger ones, operate outside its network. A total of **62** visual art events were organised in 2024.

The state funds festivals through several channels, including the Ministry of Education and Culture,²¹⁷ Kuvi, and the Finnish Film Foundation. In 2025, **101** festivals received state funding, amounting to approximately EUR 4.8 million.²¹⁸

The COVID-19 pandemic restricted the organisation of events and festivals for several years, but attendance figures are now recovering. Festivals expect economic growth to come primarily from domestic markets, and international marketing is approached cautiously, partly due to high costs relative to the expected benefits.²¹⁹

KEY FIGURES²²⁰

<p>53,834</p> <p>Events organised in public libraries (2025)</p> <p>Source</p>	<p>728</p> <p>Rhythm music festivals (2025)</p> <p>Source</p>
<p>101</p> <p>State-funded festivals (2025) </p> <p>Source</p>	<p>81</p> <p>Member festivals of Finland Festivals (2025)</p> <p>Source</p>
<p>62</p> <p>Visual arts events (2024)</p> <p>Source</p>	

- 213 See Cupore: <https://www.cupore.fi/tutkimukset/taide-ja-kulttuurifestivaalit-ja-tapahtumat-kulttuuripoliittinen-nakokulma-2014-2016/> [accessed 5.1.2026]. “Eventification” refers, for example, to the practice of packaging institutional programming into thematic series resembling festivals (Herranen & Karttunen, 2016, p. 7).
- 214 Herranen & Karttunen, 2016, p. 8.
- 215 LiveFIN, *Review of the Live Music Sector 2024*. <https://livefin.fi/wp-content/uploads/Elavan-musiikin-toimialakatsaus-2024.pdf> [accessed 14.4.2026].
- 216 <https://festivals.fi/tilastot/> [accessed 26.2.2026].
- 217 General grants distributed by the Ministry of Education and Culture Finland to support children’s culture include funding for children’s cultural festivals. General grants previously allocated by the Ministry for the activities of national and international art and cultural festivals were transferred to the Arts Promotion Centre Finland in 2025.
- 218 9 children’s cultural festivals, funding €217,400. 85 festivals funded by the Arts Promotion Centre Finland, funding €4,017,000. 7 festivals funded by the Finnish Film Foundation, funding €600,000. Total: €4,834,400.
- 219 Manninen, 2025.
- 220 The three festival figures include overlapping events; taking these overlaps into account, the total number of festivals in these categories in 2025 is estimated at 866.

How much do people participate in cultural activities?

Participation can be examined through the forms and frequency of engagement in different cultural activities. Statistical data is primarily available for participation within established structures, such as arts and cultural institutions or municipal cultural services. Attendance is a common way of measuring cultural participation. One individual may attend services multiple times per year, so the number of visits is not the same as the number of unique participants.



Cultural participation captured by statistics represents only part of all cultural activity. Everyday hobbies and self-directed activities, such as listening to music, playing instruments, and engaging in visual arts, largely remain outside statistical coverage. Research shows that playing music and visual arts have remained among the most popular hobbies for nearly two decades.²²¹ Studies also indicate that some of the most common forms of cultural participation include going to the cinema and museums, listening to music, and reading books.²²²

In 2024, there were **50.5 million** visits to libraries, **8.5 million** to museums, **6.8 million** cinema visits, **3.5 million** visits to performing arts events, **2.6 million** concert visits, and **1.6 million** visits to art galleries. Libraries recorded the highest number of visits, averaging nine visits per inhabitant per year. According to statistics on performing arts, only Estonia and Iceland—both smaller in population than Finland—had relatively higher audience figures.²²³

Participation is influenced by broader societal changes and patterns of time use. The COVID-19 pandemic particularly affected the operation of concert venues and live performance spaces, and attendance has not fully returned to previous levels. Museum visits, by contrast, have increased by over 50 percent over the past decade, partly linked to the introduction of the Museum Card in 2015.²²⁴ Reading has declined, but around 85 percent of Finns still read books in their leisure time.

Cultural participation is connected to social inclusion, understood as a sense of belonging to a community, experiencing meaningful membership, and having opportunities to influence shared matters. Low levels of cultural participation are often associated with feelings of exclusion and distance from the cultural offerings available.²²⁵

KEY FIGURES

<p>50.5 million</p> <p>Library visits (2024)</p> <p>= 9.0 visits per capita on average</p> <p>Source</p>	<p>8.5 million</p> <p>Museum visits (2024) </p> <p>= 1.5 visits per capita on average</p> <p>Source</p>
<p>6.8 million</p> <p>Cinema visits (2024) </p> <p>= 1.2 visits per capita on average</p> <p>Source</p>	<p>3.5 million</p> <p>Performing arts audiences (2024)</p> <p>= 0.62 per capita on average</p> <p>Source</p>
<p>2.6 million</p> <p>Concert audiences (2024)</p> <p>= 0.46 per capita on average</p> <p>Source</p>	<p>1.6 million</p> <p>Art gallery visits (2024)</p> <p>= 0.3 visits per capita on average</p> <p>Source</p>

221 Statistics Finland, Time Use Survey 2020–2021, leisure-time participation: <https://stat.fi/julkaisu/cku2djfkq8hgc0b50rhiey50r> [accessed 31.3.2026].

222 Statistics Finland, Time Use Survey 2020–2021: <https://stat.fi/fi/tilasto/akay> [accessed 31.3.2026]; Finnish Cultural Foundation, 2022, p. 3; What Finland Reads 2025, p. 4.

223 Theatre Info Finland, 2025, pp. 5–6; 8. The audience figure is based on tickets sold and audiences attending free performances.

224 Finnish Heritage Agency, 2025, p. 2. The Museum Card allows an unlimited number of visits per year per purchased card.

225 Heikkilä, 2022.

Who participates in culture, and who does not?

The right to participate in arts and culture is guaranteed in several international conventions²²⁶ as well as in the Constitution of Finland. In the *Cultural Policy Report*, diverse and accessible culture is defined as a right belonging to everyone, regardless of background, language, location, age, or economic resources.²²⁷

There is no single comprehensive overview of cultural participation, as forms of participation vary widely. Many studies focus on publicly provided cultural services, while there is less information available on self-directed and community-based activities.²²⁸ Because participation takes many forms, it cannot be assumed that individuals who do not engage with publicly provided cultural services are not active, for example, in self-directed cultural activities.

In general, statistically measured cultural participation is increasingly explained by gender and education: women and highly educated individuals participate more than others in many services covered by statistics. Higher education increases participation in both so-called high culture and popular culture.²²⁹

Participation varies by age group and cultural form. Cinema attendance is particularly common among young people and students²³⁰, and creative artistic hobbies are more common among women than men.²³¹ Reading is most common among women, and among younger age groups the proportion of those who do not read in any form is increasing.²³²

There are clear differences in cultural participation among children and young people: girls engage in arts and culture more frequently than boys, both in guided and independent activities. Among 8th–9th grade girls, **30 percent** engaged in arts and culture independently on a weekly basis and **18 percent** in guided activities in 2025. Among boys, the corresponding shares were **16 percent** and **10 percent**. The least active group consists of boys with a Finnish background, while boys with a migrant background participate in guided activities more often than their Finnish-background peers.²³³

Around half of children and young people who identify themselves as not having hobbies would like to have one.²³⁴ Among girls living in rural areas, a significantly larger share than boys do not engage in any hobbies and feel that they cannot pursue activities they enjoy in their free time.²³⁵ Economic factors particularly affect children and young people: for example, studies on the Finnish Model for Leisure Activities show that free-of-charge access is a key condition for participation in low-income families.²³⁶ In the School Health Promotion Study, around one fifth of Finnish-background youth and about one third of youth with a migrant background considered hobbies too expensive.²³⁷

In general, non-participation in culture is often explained by lack of time and interest, financial barriers, limited availability of activities, and geographic remoteness. Low participation is more common among young people, those with lower levels of education, low-income groups, men, and people living in rural

areas.²³⁸ The cost of cultural services is a significant individual barrier to participation. Initiatives such as the Kaikukortti²³⁹ and the Finnish Model for Leisure Activities aim to lower the threshold for participation, particularly for disadvantaged groups.²⁴⁰ Increasing income alone does not necessarily increase participation; education and life situation also play a significant role.²⁴¹

Cultural participation is polarised. At one end is a highly active population that participates in diverse ways, while at the other are those who use cultural services little or not at all and who also engage less in everyday cultural activities, such as doing crosswords.²⁴² Low levels of cultural participation are often associated with feelings of exclusion and distance from available cultural offerings. Research indicates that the single most important factor in promoting cultural equality is high-quality education.²⁴³

KEY FIGURES

<p>30%</p> <p>Girls (grades 8–9) engage weekly in self-directed arts and cultural activities (2025)</p> <p><u>Source</u></p>	<p>18%</p> <p>Girls (grades 8–9) engage weekly in organised arts and cultural activities (2025)</p> <p><u>Source</u></p>
<p>16%</p> <p>Boys (grades 8–9) engage weekly in self-directed arts and cultural activities (2025)</p> <p><u>Source</u></p>	<p>10%</p> <p>Boys (grades 8–9) engage weekly in organised arts and cultural activities (2025)</p> <p><u>Source</u></p>

- 226 For example, in the International Covenant on Economic, Social and Cultural Rights, the Convention on the Elimination of All Forms of Discrimination Against Women, the Convention on the Rights of Persons with Disabilities, and the Convention on the Rights of the Child.
- 227 VN, 2024, p. 22.
- 228 E.g. Kumpulainen et al., 2024.
- 229 Heikkilä, 2026. See Yle Culture Research 2026: <https://drive.google.com/file/d/1803fFTmPCxKp5UkXp5tap1gPqaNFABru/view> and: <https://yle.fi/a/74-20215495> [accessed 7.4.2026].
- 230 Statistics Finland, Time Use Survey 2020–2021: <https://stat.fi/julkaisu/cku2djfkg8hgc0b50rhiey50r> [accessed 31.3.2026].
- 231 Statistics Finland, Time Use Survey 2020–2021: <https://stat.fi/julkaisu/cku2djfkg8hgc0b50rhiey50r> [accessed 31.3.2026].
- 232 What Finland Reads 2025, p. 5–6.
- 233 School Health Promotion Study results service, https://raportointi.thl.fi/t/public/views/KTK_public_fi/Etusivu?%3Aembed=y&%3AisGuestRedirectFromVizportal=y [accessed 31.3.2026].
- 234 Aapola-Kari (ed.), 2023.
- 235 Kankaanranta, 2025.
- 236 Me-säätiö, 2024. According to the results, 16% of participants do not have the opportunity to take part in any other hobby, meaning that approximately 23,000 schoolchildren in hobby groups would otherwise have no access to hobbies.
- 237 School Health Promotion Study results service, https://raportointi.thl.fi/t/public/views/KTK_public_fi/Etusivu?%3Aembed=y&%3AisGuestRedirectFromVizportal=y
- 238 Heikkilä, 2017; Heikkilä, 2022; Heikkilä & Lindblom, 2023, Mäki, 2024; Statistics Finland, Time Use Survey 2020–2021: <https://stat.fi/julkaisu/cku2djfkg8hgc0b50rhiey50r>
- 239 The Kaikukortti is a card used in over 100 municipalities that allows people with low income to obtain free tickets to cultural venues and events, as well as, for example, places in courses offered by adult education centres: https://www.kulttuuriakaikille.fi/selkokielella_palvelut_kaikukortti [accessed 30.3.2026].
- 240 The Kaikukortti is a card used in over 100 municipalities that allows people with low incomes to obtain free tickets to cultural venues and events, as well as, for example, places in courses offered by adult education centres: <https://kaikukortti.fi/lisatietoa/kaikukortin-tilastot/> [[accessed 30.3.2026]; The Finnish Model for Leisure Activities, see Me-säätiö, 2024.
- 241 Heikkilä, 2017, p. 10; Finnish Cultural Foundation, 2022, p. 15–16; Heikkilä, 2022.
- 242 Heikkilä, 2022.
- 243 See e.g. Heikkilä, 2017, p. 17; Anttila e.g., 2017; Anttila, 2021.

