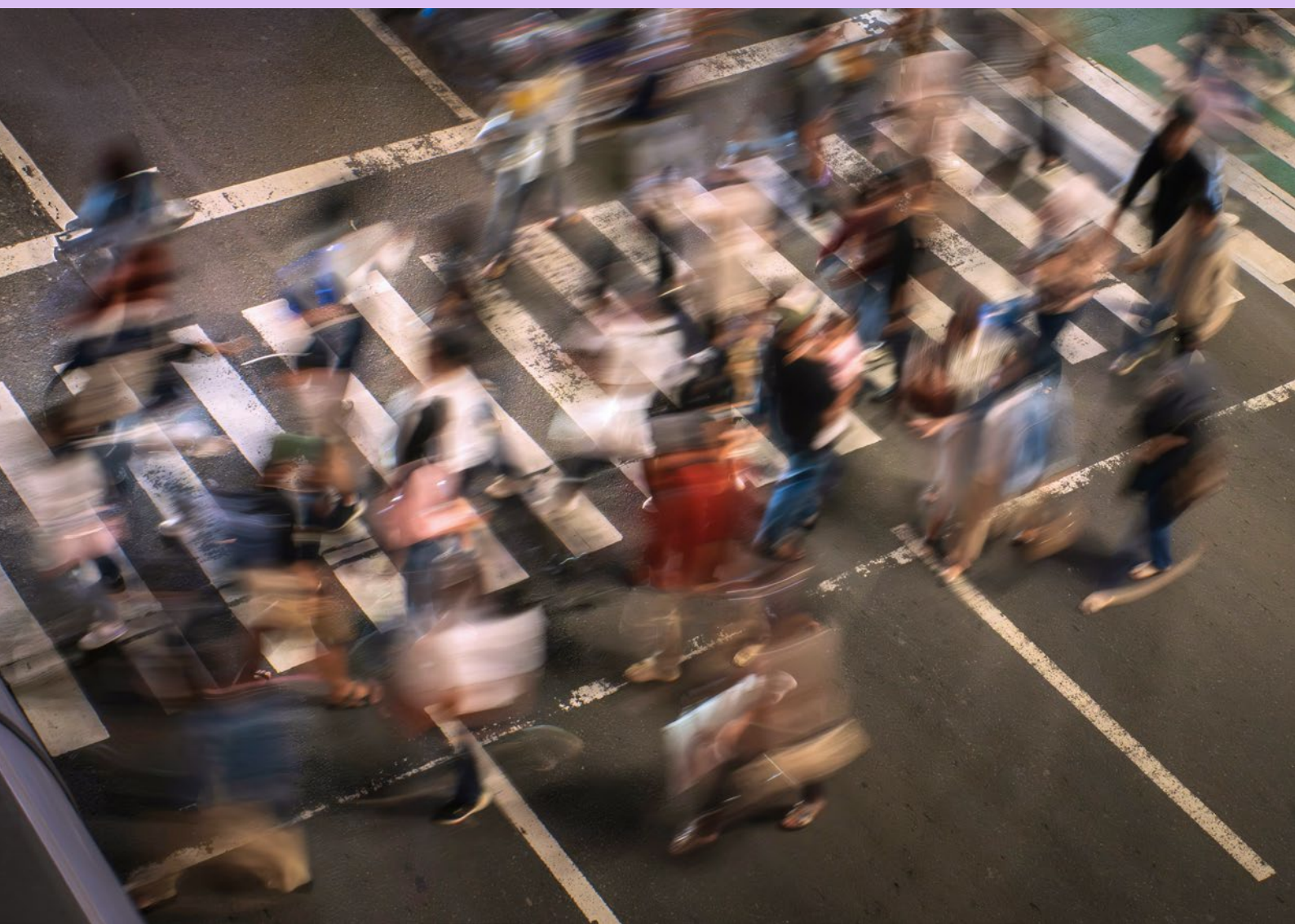


Arts and Culture Barometer 2025

International activities of artists



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Overview

The theme of the Arts and Culture Barometer 2025 is the international activities of artists. The material for the barometer was compiled from a survey conducted in 2025. A total of 1,286 artists representing different fields of the arts responded to the survey. The Arts and Culture Barometer is conducted by the Finnish Arts and Culture Agency (Kuvi) together with the Center for Cultural Policy Research (Cupore). International activities refer in the report to both activities outside Finland and activities in which the artist is active or works internationally in or from Finland without travelling outside Finland.

The international activities of artists are widespread and diverse. The majority of artists have worked internationally during their careers, and nearly half did so in 2024, according to the survey. International activities were common in all fields of the arts, although slightly fewer representatives of literature reported having worked internationally than in other fields. Younger artists and artists whose mother tongue is not Finnish or Swedish worked internationally more often than average. In 2024, the mobility of artists was mainly directed towards Europe, especially the Nordic countries and Central Europe. Residencies are a key form of internationalisation: they support the formation of international contacts and networks in particular and are an important starting point for many artists in international activities.

Artists are motivated to work internationally by opportunities to develop as artists, learn new things and expand their audiences, but also by financial and career-related factors. About a third of the artists who responded to the survey had received income from abroad. The biggest obstacles to international work were poor livelihoods, lack of funding and a lack of intermediaries, such as agents and gallerists. A lack of networks, knowledge and expertise, as well as individual life situations, also limit the international activities of artists.

International activities are seen among artists as both an opportunity and, to some extent, a necessity for securing livelihoods and the continuity of their artistic work. Utilising the opportunities presented by international activities requires stronger and more long-term funding and support structures than currently available, taking into account different actors and operational structures, as well as the specific characteristics of different fields of the arts and international activities.

Introduction

The Arts and Culture Barometer is an annual survey conducted since 2015 that monitors the operating conditions and the views of professional artists on topical phenomena by focusing on a specific theme each year. From the outset, the barometer has been conducted by the Center for Cultural Policy Research Cupore and the Finnish Arts and Culture Agency, formerly the Arts Promotion Centre Finland (Taite) until 2025. The theme of the Arts and Culture Barometer 2025 is the international activities of artists.

The international activities of artists have long played a key role in the development of Finnish art and cultural life, as well as for defining goals for cultural policy. However, internationality is not a clear-cut or delineable phenomenon but rather a multidimensional concept that is linked to the mobility of artists, networks, collaboration projects, funding, visibility, art exports and imports, and cultural interactions across national borders. It manifests itself equally in the activities of artists abroad as in international encounters and forms of cooperation that take place within Finland. Internationality can be a permanent and integral component of artistic work and its goals or be related to individual projects, structures and practical measures. The prerequisites and opportunities for international activities also vary across different fields of the arts. (Virolainen & Karttunen, 2016.)

The international activities and mobility of artists have been examined in Finnish research from such perspectives as emigration, travel motives, education and career development (e.g. Herranen et al., 2013; Hirvi, 2015; Karttunen, 2005, 2006, 2009; Waenerberg, 2005). Studies and reports have also examined issues related to exports and internationalisation among various fields of the arts and creative sectors, institutions that promote exports, as well as forms of support for international activities available from the arts administration, the development of appropriations and their distribution among different field of the arts. (Karttunen, 2005; Karttunen et al., 2019; Kontkanen et al., 2012; Manninen, 2025; Muikku, 2012; Ojanperä, 2014; Oksanen-Särelä, 2013; Raatikainen, 2013; Rajakari, 2012; Vihinen, 2014). Internationality can also be examined from an incoming perspective, i.e. the activities and opportunities of artists from other countries in Finland. At the same time, growing immigration is also increasingly diversifying and internationalising Finnish society and the field of the arts. (Karhunen, 2013; Karttunen et al., 2023; Ministry of Education and Culture, 2021.)

The views of artists on internationality have also been examined in previous Arts and Culture Barometers. Questions related to internationalisation were a key part of the 2018 barometer focused on mobility. According to the barometer, international mobility is considered a natural element of artistic work and professional development for many artists. The goals of mobility are artistic growth, interaction, visibility and earnings, but mobility also involves ecological, political and cultural challenges. (Hirvi-Ijäs et al., 2019.) In other barometers, themes related to internationality have been presented in individual questions. For example, in the 2021 barometer that examined the theme of artists in the future, artists considered it both highly desirable and likely that their international networks and interactions would increase by 2030. (Ruusuvirta et al., 2022.)

The nature of internationality has changed significantly in recent decades. Activities that were previously focused on cultural exchanges between countries have expanded into

diverse networks, where personal contacts, multidirectionality and cross-border collaborations are emphasised. The development of digital technologies has contributed to shaping the conditions for international activities by facilitating communication and enabling the movement of works and content in digital form. At the same time, internationality is increasingly linked to the development of globalisation, but also to the reassessment of the meaning of locality. (Hirvi-Ijäs et al., 2019; Virolainen et al., 2016.)

In Finland, international arts activities are financed and supported primarily by the Ministry of Education and Culture and its subordinate bodies, such as the Finnish Arts and Culture Agency, as well as by foundations supporting the arts, Finnish missions abroad, Finnish Cultural and Academic Institutes, and arts information centres. Promoting internationalisation has been a task of the Finnish arts administration since its early stages, but it became a key cultural policy objective especially in the 1990s. This was also the time when many of the current support structures and key actors in international activities took shape. (Karttunen, 2005; Virolainen et al., 2016.) In cultural policy, the objectives of international activities from the outset have been to promote growth, competitiveness, job opportunities and expertise in the arts and creative industries, as well as to strengthen the development of contents and cultural life in international interaction. In the 2000s, the discussion has included, among other things, the promotion of cultural exports and the need to take greater account of ethnic and cultural diversity and the opportunities for artists from different backgrounds. (Koivunen, 2004; Kupoli, 1992; Lummepuro, 2023; Opetusministeriö, 2002.)

In recent years, international activities in the arts and culture have been highlighted in several key national policies and strategies, including the Government Programme of Prime Minister Petteri Orpo (Finnish Government, 2023), the Finnish Government's Cultural Policy Report (Finnish Government, 2025), Growth Strategy for the Creative Economy (Valtioneuvosto, 2025) and Major Events Strategy (Valtioneuvosto, 2023), the review of the creative industries and events industry in Finland (Naumanen et al., 2023), and the strategic review prepared as part of the internationalisation work of the Arts Promotion Centre Finland (2025).

At the same time, structural shortcomings and challenges have been identified: the ability of support systems to respond to the changing needs of international activities has proven to be insufficient and, for example, Finland's position in the export of cultural products has lagged behind many comparison countries (Kulturanalys Norden, 2023). Geopolitical tensions, climate change, and economic, social and technological upheavals are shaping the operating environment for international activities and placing new demands on both artists and support structures (e.g. Hirvi-Ijäs et al., 2019).

This report provides up-to-date information on the experiences, needs and opportunities of artists regarding international activities. After the introduction, the artists who responded to the barometer survey and the implementation of the barometer are presented. The first chapter presenting the results examines the international activities of artists and the starting points and contents of their international activities. The following chapter discusses the incentives and hindrances to international activities and the views of artists on Finland as an environment for international activities. This is followed by a look at the experiences of artists regarding their own expertise in international activities and how they see the need to support and develop international activities. A summary of the findings is presented at the end of the report.

Barometer data

The data collection for the barometer survey was carried out in autumn 2025 by means of a questionnaire aimed at artists. The questionnaire was sent by e-mail to all artists who had applied for a grant from the Arts Promotion Centre Finland (Taike) in 2024. In addition, the questionnaire was openly distributed on the websites and social media channels of Cupore and Taike, as well as through various arts organisations, such as artist associations. The questionnaire was open to anyone who identified themselves as a professional artist. The questionnaire was available in Finnish, Swedish and English, and information about it was communicated in all three languages. The questionnaire in English is attached to the report ([Appendix 1](#)).

Survey respondents

A total of 1,286 artists responded to the barometer survey in autumn 2025. A significant proportion of respondents (42%) reported working in the visual arts. The next highest number of responses came from representatives of the performing arts (27%), literature (24%), music (20%) and the audiovisual arts (17%). Seven percent of respondents worked in architecture and design, the majority of whom were designers.¹ ([Table 1](#).)

Approximately two-thirds of respondents were female and one-third male. Six percent reported other gender. ([Table 2](#).) There were 13% of respondents under the age of 35, 46% aged 35–49, 33% aged 50–64 and 8% aged 65 or over ([Table 3](#)). The majority of respondents, 86%, spoke Finnish as their native language, 5% spoke Swedish and 8% spoke other languages ([Table 4](#)). Those born outside Finland represented 10% of respondents ([Table 7](#)). Respondents were particularly concentrated in the Uusimaa region, where just over half (51%) of the artists who responded to the survey lived ([Table 6](#)).

The share of respondents who had worked as employees/wage earners during 2024 was 45%. Slightly more than a third (35%) had worked as grant recipients and about a third (34%) as entrepreneurs. ([Table 5](#).) The question was implemented as a multiple-choice question on the questionnaire, allowing the respondent to select all their labour market positions during the year. As a result, the shares cannot be compared, for example, with statistics describing employment by main activity. It is typical for artists to work in several labour market positions; less than half of the respondents (46%) reported only one labour market position for 2024.

¹ Individual artforms are categorised into seven main fields of the arts for this report: architecture and design, the audiovisual arts, the performing arts, literature, multidisciplinary art, music, and the visual arts. The questionnaire listed 17 artforms, from which artists were asked to select one or more. In addition to these, respondent could select “other”. The artforms listed on the questionnaire were classified under seven categories, which are referred to as fields of the arts in this barometer report. The Ministry of Education and Culture’s statistical classification recommendation was applied in the listing of artforms: https://koodistot.suomi.fi/codescheme;registryCode=kulttuuri;schemeCode=culture_domain_taike (Accessed 11.2.2026).

TABLE 1. Fields of the arts represented by respondents.

FIELD OF THE ART	n	%
VISUAL ARTS	540	42
Visual arts	457	36
Photographic art	111	9
Illustrations and comics	72	6
PERFORMING ARTS	347	27
Theatre	197	15
Performing arts	127	10
Dance	96	8
Performance art	72	6
Circus art	37	3
LITERATURE	306	24
Literature	285	22
Art journalism	39	3
MUSIC	254	20
Music	254	20
AUDIOVISUAL ARTS	223	17
Media art	127	10
Cinema	93	7
Light and sound art	67	5
Game art	13	1
ARCHITECTURE AND DESIGN	92	7
Architecture	9	1
Design	87	7
MULTIDISCIPLINARY ART	61	5
Multidisciplinary art	61	5
OTHER	44	3
Other	44	3

Respondents could select more than one. Approximately one in three respondents worked in more than one of the seven main fields of the arts.

TABLE 2. Gender distribution of respondents.

GENDER	n	%
Female	771	61
Male	423	33
Other	73	6
TOTAL	1,267	100

TABLE 3. Age distribution of respondents.

AGE	n	%
34 years or younger	158	13
35–49 years	562	46
50–64 years	403	33
65 years or older	95	8
TOTAL	1,218	100

TABLE 4. Native language of respondents.

LANGUAGE	n	%
Finnish	1,086	86
Swedish	68	5
Other	107	8
TOTAL	1,261	100

Two respondents indicated Sámi as their native language; they are not treated separately in this report.

TABLE 5. Labour market status of respondents in 2024.

LABOUR MARKET STATUS	n	%
Employee/wage earner	579	45
Recipient of a grant for artistic work (including project grants for artistic work)	449	35
Entrepreneur	436	34
Unemployed job applicant	333	26
Recipient of trade income with a tax card (neither a wage earner nor an entrepreneur)	259	20
Other*	135	11
Pensioner	81	6
Full-time student	67	5

Respondents could select more than one.

*Other includes respondents on parental leave or childcare leave, on labour market training or similar, or performing military or civilian service.

TABLE 6. Major regions represented by respondents.

MAJOR REGION	n	%
Southern Finland	153	13
Helsinki-Uusimaa	649	57
Western Finland	180	16
Northern & Eastern Finland	145	13
TOTAL	1,127	100

Three respondents indicated Åland, which is not treated separately in this report.

TABLE 7. Place of birth of respondents.

PLACE OF BIRTH	n	%
Finland	1,143	90
Outside Finland	131	10
TOTAL	1,274	100

Analysis and reporting of results

This report examines the responses to the questionnaire both as general distributions and in relation to background variables, such as age, gender, native language and field of the arts. Regarding the background variables, the report has primarily sought to highlight those results where clear differences emerged between different groups. When interpreting the results, it is important to note that when asking about field of the arts or labour market status, for example, it was possible to select several options on the form, so that the responses of an individual artist appear in the results under all the choices they selected.

Some of the questions examined the views of artists on their situation at the time of the survey in autumn 2025. Some of the questions ask about the situation of artists for the entire previous year, 2024. Such questions include, for example, those examining income. The artists were asked about their international activities both in 2024 and for the period before 2024. The reporting specifies the time period or time interval to which the question is being examined.

The questionnaire also included open-ended questions. Quotes extracted from these responses are used to highlight the individual views of artists and to open up the researchers' interpretations of the responses. Typos in the quotes have been corrected to make them easier to read and understand, and identifiability has also been removed from the quotes. Individual artists are not highlighted in the report in a way that would make it possible to identify them. For data protection reasons, numbers of less than three are not reported in tables and figures. In reporting the results, attention has also been paid to comparability between different groups and fields of the arts, as the sizes of the groups under consideration vary not only as a whole but also by question.

Generative AI has been used to a limited extent to support data analysis for individual questions. AI has not been used as an independent source of information. All analyses, interpretations and conclusions have been reviewed and approved by the authors of the report. AI has not been fed data combined with the respondents' background variables.

International activities of artists

This chapter presents the international activities of artists and their prevalence, as well as the nature and purpose of the activities. It also provides an overview of whereabouts in the world artists most commonly have activities and work. The chapter concludes with an examination of the views of artists regarding residency work and the prerequisites for international activities.

International activities are considered both as work taking place outside Finland's borders and as international activities in and from Finland. This was worded in the questionnaire as follows: "International activities here refer to: a) activities in which the artist is **active or works physically outside Finland**, either temporarily or permanently; and b) activities in which the artist is **active or works internationally in or from Finland** without travelling outside Finland."

This report examines activities taking place in Finland and those taking place outside Finland partly together and partly separately. In practice, the line between these is not always clear, and work undertaken in different places is often overlapping and connected, so separating them from each other is not always meaningful. For example, an international exhibition, event or performance can be prepared for a long time in Finland, and on the other hand, artistic work undertaken by artists in Finland can lead to international activities, even if this was not the original aim of the work.

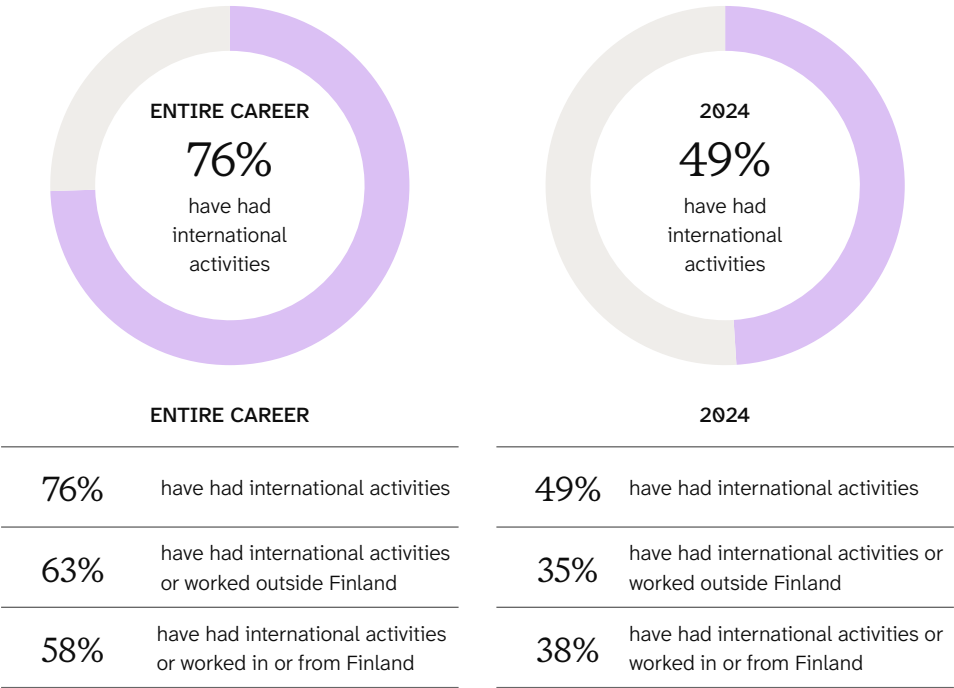
An overview of the international activities of artists is created both in terms of their entire careers and as a cross-section in 2024. After this, the following subsections take a closer look at international activities and their contents in Finland and outside Finland in 2024.

