

**Diversity and Inclusion: a mission-critical task
for today's arts managers**

Understanding diversity and inclusion management in the arts and culture
sectors in Finland

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ABSTRACT

Thesis

<p>Title Diversity and Inclusion: a mission-critical task for today's arts managers</p>	<p>Number of pages 104 (incl. appendixes)</p>
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<p>Abstract</p> <p>The study aims to research core competences for arts managers, focusing on diversity and inclusion. It deals with the phenomena of cultural diversity and inclusivity about intercultural competences required for the arts managers working in the arts and cultural institutions of Helsinki, Finland, from the leaders' point of view.</p> <p>The purpose of the study is to give a more in-depth understanding of how current leaders of the arts institutions included in this study see which skill sets and competences are needed to address and operate in a culturally pluralistic society and question the need for a diverse workforce in the Finnish arts and cultural institutions.</p> <p>The main research question is what competences, skills and new knowledge do arts managers need to acquire to address the needs of the Finnish society of today; and incorporate diversity and inclusion into daily work? The question was chosen based on the author's interest in discussing why foreign-born artists and art professionals with diverse backgrounds are still often excluded from the decision-making structures.</p> <p>The study consists of six chapters. The theoretical framework introduces the concepts of diversity and inclusion and other relevant concepts. This is a qualitative study that uses interviews for data collection. The study's main limitations are the subjective nature of perceptions and opinions and the sensitivity of the topic at hand. Interviewees are guaranteed confidentiality and protection of their personal data.</p>	
<p>Keywords diversity, inclusion, equity, social justice, arts management, intercultural competences.</p>	
<p>Additional information</p>	

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Foreword

After having worked in the cultural field as an art professional for two decades in an extensive international context with concerns about inclusion, accessibility, and social justice, I constantly look for new ways to address the social issues we face in culturally plural societies.

The Finnish chapter of my professional life has opened new possibilities and provided unique experiences that shaped my research question. Developing up-to-date methods and structures, promoting inclusivity within arts and cultural sectors to dismantle discriminatory practices, and spotting and changing unconscious biases start by posing simple questions. These simple questions make the invisible visible.

The role of art managers is changing drastically; the shifting societal landscape has produced an environment many arts professionals must navigate carefully. In our actions, we, arts managers, should aim to implement radical inclusion and choose to fight against social exclusion, discrimination, and any form of professional ‘otherness’. I firmly believe in Finland’s potential to address deeply rooted reasons for excluding foreign-born residents in a more human-centric way than any other Nordic country by avoiding making the same mistakes and localising successful examples from other societies.

First, I want to extend warm thanks to my friends and colleagues: a community of talented, competent, and educated people - concerned and kind souls, artists, cultural professionals, thinkers, doers - who passionately believe in the transformative power of arts. This study could not have been possible if I was not surrounded by my diverse friends in Finland and abroad. You know who you are; your friendship and generosity are very much appreciated!

Next, I want to thank my peer students from the Sibelius Academy for the great time we spent together; and my friend Elif Eren for her support, and proofreading.

Then, I would like to extend a huge thank you to Tanja Johansson, who encouraged me to turn my experiences in living and working in Finland as a foreigner into research, and to my supervisor Violeta Simjanovska for all her kind support, encouraging feedback and guidance throughout the process.

I also would like to extend a heartfelt thanks to the study interviewees for their participation and honesty.

Lastly, I want to thank my family for supporting me and motivating me to finalise this self-reflective and enriching learning path.

1 INTRODUCTION

In Living a Feminist Life, Sara Ahmed (2017) draws the concept of diversity work in two related senses: “first, ‘diversity work’ is the work we do when we are attempting to transform an institution; and second, ‘diversity work’ is the work we do when we do not quite inhabit the norms of an institution.”

This study investigates the phenomena of diversity and inclusion in arts and cultural institutions located in Helsinki by employing qualitative research methods, autoethnographic reflections, and participant observations from the author’s diversity work. The author of this study is committed to public advocacy for inclusion and diversity in the Finnish art field; thus, the study is a product of personal interest, passion, and social justice awareness. The author speaks from the position of a foreign-born art professional who has an experience-based understanding of the ways artistic work is influenced by intersections of ethnic background, race, class, and gender. Her current positions as founder and artistic director of a small-sized arts organisation that focuses on transnational and transcultural collaboration and her non-profit work at an advocacy organisation were formed due to the further support needs of underrepresented foreign-born artists and arts workers living and working in Finland. The author’s lived experiences and close collaboration with many artists and arts professionals like herself significantly impacted choosing this particular research field. Plus, this study is critical because it attempts to investigate the necessary competences for those in leadership positions with the power to effect change through their own assessments.