How extensive is association activity in the cultural sector?

The third sector has an established and central role as a provider of cultural activities in Finland. Associations and, for example, cooperatives produce a large share of arts and cultural services, bring people together through hobbies, and support many of the objectives of public cultural policy. At the local level, third-sector activity in the cultural field is particularly important for cultural provision and community building.²⁴⁴


Although third-sector activity in the cultural field has been examined in various contexts, the knowledge base remains fragmented. According to the Register of Associations maintained by the Finnish Patent and Registration Office, there were **23,190** cultural associations operating in Finland in 2025.²⁴⁵

Associations and self-organised groups, such as choirs, bands, visual arts groups, and volunteer activities, enable everyday cultural engagement. This strengthens a sense of belonging and local identity. At the same time, the third sector faces challenges related to the ageing of participants, a decline in active members, and difficulties in recruiting volunteers, especially young people.²⁴⁶ As public-sector resources decrease, these challenges become more pronounced, and in the future, the role of the so-called fourth sector, more informal and loosely organised activity, may grow also in cultural policy.

The public sector works closely with the third sector, and both the state and municipalities support its activities, particularly through funding. In recent years, funding for national arts and cultural organisations has declined, and tracking this funding has become more difficult.²⁴⁷ In 2025, one third of organisations that had previously received operational grants were left without equivalent funding. The cuts particularly affected organisations in the performing and audiovisual arts.²⁴⁸ Monitoring funding has been complicated by administrative changes and the restructuring of grant categories.²⁴⁹ The reduction in funding has weakened the core activities of many associations, as well as their opportunities for development and internationalisation. Actors have sought to diversify their funding bases, but public grants remain a central component of overall funding.²⁵⁰ Few organisations rely on a single source of funding.

KEY FIGURES

23,190

Cultural sector associations
(2025) = 21% of all
registered associationsSource

244 Kumpulainen & Luonila, 2025.

245 The Finnish Patent and Registration Office classifies associations at the time of their establishment or when their rules are amended. A more detailed list of subcategories of cultural sector associations is provided in the data appendix.

246 Ruusuvirta et al., 2018, p. 26.

247 Sokka & Nokela, 2025c.

248 Operating grants from the Ministry of Education and Culture Finland to national organisations remained relatively stable between 2018 and 2023, after which the total funding for organisations within the Ministry's funding scheme decreased by one third. In 2023, 24 music organisations received these grants, compared to only 14 in 2025. In the fields of theatre, dance, and circus, the corresponding figures were 17 and 10.

249 Sokka & Nokela, 2025c.

250 Manninen et al., 2025.

How do Finns perceive the significance of culture?

Experiences of culture, and subsequently the perceptions of its significance, constitute a key cultural policy issue, as in a democratic society they help shape the priorities of public funding, services, and cultural policy. In recent years, such experiences have been examined through various surveys. Differences in sampling affect the results. In Finland, there is no regular cultural barometer based on a statistically representative sample that systematically captures citizens' experiences.²⁵¹

According to a study by Yle, **48 percent** of Finns believe that investing in culture pays off for society, and 73 percent consider culture an important part of Finnish identity. Of those who responded to the Cultural Heritage Barometer in 2025, **75 percent** considered cultural heritage personally important. A majority (72 percent) also believed that it strengthens psychological resilience in times of crisis.²⁵²

According to the 2022 survey on Finn's relationship to culture conducted by the Finnish Cultural Foundation, **63 percent** of respondents supported public funding for the arts to ensure that everyone can enjoy them. Nearly half of even the least active consumers of culture supported public funding for the arts. A total of 55 percent of respondents considered the offerings of cultural institutions important for themselves and for their well-being.²⁵³

Satisfaction with public cultural services is generally high among residents. In the Association of Finnish Cities and Municipalities' 2024 survey, users' satisfaction with services averaged **4.0** on a scale of 1 to 5. Library and cultural services are among the most widely used municipal services, and there is particularly high satisfaction with the quality and accessibility of library services. Libraries are among the most important services for residents.²⁵⁴ They support equality and provide spaces where everyone has the right to participate in their own way.²⁵⁵

Most municipal decision-makers consider cultural and sports opportunities to be their municipality's strongest assets in comparison to others.²⁵⁶ According to a study by the Association of Finnish Foundations, Finnish decision-makers generally have a positive attitude towards culture and the creative sectors, but in practice fewer than half believe that public funding will increase. Many political decision-makers consider that other priorities must be addressed first, and only then can attention be given to culture.²⁵⁷

KEY FIGURES

<p style="text-align: center;">75%</p> <p style="text-align: center;">Consider cultural heritage to be personally important (2025)</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">63%</p> <p style="text-align: center;">Support public funding for the arts through taxation (2022)</p> <p style="text-align: center;"><u>Source</u></p>
<p style="text-align: center;">48%</p> <p style="text-align: center;">Believe that investment in culture pays itself back to society (2025)</p> <p style="text-align: center;"><u>Source</u></p>	<p style="text-align: center;">4.0</p> <p style="text-align: center;">Average satisfaction with cultural services (scale 1–5) (2024)</p> <p style="text-align: center;"><u>Source</u></p>

251 The Finnish Cultural Foundation last conducted the Cultural Barometer in 2022 (see Finnish Cultural Foundation, 2022). Surveys on cultural participation among citizens have also been carried out in various research projects, including the monitoring and evaluation study of the Oulu2026 European Capital of Culture, which has collected data on citizen participation using representative samples (see Cupore: <https://www.cupore.fi/tutkimukset/oulu2026-kulttuuripaakaupunkivuoden-seuranta-ja-arviointi/> [accessed 14.4.2026]).

252 Hyry, 2025.

253 The Finnish Cultural Foundation, 2022.

254 Sjöblom-Pekola, 2023, pp. 4-5.

255 See Kuisma, 2021.

256 <https://www.kuntaliitto.fi/ajankohtaista/2025/mita-edessa-nakyy-5-1-kysymysta-suomalaisten-kuntien-ja-alueiden-tulevaisuudesta> [accessed 28.11.2025].

257 The Association of Finnish Foundations, 2022. See also: <https://saatiotrahastot.fi/juttuarkisto/tuore-selvitys-paattajien-asenteet-kulttuuria-kohtaan-ovat-myonteisia-kunnes-puhutaan-rahasta/> [accessed 31.3.2026].

Futures

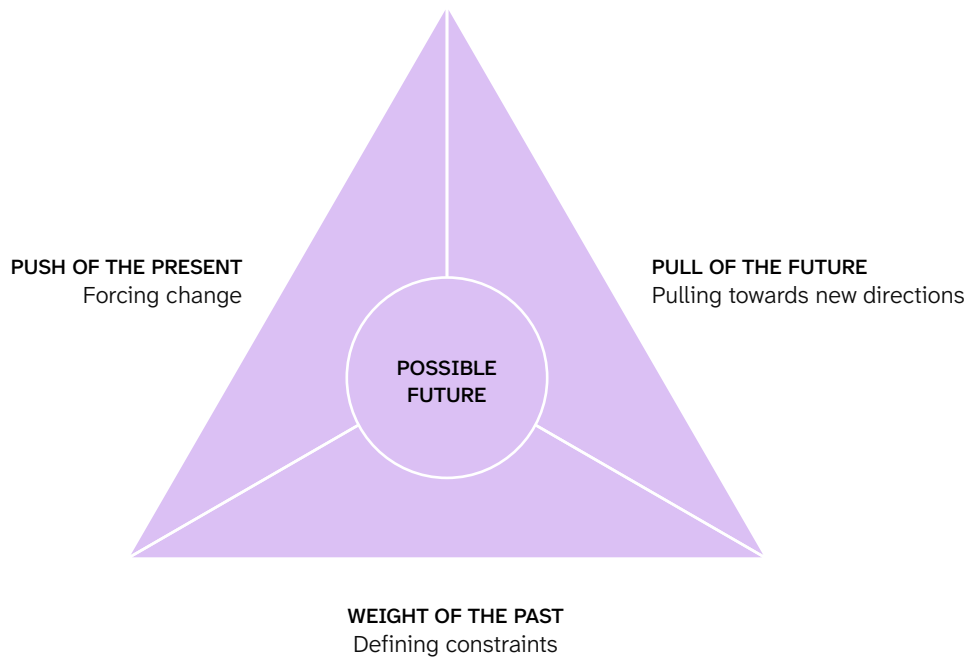
How do we conceptualise the futures of cultural policy?

Cultural policy is constantly evolving and is actively being reshaped. The layers of Finnish cultural policy and its current state described above represent the weight of the past and the push of the present. This chapter focuses on the pull of the future and based on research and other materials, explores possible futures of Finnish cultural policy.

The analysis draws on Cupore's research, in which developments in cultural policy are linked to broader societal changes, as well as on other recent literature analysing cultural and political developments.²⁵⁸ Key background documents include the *Cultural Policy Report* and the *Growth Strategy for the Creative Economy*, along with related parliamentary debates and implementation plans.²⁵⁹ The Finnish Government's Report on the Future also provides an important framework through which the future of cultural policy can be examined as part of broader societal foresight.²⁶⁰ The material also includes insights from roundtable discussions organised within the State of Cultural Policy project.²⁶¹

Possible futures of cultural policy can be structured using the futures triangle. This model, developed by futures researcher Sohail Inayatullah,²⁶² examines change through three forces: the weight of the past, the push of the present, and the pull of the future. The interaction of these three dimensions helps to understand how past structures, current pressures, and future-oriented expectations together shape the development of policy.