International activities are widespread among artists

The majority of artists who responded to the barometer survey (76%) stated that they have worked internationally during their careers. This includes international activities and work both outside Finland and in or from Finland. The proportion of respondents who have had international activities outside Finland that involved traveling abroad was 63%. The proportion of artists who have had activities or worked internationally in or from Finland during their careers was slightly lower at 58%. (**Figure 1.**) In general, international activities interest artists, as only 6% of the artists who responded to the barometer survey stated that they were not interested in international activities.

Artists were also asked separately on the questionnaire about their international activities specifically in 2024. In this year, almost every other artist (49%) had international activities: 35% had worked outside Finland, and 38% of the respondents had international activities that took place in Finland. (**Figure 1.**) Slightly fewer than a third of the artists (31%) had no international activities at all in 2024, whether they were activities that took place outside Finland or in Finland.

FIGURE 1. International activities of artists during their careers and in 2024, (%).



International activities are widespread in all fields of the arts. The proportion of artists who have had international activities at some point in their careers varied between 77 and 87 percent in all other fields of the arts except literature, where 63% of respondents have had international activities during their artistic careers. The field of literature appears as a slight exception throughout this year's barometer survey. The share of international activities among writers is lower than in other artforms, and their interest in international activities is also somewhat lower than others. The partly different attitude of artists working in the field of literature towards international activities is visible in the responses across the board, but the issue must be examined in relation to the characteristics of the artform and the language-specific nature of their work, for example.

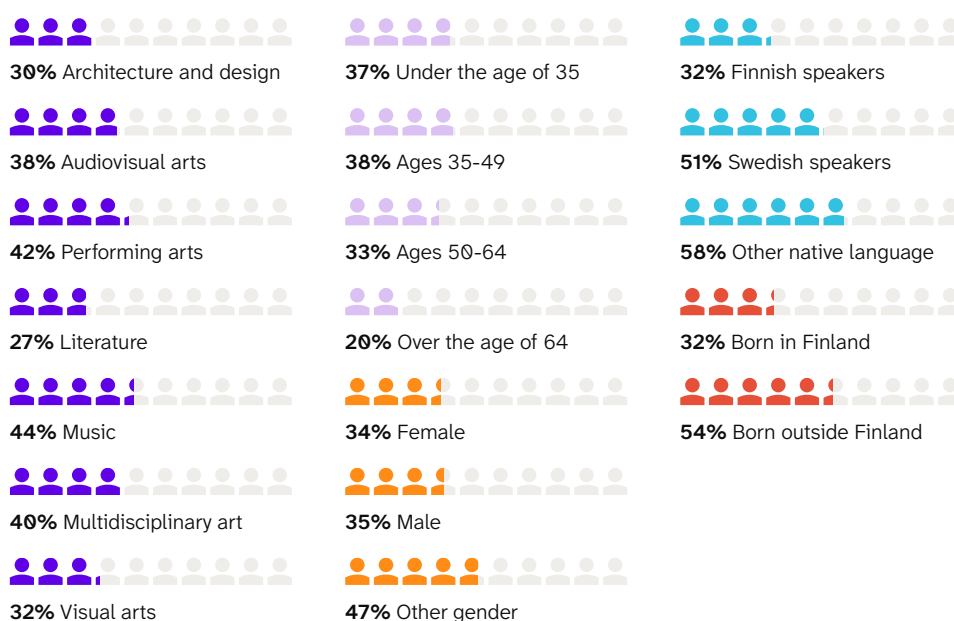
Another trend visible in the data is the higher proportion of artists born outside Finland and whose native language is other than Finnish or Swedish in international activities: their share is highlighted in international activities both outside Finland and undertaken in or from Finland.

The following chapters examine in more detail the international activities of artists in 2024 and their nature, distinguishing between activities undertaken in Finland and abroad.

One in three artists worked outside Finland in 2024, most commonly in the Nordic countries and Central Europe

Just over a third (35%) of artists were active or worked outside Finland at least at some point in 2024. The most active of these artists were in the fields of music (44%) and the performing arts (42%). Artists who were more active internationally than in general were those whose gender was other (47%), those who were Swedish-speaking (51%), those speaking a language other than Finnish or Swedish as their native language (58%), those born outside Finland (54%), those under the age of 50 (37–38%), and those living in Helsinki and Uusimaa (41%).² International activities were also more common among those with a university-level higher education in the arts (42–48%) than among those with a degree from a polytechnic or college-level degree in the arts (28–32%) or a degree in another field (27%). (Figure 2.)

FIGURE 2. Artists who were active or worked outside Finland in 2024, (%).



² When examining and interpreting the results, it must be noted that the size of the respondent groups varies and some of the respondent groups in the data are relatively small in number: for example, other gender (n=72) and Swedish speakers (n=68).

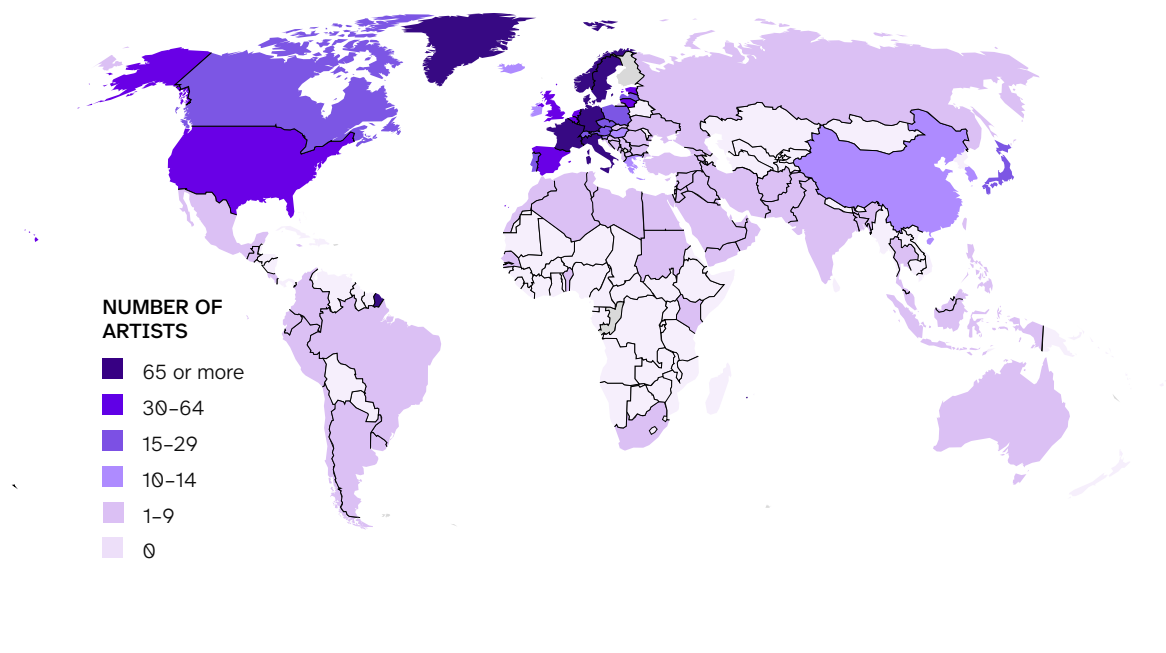
The main destination for artists from Finland is Europe. Of the artists who worked outside Finland, as many as 94% had worked in a European country in 2024.³ Compared to Europe, other continents lag far behind. Only 15% of artists were active or worked in North America (including Central America) and 12% in Asia (including the Middle East) in 2024. Five percent of the artists who responded to the barometer survey had travelled to South American countries and three percent to African countries. (Figure 3; Figure 4.)

The most common destination outside Finland for artists in 2024 was Sweden. Just under a third (30%) of artists who had travelled outside Finland had been active or worked there. Among other European countries, artists also often went to Germany, France, Italy and the Great Britain, and among other Nordic countries, especially to Denmark and Norway. Among countries outside Europe, the United States was particularly popular with artists, as one in ten (10%) artists who had travelled outside Finland was active or worked there in 2024. (Figure 5.)

In terms of field of the arts, Sweden, Germany and France were the most common destinations in 2024 for artists working in the audiovisual arts, the performing arts, literature and the visual arts. For those working in the field of music, Great Britain was the third most popular destination after Sweden and Germany.⁴

In total, respondents to the barometer survey had worked in 92 countries in 2024. Slightly more than one in three artists who had worked abroad (36%) had worked in one country outside Finland during 2024, around one in five (22%) in two and one in four (25%) in 3–4 different countries. One in six artists reported having worked in more than four countries.

FIGURE 3. Countries outside Finland where artists worked in 2024, (n=431).



³ Due to a technical error, Congo and Kosovo were missing from the list of countries on the questionnaire.

⁴ The response rates for architecture and design, as well as for multidisciplinary art, were low, which does not allow for country-specific comparisons.

FIGURE 4. Countries in Europe where artists worked in 2024, (n=431).

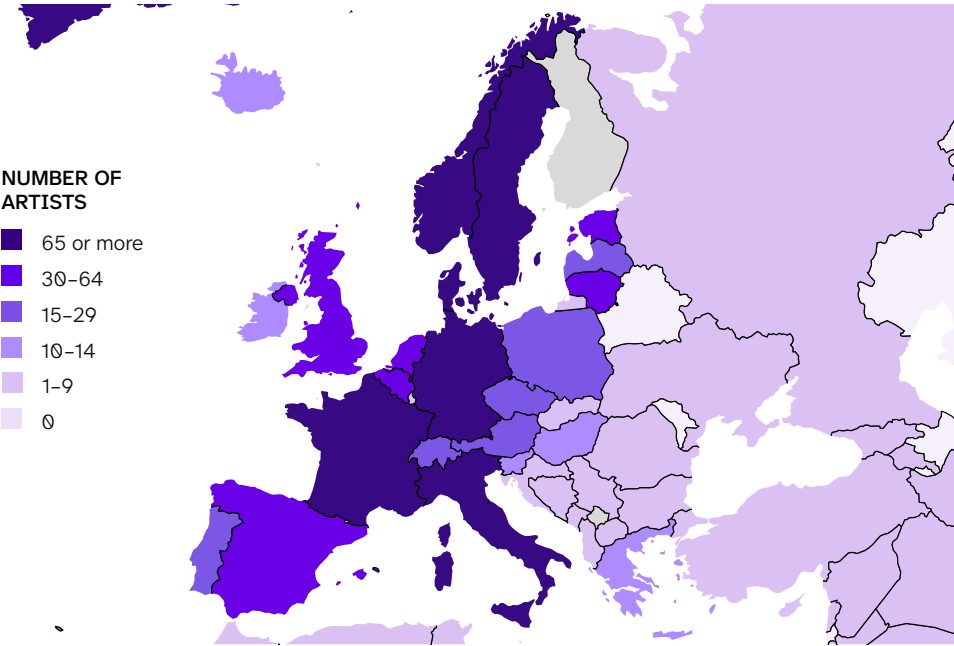
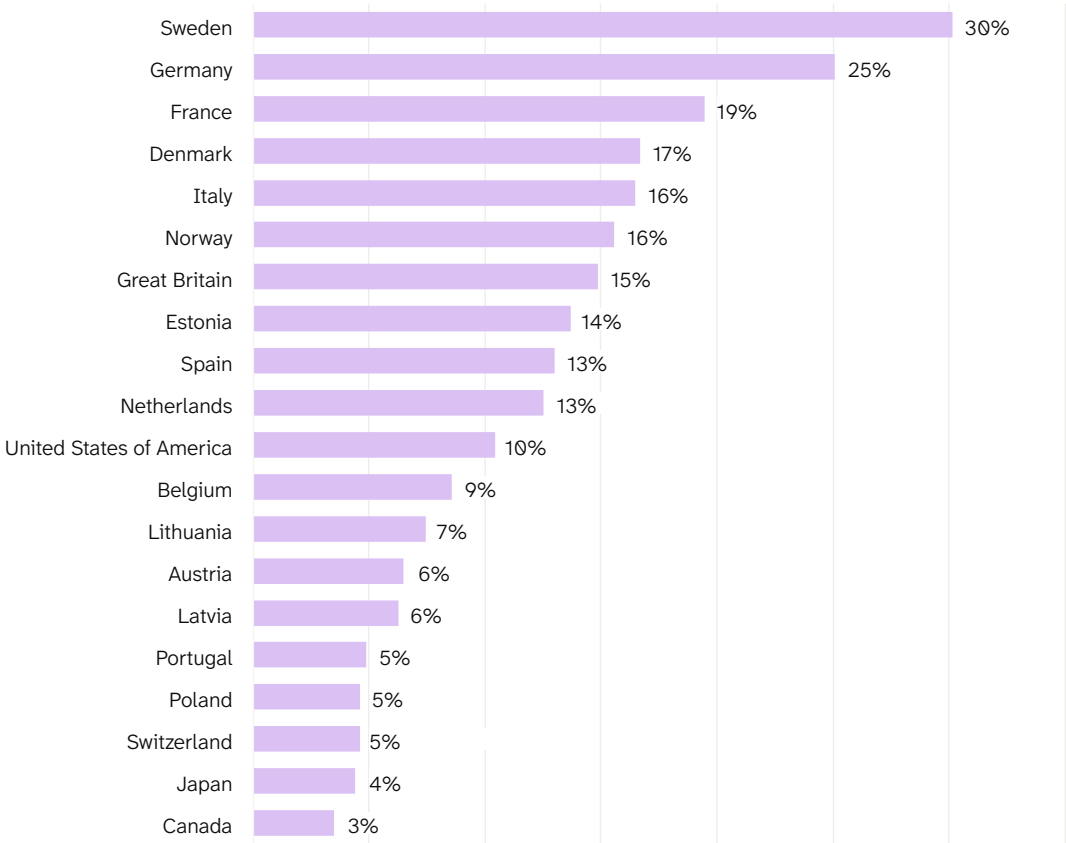


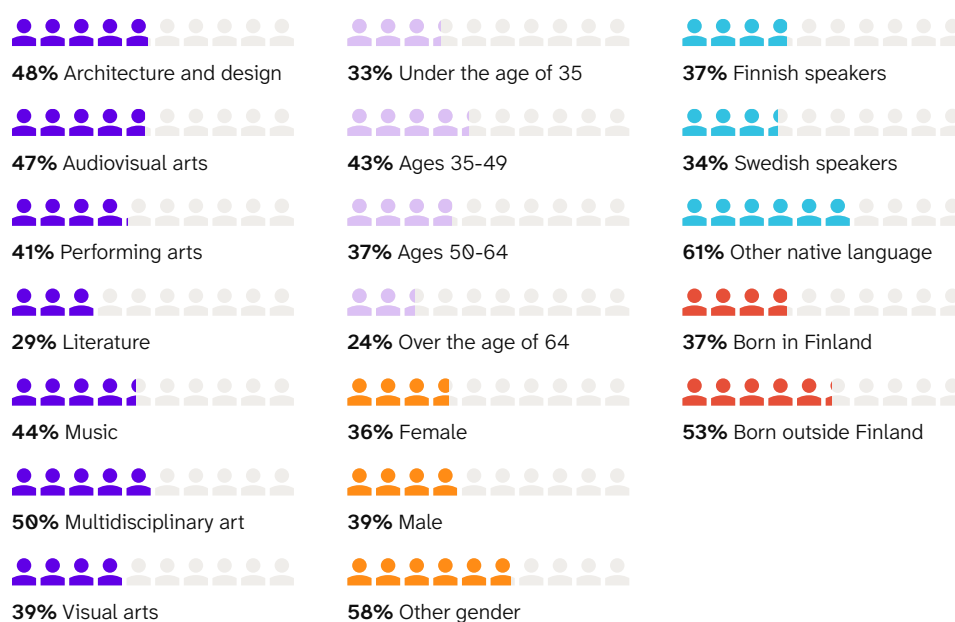
FIGURE 5. Most common countries where artists worked in 2024, proportion of artists who worked outside Finland (n=431).



Many artists have international activities in or from Finland

In 2024, well over a third of all artists (38%) had international activities that took place in or from Finland. The most international activities taking place from Finland were among artists working in the fields of multidisciplinary art (50%), architecture and design (48%), and the audiovisual arts (47%). This differs from the international activities that took place outside Finland discussed above, which were most common among artists representing the fields of music and the performing arts. (Figure 6.)

FIGURE 6. Artists who had international activities in or from Finland in 2024, (%).

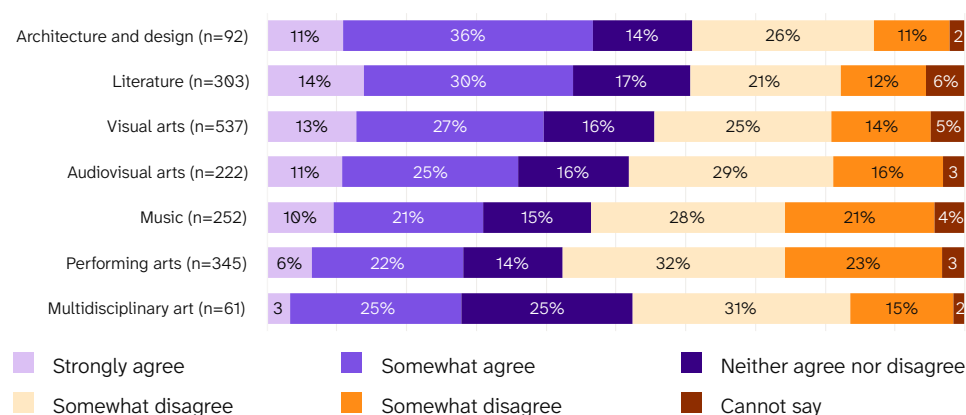


In other respects, the situation appears in many ways similar to that regarding activities outside Finland: in 2024, international activities that took place in Finland were relatively most common among artists of other gender (58%), those speaking a native language other than Finnish or Swedish (51%), and those born outside Finland (53%). Among Swedish-speaking artists, clearly more reported having been active internationally outside Finland (51%) than from Finland (34%). While international activities that took place outside Finland were most common among artists under the age of 50, activities that took place in or from Finland were most common among artists in the middle two age groups, ages 35–64. (Figure 6.) The importance of income level was also evident in this case, and international activities that took place in Finland were least frequent among artists who had estimated their total earnings for the whole year to be less than EUR 20,000.

Artists were divided by their attitudes towards whether an international career requires travelling outside Finland. Their views are influenced by the different structures and characteristics of different fields of the arts, by the artists' own operating methods and logics, and by their attitudes towards travelling, for example. Some artists feel that having a presence

and physical interactions abroad are important, while for others, social media, for example, enables working internationally also from Finland. When artists were presented with the claim “An international career as an artist does not require a presence abroad”, 36% of respondents agreed with the statement at least somewhat, while slightly more, 44%, had the opposite opinion. Almost half (47%) of artists working in the fields of architecture and design and 44% of writers felt, at least to some extent, that having a presence abroad was not a prerequisite for their international career, as did 28% of those working in the performing arts and multidisciplinary art (Figure 7).

FIGURE 7. Responses of artists by field of the arts to the claim “An international career as an artist does not require a presence abroad”.



An international career requires a presence abroad depending on the field of the arts. A visual artist or writer may get by with less travel than a musician or circus artist, but I think it is undeniable that having a presence abroad improves an artist's chances of creating a career and contacts that are built on a more diverse social foundation than the mere logic of career advancement.

My books have been translated into [more than ten] languages, and it hasn't required me to travel. A good agent has done their job skilfully.

Always being present at the exhibitions outside Finland has been great opportunity for furthering my network, such as attending an [international biennial] meeting with over 40 curators. Also, the main curator of the biennial continues to work with me, and I receive almost on a regular basis an invitation from them to participate at new exhibitions and festivals. Our in-person encounter was great and helped further collaboration and further income.

Age also influences opinions, and older respondents felt somewhat more often than younger respondents that an international career as an artist does not require a presence outside Finland. Among artists over the age of 64, 27% considered a presence outside Finland to be at least somewhat important for an international career, compared to 43% of those aged 50–64, 46% of those aged 35–49, and one in two, or 50%, of the youngest artists under 35. The result can be interpreted in many ways, for example, that if one has established contacts and connections abroad when one is younger, it will be easier to pursue an international career from Finland later.

I don't have much interest in travelling, but you can also participate in international activities from Finland. On the other hand, being an artist nowadays also requires personal presentation and branding, which in a way requires presence. However, establishing international contacts opens up opportunities.

I feel that an international career is not possible without presence and real-life interactions. I don't think a mere "internet career" is possible in the performing arts. The internet and remote meetings are of course a good tool. But nothing replaces face-to-face meetings and live performances.

In my own case, I have experienced that international networking can be promoted very well remotely. I have lived abroad before, and currently I have no plans to do so again.