FIGURE 1. The weight of the past, the push of the present, and the pull of the future as drivers of change in cultural policy.



Source: Sitra, 2023.

The weight of the past refers to the structures and ways of thinking that have developed over a long period of time and continue to shape the framework conditions of cultural policy. In Finnish cultural policy, this is particularly visible in the welfare state model that took shape in the latter half of the 20th century. Its key features include strong public funding, systems of state subsidies, the central role of institutions, and the arm's length principle. This system has provided stability and predictability for cultural life, but at the same time its structures may be rigid in a rapidly changing environment.

The influence of the past is also evident in the normative goals of cultural policy. Accessibility, equality, cultural rights, and support for artistic work remain strong principles in strategies and other policy frameworks. The value of culture is widely shared among both citizens and decision-makers, but it is often of a principled nature: culture is seen as important, yet in practical decision-making it is easily overshadowed by other policy sectors.

The weight of the past is also reflected in the fact that the language and administrative structures of cultural policy still largely mirror the logic of the late 20th century, even though the operating environment of the 2020s is characterised by crises, uncertainty, and rapid change.²⁶³ From the perspective of an increasingly diverse society and equality, there is also a growing need to reassess and challenge traditional hierarchies and power structures.

If the past defines the framework conditions, the present creates a pressing need for change. The push of the present refers to the current pressures and transformations that compel the system to evolve.

The current state of cultural policy reflects the same instability that permeates broader public policy. Economic scarcity and uncertainty manifest as funding cuts, project-based modes of operation, and short-termism. Long-term structures are forced to adapt to rapid changes in budget cycles, which weakens predictability and institutional stability.

Economic uncertainty has increased the vulnerability of the funding system and weakened the operating conditions of the cultural sector. At the same time, the conditions for public funding have tightened.²⁶⁴ The working conditions and livelihoods of professional artists and other actors in the creative sectors are often uncertain, and career changes have become more common.²⁶⁵ Cultural funding appears fragmented. The importance of private funding is growing, but it is not sufficient to compensate for the decline in public funding.

The push of the present is also visible in regional differentiation. Differences in the economic and demographic conditions of municipalities are directly reflected in the availability of cultural services, challenging the realisation of equality. Changes in population structure vary across the country. In growth centres, where immigration is concentrated, intercultural dialogue, cultural transformation, plurality, constructive tensions, and the emergence of new directions are emphasised. Outside growth centres, local cultures and the promotion of participation and community, even in the context of declining populations, become more prominent. The needs and conditions of cultural policy differ depending on the region of Finland.

At the same time, cultural participation is becoming increasingly polarised: education, gender, and socioeconomic status strongly influence who participates in and shapes different forms of culture. Digitalisation is transforming production structures, income models, and channels of cultural distribution. New business models and copyright-related issues are still evolving, which increases uncertainty but may also open up new opportunities for income generation.

The pull of the future refers to the directions and expectations that draw cultural policy towards new and still emerging modes of operation. The weight of the past, the push of the present, and the pull of the future do not follow one another linearly; rather, they operate simultaneously. At times they reinforce each other, and at other times they create tensions. It is precisely this dynamic that determines the conditions and directions in which Finnish cultural policy is able to evolve.

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- 258 Among the Cupore studies worth mentioning here are, for example, the Arts and Culture Barometer series published since 2015 (see <https://www.cupore.fi/tutkimukset/taiteen-ja-kulttuurin-barometri/> [accessed 14 April 2026]); Hirvi-Ijäs et al., 2025; Hirvi-Ijäs & Jakonen, 2023; and Sokka et al., 2025. Other recent literature includes, for example, Miettinen, 2024; Sörlin, 2025; Hylland & Primorac (eds.), 2024; Sørensen, 2025; Sokka (ed.), 2022; and Gelin, 2025.
- 259 VN, 2024; https://www2.eduskunta.fi/FI/vaski/KasittelytiedotValtiopaivaasia/Sivut/VNS_8+2024.aspx [accessed 14.4.2026], OKM, 2026; VN, 2025a.
- 260 VN, 2025b.
- 261 See the discussions and participants, Appendix 1.
- 262 Inayatullah, 2008; Dufva & Rekola, 2023.
- 263 According to a recent survey by Yle, hierarchies between different forms of culture appear differently across age groups. The results indicate that younger people, for example, do not necessarily recognise the terms “high culture” and “popular culture,” tend to consider a broader range of content and activities as culture, and are more likely to value them on an equal footing compared to older generations. Particularly those of retirement age are more likely to view traditional art forms as culture and to assign them higher value than other forms (see <https://yle.fi/a/74-20215495> [accessed 14.4.2026]).
- 264 [Julkisen talouden ylivaalikautinen tavoite 2027–2033](#) [accessed 16.3.2026].
- 265 See e.g. Ruusuvirta et al., 2023; Ruusuvirta et al., 2024; Lahtinen et al., 2025.

Cultural policy in the age of megatrends: the future operating environment

The future of cultural policy is an actively evolving space that can be shaped through decisions, actions and collective choices. Future cultural policy is thus constructed through a continuous dialogue between the constraints of the present and emerging opportunities, and its development depends on the choices made today.

Developments affecting different dimensions of the operating environment can be understood through megatrends. Sitra's 2026 megatrend review identifies key developments such as population ageing and urbanisation, geopolitical tensions, climate change and biodiversity loss, digitalisation and artificial intelligence, geoeconomics and the concentration of wealth, as well as the divergence of well-being and democratic development.

The impacts of these megatrends are likely to be reflected in cultural policy in multiple ways. One key direction relates to resilience and preparedness, the meanings and implications of which are still taking shape. The pandemic, geopolitical uncertainty, and the climate crisis have already highlighted the importance of culture as part of society's resilience. Culture appears not only as a source of well-being but also as a structural resource that strengthens community, trust, and the capacity to deal with change. For example, environmental crises and increasingly frequent extreme weather conditions affect not only our ways of life broadly, but also more specifically the conditions for organising events, the durability of buildings, and the preservation of collections.

Another direction concerns the cross-sectoral nature of cultural policy. Culture is increasingly intertwined with policies related to well-being, regional development, the economy, and security. This requires new forms of cooperation across administrative sectors, as well as a better understanding of the impact pathways of culture. At the same time, participatory and community-based approaches are gaining strength. Co-creation, local networks, and cultural ecosystems provide ways to respond to the polarisation of participation and to strengthen cultural agency.²⁶⁶

At the national level, the direction of the future is also shaped by the *Cultural Policy Report*, according to which the objectives of cultural policy for the 2040s are based on the broad societal impact of culture, the conditions for artistic work, accessibility, and the strengthening of the creative sectors and internationalisation. At the same time, international frameworks such as the European Union and UNESCO increasingly connect cultural policy to global issues of values, security, and sustainability.

Megatrends are slow, long-term developments spanning decades, whereas the steering of cultural policy has become increasingly rapid and reactive. Before one transformation can be fully absorbed, the next already challenges existing structures. This tension can create a sense of a constant state of transition without clear stability.

Strategic dimensions of future cultural policy

The analysis of megatrends provides a foundation for identifying the strategic dimensions of future cultural policy. In this subsection, five key dimensions are outlined: culturally sustainable development, culture as a resource, culture as an institution, the internationalisation of culture, and digital cultural policy.

The conditions for the realisation of each strategic dimension are further structured through three levels.

The macro level establishes the framework conditions and value bases within which decision-making takes place. It refers to the broad societal and governmental context in which cultural policy is embedded in political ideologies, values, and processes of legitimation. At this level, the main directions are defined: what objectives are set for cultural policy, what is considered publicly justifiable, and how cultural policy is linked to broader societal developments such as economic, welfare, or democratic paradigms.

At the meso level, macro-level objectives are translated into concrete policy measures. This is where policy takes shape as action and where different choices begin to have practical effects. The level encompasses policy prioritisation and governance: which priorities are selected, how policy is steered, and what kinds of policy ideas and instruments (such as funding models, programmes, and regulation) are adopted. The meso level is also where the interests of different actors are negotiated and coordinated.

At the micro level, policy becomes concrete in the everyday practices of organisations and other actors. This includes organisational operating models, staff competencies, available tools and financial resources, and the ways in which policy is implemented in practice. The greatest pressure regarding outcomes and impact is directed at the micro level, as this is where policy materialises into visible actions, services, and outputs.

It is important to recognise that these levels are interdependent. Micro-level practices cannot develop sustainably without guidance and structures at the meso level, while meso-level solutions reflect broader value choices and ideologies at the macro level. Without critical reflection at the macro level and structural changes at the meso level, development efforts at the micro level may remain fragmented and short-lived. Examining these different levels makes it possible to structure the complex whole of public cultural policy and to better understand the relationships between actors, as well as how decisions, structures, and practices are interconnected. Such a multi-level perspective prevents the analysis from narrowing to individual measures and instead opens up a broader understanding of the logic of policy.²⁶⁷

²⁶⁷ Gray, 2017.

CULTURALLY SUSTAINABLE DEVELOPMENT

From this perspective, culture is understood as an independent dimension of sustainability alongside ecological, social and economic sustainability. The role of cultural policy is to safeguard the continuity of cultural meanings, practices, and structures, as well as their capacity to renew themselves under changing conditions.

The ecological crisis highlights the importance of culture as an enabler of societal transformation. Climate change and biodiversity loss cannot be resolved through technological solutions alone; cultural values, ways of life, and systems of meaning also shape how change is perceived and addressed. Art and culture can make visible new ways of understanding the relationship between humans and nature, as well as the planetary boundaries that cannot be ignored.

A central element is the strengthening of cultural diversity and identities as part of social resilience. This entails safeguarding the cultural rights of minorities and supporting the vitality of diverse forms of expression. The emphasis shifts from the consumption of culture towards cultural agency: participation, co-creation, and democratic decision-making.

At the same time, culture functions as a space in which societal and ecological transformations can be processed and reimagined. The cultural dimension is also integrated into economic and spatial development, particularly in urban planning and regional policy, from the perspective of the quality of living environments. Intergenerational justice emphasises the need to safeguard cultural heritage, artistic freedom, and the conditions for creative activity for future generations.

Cultural policy is closely linked to the development of democracy. Freedom of expression, artistic freedom, and the reliability of information are key cultural policy concerns. Culture provides a space for societal dialogue and for citizens to experience participation and be heard. Co-creation, networks, and local ecosystems offer opportunities to respond to the polarisation of participation and to build cultural agency in new ways.