International activities often related to the public presentation of art

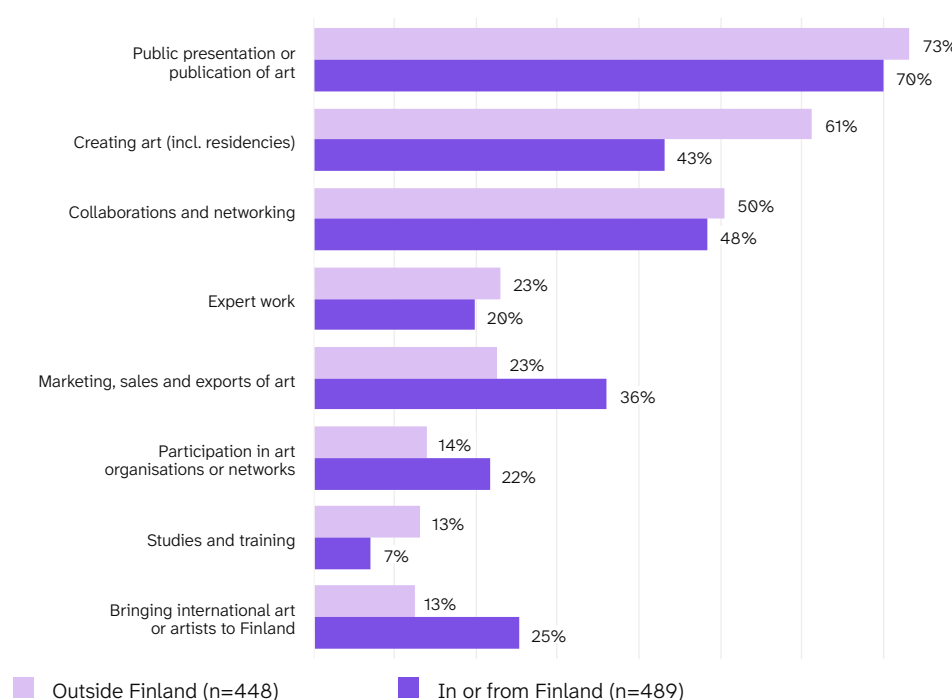
Those artists who responded to the questionnaire and had been active internationally in 2024 were asked to specify what kinds of international activities. Respondents were presented with a list of different forms of international activities, from which they were asked to select those that applied to them. It was also possible to provide information about other activities.

Among artists who had been **active or worked outside Finland** in 2024 (n=448), 73% were involved in the public presentation or publication of art and related activities, such as exhibitions, performances, concerts, festivals, fairs, competitions or the like. The second most common form of international activities was creating art and related artistic work abroad (including residencies). Almost two out of three artists (61%) had such activities in 2024. For every second artist (50%), international activities involved collaborations and networking. Work abroad involved the marketing, sales and exports of art, as well as expert work, for almost one in four (23%) of the artists who responded to the questionnaire. (Figure 8.)

If the respondent had **international activities in or from Finland** in 2024 (n=489), these were most commonly related to the public presentation or publication of art. The artists were asked separately whether they presented or published art outside Finland without having to travel abroad themselves, or whether they presented or published art in Finland but within

international contexts⁵. Overall, 70% of the artists had presented or published their art internationally in or from Finland: approximately one in two outside Finland (49%) and almost half in Finland (48%). Based on the responses, approximately half (48%) of the artists had engaged in international collaborations and networking in or from Finland. Almost half (43%) of the activities were related to creating art and related artistic work in an international community in Finland. Slightly more than one in three artists (36%) were involved in marketing, sales and exports of art abroad from Finland. (Figure 8.)

FIGURE 8. Forms of international activities among artists who were active outside Finland, as well as in and from Finland, in 2024, (%).



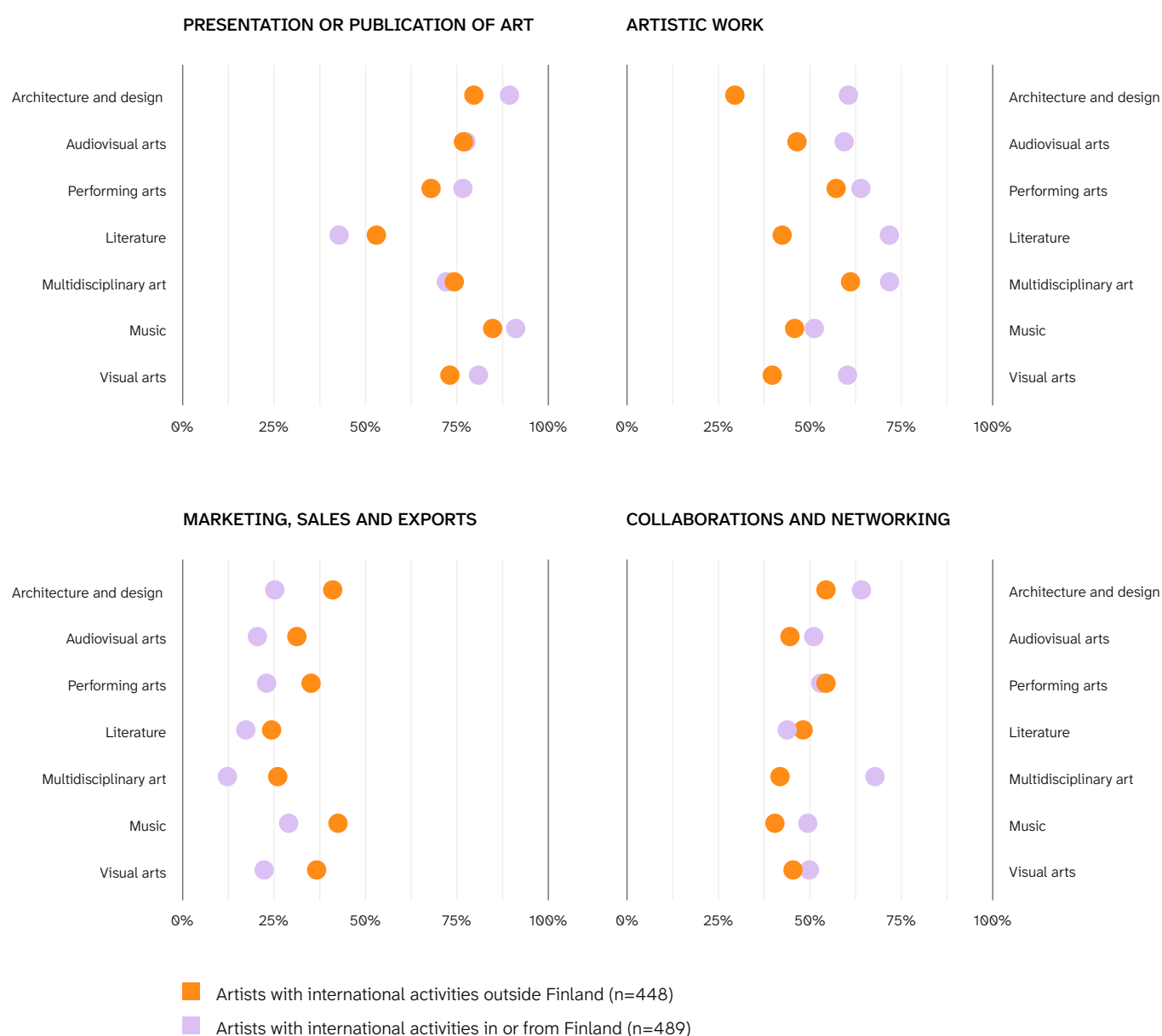
The options have been harmonised for presentation purposes. The options listed in the questionnaire can be found in [Appendix 1](#).

An examination by field of the arts reveals some differences in the kinds of international activities that different types of artists had in 2024 and whether these activities were carried out in or outside Finland. The public presentation or publication of art and related activities were the most common form of international activity outside Finland in all other fields of the arts except literature, where activities abroad focused mainly on creating art and related

⁵ International exhibitions, performances, concerts, festivals, fairs, competitions, etc.

artistic work. International activities in or from Finland were slightly more dispersed between different types of activities according to field of the arts. International activities related to marketing, sales and exports were most common in the fields of music and architecture and design, and in all fields they were carried out more from Finland than by travelling abroad. (Figure 9.)

FIGURE 9. Forms of international activities by field of the arts among artists who were active outside Finland, as well as in and from Finland, in 2024, (%).



More than half of the artists had attended a residency, challenges posed by family situations and cost of residencies

More than one in two (58%) of the artists who responded to the barometer survey had attended an artist residency at least once during their career, either in Finland or outside Finland. It is more common to attend a residency outside Finland than in Finland. Slightly fewer than one in two respondents (47%) had attended an artist residency outside Finland, while one in three artists (33%) had spent at least one residency period in Finland during their artistic career.

The artists were asked for their views on the importance of residencies in the form of argumentative statements, in addition to which they had the opportunity to provide additional information about working in a residency and the importance of residencies in a free format. Working in a residency was considered important for artists, especially from the perspective of developing as an artist and their own competence. In response to the claim that “Working in an artist residency has been important for my development as an artist”, 87% of respondents agreed at least somewhat. Based on the open-ended answers, aspects of residency work that are important to artists are, in particular, the opportunity to work in peace, get away from everyday life, focus on making art, get to know new people and places and be inspired by them, and meet and network with other artists and actors in the arts sector.

Working in a residency has been broadening, inspiring and educational. Its effects and significance have been visible in my work, thoughts and life for years and have directed my ideation, also leading to the implementation of interesting plans.

Breaking away from everyday life and the influences of another location have been very important and fruitful in my artistic activities. Working and meeting other artists have been more than valuable for the development of my artistry.

I have primarily sought from residencies the opportunity to break away from everyday life and focus on my work as a writer, not so much for contacts.

I have attended residencies in Finland twice and I do not feel that they have benefited me in any way, except that the stay has been pleasant on a personal level, and a break from conventional artistic work.

Respondents were not asked directly why they applied for the particular residencies or why they chose a residency in Finland or outside Finland. The responses highlighted that if the primary purpose of a residency is to provide an opportunity to work in peace, it does not require travelling outside Finland. However, a new environment is perceived as inspiring, and large cities outside Finland are important from the perspective of networking and art offerings. Certain residencies and cities are also important meeting places in specific fields of the arts, which may emphasise their importance and popularity.

In their responses, the artists also listed reasons why they have not been able or willing to attend artist residencies. The most significant reasons mentioned in the responses were their own financial situation and the high cost of residencies, which includes travel costs, residency rents and lack of funding for residency work, as well as family situations and family care obligations. In addition, a few respondents mentioned environmental reasons related to travel. Several artists spoke of the impossibility of attending residencies with minor children, on the one hand because most residencies cannot be attended by family and on the other because family life does not allow for long-term residency work, and short-term residencies lasting a few weeks are difficult to find. Travelling with family is also expensive, and this is not, at least generally, taken into account in the grants awarded for residencies. Arranging childcare in residencies is also often challenging.

At the moment, it feels like internationalism seems even more distant due to the great scarcity of income. How do you finance travel or activities elsewhere, if you can't even make ends meet here? How do you invest in internationalisation or the effort of applying for grants that would enable it if you have to increase the proportion of work that is not art-related in order to get by?

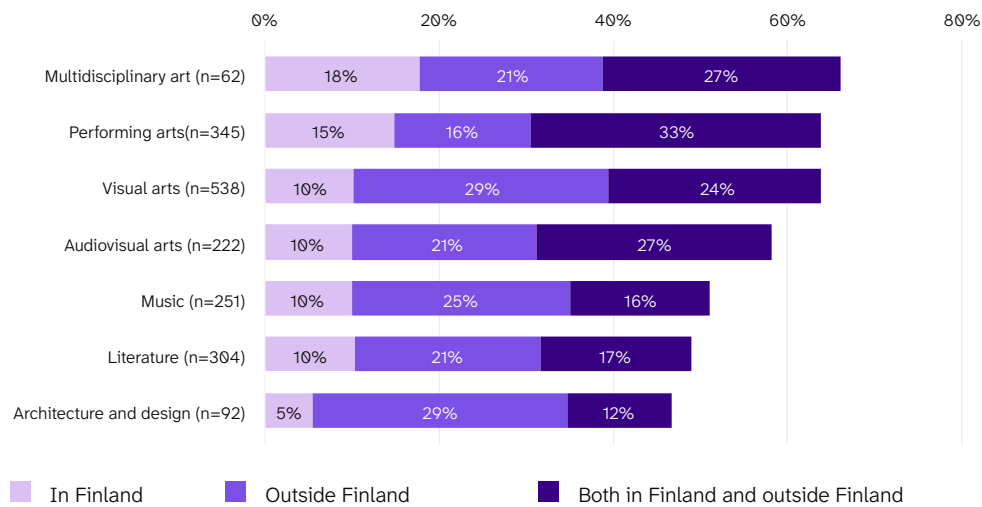
There hasn't really been time to become an artist-in-residence, due to a day job that finances my art, limited free time, and family reasons. Applying would also take time. I would be interested.

[...] After having children, it was difficult or impossible to attend residencies: you usually can't bring your spouse or children with you to residencies. For this reason, the opportunity that residencies bring to create an international career has largely gone unexploited for me.

It's nice to travel and see new things and network. However, why don't we talk about the carbon footprint of residency activities and internationalism in general? It's quite big, but you don't want to talk about it because travelling is fun.

Artists in all fields of the arts apply for residencies. Approximately two out of three representatives of multidisciplinary art, the performing arts and the visual arts had worked in an artist residency during their career. A clear majority of artists in the audiovisual fields had also worked in a residency. Approximately half of artists in the music field, writers and artists working in the fields of architecture and design had attended a residency during their career. (Figure 10.)

By field of the arts, the artists who had worked in residencies outside Finland were most likely to be visual artists (53%), performing artists (49%), audiovisual artists (48%) and multidisciplinary artists (48%). The lowest proportion was in the field of literature, but even among them, 39% had attended an artist residency outside Finland at some point in their lives. Artist residencies located in Finland were most actively attended by artists working in the performing arts (48%) and multidisciplinary art (45%). (Figure 10.)

FIGURE 10. Work in artist residencies by field of the arts, (%).

Since the question concerned the respondent's entire career, older artists were assumed to have attended artist residencies more often than younger ones. However, this only applied to residencies located outside Finland. For example, 62% of respondents over the age of 64 had attended a residency outside Finland at some point in their career, while the proportion for those under 35 was 29%. No similar difference was observed in residencies located in Finland, with the most frequent residents being 35–49-year-olds (40%) and artists under 35 (31%).

The proportion of female artists attending artist residencies was somewhat higher than that of male artists, especially for residencies located in Finland: 36% of female artists had attended a residency in Finland, compared to 28% of male artists and 45% of artists of other gender. There were no corresponding differences for residencies located abroad, but the proportions by gender varied between 45 and 48 percent.

Working in residencies has increased international contacts among artists, less impact on earnings potential

Residency work has had an impact on artists in terms of internationalisation, especially on their contacts and networking. The majority of respondents (70%) who had attended an artist residency during their career agreed at least somewhat that working in an artist residency has increased their international contacts and networks. The percentages among fields of the arts were as follows: audiovisual arts 85%, performing arts 77%, visual arts 71%, music 63% and literature 61%.⁶ (Figure 11.) However, the creation of networks and contacts is not only influenced by field of the arts but also by the artist's own motivation, the goal of the residency work and the location of the residency. Other factors that have an impact include the residency operator and whether the residency period includes, for example, guided networking or meetings with intermediaries.

⁶ The percentages for architecture and design, as well as multidisciplinary arts, were not examined due to the small number of respondents in these fields.

The longer the residency, the greater the significance in terms of both work and networks. For me, month-long residencies have been quite short in terms of work, but in terms of networking, they have been a lot of joy and benefit, I have found long-term friends, colleagues and partners.

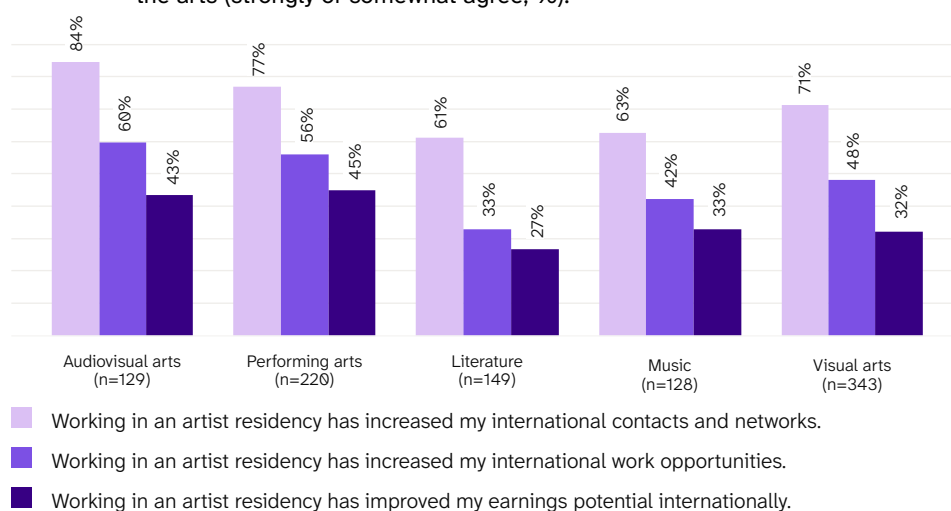
I could say that all international exhibitions have come through my residency contacts. In addition, much of what I do now is due to the new ideas, materials, contacts and thinking I received in residencies.

Domestic residencies also provide international contacts, which are useful in terms of networking, but close to zero in terms of earnings.

Finnish residencies do not promote international contacts. Working in residencies of course promotes your career and possibly takes you abroad.

In addition to international networking and contacts, the artists were asked about the impact of residency work on international work and earning opportunities. Fewer than one in two artists (47%) felt that working in an artist residency had increased their own international work opportunities, and only approximately one in three artists (34%) at least somewhat agreed that residency work had promoted their own earning opportunities internationally. The differences between different fields of the arts were quite large in this regard. Residency work was felt to have increased international work and earning opportunities most often in the fields of the audiovisual arts and performing arts. (Figure 11.)

FIGURE 11. Responses of artists to claims regarding work in artist residencies by field of the arts (strongly or somewhat agree, %).



The percentages for architecture and design, as well as multidisciplinary arts, were not examined due to the small number of respondents in these fields.

As noted, the primary purpose of working in a residency for many artists has been the opportunity to work in peace and concentrate on making art, not international earnings or work opportunities. Although many have networked during their residency, for many this has not directly or at least not immediately led to an increase in international work opportunities or earnings. Instead, this is a long-term process, where the contacts created can promote their careers at a later stage. The artists emphasised in their responses that earnings opportunities are created, whether in Finland or abroad, as long as it is first possible to focus on making art itself and developing as an artist.

In one case, it has been a welcome side effect that I have received international job offers after attending an artist residency. However, it has been a long process of getting to know a person and then, several years later, that person has had projects that I have been invited to. So it has never been a direct consequence of working at a residency, but rather a question of personal chemistry, time, luck and access to funding.

So far, residency work has not generated any money, only expenses. However, I am still trying to build an international network, as there are currently no earnings opportunities in Finland and the future of culture looks depressing. My last residency work culminated in an exhibition in Finland, and an international gallery contacted me. However, this did not have any significant consequences.

I am a writer, and I write in Finnish. The main benefit of residencies for me has been the opportunity to work in a focused manner and develop – although I have met people, the international distribution of books depends more on other parties than on me.

Outside of any fee (typically small) paid for participation in the residency, arts residencies have not yet directly led to international employment or earnings beyond the residency itself. However, every residency in which I have participated, whether in Finland or abroad, has helped me to push my studio practice further and to expand my network. I stay in touch with people who I have met through residencies, including other artists, organizers and those who attend the events or visit studios. My works have at times been included in international group exhibitions through contacts at residencies, and these contacts may well be important in the future. However, while the potential is there for career development and future income, in my experience I would say that works of art are roughly as unlikely to sell in most other countries as they are here in Finland.

Respondents also offered development suggestions regarding residencies. There is fierce competition for supported residencies, and many residencies are expensive for artists. Artists called for more supported residencies and residencies with a local organiser and intermediary for networking, for example with local art institutions. Residency periods could include more networking, mentoring and a public programme, which could have a positive impact on the artist's career, development and work opportunities. In general, more financial support is needed

for residency work so that more artists from different life situations could have the opportunity to attend. Short-term residencies could promote the opportunities for families to make better use of artist residencies.

I believe that in recent years international residency exchange programmes have been developed in Finland by private foundations, which is great. However, we need much more investment in internationalisation, especially from the state, and an understanding of the work of visual artists in general.

I would be very interested in developing an international career. But I would like it to happen more through foreign gallery collaborations, other foreign exhibitions or networks of curators and other museum people. In residencies, you primarily create networks with other artists, find inspiration and experience a different working environment. Of course, different artist-led collaborations can arise between artists, but rarely do you create gallery collaborations or museum collaborations in this way.

Residencies and international study experiences often serve as a starting point for international activities

The artists who responded to the questionnaire were asked to describe in brief how their international activities began. Based on their responses, the paths to internationalisation are diverse, but recurring themes can be identified.