LEVEL	Culturally sustainable development: conditions
Macro	Strengthening the position of culture as part of sustainable development strategies and indicators, as well as cross-sectoral policy frameworks in which culture is linked to environmental, social, and economic policy. Long-term funding for cultural heritage, the arts, and community-based cultural forms creates predictability for activities.
Meso	Municipalities, regions and cultural institutions take cultural impacts into account in land-use planning, service design, and climate action, and develop participatory and diverse operating models.
Micro	The opportunities for individuals and communities to practice their own culture, as well as the role of artists and cultural actors in public discussions on sustainability and in everyday practices.

CULTURE AS A RESOURCE

The second strategic dimension relates to culture as a societal resource. Culture is not seen merely as a separate sector but as a broad-based resource that generates both material and immaterial benefits for well-being, learning, democracy, and innovation. Art and culture provide space for experimentation, critical thinking, and the emergence of new perspectives. Public investment in culture can thus be understood as a long-term investment in society’s knowledge, creativity, and social capital.

In light of megatrends, cultural policy increasingly appears as an interface policy where multiple societal issues intersect. Population ageing, urbanisation, and increasing diversity challenge established notions of national culture and cultural participation. Cultural policy can provide a space in which different identities and experiences meet and evolve into part of a shared cultural reality.

LEVEL	Culture as a resource: conditions
Macro	Recognition of the value of culture as part of well-being, education, and innovation policy, as well as the development of impact thinking so that qualitative and long-term value is acknowledged alongside economic indicators.
Meso	Funders, organisations and educational institutions develop evaluation and funding practices that recognise the diverse impacts of culture and build partnerships with other sectors.
Micro	Cultural value is realised in the work of artists and cultural actors, in the experiences of audiences, and in the effects of cultural activity on individuals’ well-being and agency.

CULTURE AS AN INSTITUTION

The third strategic dimension emphasises culture as an institutional structure. Culture is not a separate sector but an integral part of key societal systems such as education, welfare, and democracy. Legislation, funding systems and institutions form the foundation that safeguards artistic freedom, continuity of activity and the capacity for renewal.

LEVEL	Culture as an institution: conditions
Macro	Legislation and funding systems safeguard artistic freedom, the autonomy of institutions, and the predictability of operations. A stable institutional framework enables risk-taking and renewal.
Meso	Cultural institutions and labour market structures develop their operations, governance, and relationships with audiences, while building regional and sector-specific networks of collaboration.
Micro	Institutional realities are reflected in the working conditions of artists and cultural workers, in transparent practices, and in the possibility for critical and experimental activity also within institutions.

INTERNATIONALISATION OF CULTURE

The fourth dimension concerns the internationalisation of culture. Internationalisation is not limited to cultural export; it involves multidirectional exchange, dialogue, and mutual learning. The mobility of artists, international collaboration networks, and “internationalisation at home” all shape cultural life at the local level. At the same time, culture functions as part of foreign policy and soft power, building connections and trust between nations.

LEVEL	Internationalisation of culture: conditions
Macro	Culture is linked to foreign and security policy, international agreements, and funding instruments that support mobility.
Meso	Cultural organisations, festivals, residencies and educational institutions build long-term international partnerships and pathways.
Micro	Internationalisation is realised through cross-border collaboration among artists, as well as in the everyday encounters of audiences and communities with multilingual and multicultural content.

DIGITAL CULTURAL POLICY

The fifth strategic dimension concerns digital cultural policy. Digitalisation is not merely a technological issue; it is also about power, accessibility, and the distribution of cultural value. Digital platforms, artificial intelligence, and the data economy are reshaping interactions between actors as well as the production, distribution, consumption, and revenue models of culture. The future cultural economy will increasingly rely on digital distribution channels and new business models, whose importance is growing relative to traditional ticket sales and physical products. Cultural policy can help ensure that these changes support artists' working conditions, self-directed cultural activity, accessibility, and the preservation of cultural memory.

The technological transformation is altering the conditions of work, authorship, and value creation. Art and culture often act as early indicators of these changes, as they experiment with new technologies and make visible their ethical and societal implications. In this sense, cultural policy can also function as a testing ground where new solutions are piloted before wider adoption.

LEVEL	Digital cultural policy: conditions
Macro	Regulation concerning copyright, artificial intelligence, platforms, and data, as well as public investment in digital infrastructure and cultural heritage.
Meso	Cultural institutions and actors develop digital strategies, fair revenue models, and new forms of audience engagement in collaboration with technology partners.
Micro	Digital agency is reflected in the digital skills of artists and audiences, in shared cultural spaces online, and in the ability to participate in, create, and share culture safely and accessibly.

Cultural policy as part of a new social contract

According to Sitra, megatrends have brought Finland to a point where renewal is no longer optional but necessary. This calls for a new social contract—that is, a shared understanding of the terms on which people live together and how power, responsibility, and rights are distributed in society.²⁶⁸ Cultural policy plays a central role in how these changes take shape in practice. As a foundation for this new social contract, Sitra highlights four key dimensions, each of which clearly involves cultural policy.

The first dimension is the coexistence of a diverse and long-living population. Ageing, urbanisation, multiculturalisation, and migration challenge the idea of a unified “national culture.” A core resource of cultural policy is its capacity to create meaning across different stages of life: lifelong learning is not only an issue of education policy but also of cultural participation. Cultural policy provides the framework within which diversity either becomes normalised as part of everyday life or becomes politicised as division and conflict.

The second dimension is a culture of living democracy. As experiences of wellbeing and perceptions of democracy diverge among citizens, cultural policy moves directly into the core of democratic life. Freedom of speech, freedom of expression, artistic freedom, and the reliability of information are all cultural policy issues. Equally important is people’s experience of being heard and having symbolic inclusion. In this sense, culture is not an ornament of democracy but its infrastructure—the space where social imagination and critical debate are formed.

The third dimension is strengthening the vitality of nature. Climate change and biodiversity loss cannot be solved by cultural policy alone, but understanding and accepting them is deeply tied to cultural meanings. Culture shapes how crises and transformations are experienced, interpreted, and given meaning. It creates space for new relationships with nature and new ways of living—not only through technical solutions but also through critical reflection on exploitative cultural practices. Without cultural change, the ecological transition risks facing a crisis of legitimacy.

The fourth dimension is the bold and sustainable use of technology. Digitalisation and artificial intelligence are transforming the conditions of work, authorship, and value creation. From a regulatory perspective, cultural policy often lags behind, but art and culture act as early indicators of these transformations. They test the ethical, aesthetic, and epistemic boundaries of AI and make visible the power dynamics of platform and data economies. In this context, cultural policy can develop experimental platforms and help identify future directions, rather than relying solely on slow regulatory responses or reactive resource allocation.

²⁶⁸ Dufva et al., 2026, p. 66.

Monitoring futures: a cultural policy governance barometer and index

The realisation of different cultural policy futures can be monitored from multiple perspectives. The State of Cultural Policy project has developed a barometer that enables the governance of cultural policy to be examined from the perspective of different actors. The starting point is the idea that cultural policy is a complex whole, shaped through the interaction of multiple public and private actors. Cultural policy is therefore not limited to state decisions; it is also implemented by municipalities, funders, organisations, and field-level actors.²⁶⁹

The barometer is based on statements that respondents assess using a Likert scale (strongly agree – strongly disagree). Based on these responses, an index can be constructed to track changes in cultural policy governance over time.²⁷⁰ Background information can also be collected from respondents, allowing analysis from the perspectives of different stakeholder groups. The statements are grounded in the key developments and tensions identified earlier in this report.

The statements cover three dimensions of cultural policy governance:

1. STRUCTURES AND STEERING

- Funding conditions overly determine what kinds of cultural activities can be implemented.
- Dependence on project-based funding makes long-term work difficult.
- Cultural activities face too many conflicting expectations.

2. OPERATING CONDITIONS AND RESOURCES

- The funding system enables sufficiently long-term activity.
- The uneven distribution of financial risks weakens the sector's operating conditions.
- Cultural activities are significantly dependent on non-monetary inputs (such as underpaid work or free use of spaces).
- The operating conditions of the cultural sector can be sufficiently secured in times of crisis.

3. TRUST AND LEGITIMACY

- The views of cultural sector actors influence cultural policy decisions.
- The grounds and decisions of cultural policy steering are transparent.
- Cultural policy funding decisions are fair.
- The future of the cultural sector can be trusted.

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- 269 The Barometer is based on a governance perspective (see, for example, Cano Mejía & Arias Suárez, 2025).
- 270 The index is constructed by combining responses to the statements into a composite variable or an average. The exact method of construction will be specified in further development.

Conclusion: the state of cultural policy is a key part of renewing the social contract

Finnish cultural policy is in a state of transition. The traditional welfare-state model is simultaneously confronted by multiple changes: economic uncertainty, structural shifts driven by digitalisation, ecological crises, and a tightening geopolitical situation. These developments challenge established cultural policy goals—such as supporting the arts, ensuring access to cultural services, and safeguarding cultural rights—as well as their practical implementation. These trends are not separate but form an interconnected set of transformations in which cultural policy can act both as a responder and as a driver of change.

Overlapping crises—economic, security-related, environmental, and democratic—easily push culture into the category of “non-essential.” Paradoxically, culture is at the same time expected to fulfil an increasing number of instrumental roles: to generate wellbeing, strengthen participation, build resilience, and enhance regional attractiveness and retention. In other words, more is demanded from culture while some of its established structures are being weakened.

Cultural policy is part of the renewal of the social contract. The social contract refers to the principles and practices through which people live together, share power and responsibility, and recognise each other’s rights.²⁷¹ Cultural policy decisions make visible the concrete terms of this coexistence: whose voices are heard, which values are supported, and what kinds of activities are given space and resources. In this way, the state of cultural policy functions as a test of the social contract.

The state of cultural policy also reveals tensions between political rhetoric and practice. If democracy is emphasised in political discourse while artistic freedom is simultaneously restricted, a contradiction emerges between declared values and actual conditions. Similarly, if diversity is celebrated rhetorically but funding and institutional structures remain narrow and hierarchical, diversity risks remaining symbolic rather than becoming embedded in practice.

The state of cultural policy is not a marginal issue. Although culture represents only a small share of the state budget, cultural policy functions as a broader indicator of societal direction. It reflects how a society understands the role of creativity, critical thinking, and the construction of shared meanings as part of democracy and societal sustainability.