Starting points for internationalisation among artists:

1. Residency work
2. Studies abroad
3. Personal networks and coincidences
4. Invitations from curators, gallerists and institutions
5. Open calls
6. Own initiative and contacts made by oneself
7. Festivals and performance tours
8. Publishing activities and translations
9. Living abroad
10. Support from organisations and funding received for international activities

Based on the responses, international activities rarely start as the result of a single event. Typically, it is a step-by-step process, where residencies, studies, networks, open calls, invitations and own initiative overlap. Internationalisation manifests itself as a long-term network

building process, in which personal relationships, professional ambition and structural support play a central role.

The most common starting point for international activities is a temporary stay abroad, especially involving artist residencies and art studies. In these situations, artists have created their first contacts with foreign artists and other actors in their field, which has led to invitations to events and exhibitions, collaboration networks, and often also joint art projects. Several respondents described the importance of the residency period as crucial for their careers.

Through an artist residency, another country has become my second home outside Finland.

Several months at a residency in Germany. Through it, I made connections with people in the German literary field, and through them, invitations to a few literary events.

My international activities began through an artist residency in Paris in 2019.

Attending a residency in a foreign city, the community and atmosphere there made me want to return. Finland has a rather passive feel and not a very encouraging atmosphere for creative people.

Studying abroad has also been a significant path towards international activities. The collegial relationships formed during studies have formed the basis of an international career for some artists, and current collaborators and colleagues may originate from their studies. Some respondents have stayed to work abroad after graduation or continued to collaborate with the networks formed during their studies even after returning to Finland.

I studied abroad, and after graduating I both worked with contacts I had made during my studies abroad and invited them to work in Finland.

I was on exchange abroad during my bachelor's degree. The experience was so positive that I also applied to do my master's degree abroad. I think the field was more respected there, and the studies felt more professional and diverse than in Finland. That's why I initially stayed abroad to work in the art field. I returned to Finland, but I occasionally worked as a freelancer from here and also did design work abroad.

My activities have been international especially since I started studying circus abroad. I also try to work abroad as much as possible, because there are not enough jobs for circus artists in Finland.

For several artists, living abroad for a longer period of time has naturally served as a starting point for international work and activities. Living abroad has enabled the building of deeper networks and engagement with the local art scene. After returning to Finland, these artists have often continued to collaborate with previously established contacts abroad. Some of the respondents have lived outside Finland for several years or decades and worked simultaneously in both the Finnish and international fields. In some cases, living abroad has also led to an active role in building international collaboration networks between Finland and another country.

Personal contacts, recommendations from colleagues and chance encounters are key drivers of internationalisation. International activities are often built up gradually: one project leads to another, and networks expand over the years. Respondents mentioned encounters at festivals, workshops and exhibitions, as well as recommendations from colleagues. Often, networks have emerged in connection with projects, after which collaboration has continued in new forms and in different countries.

[...] Once, by chance, at a concert, I met a gallerist sitting next to me, and that later led to my participation in a group exhibition.

One thing leads to another, which leads to a third – over the course of decades.

With different parties in different ways. Meeting at a comic book festival in Europe, meeting at an exhibition by an international artist in Finland, via e-mail.

One artist from my studio community, who had a long career behind him, helped me apply for the exhibition and arranged the delivery of the works, transportation, etc., and all the preparations with the museum. I myself would not have had the skills or knowledge.

The international activities of many artists have been initiated by contact from an external party. Curators, gallerists, producers, agents and art institutions have made contact after seeing works in exhibitions, festivals or online. Invitations to international art fairs, festivals and coproductions have often served as decisive steps. The responses described, for example, situations in which a foreign gallerist or curator has made contact based on a solo exhibition, or a film has been invited to an international festival. Sometimes a Finnish intermediary has also been involved, connecting the artist with a foreign actor. Especially in the fields of literature and illustrations, internationalisation has often been associated with the activities of publishers and agencies and the sale of translation rights. Translating works into other languages has opened doors to fairs, festivals and marketing tours. In the fields of the performing arts and music, for example, international activities are often initiated through festival invitations, tours, showcase performances and competition success. Agencies have in some cases acted as key intermediaries to international markets. Often the first visit abroad has led to new contacts and subsequent appearances in other countries.

I was contacted, or 'headhunted', as a result of previous international distribution.

Thanks to the translations of my books, I have been able to travel abroad both to promote new works and to participate in fairs and festivals.

I am a freelance musician, and both my own bands and the freelance orchestras I work for have been invited to perform abroad. In both cases, the activity was initiated by a foreign agency.

An international career for many artists has begun by participating in an open call. These included exhibitions, theatre and dance productions, and art competitions. In this context, the own initiative of artists has played a strong role. These artists have sought contacts themselves, offered their works to festivals, applied for funding, participated in international seminars and built networks on social media. The motive has often been finding opportunities for collaboration, gaining recognition, professional ambition and seeking new channels for their art.

Through Instagram, I made contacts with foreign artists and art buyers. My art was purchased abroad through Instagram.

I have actively sought out international circles by training at international events. In addition, a Finnish company invited me to be a speaker at a trade fair, and it has spawned other international trade fairs.

By travelling and meeting artists from other countries and by seeking to work in the target country myself and establishing relationships with the necessary actors there.

Various communities, organisations, established networks and events have also stimulated the launch of international activities for many artists. Among the organisations and institutions mentioned were foundations, artist associations, art information centres, Finnish cultural and academic institutes, educational institutions, embassies, the Helsinki International Artist Programme (HIAP) and the Arts Promotion Centre Finland (Taika). Among the events mentioned were joint exhibitions, concert tours, international coproductions, festivals, international publications, workshops and conferences.

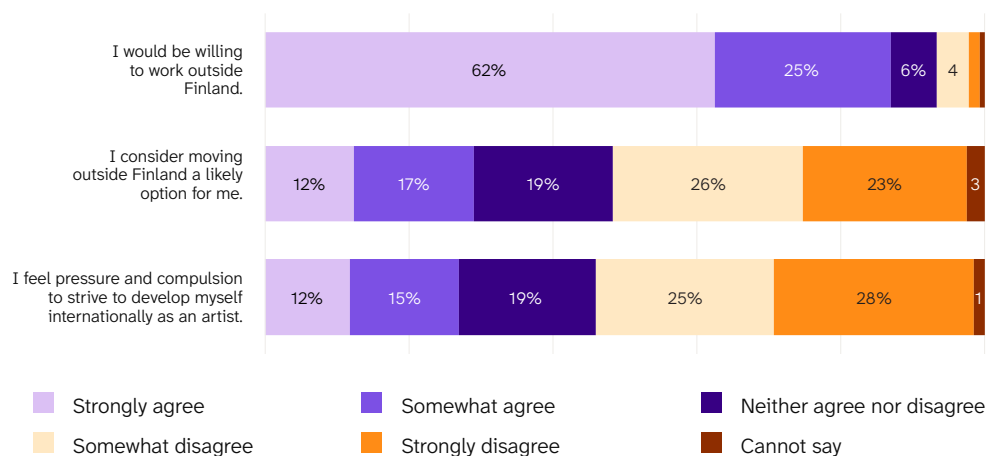
Incentives and hindrances to international activities

This chapter examines the interest in and motivations for international activities among artists and hindrances to internationalisation. First, the interest among artists in working internationally, their willingness to work abroad and their experiences of the pressure associated with internationalisation are described. This is followed by a discussion of the motivational factors that encourage international activities. The chapter also examines income from abroad and media visibility, as well as the attitudes of artists towards achieving international visibility. Finally, key hindrances to international activities are highlighted.

Working outside Finland appeals to young artists, but some artists feel pressure and compulsion to engage in international activities

International activities are of broad interest to artists. A clear majority of artists (87%) agreed at least somewhat with the claim “I would be willing to work abroad”. At the same time, however, only just under a third of artists (29%) consider moving abroad to be at least somewhat likely for them. (Figure 12.)

FIGURE 12. Responses of artists to claims regarding international activities, (n=1,274–1,286).



The willingness to work outside Finland was high in all fields of the arts (78–93%). Artists working in multidisciplinary art (39%) and the audiovisual arts (36%) were most likely to consider moving abroad. The age of the respondent was clearly related to both the willingness to work outside Finland and especially the likelihood of moving abroad. Among artists aged

34 or younger, as many as 93% would be at least somewhat willing to work outside Finland, and almost every second (49%) considered moving abroad to be somewhat likely, while in other age groups the proportion was between 10 and 30 percent.

Although there was no clear or significant difference in the statements by gender, respondents raised the issue of family members in their optional open-ended answers in relation to international work outside Finland. Especially for parents of small children, often for female artists according to the responses, it can be difficult to leave or move abroad for work or otherwise work internationally if it requires travelling. The equation was felt to be challenging and makes it difficult for young and family-based artists to internationalise.

Women who have children at a young age often don't have the opportunity to go abroad as young as others. It would be good if the years spent caring for children didn't cost women their international career opportunities.

Often artists with families are deprived from international participation unless their partner stays with their kids; any support would be helpful. UK has similar programs for artists who had families providing financial and other forms of support for them. Without proper funding it is almost impossible to become internationally successful, that is the key matter [...]

I am interested in all kinds of interesting collaborative projects, domestic or foreign, if they come my way. However, aiming for an international career is not at all high on my priority list. There is plenty to do in my current field of activity, although the art fields of other countries can offer a lot of the kinds of appreciation, audiences and infrastructure that are not available here. An artist residency abroad has been a dream for a long time, but it seems difficult to realise due to my financial and family situation.

Some artists also experience pressure to internationalise. When artists were presented with the claim "I feel pressure and compulsion to strive to develop myself internationally as an artist", slightly more than half (53%) of the respondents at least somewhat disagreed with the statement, but just over a quarter (27%) experienced some pressure to internationalise. (Figure 12.)

Working abroad can also be a necessity due to the lack of funding. You have to grab everything you can and be ready to go anywhere at any time. Working and developing contacts is a good thing, but we could also benefit in Finland if our profession were funded (and valued). The opportunities for presenting art in Finland are narrow: small artist-led spaces and, on the other hand, museums. That's why it can be good to work for other contexts.

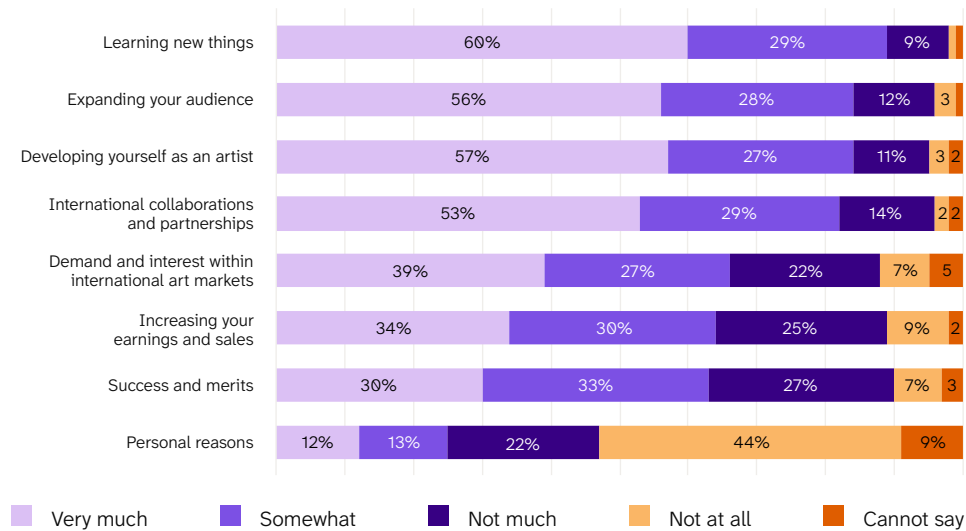
When examined by field of the arts, artists working in the visual arts (34%) and multi-disciplinary art (32%) most often experienced pressure to internationalise. Pressure was experienced less frequently than average among writers (17%) and representatives of the performing arts (21%). By age group, pressure to internationalise was felt strongest among the youngest artists: 36% of those under 35 and 31% of those aged 35–49 experienced pressure or compulsion to internationalise. In contrast, only around a fifth of those aged 50–64 and only around a tenth of those aged 65 or older reported experiencing similar pressure. The pressure to internationalise was also accentuated among artists whose native language is other than Finnish or Swedish. The majority of these artists (59%) felt pressure to internationalise, which is clearly more than the Finnish-speaking (23%) or Swedish-speaking (34%) artists who responded to the survey.

Learning new things and developing as an artist are the main motivational factors behind international activities

Respondents were presented with a list of factors motivating internationalisation and were asked to rate on a four-point scale (very much – not at all) how much each factor encourages them to be a active internationally as an artist. In addition, respondents had the opportunity to name other motivating factors in an open-ended response. Based on the results, the international activities of artists are guided by both internal factors related to their development as an artist and a feeling of purpose, as well as external motivators, such as strengthening their financial and professional status.

The main factors motivating internationalisation are related to artistic development and expanding the content of their activities. More than four out of five respondents considered learning new things (89%), developing as an artist (84%), expanding their audience (84%), and international collaborations and partnerships (82%) as being at least somewhat motivating factors for internationalisation. (**Figure 13.**) In particular, artists whose native language is other than Finnish or Swedish found international collaborations and partnerships to be strongly motivating: 93% considered them somewhat or very motivating for international activities.

Motivating factors related to financial situation and professional status were also significant, but main incentives for slightly fewer artists. Around two-thirds of respondents felt that demand and interest within international art markets (66%), increasing earnings and sales (64%), and success and merits (63%) motivated international activities either somewhat or very much. (**Figure 13.**) Personal reasons, such as family relations and factors related to native country or background, motivated international activities significantly less: around a quarter of all respondents yet up to two-thirds of artists speaking a native language other than Finnish or Swedish.

FIGURE 13. Factors that motivate international activities, (n=1,282).

A total of 130 respondents revealed other motivating factors behind international activities. Two key, interconnected motivations for internationalisation emerged from these responses. Firstly, artists described international activities as a way to seek new experiences, perspectives and inspiration. This is strongly linked to the themes of learning new things and developing as an artist, which also emerged as the main motivating factors for international activities in the list provided on the questionnaire.

Secondly, the open-ended responses emphasised the experience of the limited and closed nature of the Finnish arts sector. Artists described Finnish art circles as small and closed, and they highlighted the weak economic situation of the cultural sector and their own limited opportunities for employment and earning a livelihood in Finland. The responses highlighted the experience that art and artists receive more appreciation and better operating conditions outside Finland. International activities were then perceived as not only professionally but also psychologically meaningful: it strengthened the experience of their own value as an artist.

If I hadn't worked on international projects, I wouldn't have had the same job opportunities, and my own artistic vision has also been strengthened and diversified.

[...] Finland is too small and narrow-minded, there is better appreciation in the other Nordic countries both artistically and measured in money and understanding.

I feel I have very little support from the Finnish arts support networks. I try to exhibit abroad annually because it makes me feel valued as an artist.

Makes it possible to live off one's own work more broadly, as in Finland the opportunities for professional artists to succeed is restricted.

In addition, some respondents highlighted meaningful relationships with foreign colleagues, a desire to network more widely and international solidarity, for example with minorities or politically active artists.

International collaboration is not important as such, but it is the relationships you build over time based on artistic interests that are significant, and they are what make it meaningful.

International collaborations are deeper and more complex, as well as intensive and long-term.

Collegial support free from competition.

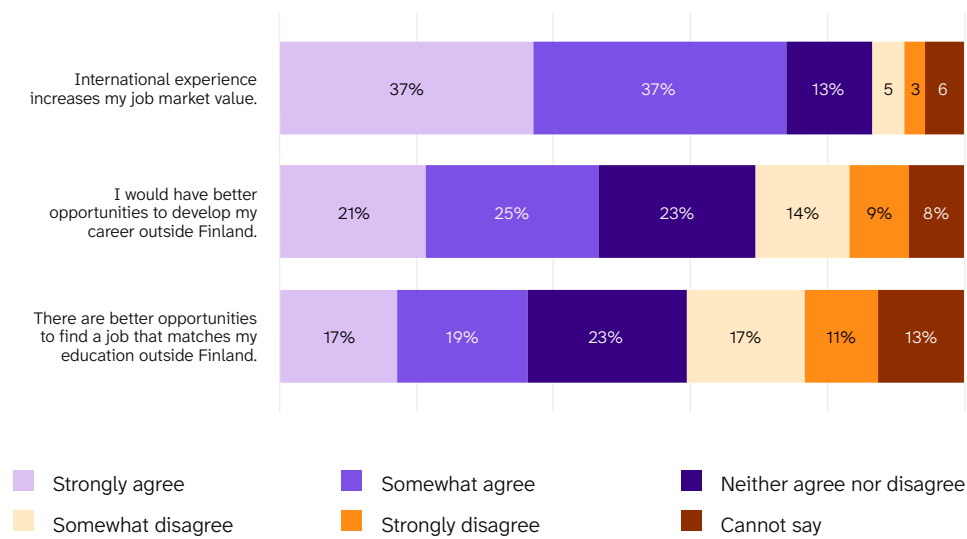
The motivation for international activities was also examined by presenting three claims. Almost three-quarters of respondents (74%) agreed with the claim that “International experience increases my job market value”, and only 8% disagreed with this claim. (Figure 14.) This view was widely shared across the arts, but particularly among representatives of architecture and design (85%). Also in the performing arts, music and multidisciplinary art, around four out of five respondents felt that international experience increased their job market value. This was the least common assessment among representatives of literature, but even among these artists, two-thirds considered international experience to strengthen their job market value.

The results by age group demonstrate the importance of international experience especially among younger artists. Among artists under the age of 35, 85% felt that international experience increased their job market value, while the proportion of those who felt the same decreased with age. Differences were also observed between language groups: artists speaking Swedish and other native languages felt that international experience was useful in the job market more often than Finnish-speaking artists.

Almost half of the respondents (47%) agreed with the claim that “I would have better opportunities to develop my career abroad” (Figure 14). When examined by field of the arts, this view was again most common among representatives of architecture and design (60%). In addition, the majority of representatives of the audiovisual arts, music, multidisciplinary art and the visual arts (51–53%) considered the opportunities for career development to be better outside Finland. When examined by age group, the youngest respondents stood out clearly: almost two-thirds of those under the age of 35 considered the opportunities for career development to be better outside Finland.

The third claim, “There are better opportunities to find a job that matches my education abroad”, divided the opinions more clearly. Just over a third of the respondents agreed with the statement, while just over a quarter disagreed. A quarter of the respondents chose a neutral position (neither agree nor disagree), and just over a tenth of the respondents could not take a position on the statement. (Figure 14.)

FIGURE 14. Responses of artists to claims regarding benefits of international activities, (n=1,286).



When examined by field of the arts, representatives of architecture and design (46%) and the audiovisual arts (47%) most often saw better opportunities to find work corresponding to their education outside Finland, while representatives of literature (25%) clearly saw them least often.⁷ In other fields, the shares varied between 37 and 40 percent. An examination by age group again showed a clear generational difference: among the youngest respondents, the majority (56%) felt that foreign countries offered better opportunities for work corresponding to their education, while in older age groups this was clearly less common (19–37%). Native language and completion of an education outside Finland also influenced views. Artists whose native language is not Finnish or Swedish (59%) and who had completed an art degree abroad (54%) considered the opportunities offered by foreign countries to be clearly better than those who spoke Finnish (34%), those who spoke Swedish (44%) and those who had completed their degree in Finland (37%).

Those with a doctorate in the arts (41%) and a university degree (42–43%) were slightly more likely to see better opportunities abroad for jobs that correspond to their education. However, a fairly large proportion of respondents in these groups (22–31%) also disagreed with this statement.

⁷ It should be noted that there has traditionally been relatively little education leading to a degree in the field of literature in Finland.

REGIONAL DIFFERENCES IN THE INTERNATIONAL ACTIVITIES OF ARTISTS

Artists living in the Helsinki-Uusimaa region were consistently slightly more internationally active and more positive about international activities. For example, approximately 41% of artists in the Uusimaa region reported international activities outside Finland in 2024, compared to 21–23% in other regions. A similar, although not quite as clear, difference was also visible in international activities taking place in or from Finland.

Regional differences also emerged in views related to career development and visibility, for example. Artists in all regions considered international experience to increase their job market value (67–78%), but belief in better career opportunities outside Finland was clearly strongest in Helsinki-Uusimaa (50%) and weakest in Northern and Eastern Finland (33%). Similarly, striving for international visibility was most important among artists living in Uusimaa (65%) and least important in Northern and Eastern Finland (46%).

Regional differences are probably partly explained by differences in the operating environment. International networks, opportunities and infrastructure are concentrated in the Helsinki Metropolitan Area, which is reflected in both attitudes and concrete activities.