Societal action and the renewal of the social contract inherently involve tensions. These tensions reveal how well a society is able to reconcile different

interests, values, and expectations. In dialectical futures thinking, such tensions can be understood as productive oppositions - for example, between public and private funding, between monocultural and multicultural dynamics, or between art and the creative industries. These are not mutually exclusive but exist in continuous negotiation.²⁷²

Cultural policy does not merely reflect the social contract; it actively produces and reshapes it. From a dialectical perspective, sustainable cultural policy does not emerge from eliminating tensions but from recognising, addressing, and creatively engaging with them as part of broader societal negotiation.

The future of cultural policy remains open. The strategic dimensions outlined above point towards a direction in which culture is increasingly understood as a fundamental societal infrastructure. In this view, culture is not a separate policy sector but a core part of the structures that generate meaning, trust, and the capacity for renewal. Through these functions, culture shapes how society is able to respond to change, conflict, and uncertainty. The dynamic interplay between the three forces of change—weight of the past, push of the present, and pull of the future—will determine how Finnish cultural policy, and in part the Finnish social contract, will evolve.

Addressing complex and interwoven challenges requires pluralistic dialogue and broad-based collaboration. As the established operating environment of cultural policy changes, the importance of knowledge, analysis, and foresight grows. By monitoring the state of cultural policy, it becomes possible to assess how principles such as democracy, diversity, sustainability and cultural rights are realised in actual decisions, structures and resource allocations, also in the future.

271 Sitra, 2026, p. 66.

272 Ahlqvist, 2018.

Sources and data

Sources of key figures

KEY FIGURES	DEFINITION AND SOURCE
Art galleries (2024)	<p><i>Spaces or operators presenting visual art created by living professional artists, whose primary function is to produce regular temporary exhibitions. Art galleries often also sell artworks. Admission to art galleries is generally free of charge.</i></p> <p>Art Gallery Statistics 2024. Helsinki: Frame Contemporary Art Finland. https://frame-finland.fi/aineistot/taidegalleriatilasto-2024/ [accessed 2 April 2026]</p>
Art gallery visits (2024)	<p><i>Visits to exhibitions or events organised by the operator either in the operator's own premises (museums and galleries) or in varying venues (events). An individual visitor may make several visits during the year. The number of visits is based on a calculated estimate of visits to all 127 art galleries, derived from data obtained from 48 art galleries.</i></p> <p>Frame Contemporary Art Finland. Data card: Visual arts visitor numbers 2024. https://frame-finland.fi/aineistot/tietokortti-kuvataiteen-kayntimaarat-2024/ [accessed 10 March 2026]</p>
Artists' self-assessed work-related wellbeing (average, scale 1–10) (2024)	<p><i>Cupore, Artists' occupational wellbeing.</i></p> <p>https://www.cupore.fi/uutishuone/taitelijoiden-tyohyvinvointi/ [accessed 15 April 2026]</p>
Artists who have considered or changed profession outside the arts in the past 12 months (2024)	<p>Lahtinen, E., Ruusuvirta, M., Kautio, T., Rensujeff, K. & Leppänen, A. (2025). <i>Arts and Culture Barometer 2024: Funding and Support for Artists' Work.</i> https://www.cupore.fi/julkaisut/taiteen-ja-kulttuurin-barometri-2024/ [accessed 14 April 2026]</p>
Arts and culture budget item (29.80) (2023)	<p>State Budget for 2023 https://budjetti.vm.fi/indox/tae/2023/valtiovarainministerionKanta_tae_2023.jsp [accessed 2 April 2026]</p>

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DEFINITION AND SOURCE

Average disposable income	<p><i>Disposable monetary income includes wage and salary income, entrepreneurial income, property income, and received transfers, from which paid transfers such as direct taxes and social security contributions are deducted. Grants are included in disposable income.</i> Hirvi-Ijäs, M., Renko, V., Leppänen, A., Lahtinen, E. & Sokka, S. (2023). <i>Taiteilijana Suomessa: ammattitaiteilijat Suomessa vuonna 2019</i>. Tietovihko 6. Kulttuuripoliittikan tutkimuskeskus Cupore.</p> <p>https://www.cupore.fi/julkaisut/taiteilijana-suomessa-ammattitaiteilijat-suomessa-vuonna-2019/# [accessed 15.4.2026]</p>
Average satisfaction with cultural services (scale 1–5) (2024)	<p>Association of Finnish Local and Regional Authorities. <i>Municipal cultural services receive praise from Finns.</i></p> <p>https://www.kuntaliitto.fi/tiedotteet/2025/kuntien-kulttuuripalvelut-keravat-kiitosta-suomalaisilta [accessed 10 March 2026]</p>
Believe that investment in culture pays itself back to society (2025)	<p><i>Fully or partly agrees with the statement “Investing in culture pays itself back to society.”</i></p> <p>Yle Audience Insight (2026). <i>Culture Study 2026.</i></p> <p>https://drive.google.com/file/d/1803fFTmPCxKp5UkXp5tap1gPqaNFABru/view [accessed 13 April 2026]</p>
Boys (grades 8–9) engage weekly in organised arts and cultural activities (2025)	<p><i>School Health Promotion Study 2025.</i></p> <p>https://thl.fi/tutkimus-ja-kehittaminen/tutkimukset-ja-hankkeet/kouluterveyskysely/kouluterveyskyselyn-tulokset [accessed 26 March 2026]</p>
Boys (grades 8–9) engage weekly in self-directed arts and cultural activities (2025)	<p><i>School Health Promotion Study 2025.</i></p> <p>https://thl.fi/tutkimus-ja-kehittaminen/tutkimukset-ja-hankkeet/kouluterveyskysely/kouluterveyskyselyn-tulokset [accessed 26 March 2026]</p>
Business subsidies in the arts, entertainment and recreation sector (2024)	<p><i>In Finland, direct business subsidies amounting to EUR 908.4 million were paid in 2024.</i> Official Statistics of Finland (OSF): <i>Business Subsidies Statistics</i> [online publication]. ISSN=1798-3355. Helsinki: Statistics Finland.</p> <p>https://stat.fi/fi/tilasto/yrty [accessed 2 April 2026].</p> <p>Public information service on business subsidies, Ministry of Economic Affairs and Employment. https://tem.fi/yritystukien-julkinen-tietopalvelu [accessed 2 April 2026]</p>
Children’s culture centers (2025)	<p><i>Members of the Association of Finnish Children’s Cultural Centres.</i></p> <p>https://lastenkulttuuri.fi/jasenet/varsinaiset-jasenet/ [accessed 12 March 2026]</p>

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DEFINITION AND SOURCE

Cinema screens (2024)	<i>Finnish Film Foundation (2025). Film Year 2024.</i> https://www.ses.fi/wp-content/uploads/SES-Elokuvavuosi-2024-Facts-Figures.pdf [accessed 26 February 2026]
Cinema visits (2024) 	<i>Finnish Film Foundation (2025). Film Year 2024.</i> https://www.ses.fi/wp-content/uploads/SES-Elokuvavuosi-2024-Facts-Figures.pdf [accessed 26 February 2026]
Concert audiences (2024)	<i>Audiences at live concerts: 1,208,798; audiences at online concerts: 1,437,343.</i> Association of Finnish Symphony Orchestras. Annual Report 2024. https://sinfoniaorkesterit.fi/materiaali/suomen-sinfoniaorkesterit-rynyvuosikertomus-2024/ [accessed 2 April 2026]
Consider cultural heritage to be personally important (2025)	Cultural Heritage Barometer 2025. https://www.museovirasto.fi/fi/palvelut-ja-ohjeet/julkaisut/kulttuuriperintobarometri [accessed 26 March 2026]
Cultural and media enterprises (2023)	<i>A set of enterprises defined on the basis of TOL 2008 classes: 18110, 18120, 18130, 18140, 18200, 26400, 32200, 32400, 46432, 46433, 46491, 46492, 46493, 46494, 46496, 47430, 47595, 47610, 47621, 47622, 47630, 47650, 47781, 47782, 47791, 47792, 47911, 58110, 58130, 58141, 58142, 58210, 59110, 59120, 59140, 59200, 60100, 60201, 60202, 63910, 71110, 73111, 73112, 73119, 73120, 74101, 74102, 74109, 74201, 74202, 74300, 74901, 77220, 82300, 85520, 90010, 90020, 90030, 90040, 91010, 91020, 91030, 91040, 92000, 93210, 93299. Included are all market-based enterprises that, during the statistical year, had turnover, personnel, other operating income, investments, or a balance sheet. Cultural labour force, products, services and enterprises 20. Official Statistics of Finland (OSF): Culture [online publication]. ISSN=2341-7315. Helsinki: Statistics Finland.</i> https://pxhoepa2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/suom0014.htm [accessed 1 April 2026]
Cultural sector associations (2025)	<i>Subcategories of cultural sector associations: 4.01 associations related to science and research; 4.02 associations related to study and education; 4.03 associations related to music; 4.04 associations related to performing arts; 4.05 associations related to visual arts; 4.06 other arts associations; 4.07 heritage and museum associations; 4.08 associations related to customs, food, and drink culture; 4.09 local heritage and village associations; 4.10 family associations; 4.11 nature, environmental, and animal protection associations; 4.12 ethnic-minority-led association; 4.99 other cultural associations. Finnish Patent and Registration Office. Numbers of associations by purpose classification (main classes) in different regions.</i> https://www.prh.fi/fi/yrityksetjayhteisot/yhdistysrekisteri/yhdistysrekisterintilastoja/yhdistysten_maarat_maakunnittain.html [accessed 10 March 2026]