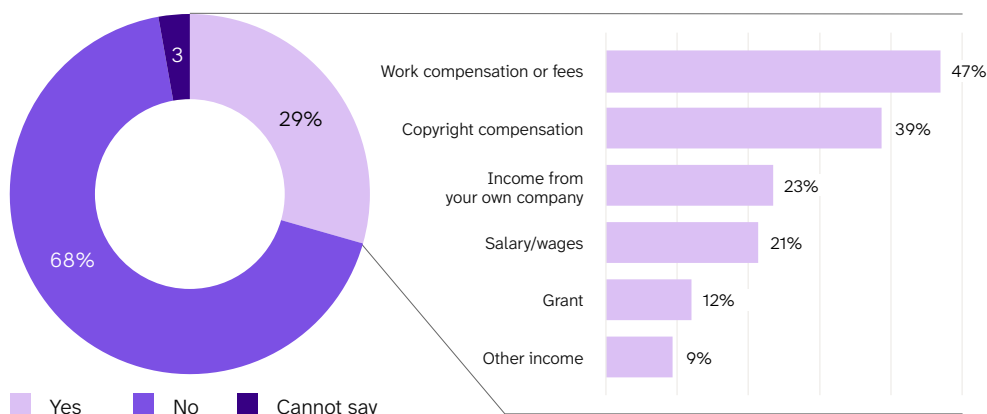
One in three artists received income from abroad for their artistic work

Among artists who responded to the barometer survey, 30% reported receiving income from their work abroad in 2024. When examined by field of the arts, artists in the field of music received income from abroad clearly the most often, with as many as 51% receiving income from abroad in 2024. Writers reported receiving income from abroad the least often in 2024 (20%). Male artists had received income from abroad more often than female artists and artists of other gender, which may be related to the male dominance of the music field compared to other fields. (Figure 15.)

Artists with an entrepreneurial background reported receiving income from abroad most often (44%). Those receiving employment compensation (37%) and grant recipients (34%) also received income from abroad more often than average. Native language and country of birth, for example, also had an impact on income received from abroad – 28% of Finnish-speaking artists reported receiving income from abroad, while the proportion was 34% for Swedish-speaking artists and 39% for those speaking other native languages. The proportion for those born outside Finland was 38%, which was approximately 10 percentage points higher than for those born in Finland (29%).

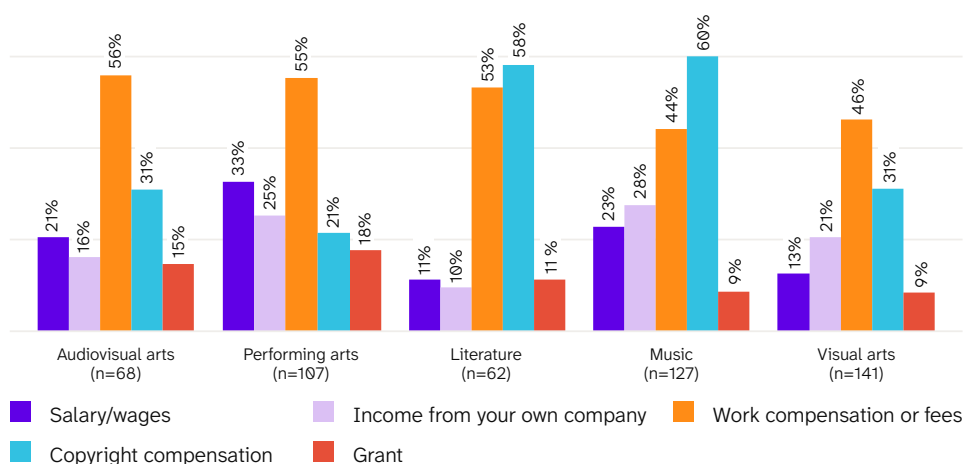
FIGURE 15. Artists who received income from abroad in 2024 and types of income, (%).

Did you receive income from outside Finland for your artistic work in 2024?



The most common form of income received from abroad by artists was work compensation or fees. Almost half of those who received income from abroad reported that they had received this type of income (47%). Receiving copyright compensation from abroad was also quite common (39%). In 2024, more than half (60%) of artists in the fields of music and literature (58%) who received income from international activities received this type of income. Copyright compensation was also the most common type of income received from abroad in these fields of the arts. Receiving work compensation or fees was the most common type of income from international activities in the fields of the audiovisual arts (56%), performing arts (55%) and visual arts (46%). Among the fields of the arts, artists working in the performing arts received a salary or wages most often (33%). Respondents working in the performing arts also received grants from abroad most often (18%). (Figure 15; Figure 16.)

FIGURE 16. Types of income from international activities by field of the arts, (%).



The percentages for architecture and design, as well as multidisciplinary arts, were not examined due to the small number of respondents in these fields.

Artists were also asked to estimate how much of their total income in 2024 came from abroad for their artistic work. The average estimate for artists was 24% and the median 10%. For more than half of the artists, the share of income from abroad was 10% or less of their total income. However, 16% of respondents reported that they received more than half of their total income from abroad. The share was highest for artists working in the performing arts, who estimated that they received on average just over a quarter of their total income from abroad (median 15%).⁸ The share was lowest among writers, at 15% (median 5%).

I do most of my work, for which I receive an artist's fee, abroad. This usually involves a short period of residency in the destination country. As a note: artist fees are consistently higher abroad than in Finland, even in countries that are considered not as progressive as Finland. But they are not enough to live on. The cost of living is covered by the Finnish grant system and foreign artist fees.

[...] 2024 was fortunately a grant year for me, without it my income would have been less than 10,000. And that's what it was. The war and before that the corona pandemic were really challenging times. Before that, my income without grants was around 40–50,000. All exclusively from abroad. The situation is that we still rely on grants.

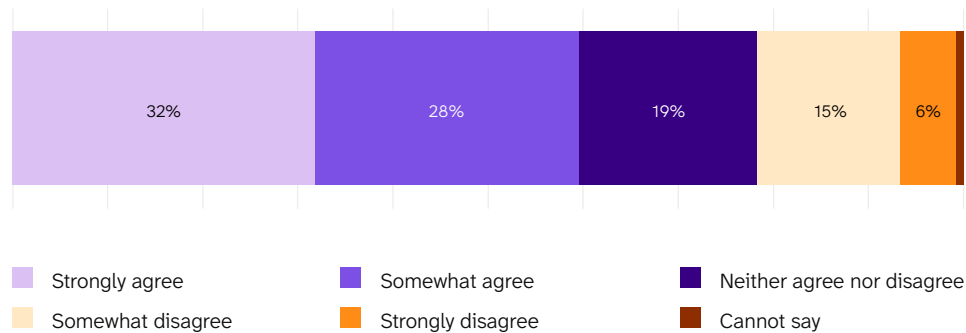
Many artists consider striving for international visibility to be important, musicians enjoy most international media visibility

The artists were asked in the form of a claim whether striving for international visibility was important for them. The majority of artists (60%) agreed at least somewhat that striving for international visibility is important. (**Figure 17.**) When examined by field of the arts, the importance of international visibility was highlighted especially among representatives of architecture and design (77%), the audiovisual arts (71%), music (66%) and the visual arts (65%).

There were clear differences in attitudes towards achieving international visibility by age group. Among artists under 35 years of age, almost three-quarters (72%) agreed at least somewhat that achieving international visibility is important. The proportion decreased as the age group increased, and among artists aged 65 or older, just under half (48%) felt the same. The respondent's native language also had an impact. Clearly more artists whose native language was not Finnish or Swedish (89%) considered achieving international visibility important than Finnish-speaking (56%) and Swedish-speaking (63%) artists.

⁸ In the field of architecture and design, the average estimate was 29%, but the median was 10%. However, the number of respondents working in the field was small.

FIGURE 17. Responses of artists by field of the arts to the claim “Striving for international visibility is important to me”, (n=1,286).



The artists were also asked whether they had had international media visibility in 2024. Slightly less than one in three (31%) of the respondents had been noted in international media. However, a significantly large proportion of artists, 17%, could not say whether they had had international media visibility, and a few artists said in their open-ended responses that they did not always have information about this. For example, book reviews or exhibition reviews can appear in various magazines and online publications without the artist themselves being aware of the matter.

According to the responses, artists working in the field of music were most noted in international media, with just under one in two (45%) of them having international media visibility in 2024. Artists working in the fields of architecture and design (41%) and multidisciplinary art (41%) also had international media visibility more often than the average for artists in 2024. The least visibility in international media was in the field of literature, where one in five (20%) artists had been noted in international media based on the responses.

International media visibility was more common than average among artists with higher annual incomes. In particular, almost half of artists (45%, 41 people) earning between EUR 50,000 and EUR 99,999 had international media visibility in 2024, and international media visibility was also more common among those earning between EUR 30,000 and EUR 39,999 and EUR 40,000 and EUR 49,999 than the average for artists. The finding suggests that financial success and international media visibility are correlated, although the relationship between them is not clear cut.

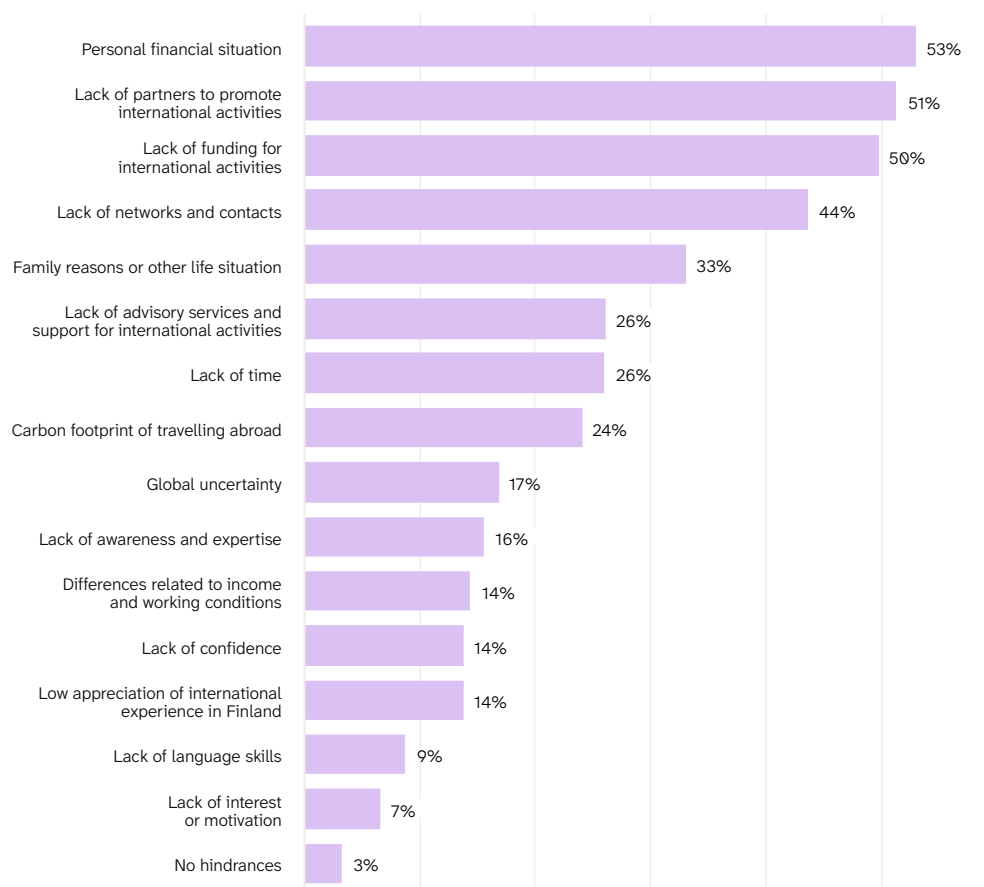
The artists were asked to describe in their own words what types of international media visibility they had received. A total of 337 artists described the media visibility they had received in more detail. The most common was an article published in international print or online media or other publication, such as a review, critique or interview. Approximately every second artist who responded to the question had received such media visibility. Almost as common was visibility on social media. This included, for example, the various social media channels of museums, galleries, theatres, festivals, institutions and other similar organisations. The third most common form of international media visibility involved radio and TV interviews, interviews at various events and festivals, and appearances on podcasts. The responses also mentioned to some extent the public presentation of art and the related marketing, such as festival appearances, gigs, radio plays, participation in exhibitions, and translations and publication of books abroad.

Financial factors and lack of intermediaries and contacts are main hindrances to international activities

In the barometer survey, respondents were asked to select from a list up to five of the most important factors that hinder their international activities as an artist. The most common hindrances were clearly the personal financial situation of artists, the lack of partners to promote international activities (such as managers, agents, publishers or gallerists), and the lack of funding allocated to international activities. Each of these factors was selected as one of the five most important hindrances by around half of all respondents. (Figure 18.)

The importance of their financial situation for international activities also emerged when examining the income level of artists in relation to international activities. The shares of artists who worked internationally were lowest in those groups where the total income was lowest. In addition to financial constraints, significant hindrances were perceived as a lack of networks and contacts, which limited internationalisation among 44% of respondents, as well as family reasons or other life situations, which were raised by around a third of respondents. A quarter of respondents also listed the lack of advisory services and support for international activities, a lack of time, and issues related to the carbon footprint of travel among the five most important hindrances. (Figure 18.)

FIGURE 18. Hindrances to international activities, (%).



In the open-ended responses, the importance of financial constraints was further emphasised. Several respondents described international activities as practically impossible without sufficient income and felt that both the cuts to arts funding and other adjustment measures taken by the current government were particularly burdensome for those whose financial situation was already weak. Grants were seen as enabling artistic work, but their inadequacy and randomness limit long-term international work. International activities were often seen as an additional risk in a situation where domestic activities already require self-financing.

Internationalisation is a utopia if you can't get by otherwise. Many of the cuts made by this government are falling on artists. At the same time, my own work has been statistically supported the most by the Arts Promotion Centre Finland. During grant periods, I have been able to create works that I have later exported abroad. In any case, art must first be made before you can even consider internationalisation.

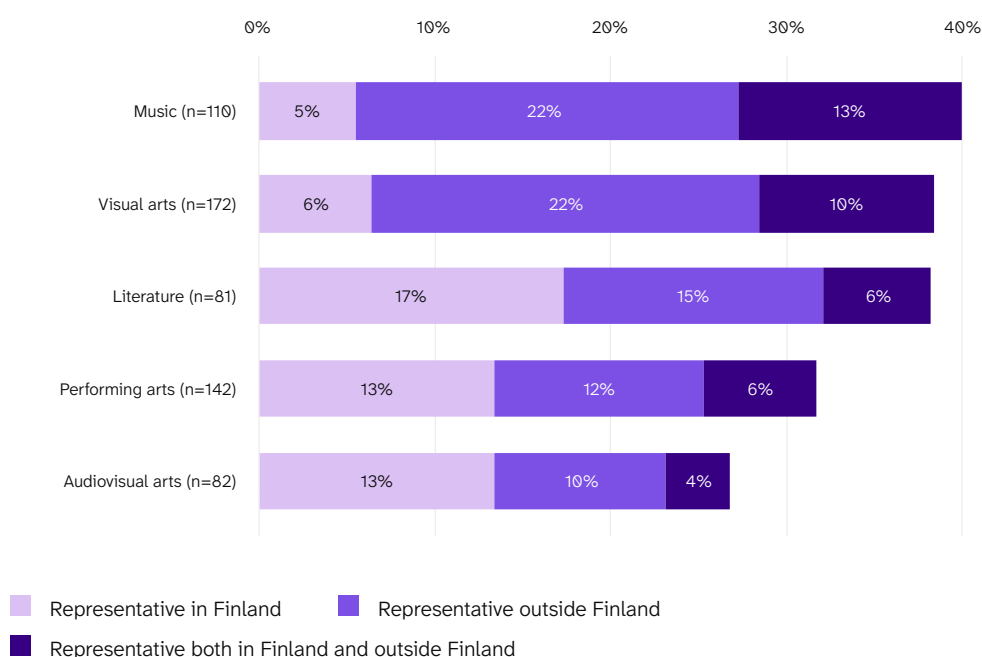
The biggest reason for my lack of internationalisation is finances. You can always apply for grants, but so few get them. Internationalisation feels like a burden, when even in Finland you already have to pay for the costs of exhibitions out of your own pocket.

I would like to know more about how to work with art/literature across borders (Finland-Sweden) and how it affects taxation, fees, one's own company, etc. But I don't know how to find more information/advisors, and since I haven't been able to apply for membership in the Writers' Association (yet), I can't get help from there either. The financial and bureaucratic part becomes an obstacle to daring to invest in more activities outside Finland.

Artists who had international activities in 2024 were asked separately whether they had a representative or intermediary who represented their international activities that year. Such parties include, for example, managers, agents, publishers or gallerists. Slightly more than one in four artists (27%) had had a representative or intermediary located outside Finland, and approximately one in five (19%) had a representative or intermediary operating in Finland. (Figure 19.)

The differences between fields of the arts are significant. Artists active in the fields of music (35%) and the visual arts (32%) had representatives or intermediaries located outside Finland more often than average. Artists active in the fields of literature, the performing arts and the audiovisual arts, on the other hand, had representatives or intermediaries located in Finland more often. Younger artists (under 35 years old) and artists whose native language is not Finnish or Swedish had representatives or intermediaries less often than older age groups or Finnish- or Swedish-speaking artists. Male artists had representatives or intermediaries promoting international activities more often than female artists or artists of other gender.

FIGURE 19. Internationally active artists who benefited from a party promoting their international activities, (%).



The percentages for architecture and design, as well as multidisciplinary arts, were not examined due to the small number of respondents in these fields.

In the open-ended responses, artists felt that it is not realistic to access international actors without representatives or intermediaries. Respondents described situations in which they would be willing to send their works or expand their activities internationally, but their own resources were not sufficient for travel, marketing or long-term contact. Some respondents also felt that existing art exports involve only a very limited group of artists and artforms.

I would be very interested in submitting my work to international galleries, but my own circumstances are not such that I could travel myself. It would be nice if there was a Finnish low-threshold gallery that would handle the brokerage without unreasonable compensation.

Art exports, if they exist, are based on a very narrow perspective of who they want to export. A few galleries export their own artists. I would hope that exports would be handled by other parties as well.

I am a designer and I feel that apart from the magazine *Asun*, there is no way to inform about our own work. Our work is not promoted in Finland, and we are not marketed in any way. Recognitions, such as Young Designer of the Year, have disappeared in recent years. New names who received various recognitions used to get work, but now there is no such opportunity. The only way to get attention at the moment is to actively approach international companies and the media.

Finnish literary exports are in their infancy. Publishers are not even interested, although translation agreements would certainly increase interest in Finland as well. The Finnish Literature Exchange FILI does not grant support to authors for translation samples – why on earth not?

Finland is considered an attractive environment for international activities, but also a remote place where it is difficult to gain recognition

The artists were asked how they view Finland as an operating environment for international activities. Their responses revealed diverse views on international activities and a contradiction between the possibilities of international activities and the structures that support them. **Table 8** summarises the views of artists on Finland as an operating environment for artists who work internationally.

Finland appears to many artists as an attractive, encouraging and potential environment for international activities, especially in terms of the conditions for artistic work. The responses emphasised the importance of public support and the grant system as an enabler of international activities. Although the adequacy and continuity of public funding raised doubts, it was felt to bring stability and enable international activities for a wider group of actors than market-based activities.

Finland was described in the responses as a physically and institutionally safe and stable society, where a predictable operating environment, functioning public structures and a reasonable cost of living create the conditions for long-term work. Safety and stability were seen as important both for artists working in Finland and for international mobility to Finland. Several responses highlighted that Finland offers good opportunities to focus on creating new things, researching and artistic risk-taking without direct commercial pressure.

The high level of expertise of artists working in Finland and the quality of Finnish education were also considered to be key strengths. Finnish art was seen as internationally interesting and recognisable, and in many fields it already has a good reputation. Artistic freedom, strong professional skills and the ability to work in different cultural and artistic contexts were seen as factors that support international mobility and collaboration among artists.

In addition, Finland's nature, environment, seasons and distinctive cultural context emerged as significant attraction factors in the responses. These were seen as providing both content-related inspiration and a distinctive opening for international interest. Residency networks and artist exchanges were seen as important structures that support both the arrival of international artists to Finland and the international networks of artists working in Finland.

The high level of technology and digital capabilities, including widespread English language proficiency, were also seen as strengths that facilitate international collaborations, remote networking and the development of new operating models. Although digitalisation was not considered a replacement for physical encounters, it was felt to complement international activities and lower the threshold for creating connections. Overall, the responses painted a picture of Finland as an environment where there is a strong content-based and competence-based potential for international artistic activities, although the structures supporting this potential do not fully meet the needs of artists.

TABLE 8. Views of artists on the strengths and weaknesses of Finland as an environment for international activities.

THEME	STRENGTHS	WEAKNESSES
Economy and funding	Existing support structures and grants for international activities.	Lack of funding and spending cuts: support fragmented, short-term and cautious.
Networks and collaboration, intermediaries	Structures and basic capabilities for international operations, residency networks, level of technology.	Weak intermediary and export structure.
Artistic activities	Artistic freedom.	Gatekeeping and introversion.
Education and competence	High artistic competence, educational level, technological competence and language skills.	Weak appreciation of international experience, success is valued but long-term grassroots work is not.
Society, attitudes	Safe and stable society.	Hostile attitude towards culture.
Location and place	Nature, environment and unique character.	Geographical remoteness and expensive transportation, environmental footprint of travelling.