KEY FIGURES

DEFINITION AND SOURCE


Cultural wellbeing plan in place (2025)	Ruokolainen, O. & Kautio, T. (2025). <i>Cultural Wellbeing Regions? Objectives, Organisation and Funding of Cultural Wellbeing Activities in Wellbeing Services Counties</i> . Cupore Web Publications 84. Center for Cultural Policy Research Cupore.
Degrees completed in cultural fields (2024)	<p>A total of 241,000 degrees were completed.</p> <p>https://stat.fi/julkaisu/cm10h0s456xn607w1p9i0bolb [accessed 18 December 2025]. Official Statistics of Finland (OSF): Culture [online publication]. ISSN=2341-7315. Helsinki: Statistics Finland.</p> <p>https://stat.fi/fi/tilasto/klt [accessed 10 March 2026]</p>
Educational institutions providing basic education in arts (2024)	<p>Statistics Finland, educational institution register 2024,</p> <p>https://stat.fi/media/uploads/tup/oppilaitosrekisteri/oppilaitosrekisteri_tyypit_2024_fi.pdf [accessed 26 March 2026]</p>
Employed persons in art-related occupations (arts, architecture, and design) (2023)	<p><i>The employment statistics are based mainly on administrative registers and statistical materials. The employed labour force includes all persons aged 18–74 who, during the last week of the year, were in paid employment and were not registered as unemployed jobseekers at the employment office or performing military or civilian service. Information on employment is based on pension and tax authority data. In the employment statistics, a person can have only one occupation, determined on the basis of their main source of income at the end of the year. The calculation includes 13 occupational codes:</i></p> <p><i>2161 Building architects, 2162 Landscape architects, 2163 Product and garment designers, 2166 Graphic and multimedia designers, 2641 Authors etc., 2651 Visual artists, 2652 Musicians, singers and composers, 2653 Dancers and choreographers, 2654 Directors and producers, 2655 Actors, 2659 Other artists, 3431 Photographers, 3432 Interior designers etc.</i></p> <p>Official Statistics of Finland (OSF): Employment [online publication]. ISSN=1798-5528. Helsinki: Statistics Finland.</p> <p>https://stat.fi/fi/tilasto/tyokay [accessed 11 March 2026]</p>
Employment in cultural industries (2024)	<p><i>Eurostat monitors cultural employment in the EU. The data are based on a cross-classification of employment by the international occupational classification (ISCO) and the industrial classification (NACE), so that a person is defined as culturally employed if they work in a cultural sector or a cultural occupation, or both. In Eurostat statistics, an employed person is defined as a person aged 15 or over who, during the reference week, worked for at least one hour for pay or profit, or as an unpaid family worker. Also included are persons who were temporarily absent from their job or business during the reference period.</i></p> <p>https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment [accessed 10 March 2026]</p>

KEY FIGURES

DEFINITION AND SOURCE

Employment in cultural occupations (2023)

Total employed labour force (aged 18–74) in Finland at the end of 2023: 2.6 million.
<https://stat.fi/fi/julkaisu/clmhktyrwzhoa0bw3t81uqqml> [accessed 25 March 2026]
 Official Statistics of Finland (OSF): *Employment* [online publication].
 ISSN=1798-5528. Helsinki: Statistics Finland.
<https://stat.fi/fi/tilasto/tyokay> [accessed 11 March 2026]

Employment in cultural sector (2023) 

The employed labour force includes all persons aged 18–74 who, during the last week of the year, were in paid employment and were not registered as unemployed jobseekers at the employment office or performing military or civilian service. Information on employment is based on the Incomes Register and tax authority data. For the sectors included, see Establishments of cultural sector enterprises.
 Total employed labour force (aged 18–74) in Finland at the end of 2023: 2.6 million.
<https://stat.fi/fi/julkaisu/clmhktyrwzhoa0bw3t81uqqml> [accessed 25 March 2026]
 Official Statistics of Finland (OSF): *Culture* [online publication].
 ISSN=2341-7315. Helsinki: Statistics Finland. <https://stat.fi/fi/tilasto/klt> [accessed 11 March 2026]

Enterprises in the arts, entertainment and recreation sector (2024)

Official Statistics of Finland (OSF): *Structural Business and Financial Statement Statistics* [online publication]. ISSN=2342-6217. Helsinki: Statistics Finland.
<https://stat.fi/fi/tilasto/yrti> [accessed 16 March 2026]

Establishments in the cultural sectors (2023) 

All business establishments in total: 615,780. https://pxdata.stat.fi/PxWeb/pxweb/fi/StatFin/StatFin_alyr/statfin_alyr_pxt_13ww.px/ [accessed 1 April 2026].

In cultural statistics, cultural sector enterprises include enterprises in the following TOL 2002 main categories:
artistic, stage, and concert activities; libraries, archives, and museums, etc.; art and antique shops; publishing and retail sale of books; production and distribution of newspapers and periodicals; other printing and related activities; radio and television activities; production and distribution of films and videos; sound recordings; manufacture and sale of musical instruments and accessories; advertising; architectural and industrial art design; photography; manufacture and sale of consumer electronics (excluding major household appliances such as refrigerators and washing machines); amusement parks, games, and other entertainment and recreation.

Official Statistics of Finland (OSF): *Culture* [online publication]. ISSN=2341-7315. Helsinki: Statistics Finland. <https://stat.fi/fi/tilasto/klt> [accessed 10 March 2026]

KEY FIGURES

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EU Culture sub-programme funding for Finnish projects (2024)

Total funding for all projects amounted to €172 million.

Key Figures for Culture 11.3.

Official Statistics of Finland (OSF): Culture [online publication].

Helsinki: Statistics Finland.

https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/suom0015.htm

[accessed 2 April 2026]

EU Media sub-programme funding for Finnish projects (2024)

Key Figures for Culture 11.4.

Official Statistics of Finland (OSF): Culture [online publication]. Helsinki: Statistics

Finland.

https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/suom0015.htm

[accessed 2 April 2026]

Events organised in public libraries (2025)

Events primarily organised by the library: 40,115; events organised in the library by other municipal actors: 5,105; events organised by external actors in the library: 9,006. Finnish Public Libraries Statistics.

<https://tilastot.kirjastot.fi/index.php?lang=fi> [accessed 9 March 2026]

KEY FIGURES

DEFINITION AND SOURCE

Full-time employed persons in cultural industries (2023)

Cultural sectors (TOL 2008):

Performing arts

Performing arts (90010), Support activities to performing arts (90020), Artistic creation (90030)

Libraries, archives and museums, etc.

Library and archive activities (91010), Museum activities (91020), Operation of historical sites and buildings and similar visitor attractions (91030), Botanical and zoological gardens etc. (91040)

Art and antique shops

Art galleries (47781), Antique shops (47791)

Publishing and sale of books

Bookbinding and related services (18140), Wholesale of books (46492), Retail sale of books (47610), Antiquarian bookshops (47792), Mail order and online sale of books, music and video recordings (47911), Book publishing (58110), Translation and interpreting (74300)

Newspapers, periodicals and news agencies

Printing of newspapers (18110), Retail sale of newspapers and periodicals (47622), Publishing of newspapers (58130), Publishing of local and less frequently issued newspapers (58141), Publishing of magazines and periodicals (58142), News agency activities (63910)

Films, videos and computer games

Publishing of computer games (58210), Motion picture production activities (59110), Post-production activities (59120), Distribution of films, videos and television programmes (59130), Motion picture projection activities (59140), Video rental (77220)

Manufacture and sale of musical instruments

Manufacture of musical instruments (32200), Wholesale of musical instruments and accessories (46494), Retail sale of musical instruments and accessories (47595)

Sound recordings

Reproduction of recorded media (18200), Retail sale of music and video recordings (47630), Sound recording studios; music publishing activities (59200)

Radio and television

Radio broadcasting (60100), Television programming and broadcasting activities excluding pay channels (60201), Pay television channels (60202)

Other printing and related services

Other printing (18120), Pre-press and pre-media services (18130)

Advertising

Advertising agencies (73111), Direct and outdoor advertising (73112), Other advertising services (73119), Media representation (73120)

Architectural and industrial design

Architectural activities (71110), Graphic design (74101), Interior design (74102), Industrial design etc. (74109)

Photography

Wholesale of photographic equipment and supplies (46433), Retail sale of

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photographic equipment (47782), Photographic activities (74201), Photographic processing (74202)

Amusement parks, games and other entertainment and recreation

Manufacture of games and toys (32400), Wholesale of paper and office supplies (46491), Wholesale of games and toys (46496), Retail sale of paper and office supplies (47621), Retail sale of games and toys (47650), Gambling and betting activities (92000), Amusement and theme park activities (93210), Other amusement and recreation activities n.e.c. (93299)

Manufacture and sale of consumer electronics

Manufacture of consumer electronics (26400), Wholesale of consumer electronics (46432), Retail sale of consumer electronics (47430)

Organisation of cultural events and related activities

Performing arts support activities and management services (74901), Organisation of trade fairs and congresses (82300), Operation of arts facilities (90040)

Education

Cultural education (85520)

Cultural education, labour force and associations,

11.4 Employed labour force in cultural sectors 2008–2022.

https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/suom0010.htm

[accessed 2 April 2026]

Official Statistics of Finland (OSF): Culture [online publication].

Reference date: 31 December 2023. Helsinki: Statistics Finland.

<https://stat.fi/fi/julkaisu/clmaleenrbqf30bw68qmf8vcg> [accessed 2 April 2026]

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Full-time employed persons in cultural occupations (2023)

Cultural occupations (TOL 2008):

Art, design and arts and crafts

Visual artists (2651), Musicians, singers and composers (2652), Dancers and choreographers (2653), Directors and producers (2654), Actors (2655), Other artists (2659), Authors etc. (2641)

Museum, library and archive work

Archivists (26211), Museum specialists (26212), Librarians, information specialists etc. (2622), Library, archive and museum workers (4411), Technical occupations in galleries, museums and libraries (3433)

Advertising

Sales and marketing managers (1221), Advertising and public relations managers (1222), Advertising and marketing professionals (2431)

Journalism and film and photography work

Journalists (2642), Editors and secretaries, programme managers (26421), Newspaper and periodical journalists etc. (26422), Presenters, announcers etc. (2656), Radio and television journalists (26423), Photographers (3431), Camera operators and other stage technicians (34351), Broadcasting and audiovisual technicians (3521)

Craft product makers and printing workers

Musical instrument makers and tuners (7312), Jewellery and precious-metal workers (7313), Potters and related workers (7314), Glass makers, cutters, grinders and finishers (7315), Engravers, etchers and decorative painters (7316), Wood, basket and related craft workers (7317), Textile, leather and related craft workers (7318), Other handicraft workers (7319)

Architects and designers

Building architects (2161), Landscape architects (2162), Product and garment designers (2163), Graphic and multimedia designers (2166), Interior designers etc. (3432)

Teachers of arts subjects

Teachers of arts and practical subjects (23303), Other music teachers (2354), Other arts teachers (2355)

Graphic sector work

Pre-press technicians (7321), Printers (7322), Print finishing and bookbinding workers (7323)

Other cultural occupations

Tour guides (5113), Travel agency clerks (4221), Translators, interpreters and other linguists (2643), Other arts and culture professionals (3435)

Cultural education, labour force and associations,

11.5 Employed labour force in cultural occupations according to employment statistics, 2022.

https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/suom0010.htm [accessed 2 April 2026]


Official Statistics of Finland (OSF): Culture [online publication].

Reference date: 31 December 2023. Helsinki: Statistics Finland.

<https://stat.fi/fi/julkaisu/clmaleenrbqf30bw68qmf8vcg> [accessed 2 April 2026]


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Funding for cultural activities by member foundations of the Association of Finnish Foundations (2024) 

Sweco Finland Oy. *Allocation of support by member foundations of the Finnish Foundations and Funds association in 2024.*


<https://saatiotrahastot.fi/selvitys-saatiotuesta-2024/> [accessed 2 April 2026]

Funding for the arts and culture by Taike (2024) 

Arts Promotion Centre Finland.