At the same time, international activities were often perceived as very difficult on a practical level. Finland's geographical location and small language area emerged in the responses as factors limiting internationality. Long distances, travel costs and logistical challenges make it difficult to move and network in both directions. Although the possibilities of digitalisation were recognised, they were not considered sufficient to replace physical encounters. Some respondents also questioned the appeal of constant travel and called for more environmentally sustainable solutions.

I would be willing to work as an artist outside of Finland occasionally, when it is socially and environmentally sustainable.

Internationality is not necessarily an intrinsic value, and I don't think you need to strive for it just to be international. Supporting smaller and local productions is also really important!

Many responses highlighted the almost complete absence of an intermediary layer that could promote international activities, as previously highlighted. The scarcity of agents, managers, producers and gallerists specialising in international networks forces artists to handle marketing, contract negotiations, networking and administrative work themselves. This burdens artists and narrows the possibilities for international activities, especially for independent artists, marginal genres and artists in the early stages of their careers.

I feel that there are few funded residencies and international exchanges. You can start creating networks, but maintaining them is challenging and there is no support for that – what kind of collaboration models even exist? [...] It feels like in order to internationalise, you also have to have a marketing degree and actually have three lives, so that it is possible to manage all these things (because in one life you also have to earn some basic income).

It is difficult to find support in Finland for internationalising the activities of independent artists. There would be art concepts here that are very suitable for international activities, but it seems like a real burden to promote them internationally alone.

There are not many galleries or institutions to bridge the artists to the international scene in Finland. Opportunities usually need to be found and applied by the artists themselves, and obviously artists are often lacking money, time and resources to do all the tasks. No wonder why it is so difficult to find an active Finnish artist in the international market.

There are very few opportunities to network and meet international curators – they are not offered by galleries, trade unions or art academies. Cooperation even with neighbouring countries is minimal!

Based on the responses, internationality often remains at the level of individual projects, without structures that would support continuous, reciprocal activities that take into account artists at different stages in their careers. According to the artists, the problem is not so much the lack of individual institutions, but rather the fragmentation, cautious approach and short-term nature of their activities. In some responses, internationality appeared as a selective privilege guarded by gatekeepers, with opportunities and resources concentrated among a few, often well-known names and large-scale creators. At the same time, the majority of artists remain without visibility and support, and for many, internationality does not appear to be a possible element of their career path.

Here only limited liability companies count, even though most, 95%, are small businesses. In Finland, all forms of assistance via Business Finland, chambers of commerce and Finnvera are sized for large companies. They don't give us small ones anything, we don't count, it's discrimination and incredibly shortsighted and stupid since we are in a strong majority!

Many foundations that award grants do encourage internationalisation, but often it concerns the Nordic countries, or the grant is related to a project that is focused on a specific predetermined activity or theme. The conditions therefore limit the activities.

Several respondents described Finland as an introverted, partisan and even envious operating environment, where the value of art and culture is not recognised and internationality remains at the level of ceremonial speeches. The current political climate, cultural spending cuts and public questioning of art were directly experienced as factors that undermine international activities. On the other hand, they also act as an incentive for some to strive away from Finland towards a more international career. The responses also expressed the view that experience gained abroad is not valued in Finland and may even weaken opportunities to operate in the domestic arts sector. Some respondents felt that only success and breakthroughs are valued in international activities, not so much long-term or smaller-scale grassroots work.

I have been travelling around the world as a musician for 30 years. In Finland I am less well known, and my attempts to move to Finland and become part of the circles here have been unfortunately difficult.

I did receive much help with my own internationalisation until I headed out myself and received recognition. It seems that in Finland, what you do is only appreciated when its value has already been recognised elsewhere.

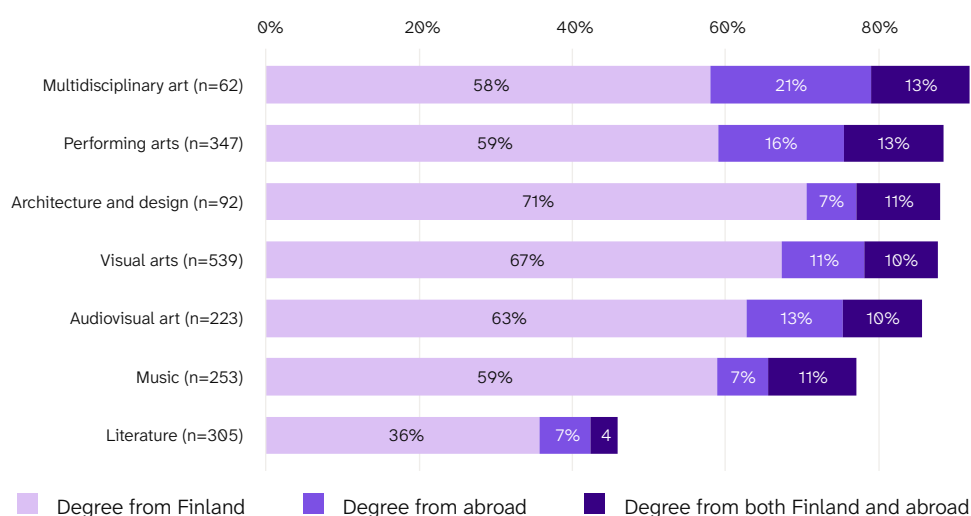
Expertise and support in international activities

This chapter examines the views of artists regarding the expertise required for international activities and what skills their art degree had given them for international activities as an artist. The last two subchapters examine the need for financial support and the importance of parties supporting international activities in promoting these activities.

Opinions split regarding skills provided by art degrees for international activities – realising the benefits depend largely on the proactiveness of the individual

Among respondents to the barometer survey, 77% reported having completed an art degree. The majority (67%) had obtained their degree from a Finnish educational institution, while one-fifth had completed their degree elsewhere than in Finland.⁹ Ten percent had an art degree both from Finland and abroad. The most common areas of study for those who had completed an art degree elsewhere than in Finland were multidisciplinary art (34%), the performing arts (29%) and the audiovisual arts (23%), while the least common was literature (10%) (Figure 20). Among artists whose native language was not Finnish or Swedish, the majority (60%) had completed their degree somewhere else than in Finland, compared to 25% of Swedish speakers and 15% of Finnish speakers.

FIGURE 20. Artists who had completed an art degree by field of the arts, (%).



⁹ In the 2018 barometer, the proportion of respondents who had completed an art degree abroad was 17%.

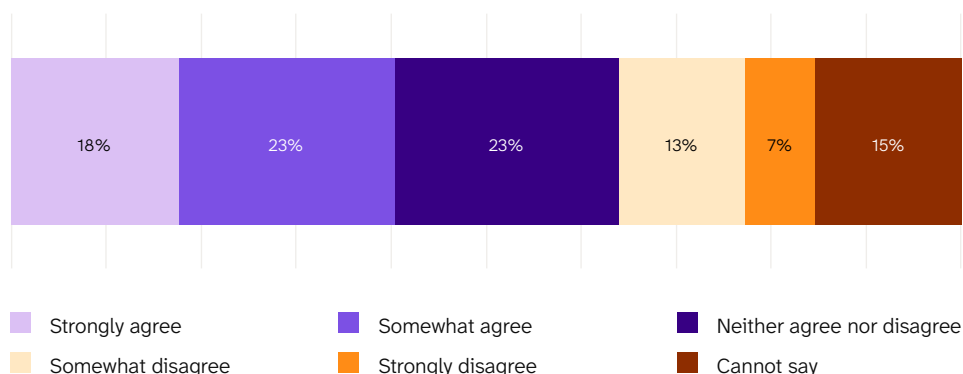
Respondents with an art degree were asked by means of an open-ended question what skills their degree had given them for international activities as an artist. In general, almost half of those who responded to the open-ended question felt that their education did not provide any special skills or only weak skills for international activities. On the other hand, many stated in their responses that the skills and readiness for creating art acquired through their education also created a solid foundation for international activities and work. Respondents were united by the experience that building an international career is a long-term process that requires continuous networking, as well as one's own proactiveness and initiative, and it is also possible to get more out of the education by being active oneself. Some of the respondents also stated that their studies had given them courage and interest in international activities.

Altogether 627 artists who had completed an art degree in Finland and 190 who had completed their degree abroad opened up their views in more detail on what kind of skills their degree had provided for international activities. In the responses of those who studied in Finland, international activities were most often seen as a separate and external goal for which their education had not systematically prepared them. Internationality may have been present in their studies through individual visitors, exchanges, study trips or projects, but overall, the artists describe that they have largely been responsible for acquiring expertise, contacts and practical skills themselves.

In the responses of those who had completed their degrees abroad, international activities were more often seen as a more natural part of their studies. Internationality was a part of everyday life through the language of instruction, multinational student groups, teachers and professional networks. The most important concrete benefit has been the creation of international networks and the development of language skills, self-confidence and intercultural competence. At the same time, however, the responses highlighted that even a foreign degree does not automatically teach the structures of international activities, such as funding, self-employment or long-term career planning, and that it is often the responsibility of the artists themselves to find out about these aspects.

The responses also revealed that skills and qualifications acquired abroad are not always recognised or valued in Finland, and coming to Finland after a degree completed abroad can interrupt the development of an international career. A similar result is also evident in the statement "I find it difficult to utilise my international expertise in Finland", the responses to which were quite divided. Among all respondents, 41% agreed with the claim at least somewhat, while just over one in five (21%) disagreed with it at least somewhat. Almost a quarter (23%) chose the option "neither agree nor disagree" and quite a few (15%) were unable to take a position. (Figure 21.)

FIGURE 21. Responses of artists to the claim “I find it difficult to utilise my international expertise in Finland”, (n=1,286).



Three out of four artists (74%) whose native language is not Finnish or Swedish felt that it is difficult to utilise their international expertise in Finland. The proportion was 46% for Swedish-speaking respondents and 36% for Finnish-speaking respondents. Experiencing difficulty utilising international expertise was clearly more common among those with a doctorate in art (66%) than among artists with other educational backgrounds (31–42%).

Artists broadly interested in gaining more expertise in international activities

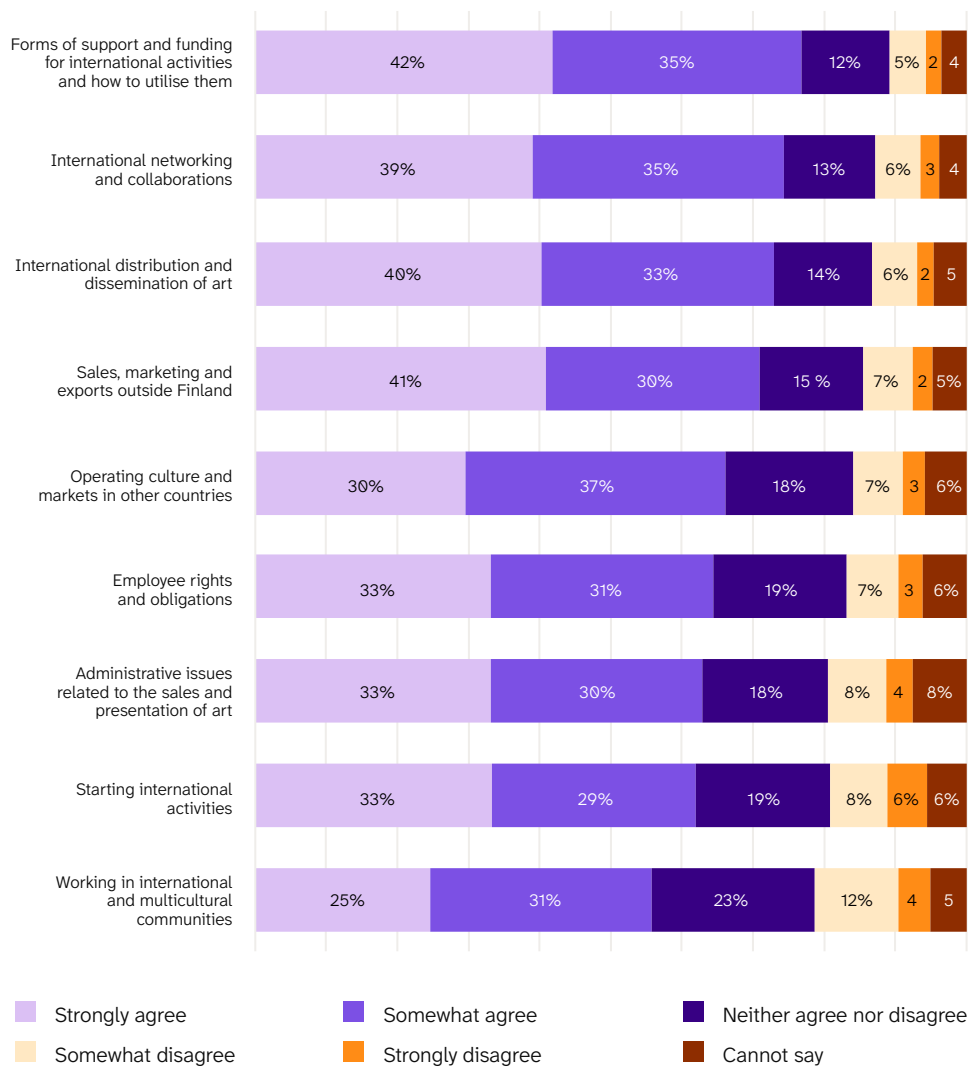
Artists were presented with a list of different areas of expertise needed in international activities and were asked to rate on a scale from strongly agree to strongly disagree whether they needed more expertise in these areas ([Figure 22](#)).

The responses reveal that artists feel that they need more information about and expertise in international activities in a broad sense. A particularly strong expertise gap was related to forms of support and funding for international activities, sales, marketing and exports of art, and the distribution and dissemination of art outside Finland: in these themes, over 70% of respondents completely or somewhat agreed with the need for additional expertise.

International networking, knowledge of operating cultures and markets in other countries, and administrative and legal issues (such as tariffs, agreements and taxation) also clearly emerged as areas of expertise in which deficiencies were felt. On the other hand, working in international and multicultural communities divided respondents somewhat more than other areas. However, even in this area of expertise, more than half of the respondents agreed, at least somewhat, that they needed more expertise in this area. Overall, the results reinforce the impression of the wide range expertise required for international activities.

FIGURE 22. Expertise needed by artists for international activities, (n=1,276).

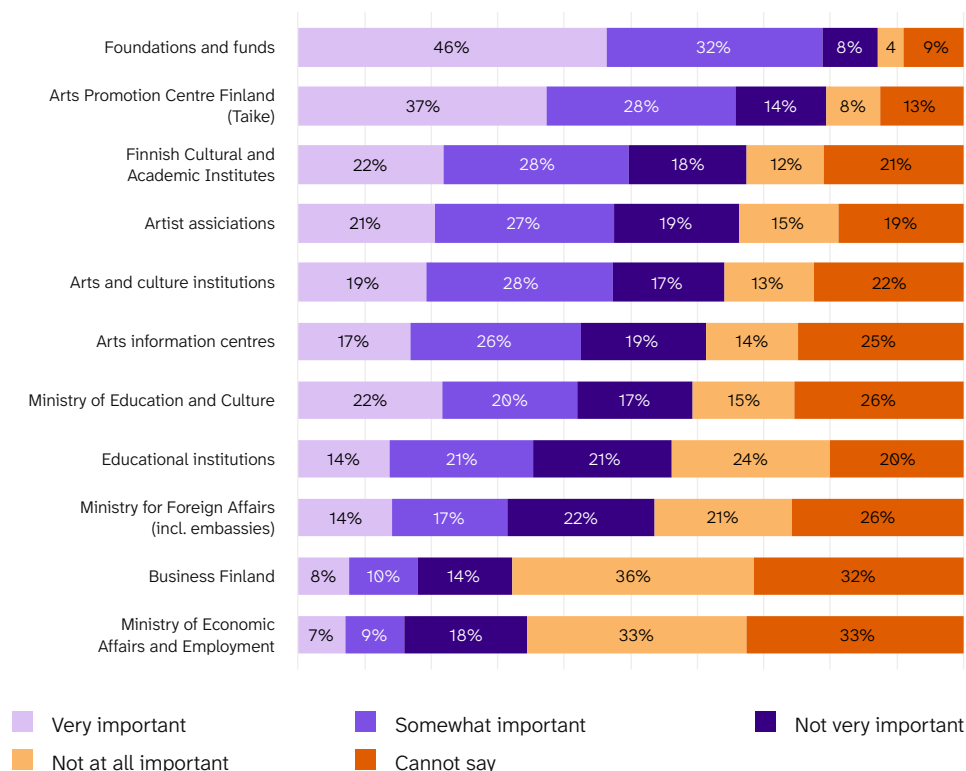
I would need more information about and expertise in:



Foundations and funds considered most important parties in promoting the international activities of artists – Arts Promotion Centre Finland (Taike) second most significant

The artists surveyed considered foundations and funds to be the most important parties in promoting their international activities. Almost half of the artists (46%) assessed their importance as very important and altogether 78% as at least somewhat important. The Arts Promotion Centre Finland (Taike) was ranked second most important in the views of the artists: 37% of the respondents assessed it as very important and 66% as at least somewhat important for their own international activities. A fairly large proportion of the respondents were unable to comment on the importance of different organisations to their international activities. (Figure 23.)

FIGURE 23. Importance of different parties in promoting the international activities of artists, (n=968).



Approximately half of the respondents considered Finnish Cultural and Academic Institutes¹⁰, artist associations, and arts and culture institutions to be important from the perspective of their international activities. The next most important were the Ministry of Education and Culture (42%), arts information centres (43%), educational institutions (35%) and the Ministry

¹⁰ Finnish Cultural and Academic Institutes: Athens, Beirut, Berlin, Brussels, Budapest, Copenhagen, Grand-Popo, Hanasaari, London, Madrid, New York, Oslo, Paris, Rome, Stockholm, Tallinn and Tartu, Tokyo.

for Foreign Affairs (31%). (Figure 23.) The importance of arts information centres¹¹ was considered surprisingly low, even though many of them are tasked with promoting and supporting international activities in the field. For example, the FILI - Finnish Literature Exchange, Frame Contemporary Art Finland, Music Finland, Finnish Film Foundation and Theatre Info Finland TINFO distribute funding granted by the Ministry of Education and Culture within their own sectors (Sokka et al., 2020). The low valuation of these parties among artists may be due, for example, to the fact that their appropriations are too small to influence the international activities of artists or that artists are not aware of their activities supporting internationalisation.

The Ministry of Economic Affairs and Employment and Business Finland¹² were considered important by fewer than one in five respondents (Figure 23). This result is not surprising in itself, as they provide very limited funding for artists and other creative industries, and the Ministry of Economic Affairs and Employment, for example, only recognises certain fields of the arts in its export promotion activities (Sokka et al., 2020).

The parties listed above are all important in a way, but at the same time [they are only] partial supporters or enablers of individual activities, so I cannot define any one party as very important. Systematic and long-term activities are missing.

It is difficult to assess the significance of individual parties. Those from whom I have received support seem significant.

I have assessed the significance of Taike and Business Finland as minor because I have not received support from either of them recently. The significance would be greater if Business Finland / Music Finland's support were somehow possible to access for my own activities according to their terms and conditions. And Taike does not actually award travel grants anymore [...]

When examined by field of the arts, foundations and funds were considered by artists to be the most important parties in promoting international activities among all artforms. Their role was considered most significant by artists working in the field of multidisciplinary art, the majority of whom considered them important (very or somewhat important 85%). Among other fields of the arts, the share was only slightly lower (74–83%). The role of the Arts Promotion Centre Finland (Taike) was strongest among those working in the field of architecture and design (very or somewhat important 77%), while among other artists, Taike was considered very or somewhat important by a slightly smaller share (57–67%).

11 Arts information centres: ArchInfo – Information Centre for Finnish Architecture, Circus & Dance Finland, FILI – Finnish Literature Exchange, Frame Contemporary Art Finland, Music Finland, Neogames Finland Association, Finnish Film Foundation, Theatre Info Finland TINFO.

12 Business Finland is a Finnish public organization that offers innovation funding and growth services to Finnish companies, promotes tourism and investments, and attracts talent to Finland. Business Finland's services are intended for companies seeking international business growth and renewal. Retrieved [July 3, 2026], from <https://www.businessfinland.fi/en/>.

Artists working in the field of architecture and design (very or somewhat important 60%) considered Finnish cultural and academic institutes as a more important actor than those working in other fields (45–53%). In the performing arts (very or somewhat important 52%), the role of arts information centres in promoting international activities was stronger than in other fields (39–43%).

The importance of educational institutions in promoting the international activities of artists was quite strong. Almost half (40–49%) of those working in architecture and design, multidisciplinary art, the performing arts and the audiovisual arts considered them very or somewhat important. This was felt by over a third of those working in the visual arts and music, and by around a quarter of those working in the field of literature.