Taike support for the promotion of the arts and culture 2024.

<https://www.taike.fi/fi/julkaisut/taiken-tuki-taiteen-ja-kulttuurin-edistamiseen-2024> [accessed 26 March 2026]

Funding for the arts by member foundations of the Association of Finnish Foundations (2024) 

Sweco Finland Oy. *Allocation of support by member foundations of the Finnish Foundations and Funds association in 2024.*

<https://saatiotrahastot.fi/selvitys-saatiotuesta-2024/> [accessed 2 April 2026]

Funding for museums and cultural heritage by member foundations of the Association of Finnish Foundations (2024) 

Sweco Finland Oy. *Allocation of support by member foundations of the Finnish Foundations and Funds association in 2024.*

<https://saatiotrahastot.fi/selvitys-saatiotuesta-2024/> [accessed 2 April 2026]

Girls (grades 8–9) engage weekly in organised arts and cultural activities (2025)

School Health Promotion Study 2025.

<https://thl.fi/tutkimus-ja-kehittaminen/tutkimukset-ja-hankkeet/kouluterveyskysely/kouluterveyskyselyn-tulokset> [accessed 26 March 2026]

Girls (grades 8–9) engage weekly in self-directed arts and cultural activities (2025)

School Health Promotion Study 2025.

<https://thl.fi/tutkimus-ja-kehittaminen/tutkimukset-ja-hankkeet/kouluterveyskysely/kouluterveyskyselyn-tulokset> [accessed 26 March 2026]

Household expenditure on cultural goods and services, books and newspapers (2024)

Books and newspapers approximately EUR 200, cultural services approximately EUR 150, and cultural goods approximately EUR 40 per household per year. Total household consumption expenditure approximately EUR 24,100 per year. Household final consumption expenditure by purpose (COICOP 2018). Eurostat.

https://doi.org/10.2908/NAMA_10_CP18 [accessed 7 April 2026]

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Household expenditure on culture (2023)	<p><i>Fields included: performing arts and films; amusement parks, games, and other leisure activities; libraries, archives, museums, and cultural heritage sites; books; education, administration, and cultural events; other printed, paper, and drawing products; radio and television fees; newspapers and periodicals; art and antiques; photographic and film equipment and services; consumer electronics; audio and audiovisual recordings.</i> Cultural Satellite Account [online publication]. ISSN=2323-959X. Helsinki: Statistics Finland. https://stat.fi/fi/tilasto/klts [accessed 10 March 2026]</p>
Library visits (2024)	<p><i>Physical visits.</i> Finnish Public Libraries Statistics. https://tilastot.kirjastot.fi/index.php?lang=fi [accessed 9 March 2026]</p>
Live music and concert venues (2024)	<p>LiveFIN ry. Review of the Live Music Sector 2024. https://livefin.fi/wp-content/uploads/Elavan-musiikin-toimialakatsaus-2024.pdf [accessed 9 March 2026]</p>
Member festivals of Finland Festivals (2025)	<p>Statistics cover festivals that are members of Finland Festivals, nearly all of which are non-profit art and cultural festivals. Commercial festivals are not included. https://festivals.fi/tilastot/ [accessed 26 February 2026]</p>
Municipal net expenditure on cultural activities (2024)	<p><i>More detailed definitions on the State Treasury website:</i> https://www.valtiokonttori.fi/maaraykset-ja-ohjeet/kuntien-ja-kuntayhtymien-automaattisen-taloustraportoinnin-kasikirja-aura/. <i>Total net operating expenditure: EUR 17.1 billion. Association of Finnish Local and Regional Authorities, time series service: service production costs. Net operating expenditure of municipal cultural activities, including libraries.</i> https://www.kuntaliitto.fi/talous-ja-elinvoima/kuntatalouden-tilastot [accessed 26 March 2026]</p>
Museum visits (2024)	<p><i>In museum statistics, a visit is counted as a visit to an exhibition or to an event organised by the museum on the museum's own premises.</i> Museum Statistics, Finnish Heritage Agency. CC BY 4.0.</p>
New Finnish fiction titles published (2024)	<p><i>Published new titles.</i> Publishing Industry Statistics: Annual Statistics 2024. https://tilastointi.kustantajat.fi/vuositilasto/julkaistut-uudet-nimikkeet/2024 [accessed 9 March 2026]</p>


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Performing arts audiences (2024)	<i>Audiences of spoken theatre, opera, dance companies and production centres, and circus. Audience figures include free performances and visitors.</i> Statistics of the Theatre Info Finland (2025). [accessed 26 February 2026]
Personnel in public libraries (2024)	<i>Person-years: staff employed by the library (2017–).</i> Finnish Public Libraries Statistics. https://tilastot.kirjastot.fi/index.php?lang=fi [accessed 9 March 2026]
Personnel resources in general cultural activities (2024)	Finnish Institute for Health and Welfare: TEAviisari, 2025. www.teaviisari.fi [accessed 2 April 2026]
Premieres by independent circus companies (2024)	Statistics of Theatre Info Finland (TINFO). (2025) http://www.tinfo.fi/documents/ett_2024_web.pdf [accessed 26 February 2026]
Premieres by independent dance companies and choreographers (2024)	Statistics of Theatre Info Finland (TINFO). (2025) http://www.tinfo.fi/documents/ett_2024_web.pdf [accessed 26 February 2026]
Premieres in state-subsidised theatres (2023–2024 season)	<i>VOS spoken theatres and the Finnish National Theatre, VOS dance companies and production centres, VOS circus groups, and the Finnish National Opera and Ballet. Premieres are recorded by performance season.</i> Statistics of Theatre Info Finland (TINFO). (2025) http://www.tinfo.fi/documents/ett_2024_web.pdf [accessed 26 February 2026]
Premieres of Finnish feature films (2024)	Finnish Film Foundation (2025). <i>Film Year 2024.</i> https://www.ses.fi/wp-content/uploads/SES-Elokuvavuosi-2024-Facts-Figures.pdf [accessed 26 February 2026]
Premieres of Finnish orchestral works (2024)	Association of Finnish Symphony Orchestras. <i>Annual Report 2024.</i> https://sinfoniaorkesterit.fi/materiaali/suomen-sinfoniaorkesterit-rynsuosikertomus-2024/ [accessed 2 April 2026]
Professional artists (2019)	<i>The register data for Cupore's As an Artist in Finland study were constructed by defining the population of professional artists from the FOLK dataset using four criteria based on profession research. These criteria are: completed artistic education, receipt of a grant for artistic work, membership in a professional or advocacy organisation in the arts field, and receipt of compensation for the use of artistic works.</i> Hirvi-Ijäs, M., Renko, V., Leppänen, A., Lahtinen, E. & Sokka, S. (2023). Being an Artist in Finland: Professional Artists in Finland in 2019. Fact Sheet 6. Cupore. https://www.cupore.fi/julkaisut/taiteilijana-suomessa-ammattitaiteilijat-suomessa-vuonna-2019/# [accessed 15 April 2026]

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Public library service points (2025) 	Finnish Public Libraries Statistics. https://tilastot.kirjastot.fi/index.php?lang=fi [accessed 9 March 2026]
Recipients of funding from Taike (2024)	Arts Promotion Centre Finland. <i>Taike support for the promotion of the arts and culture 2024.</i> https://www.taike.fi/fi/julkaisut/taiken-tuki-taiteen-ja-kulttuurin-edistamiseen-2024 [accessed 26 March 2026]
Regional cultural strategy in place (at the end of 2025)	Taina Laitinen, Arts and Culture Agency, 11 February 2026. Personal communication.
Rhythm music festivals (2025)	A list of pop, folk, and jazz festivals compiled from public sources. LiveFIN & Finnish Jazz Federation (2025). Pop, folk, and jazz festivals 2019–. Electronic dataset. www.livefin.fi/avoin-toimialadata/Festivaalilista.xlsx [accessed 26 February 2026]
Sense of social inclusion among artists (scale 0–100) (2022)	Ruusuvirta, M., Lahtinen, E., Rensujeff, K. & Leppänen, A. (2023). <i>Arts and Culture Barometer 2022: Artists' Occupational Wellbeing.</i> https://www.cupore.fi/julkaisut/taiteilijoiden-tyohyvinvointi/ [accessed 14 April 2026]
Share of artists for whom copyright revenues have at least a fairly significant importance for their livelihood (2023)	Lahtinen, E., Ruusuvirta, M., Kautio, T., Rensujeff, K. & Leppänen, A. (2025). Arts and Culture Barometer 2024: Funding and Support for Artists' Work, p. 25. Arts and Culture Barometer 2024 – Cupore [accessed 15 April 2026]
Share of income derived from artistic work in total income (Arts and culture barometer) (2023)	Ruusuvirta, M., Kanerva, A., Rensujeff, K. & Leppänen, A. (2024). <i>Arts and Culture Barometer 2023: The Many Forms of Artists' Work.</i> https://www.cupore.fi/julkaisut/taiteilijan-tyon-monet-muodot/ [accessed 14 April 2026]

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Share of the population living within 10 km of a cinema/library/museum/theatre (2024)

Accessibility zones were created around cultural facilities using the road network, and accessibility was assessed using grid-based population data.

Includes cinemas, public libraries and academic libraries, professionally managed museums, and professionally managed theatres.

Key Figures for Culture 13.1–13.4.

Official Statistics of Finland (OSF): Culture [online publication]. ISSN=2341-7315. Helsinki: Statistics Finland.

https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/suom0015.htm

[accessed 26 February 2026]

State-funded festivals (2025)



Grants by the Arts Promotion Centre Finland for festivals in 2025, grants by the Ministry of Education and Culture Finland for children's art and cultural events in 2025, and operational support for film festivals by the Finnish Film Foundation in 2025.

<https://www.taike.fi/fi/myonnetyt-apurahat/taiken-avustuksia-85-festivaalille-ympari-suomen>

<https://okm.fi/-/lastenkulttuurin-seka-lasten-ja-nuorten-kulttuuri-ja-mediakasvatuksen-edistaminen>

<https://www.ses.fi/tuenhakijalle/tukipaatokset/#/feed&grantTypes=212&years=2025>

[accessed 9 March 2026]

State-subsidised museums (2025)

Museums eligible for state subsidy in 2026.

<https://okm.fi/museoiden-valtionosuudet> [accessed 2 April 2026]

State-subsidised performing arts institutions (2025)

Performing arts organisations eligible for state subsidy.

<https://okm.fi/esittava-taide> [accessed 26 February 2026]

Students in basic education in the arts (2024)

Official Statistics of Finland (OSF): Culture [online publication].

Reference date: 2024. ISSN=2341-7315. Helsinki: Statistics Finland.

<https://stat.fi/fi/julkaisu/cmfpdyt2o0vq407unrklqklow> [accessed 11 March 2026]

Students in the cultural sectors (vocational and higher education) (2024)

Total number of students in degree-oriented education in 2024: 1,421,934.

<https://stat.fi/fi/tilasto/opiskt> [accessed 25 March 2026].


A list of degrees is available in Statistics Finland's PX database service:

https://pxdata.stat.fi/PXWeb/pxweb/fi/StatFin/StatFin_klt/statfin_klt_pxt_12ky.px [accessed 12 March 2026].

<https://www.taidejakulttuuri.fi/statistic/kulttuurialojen-opiskelijat-ja-tutkinnot/> [accessed 25 March 2026]

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Support public funding for the arts through taxation (2022)	Finnish Cultural Foundation, <i>Finns' relationship with culture</i> . https://skr.fi/hanke/suomalaisten-suhde-kulttuuriin/ [accessed 26 March 2026]
Total copyright royalties distributed by collective management organisations (2024)	<i>Audiovisual Producers Finland APFI (EUR 12 million), Filmex (EUR 0.6 million), Gramex (EUR 20 million), Kopiosto (EUR 49 million), Kuvasto (EUR 0.8 million), Sanasto (EUR 13 million), Teosto (EUR 69 million)</i> . Key Figures for Culture 11.8. Official Statistics of Finland (OSF): Culture [online publication]. ISSN=2341-7315. Helsinki: Statistics Finland. https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/suom0015.htm [accessed 2 April 2026]
Total state cultural funding (2023) 	<i>State budget proposal: approx. EUR 81.3 billion</i> . https://budjetti.vm.fi/indox/tae/2023/valtiovarainministerionKanta_tae_2023.jsp [accessed 16 March 2026] Sokka, Sakarias & Nokela, Severi (2024). <i>The state funded culture with more than one billion euros in 2023</i> . Review. Center for Cultural Policy Research Cupore. https://www.cupore.fi/uutishuone/valtion-rahoitus-kulttuurille-2023/ [accessed 2 April 2026]
Turnover in the arts, entertainment and recreation sector (2024)	<i>According to Statistics Finland's structural business and financial statement statistics, the combined turnover of Finnish enterprises was approximately EUR 530 billion</i> . Official Statistics of Finland (OSF): Structural Business and Financial Statement Statistics [online publication]. ISSN=2342-6217. Helsinki: Statistics Finland. https://stat.fi/fi/tilasto/yrti [accessed 16 March 2026]
Turnover of cultural and media enterprises (2023)	<i>Cultural labour force, products, services and enterprises 22</i> . Official Statistics of Finland (OSF): Culture [online publication]. ISSN=2341-7315. Helsinki: Statistics Finland. https://pxhopea2.stat.fi/sahkoiset_julkaisut/kulttuuritilasto/html/suom0014.htm [accessed 1 April 2026]
Value added by the cultural industries (2023)	<i>Total gross value added: EUR 238 billion</i> . https://pxdata.stat.fi/PXWeb/pxweb/fi/StatFin/StatFin_klts/statfin_klts_pxt_11wv.px [Accessed 26 March 2026] Cultural satellite accounts [online publication]. ISSN=2323-959X. Helsinki: Statistics Finland. https://stat.fi/en/statistics/klts [Accessed 10 March 2026]

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Visual arts events (2024)

Visual arts biennials and triennials, summer exhibitions and festivals, art sales events, and the largest art fairs. Entry to events may be paid or free. Frame Contemporary Art Finland. CC BY 4.0.
<https://frame-finland.fi/tietoa-alasta/tilastointi/> [accessed 10 March 2026]

Works registered with Teosto (2025)

Works with at least one author or publisher customer represented by Teosto. The figure includes arrangements and new versions of previously registered works.
Matti Pajarinen, Teosto, 10 April 2026. Personal communication.

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Appendices

Appendix 1. Participants in the roundtable discussions

18 FEBRUARY 2026, KAJAANI

PARTNER: Regional Council of Kainuu

THEME: The current state of cultural policy and key development trends from the perspective of Kainuu. The discussion also addressed the future of Kainuu's cultural strategy and the cultural and creative sectors in light of the new regional programme.

Maija Granqvist
Emilia Hyvönen
Susanna Jänkälä
Reija Korkatti
Veikko Leinonen

Karoliina Lummaa
Laura Mellanen
Sari Rusanen
Minna Tuunainen
Olga Zaytseva

2 MARCH 2026, TAMPERE

PARTNER: Ponte project, Tampere University

THEME: Inclusion and its promotion in cultural policy.

Iina Järvinen
Pilvi Kuitu
Neili Koivuniemi
Meri-Maija Näykki
Mika Pettissalo

Tuuli Pollari
Tuulia Soininen
Miia Säppi
Johanna Tuukkanen

12 MARCH 2026, KOTKA**PARTNER:** Kuvi**THEME:** Opportunities and significance of working as an artist in Southeast Finland.

Jukka Behm	Anni Pellikka
Janette Holmström	Joonas Pokkinen
Ritva Kaikkonen	Tomi Purovaara
Henna Keihäs	Minna Raskinen
Timo Malkoc	Terhi Tuomikko
Susanna Mäki-Oversteyns	Milko Vesalainen
Jussi Nykänen	Emilia Vesalainen-Pellas
Pia Oinas	

17 MARCH 2026, ROVANIEMI**PARTNER:** Regional Council of Lapland**THEME:** The role of arts and culture as part of Lapland's brand and regional identity.

Sanni Björklund	Marjaana Lahdenranta
Katariina Imporanta	Joonas Martikainen
Jussi Olavi Jokinen	Inga Savukoski
Pekka Juntti	Suvi Tanner
Heli Knutars	Mette Ylikorva

23 MARCH 2026, HELSINKI**PARTNER:** City of Helsinki**THEME:** Promotion of the creative sectors and the relationship between private sector funding and public cultural funding.

Leena Arvonon	Mikko Huuskonen
Kimmo Aulake	Veikko Kunnas
Vappu Aura	Hanna-Mari Peltomäki
Inkeri Borgman	Johanna Tuukkanen
Perttu Ilmarinen	Annukka Vähäsöyrinki
Jani Jalonen	

26 MARCH 2026, JOENSUU

PARTNER: University of Eastern Finland, Karelian Institute

THEME: The relationships between culture, communities, and locality, and the role of cultural policy in shaping them.

Kaisa Kervinen

Saara Koikkalainen

Kari Korolainen

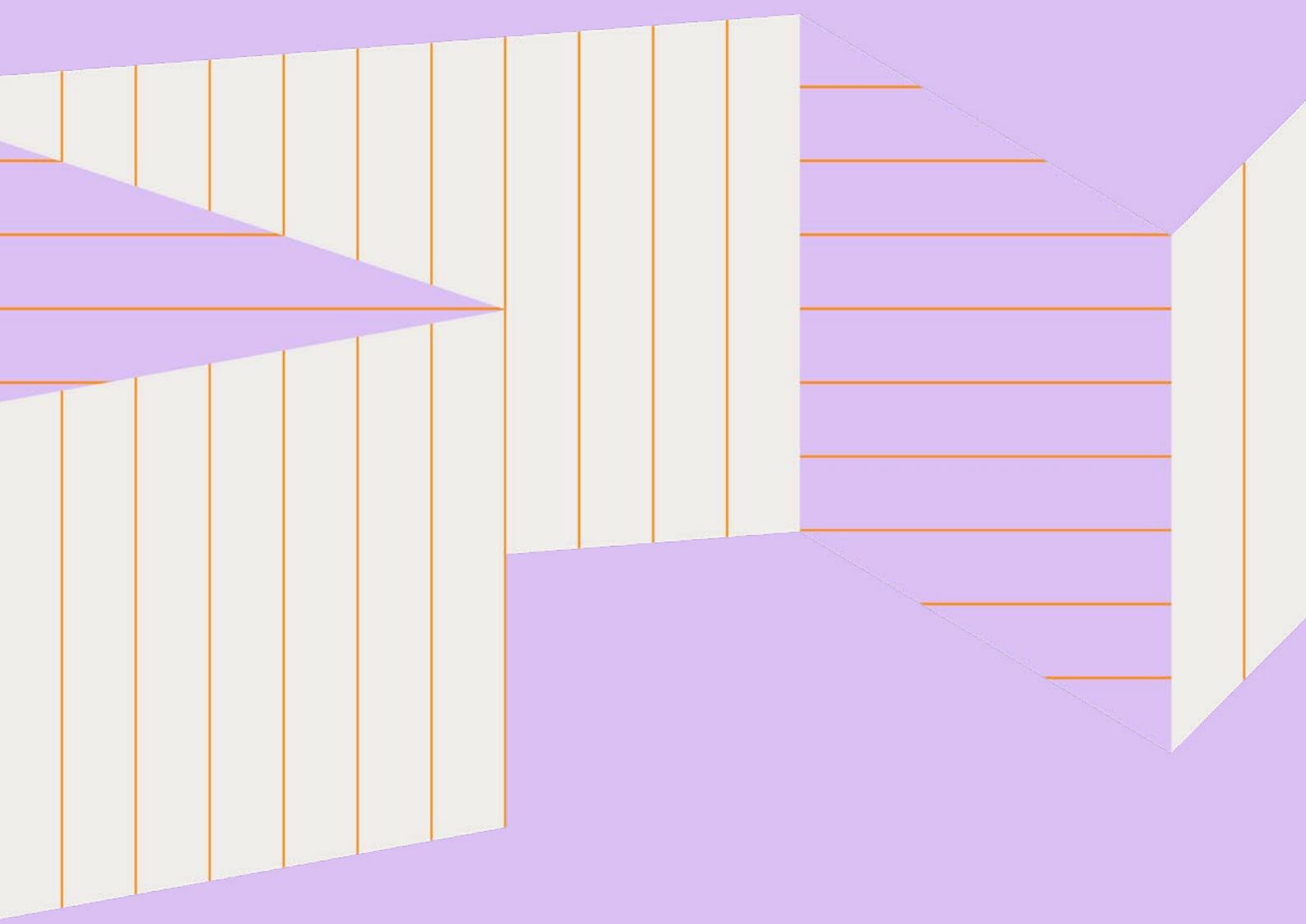
Jarmo Kähkönen

Tiia-Mari Mäkinen

Rysky Riiheläinen

Kari Souto

Pekka Suutari



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