In terms of the importance of artist associations in promoting international activities, the views of artists in two fields of the arts differed from the general trend. In the field of architecture and design, 61% of artists assessed the importance of artist associations as very or somewhat important, while only 34% of those working in the field of music felt the same way. In other fields, the shares varied from 42% to 52%.

Regarding arts and culture institutions, the views of artists were very consistent across all fields. The importance of the Ministry of Education and Culture was least often considered important by those working in the fields of literature and music (very or somewhat important 37%), while in other fields the shares varied from 43 to 46%.

The role of the Ministry for Foreign Affairs was considered least important among those working in the field of music (26%) and most important among those working in the field of multidisciplinary art (40%), while the other shares were close to each other (31–34%). The role of the Ministry of Economic Affairs and Employment in promoting international activities was considered least important among those working in the fields of literature (14%) and music (15%), while the other shares were more evenly distributed (18–24%). Business Finland was considered least important among those working in the performing arts (14%) and most important among those working in architecture and design (31%), while the other shares were 19–24%.

Financial support and strengthening networks, mediation services and expertise key to promoting the international activities of artists

The artists were asked to list up to five issues that they consider to be the most important in promoting and enabling their international activities. A total of 803 artists responded to the question. The most common issues raised were related to financing international activities (518 responses), collaborations, networks and intermediaries (470 responses), and expertise, training and advice (207 responses). The themes overlap and, for example, networking was recognised as requiring participation in various international events, which also requires financial support. Residencies were mentioned separately in 123 responses. These responses included requests for an increase in supported residency places, the promotion of more financially and socially accessible residency activities, and the development of networking through residencies, for example. Responses linked to marketing and communications (95 responses) included a call for a more active approach among internationally operating organisations and intermediaries in promoting the international visibility and internationalisation of artists. Quite a few respondents (114 responses) also highlighted motivation, courage and attitudes as personal factors that promote international activities. These responses were often accompanied by the experiences among artists of a lack of appreciation for art. The lack of appreciation emerged from two perspectives: on the one hand, it was felt that the status and appreciation of art in the Finnish art field were insufficient, and on the other hand, it was felt that the international activities of artists are not always recognised or appreciated enough. According to the respondents, a stronger appreciation of art and international activities would also increase their opportunities, courage and motivation to work internationally.

In the following section, the three most frequently raised themes are examined in more detail.

FINANCIAL SUPPORT FOR THE WORK AND INTERNATIONAL ACTIVITIES OF ARTISTS

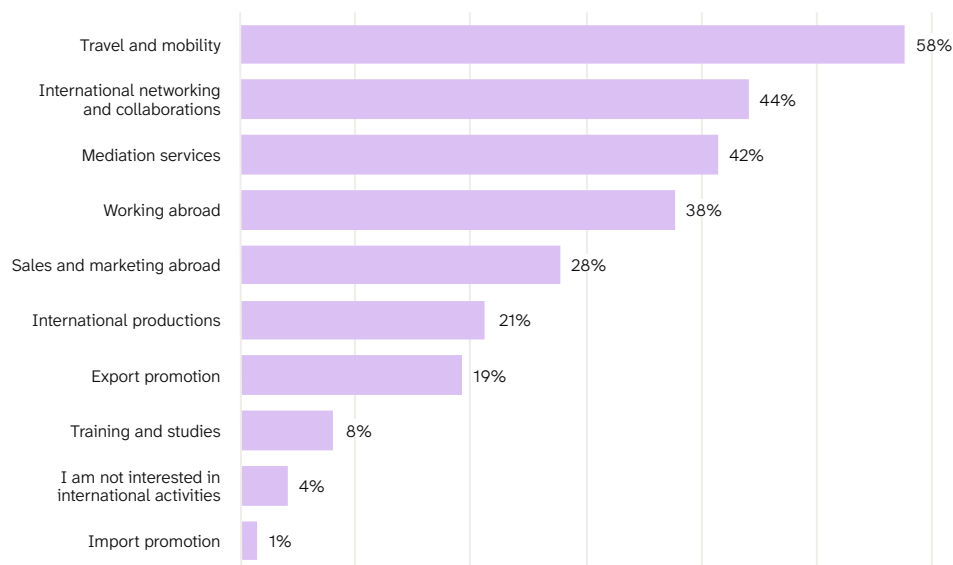
Securing financial conditions is considered a priority among artists for promoting their international activities: long-term and sufficient funding and income also create the foundation for international activities. In terms of funding international activities, artists particularly highlighted the need to cover costs linked to mobility and living abroad.

The artists considered the flexibility, predictability and appropriateness of support systems and forms to be important. This means, among other things, continuous application periods, clear application processes and sufficiently fast decisions that would enable them to benefit from international events and collaboration opportunities even on short notice. Artists also called for grants of different sizes for different purposes. In addition, funding should cover the different stages of the entire artistic process and support long-term internationalisation and the building of collaboration structures.

The responses also specified funding needs by individual fields of the arts. For example, in the audiovisual field, development funding, production support and support for international co-productions were called for. In the visual arts, support related to exhibition costs and participation in biennials and fairs was emphasised. In the literature field, translation support and support for commissioning trial and sample translations emerged, while in the performing arts, the emphasis was on tour support and support for travelling to showcase and audition performances.

The artists were also asked separately to select from a list the areas in which they would most need financial support to promote their international activities. They were asked to select up to three of the most important issues from the list. The responses revealed very similar issues as in the open-ended responses. Most often, the artists selected travel and mobility (58%), international networking and collaborations (44%), mediation services (42%), and support for working abroad (38%). (Figure 24.)

FIGURE 24. Areas in which artists most need financial support for promoting their international activities, (n=1,264).



STRENGTHENING MEDIATION SERVICES

The conditions for international activities are built above all on functional collaboration relationships and networks. The artists surveyed considered the creation of personal contacts, the building of long-term professional relationships and functional collaboration structures with foreign actors to be vital. The use of one's own local networks and collegial support, as well as the opportunity to utilise international networks between institutions, were also considered important. The importance of networks is not limited to creating contacts, as the responses emphasised increasing concrete collaboration with international partners. This could involve, for example, co-productions and projects, exchanges or other long-term forms of collaboration. Networking is promoted by intentionally created encounters, opportunities, events and programmes that support networking, as well as by resourced opportunities to participate in, for example, fairs, showcase events, festivals and other professional encounters.

The role of intermediaries was seen as a key factor in promoting international activities. The responses emphasised the need for professional, motivated and sufficiently resourced intermediaries, as well as the development and diversification of mediation services in all fields of the arts. Strengthening the international competence of intermediaries and developing their international networks was also considered important. The practical support provided by intermediaries – such as finding contacts and partners and identifying and initiating international collaboration opportunities – was considered by many artists to be a key prerequisite for launching and expanding international activities.

In addition, the responses highlighted the need to increase opportunities to meet international actors in Finland. This includes, for example, studio visits, portfolio meetings, inviting international curators, gallerists, agents and publishers to events, and various professional encounters in connection with concerts, exhibitions and festivals. Bringing international intermediaries and other actors to Finland was seen as an important way to strengthen the visibility of Finnish artists, promote the emergence of new collaborative relationships and deepen international networks between institutions and professionals.

INTERNATIONAL EXPERTISE, TRAINING AND ADVICE

Training, the expertise of artists and the availability of practical support also play a key role in the conditions for artists to work internationally. Development needs are particularly related to strengthening international capabilities at all levels of education and ensuring that international activities and related capabilities are taken into account already during studies. The responses highlighted the need for centralised, clear and up-to-date information on opportunities, funding and procedures related to international activities, so that it would be easier for artists to understand the different routes and practical conditions for internationalisation.

In addition, the need for more practical expertise and advice on issues related to international activities was highlighted. This includes, for example, skills related to law, taxation, administration and related bureaucracy, marketing and networking, as well as the opportunity to receive expert support on these issues. The artists hoped not only for international activities to be covered in their specific arts education, but also for short courses,

workshops, learning materials and other supplementary training outside education programmes to support the development of practical skills.

Furthermore, the artists expressed a need to develop language skills and strengthen international exchange, residency, workshop and study opportunities, as they offer important channels for gaining international experience and building professional networks. The responses also highlighted the importance of mentoring, support networks and long-term guidance supporting career development in building international activities. In this context, the role of various actors – such as educational institutions, organisations and institutions – as information brokers, builders of support networks and strengtheners of the international capabilities of artists was also considered vital.

Summary

International activities of artists are widespread and diverse

International activities among artists are both widespread and diverse. The majority of artists have worked internationally during their careers, and almost every second artist also had international activities in 2024, the year under review. International activities are carried out both as physical work abroad and as international connections and other activities in or from Finland, as well as the overlap of these. Internationality is therefore not only about travelling, as work performed in Finland can also be international in nature. International activities are common in all fields of the arts, although they are less common in the field of literature on average due to factors such as language and the specific characteristics of the field. International activities are more common than average among younger artists, artists born outside Finland, and artists who speak languages other than Finnish or Swedish as their mother tongue. Artists who are active in and interested in international activities tend to concentrate somewhat more in the Helsinki metropolitan area than in other areas due to the presence of networks, educational institutions, organisations and opportunities in the Finnish capital.

The international mobility of artists is primarily directed towards Europe and is most often related to performing, creating and networking. In 2024, about a third of artists worked outside Finland, most commonly in the Nordic countries and Central Europe, especially in Sweden, Germany, France and the United Kingdom. At the same time, a significant part of international activities takes place in or from Finland without travelling. In terms of content, international activities are most often related to the public presentation or publication of art, artistic work and collaborations. Views on the necessity of physical movement divide artists: some consider personal interactions to be crucial, while others, for example, feel that digital channels enable an international career even from home. There are also differences between fields of the arts: for example, in the performing arts and music, artists often have to travel in person to perform, while in other fields, a work of art can also travel without the artist. However, the matter is not unambiguous, and artists value physical contacts.

Residency work is a key form of international activity that particularly supports artistic development and networking. More than half of artists surveyed have worked in a residency at least once during their career, more often abroad than in Finland. The most important significance of residencies is seen as the working peace, ability to concentrate on one's artistic work, inspiration and the creation of new contacts they offer. The majority of artists who have worked in a residency feel that they have increased their international networks, but significantly fewer view them as having led directly to job opportunities or improved earning potential. Participation in residencies is limited in particular by financial factors, family situations and the practical arrangements of the residencies, which can exclude some artists. Artists therefore hope for more financially supported, flexible and networking-supporting residencies so that more artists would have the opportunity to utilise them as part of their international careers.

Broad interest in international activities motivated by both artistic development and financial factors

Internationalisation is viewed as an attractive opportunity, but artists also feel pressure and compulsion in a situation where domestic job and financial opportunities are perceived as limited. Artists express broad interest in international work, and the majority feel that international experience increases their value in the labour market. On the other hand, moving abroad permanently is rarely a realistic option or goal. Young artists in particular, as well as artists whose mother tongue is not Finnish or Swedish, view international work positively and as an important opportunity. At the same time, the views of artists on whether they have better opportunities to develop their careers or find work that matches their education outside of Finland were significantly divided.

Artistic development and expanding the content of their work encourage international activities. The main motivational factors are related to learning new things, professional development, expanding audiences and international collaborations. The financial and career-related motivational factors of internationalisation are also significant yet somewhat less frequently the main incentives. International activities are often seen as a way to obtain new perspectives, strengthen one's own artistic identity and gain appreciation, which, according to the experience of artists, are not always available at home. Overall, international activities are seen as both an opportunity and partly a necessity in terms of the small size of the domestic market and the continuity, visibility and appreciation of artistic work.

International activities generate varying levels of income for artists. Approximately one third of the surveyed artists received income from abroad for their artistic work in 2024, and approximately half of these estimated that income from abroad accounted for at most 10% of their total earnings. Income from abroad and its share of total earnings varied considerably between the different fields of the arts. Income from abroad was most often received by those working in music, but artists working in the performing arts estimated that their share was the largest. Income from abroad most often consisted of fees, copyright compensation or other compensation for work.

International activities hindered by structural factors and lack of expertise and support

The international activities of artists are primarily limited by economic factors and the lack of mediation services. Based on the survey, the most significant hindrances to international activities were the personal financial situation of artists, the lack of intermediaries (such as managers, agents, publishers or gallerists) to promote international activities, and the lack of funding for international activities. Each of these factors was selected as a key hindrance by approximately half of the respondents. The importance of financial constraints is also reflected in the fact that the proportion of artists who have worked internationally was smallest among the lowest income groups. In addition, the lack of networks, family reasons or other

life situations, and the lack of advisory services and support significantly limit activities. International activities were often described as impossible without sufficient income, and the lack of grants was seen as preventing longterm work. Internationalisation appears to be an additional risk for many in a situation where activities in Finland also require self-financing. Artists require more stable funding for making art themselves and developing as artists, because for many, international activities are not an isolated island in their work as artists.

Artists feel they need more expertise for international activities, but the skills gap cannot be viewed separately from financial and structural barriers. Internationalisation is seen as something that is demanding and that requires systematic strengthening of expertise. The biggest shortcomings are related to awareness of funding and forms of support and expertise in the sales, marketing, exports and distribution of art outside Finland. More expertise is also needed in international networking, knowledge of target markets, and legal and administrative issues. The results of the survey indicate that international activities require, in addition to artistic expertise, extensive professional skills, especially in the management of financial and organisational issues. At the same time, the lack of an intermediary level is reflected in concrete practical problems. Without agents, gallerists or other representatives, artists must also handle, for example, marketing, administrative work and establishing contacts, which not only requires expertise but is also very time consuming.

Artists express an ambivalent attitude towards the skills provided by an arts education, and building an international career is largely seen as a process that is an individual's own responsibility. Almost half of the respondents felt that their degree had not provided sufficient preparation for international activities, although the basic artistic skills offered by their education were seen as an important basis for international activities as well. Those who studied in Finland often described internationalisation as a rather separate part of their studies, while those who studied abroad more often experienced it as part of everyday life during their studies, especially from the perspective of networks and language skills. However, both groups emphasised that education does not automatically prepare them in issues related to financing, self-employment or career planning. At the same time, some respondents felt that qualifications acquired abroad are not always recognised in Finland. Overall, the results emphasise that international activities are largely based on the activeness of the individual, but their implementation requires functional support structures, sufficient funding and intermediary networks.

Financial support and key funding bodies play a crucial role in enabling the international activities of artists. In the artists' responses, foundations and funds clearly emerged as the most important parties in promoting international activities, and the Arts Promotion Centre Finland (Taite) was ranked second most significant. Cultural and academic institutes, ministries, arts information centres, artist associations, and arts and culture institutions also play an important but clearly smaller role. In contrast, the importance of parties related to business and corporate financing was considered minor. The results highlight the central importance of public and foundation-based funding for the international activities of artists. At the same time, the results suggest that current support structures do not always recognise artistic

activities, reach artists or meet the needs of the arts sector. For example, the criteria and operating logics of some business and corporate support are poorly suited to smallscale or individualised activities, which is why some artists are excluded from them or are unable to utilise them.

Utilising the potential of international activities requires stronger and more long-term support structures that take into account the diversity of activities and the arts sector

It is important to ensure that residencies and international study experiences, which often serve as a starting point for international activities, are accessible to artists working in different fields of the arts, living in different regions and at different stages in their careers. This means, for example, providing sufficient mobility funding and flexible grants that also take into account family circumstances. In addition, comprehensive information and low-threshold application opportunities that do not require strong international networks are needed. At the same time, residencies and studies should be better linked to long-term career development. They should provide skills and expertise in, for example, networking, communication and contractual matters. Instead of short, individual periods, continuity is needed, with support aimed at maintaining networks, coproductions and new visits, so that the contacts created do not end after returning to Finland.

The views of artists on Finland as an operating environment for international activities reflect a conflict between the potential of international activities and the limitations imposed by the operating environment and structures. Alongside factors such as stable conditions, high levels of expertise and experience of artistic freedom, active intermediary structures are required to enable international career paths for more artists. At the same time, the experiences of artists regarding the closed and marginal nature of the Finnish arts sector emphasise the need for more open and transparent structures that also recognise smallscale and long-term work, strengthen mediation services and bring international actors to Finland. The remote geographical location and small size of the art market require support for both physical and digital mobility, long-term collaboration models and reducing regional inequality so that international activities are a realistic option throughout the country.

The key development needs identified by the artists themselves focus on three interconnected areas: economic conditions, collaborations and networks, and education and skills. To enable international activities, sufficient and long-term funding is needed that covers not only mobility but also artistic work, production and the building of collaboration structures. At the same time, there is an emphasis on the need to strengthen the intermediary level – agents, producers, curators and other actors who open networks – and to create opportunities for interactions with international professionals also in Finland. The third key development target is the systematic strengthening of international skills through training, advisory services, mentoring and easily accessible information.

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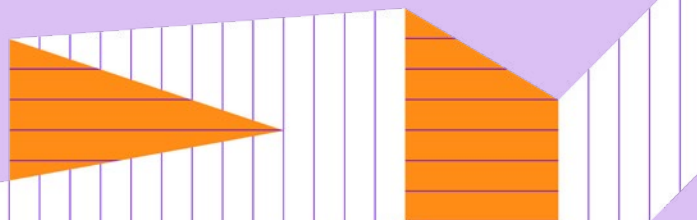
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Appendix 1. Survey questionnaire

Arts and Culture Barometer 2025

International Activities of Artists



MANDATORY FIELDS ARE MARKED WITH (KYSYMYS ON PAKOLLINEN.)
AND MUST BE FILLED IN TO COMPLETE THE FORM.

DEAR RECIPIENT,

The Arts and Culture Barometer is an annual survey that aims to gather the opinions of those working in the fields of the arts about topical issues regarding art policies. The barometer is conducted by the Arts Promotion Centre Finland (Taike) together with the Foundation for Cultural Policy Research (Cupore). This survey is aimed at professional artists working in different fields of the arts.

The theme of this year's survey is the international activities of artists. International activities here refer to:

- activities in which the artist is active or works physically outside Finland, either temporarily or permanently; and
- activities in which the artist is active or works internationally in or from Finland without travelling outside Finland.

The survey is open to all professional artists, and we hope to receive responses also from artists with little or no international activities.

The questionnaire itself is in four sections plus one section for background information: Section A examines the international activities of artists; Section B examines the importance of international activities and hindrances; Section C examines education and expertise and their relationship to international activities; and Section D examines funding and support for international activities.

At the end of each section, you have the opportunity to write your own comments and remarks about the subject and give feedback to the researchers. You do not have to complete the entire questionnaire at once; simply click on the "Save and continue later" button at the bottom of the page.

After completing the questionnaire, you can participate in a prize drawing for the chance to win one of 10 Museum Cards by providing your contact information. If you already have a Museum Card, you can use the prize to extend its validity by one year.

All responses will be treated anonymously, and they cannot be connected to your e-mail address. The results will be reported in such a way that individual respondents cannot be identified.

You can find the general privacy policy statement for the Arts and Culture Barometer [here](#).

The deadline for responding to the survey is 30.9.2025.

Thank you in advance for your responses!

Johanna Tuukkanen

Director
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A. International activities of artists

International activities here refer to both a) activities in which the artist **is active or works physically outside Finland**, either temporarily or permanently; and b) activities in which **the artist is active or works internationally in or from Finland** without travelling outside Finland.

Have you as an artist had international activities? You can select more than one.

	In the year 2024	Before the year 2024
Yes, outside Finland	☐	☐
Yes, by being active or working internationally in or from Finland	☐	☐
No	☐	☐
Cannot say	☐	☐

Where were you active or did you work in 2024? You can select more than one.

- ☐ Asia (incl. Middle East)
- ☐ Africa
- ☐ South America
- ☐ Europe
- ☐ Oceania
- ☐ North America
(incl. Central America)

In which country or countries? Asia (incl. Middle East)

50 / 3000

Countries are listed by country names in Finnish. The country-specific listings include UN member states and observer states, as well as some other countries that have been recognised by multiple states. Countries whose territories belong to two different continents are listed in the listings for both continents. You can also answer "Other" if, for example, you have worked in a self-governing territory that geographically belongs to a different continent than the rest of the country.

☐ Afghanistan	☐ Yemen	☐ Pakistan
☐ Armenia	☐ Jordan	☐ Palestine
☐ Azerbaijan	☐ Cambodia	☐ Qatar
☐ Bahrain	☐ Kazakhstan	☐ Saudi Arabia
☐ Bangladesh	☐ China	☐ Singapore
☐ Bhutan	☐ Kyrgyzstan	☐ Sri Lanka
☐ Brunei	☐ North Korea (Democratic People's Republic of Korea)	☐ Syria
☐ Egypt	☐ South Korea (Republic of Korea)	☐ Tajikistan
☐ Philippines	☐ Kuwait	☐ Taiwan
☐ Georgia	☐ Laos	☐ Thailand
☐ Indonesia	☐ Lebanon	☐ Türkiye
☐ India	☐ Maldives	☐ Turkmenistan
☐ Iraq	☐ Malaysia	☐ Uzbekistan
☐ Iran	☐ Mongolia	☐ Russia
☐ Israel	☐ Myanmar	☐ Vietnam
☐ East Timor	☐ Nepal	☐ United Arab Emirates
☐ Japan	☐ Oman	☐ Other

In which country or countries? Africa

50 / 3000

Countries are listed by country names in Finnish. The country-specific listings include UN member states and observer states, as well as some other countries that have been recognised by multiple states. Countries whose territories belong to two different continents are listed in the listings for both continents. You can also answer "Other" if, for example, you have worked in a self-governing territory that geographically belongs to a different continent than the rest of the country.

☐ Algeria	☐ Comoros	☐ Equatorial Guinea
☐ Angola	☐ Kenya	☐ Ruanda
☐ Benin	☐ Central African Republic	☐ Zambia
☐ Botswana	☐ Democratic Republic of the Congo	☐ São Tomé and Príncipe
☐ Burkina Faso	☐ Lesotho	☐ Senegal
☐ Burundi	☐ Liberia	☐ Seychelles
☐ Djibouti	☐ Libya	☐ Sierra Leone
☐ Egypt	☐ Western Sahara	☐ Somalia
☐ Eritrea	☐ Madagascar	☐ Sudan
☐ South Africa	☐ Malawi	☐ Swaziland
☐ South Sudan	☐ Mali	☐ Tanzania
☐ Ethiopia	☐ Morocco	☐ Togo
☐ Gabon	☐ Mauritania	☐ Chad
☐ Gambia	☐ Mauritius	☐ Tunisia
☐ Ghana	☐ Mozambique	☐ Uganda
☐ Guinea	☐ Namibia	☐ Zimbabwe
☐ Guinea-Bissau	☐ Niger	☐ Other
☐ Cameroon	☐ Nigeria	
☐ Cape Verde	☐ Côte d'Ivoire	

In which country or countries? South America

Countries are listed by country names in Finnish. The country-specific listings include UN member states and observer states, as well as some other countries that have been recognised by multiple states. Countries whose territories belong to two different continents are listed in the listings for both continents. You can also answer "Other" if, for example, you have worked in a self-governing territory that geographically belongs to a different continent than the rest of the country.

- ☐ Argentina
- ☐ Bolivia
- ☐ Brazil
- ☐ Chile
- ☐ Ecuador
- ☐ Guyana
- ☐ Columbia
- ☐ Paraguay
- ☐ Peru
- ☐ Uruguay
- ☐ Suriname
- ☐ Venezuela
- ☐ Other

In which country or countries? Europe

Countries are listed by country names in Finnish. The country-specific listings include UN member states and observer states, as well as some other countries that have been recognised by multiple states. Countries whose territories belong to two different continents are listed in the listings for both continents. You can also answer "Other" if, for example, you have worked in a self-governing territory that geographically belongs to a different continent than the rest of the country.

☐ Netherlands	☐ Cyprus	☐ San Marino
☐ Albania	☐ Latvia	☐ Serbia
☐ Andorra	☐ Liechtenstein	☐ Slovakia
☐ Azerbaijan	☐ Lithuania	☐ Slovenia
☐ Belgium	☐ Luxembourg	☐ Switzerland
☐ Bosnia and Herzegovina	☐ Malta	☐ Denmark
☐ Bulgaria	☐ Moldova	☐ Czechia
☐ Spain	☐ Monaco	☐ Czechia
☐ Georgia	☐ Montenegro	☐ Türkiye
☐ Ireland	☐ Norway	☐ Ukraine
☐ Iceland	☐ Republic of North Macedonia	☐ Hungary
☐ Great Britain	☐ Portugal	☐ Belarus
☐ Italy	☐ Poland	☐ Vatican
☐ Austria	☐ France	☐ Russia
☐ Kazakhstan	☐ Romania	☐ Estonia
☐ Greece	☐ Sweden	☐ Other
☐ Croatia	☐ Germany	

In which country or countries? Oceania

Countries are listed by country names in Finnish. The country-specific listings include UN member states and observer states, as well as some other countries that have been recognised by multiple states. Countries whose territories belong to two different continents are listed in the listings for both continents. You can also answer "Other" if, for example, you have worked in a self-governing territory that geographically belongs to a different continent than the rest of the country.

☐ Australia	☐ Nauru	☐ Tonga
☐ Fiji	☐ Papua New Guinea	☐ Tuvalu
☐ Kiribati	☐ Palau	☐ New Zealand
☐ Marshall Islands	☐ Solomon Islands	☐ Vanuatu
☐ Mikronesia	☐ Samoa	☐ Other

In which country or countries? North America (incl. Central America)

Countries are listed by country names in Finnish. The country-specific listings include UN member states and observer states, as well as some other countries that have been recognised by multiple states. Countries whose territories belong to two different continents are listed in the listings for both continents. You can also answer "Other" if, for example, you have worked in a self-governing territory that geographically belongs to a different continent than the rest of the country.

☐ Antigua and Barbuda	☐ Grenada	☐ Nicaragua
☐ Bahama	☐ Guatemala	☐ Panama
☐ Barbados	☐ Haiti	☐ Saint Kitts and Nevis
☐ Belize	☐ Honduras	☐ Saint Lucia
☐ Costa Rica	☐ Jamaika	☐ Saint Vincent and the Grenadines
☐ Dominica	☐ Kanada	☐ Trinidad and Tobago
☐ Dominican Republica	☐ Cuba	☐ United States of America
☐ El Salvador	☐ Mexico	☐ Other

What kinds of international activities did you have outside Finland in 2024? You can select more than one.

- ☐ Public presentation or publication of art and related activities (exhibitions, performances, concerts, festivals, fairs, competitions, etc.)
- ☐ Creating art and related artistic work (incl. residencies)
- ☐ Marketing, sales and exports of art
- ☐ Bring international art or artists to Finland
- ☐ Expert work (e.g. teaching and guidance, research)
- ☐ Participation in art organisations or networks
- ☐ Studies and training
- ☐ Collaborations and networking
- ☐ Visits to art locations
- ☐ Other activities, which? _____

What kinds of international activities did you have in Finland or from Finland in 2024?

- ☐ Public presentation or publication of art outside Finland or related activities without having to travel abroad yourself
- ☐ Public presentation of art in Finland (international exhibitions, performances, concerts, festivals, fairs, competitions, etc.)
- ☐ Creating art and related artistic work in an international community (incl. residencies)
- ☐ Marketing, sales and exports of art abroad
- ☐ Bring international art or artists to Finland
- ☐ International expert work (e.g. teaching and guidance, research)
- ☐ Participation in international organisations or networks
- ☐ International studies or training
- ☐ International collaborations and networking
- ☐ Other activities, which? _____

Optional: Specify what kinds of international activities you had in 2024.

Describe in brief how your international activities began?

Did you as an artist have international media visibility in 2024?

Yes, please specify:

No

Cannot say

Did you have representatives or intermediaries who represented your international activities as an artist in 2024 (manager, agent, publisher, gallerist, etc.)

Yes, representatives or intermediaries outside Finland

Yes, representatives or intermediaries in Finland

No

Cannot say

Evaluate the following claims:

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree	Cannot say
I would be willing to work outside Finland.	☐	☐	☐	☐	☐	☐

I consider moving outside Finland a likely option for me.	☐	☐	☐	☐	☐	☐
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An international career as an artist does not require a presence outside Finland.	☐	☐	☐	☐	☐	☐
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I am not interested in international activities as an artist.	☐	☐	☐	☐	☐	☐
---	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

Have you ever attended an artist residency?

☐ Yes, in Finland	☐ Yes, outside Finland	☐ No	☐ Cannot say
--	---	-----------------------------	-------------------------------------

Evaluate the following claims:

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree	Cannot say
Working in an artist residency has been important for my development as an artist.	☐	☐	☐	☐	☐	☐

Working in an artist residency has increased my international contacts and networks.	☐	☐	☐	☐	☐	☐
--	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

Working in an artist residency has increased my international work opportunities.	☐	☐	☐	☐	☐	☐
---	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

Working in an artist residency has improved my earnings potential internationally.	☐	☐	☐	☐	☐	☐
--	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

Here you can provide further information related to the questions in this section:

B. Importance of international activities and hindrances

Evaluate the following claims:	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree	Cannot say
Striving for international visibility is important to me.	☐	☐	☐	☐	☐	☐
I feel pressure and compulsion to strive to develop myself internationally as an artist.	☐	☐	☐	☐	☐	☐
I would have better opportunities to develop my career outside Finland.	☐	☐	☐	☐	☐	☐
There are better opportunities to find a job that matches my education outside Finland.	☐	☐	☐	☐	☐	☐
International experience increases my job market value.	☐	☐	☐	☐	☐	☐
I find it difficult to utilise my international expertise in Finland.	☐	☐	☐	☐	☐	☐

How much do the following factors motivate and encourage you to be active internationally as an artist?

	Very much	Rather much	Not much	Not at all	Cannot say
Developing yourself as an artist	☐	☐	☐	☐	☐
Increasing your earnings and sales	☐	☐	☐	☐	☐
Learning new things	☐	☐	☐	☐	☐
Expanding your audience	☐	☐	☐	☐	☐
Demand and interest within international art markets	☐	☐	☐	☐	☐
Success and merits	☐	☐	☐	☐	☐
International collaborations and partnerships	☐	☐	☐	☐	☐
Personal reasons (family relations, native language, native country, etc.)	☐	☐	☐	☐	☐
Other, what? _____	☐	☐	☐	☐	☐

Do any of the following hinder your international activities as an artist? Select up to 5 of the most important factors.

☐ Lack of funding for international activities	☐ Differences related to income and working conditions between different countries (social security, taxation, wage level)
☐ Lack of advisory services and support for international activities	☐ Low appreciation of international experience in Finland
☐ Lack of awareness and expertise	☐ Lack of interest or motivation
☐ Lack of time	☐ Family reasons or other life situation
☐ Lack of language skills	☐ Carbon footprint of travelling abroad
☐ Lack of confidence	☐ Global uncertainty (safety threats, trade wars, political climate, etc.)
☐ Lack of networks and contacts	☐ Other, what? _____
☐ Personal financial situation	
☐ Lack of partners to promote international activities (manager, agent, publisher, gallerist, distributor, etc.)	☐ No hindrances

What kind of operating environment do you see Finland as for artists' international activities?

Here you can provide further information related to the questions in this section:

C. Education, expertise and international activities

Have you completed an art degree?

☐

Yes, in Finland

☐

Yes, elsewhere (not including foreign exchanges)

☐

No

☐

Cannot say

What skills did your degree give you for international activities as an artist?

Evaluate the following claims. I would need more information about and expertise in:

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree	Cannot say
Forms of support and funding for international activities and how to utilise them	☐	☐	☐	☐	☐	☐
International networking and collaborations	☐	☐	☐	☐	☐	☐
Working in international and multicultural communities	☐	☐	☐	☐	☐	☐
International distribution and dissemination of art	☐	☐	☐	☐	☐	☐
Sales, marketing and exports outside Finland	☐	☐	☐	☐	☐	☐
Operating culture and markets in other countries	☐	☐	☐	☐	☐	☐
Administrative issues related to the sales and presentation of art (tarriffs, agreements, legislation)	☐	☐	☐	☐	☐	☐
Employee rights and obligations (social security contributions, terms of employment, taxation)	☐	☐	☐	☐	☐	☐
Starting international activities	☐	☐	☐	☐	☐	☐
Other, what:	☐	☐	☐	☐	☐	☐

Here you can provide further information related to the questions in this section:

D. Funding and support for international activities

What were your total earnings before taxes in 2024 (including also grants, awards, etc.)?

- | | | |
|--|---|---|
| ☐ Less than 10 000 euros | ☐ 30 000–39 999 euros | ☐ 100 000 euros or more |
| ☐ 10 000–19 999 euros | ☐ 40 000–49 999 euros | ☐ Cannot say |
| ☐ 20 000–29 999 euros | ☐ 50 000–99 999 euros | |

Did you receive income from abroad (outside Finland) for your artistic work in 2024?

- | | | |
|------------------------------|-----------------------------|-------------------------------------|
| ☐ Yes | ☐ No | ☐ Cannot say |
|------------------------------|-----------------------------|-------------------------------------|

What types of income did you receive from abroad? (You can select more than one)

- | | | |
|---|--|--|
| ☐ Salary/wages | ☐ Work compensation or fees | ☐ Grant |
| ☐ Income from your own company | ☐ Copyright compensation | ☐ Other income, what? |
-

Estimate what share of your total income (%) came from abroad for artistic work in 2024:

percent: _____

In what areas would you most need financial support to promote your international activities as an artist?

Select up to 3 of the most important areas.

- | | |
|--|--|
| ☐ Travel and mobility | ☐ International networking and collaborations |
| ☐ Working abroad | ☐ Sales and marketing abroad |
| ☐ International productions | ☐ Mediation services (e.g. agent, manager, curator) |
| ☐ Export promotion | ☐ I am not interested in international activities |
| ☐ Import promotion | ☐ Other, what? |
| ☐ Training and studies | |
-

Evaluate the importance of the following parties in promoting your international activities:

	Very important	Somewhat important	Not very important	Not at all important	Cannot say
Arts Promotion Centre Finland (Taike)	☐	☐	☐	☐	☐
Foundations and funds	☐	☐	☐	☐	☐
Arts information centres	☐	☐	☐	☐	☐
Finnish Cultural and Academic Institutes	☐	☐	☐	☐	☐
Educational institutions	☐	☐	☐	☐	☐
Artist associations	☐	☐	☐	☐	☐
Arts and culture institutions	☐	☐	☐	☐	☐
Ministry of Education and Culture	☐	☐	☐	☐	☐
Ministry for Foreign Affairs (incl. embassies)	☐	☐	☐	☐	☐
Ministry of Economic Affairs and Employment	☐	☐	☐	☐	☐
Business Finland	☐	☐	☐	☐	☐
Other, which? _____	☐	☐	☐	☐	☐

What do you consider to be the most important issues in promoting and enabling the international activities of artists? List 1–5 issues:

Here you can provide further information related to the questions in this section:

E. Background information

In which field of the arts do you work? You may select more than one. Kysymys on pakollinen.

☐ Architecture	☐ Multidisciplinary art, please specify: _____	☐ Art journalism
☐ Cinema		☐ Dance
☐ Live art	☐ Design	☐ Theatre
☐ Literature	☐ Music	☐ Photographic art
☐ Visual arts	☐ Game art	☐ Light and Sound art
☐ Illustrations and comics	☐ Performance art	☐ Other, what? _____
☐ Media art	☐ Circus art	

What was your artist profession in 2024? You can list more than one.

Are you a member of an artist association?

☐ Yes
 ☐ No
 ☐ Cannot say

Gender

☐ Female
 ☐ Male
 ☐ Other

Year of birth

Native language

☐ Finnish
 ☐ Swedish
 ☐ Sami
 ☐ Other, what? _____

Postal code of your place of residence

Were you born in Finland?

☐

Yes

☐

No

Education

☐

Secondary art degree
(art school)

☐

Lower degree in art from
a university (Bachelor's degree)

☐

Other degree, what?

☐

Normal degree in art from
a polytechnic (university of
applied sciences)

☐

Upper degree in art from
a university (Master's degree)

☐

Upper degree in art from
a polytechnic (university of
applied sciences)

☐

PhD in art (Doctoral degree)

☐

No degree

Labour market status in 2024. You may select more than one.

☐

Employee/wage earner in a part-time
fixed-term employment relationship

☐

Recipient of trade income with a tax card
(neither a wage earner nor an entrepreneur)

☐

Employee/wage earner in a part-time
employment relationship

☐

Recipient of a grant for artistic work
(including project grants for artistic work)

☐

Employee/wage earner in a full-time
fixed-term employment relationship

☐

Unemployed job applicant

☐

Employee/wage earner in a full-time
employment relationship

☐

On labour market training or similar

☐

Entrepreneur, private person carrying on trade
(toiminimi)

☐

On parental leave or child care leave

☐

Entrepreneur, limited company (osakeyhtiö)

☐

Performing military or civilian service

☐

Entrepreneur, limited partnership (kommandiittiyhtiö)

☐

Full-time student

☐

Entrepreneur, partnership (avoin yhtiö)

☐

Pensioner

☐

Entrepreneur, cooperative (osuuskunta)

☐

Other, what?

How many people did your company employ in 2024?

- ☐ Self-employed
- ☐ 10-49 employees
- ☐ 250 employees or more
- ☐ Fewer than 10 employees
- ☐ 50-249 employees

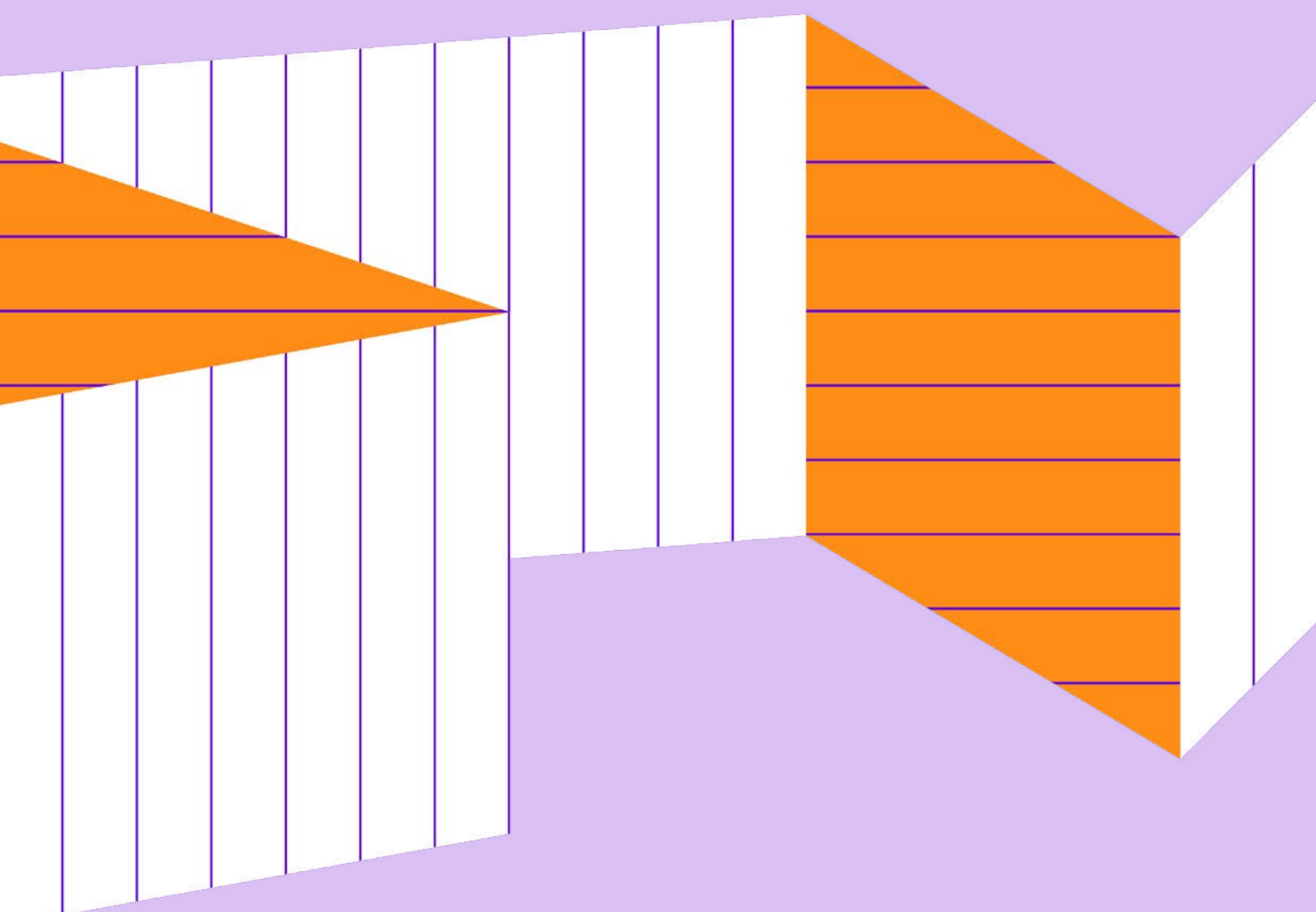
Do you feel that you belong to a minority?

- ☐ Yes
- ☐ No
- ☐ Cannot say
- ☐ Prefer not to say

If yes, you can specify on what grounds (optional):

- ☐ Origin (ethnic or national background)
- ☐ Language
- ☐ Religious or ideological beliefs
- ☐ Sexual orientation, gender identity or gender expression
- ☐ Disability or ability to function
- ☐ Other, what? _____

Remember to submit your responses by clicking on Submit.
You can participate in the prize drawing after submitting your responses.



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