The primary literature reviews for this study are chosen from diversity and inclusion theories related to arts and cultural sectors and various international reports. The focus is intentionally on the most current definitions and versions of the concepts defined by contemporary arts and cultural organisations. It is limited to the perspectives of arts institutions’ leaders, and data is collected via a small number of online video interviews.

The author has five years of solid work experience in Finland as an independent, foreign-born art professional. The author’s 4-year non-profit work also centred on public

advocacy for radical inclusion¹ in the Finnish arts and culture sectors by focusing on policies, practices, norms, and institutions as Ahmed (2017) defines diversity work.

Furthermore, the author believes in effecting change through diversity work; and her adopted home, Finland, has a unique potential to make the future ecosystem of arts and culture sectors more equitable for everyone.

1.1 Background of the study

One of the fundamental challenges that individuals face after immigration is how to find ways of coexistence; how to integrate into the host society's cultural codes and becoming an active contributor to its future with access to social and economic resources. According to the *World Migration Report 2020*, published by the International Organization for Migration (IOM)², there are 272 million international migrants worldwide. This figure equals 3.5% of the world's population, and it already surpasses some projections for 2050 (ibid.).

The principal concerns of this research and its author are the effects of the above-mentioned global migration movement on Finland as a social welfare country and its society, and the competences and tools needed by the arts and cultural professionals based in Finland to best address the ongoing societal transformations.

A country with two official languages (Finnish and Swedish) and a recognised one (Sámi), Finland is becoming more culturally diverse due to international migration. According to the *Art, Culture and Diverse Finland* report (Ministry of Education and Culture, 2021), as of 2019, the number of people speaking other mother tongues than Finnish, Swedish and Sámi increased to almost 413 thousand³. The Organisation for

¹ Radical inclusion is one of the 10 principles of Burning Man festival written by Larry Harvey (2004) and adopted as a model of thinking and behaviour for participants. It says, "We welcome and respect the stranger. No prerequisites exist for participation in our community. We choose, and whatever happens we learn something from the stranger - and we learn something about ourselves from our reactions to them." See: https://burningwiki.com/wiki/Radical_Inclusion

² World Migration Report 2020, published by the International Organization for Migration (IOM) See: <https://publications.iom.int/books/world-migration-report-2020>

³ Population of Finland 2009-2019, by language, published by E. Niinimäki, Aug 14, 2020 <https://www.statista.com/statistics/529490/population-of-finland-by-language/#statisticContainer>

Economic Co-operation and Development (OECD)'s *International Migration Outlook Finland* report⁴, shows that 7% of the country's population is made up of foreign-born citizens/residents (48% of the foreign-born population is women) in 2019. In light of the same report, during the period between 2009 and 2019, the immigration numbers' evolution rate in Finland is 77%.

According to the Finnish Centre for Pensions' study related to the impact of net migration on pension system sustainability⁵, it is also evident that Finnish society's future economic sustainability depends on work-based immigration. This dependency will only increase with time; and the strength of the estimated effect depends on the employment outcome of the immigrants. Despite this, the reality of the job market in Finland and findings of numerous research conducted over the last decade proves that Finnish employers discriminate against job applicants of immigrant backgrounds. *Discrimination in the Finnish Labour Market: An Overview and a Field Experiment on Recruitment* (MEE Publications 16/2012) published by the Ministry of Employment and Economy in 2012 presents a thorough review on employment discrimination in Finland. According to study, the reported level of ethnic discrimination during work experiences (such as professional harassment, lack of growth opportunities) was 19–31% (Jasinskaja-Lahti et al., 2002; Jaakkola, 2000). The report shows that Somalis/Sub-Saharan Africans and Arabs were the most discriminated groups while Estonians and Ingrian Finns were subject to less discrimination in recruitment and workplace (Jasinskaja- Lahti et al., 2002; Pohjanpää et al., 2003; Sutela, 2005; Vartia & Bergbom, 2007). The report exhibited that the experience was the same during the recruitment and termination stages of the people (Jasinskaja-Lahti et al., 2002) and concluded:

These results follow the pattern of an ethnic hierarchy in Finland (see e.g., Jaakkola, 2005 cited in the report p 72).

Sociologist Akhlaq Ahmad, from the University of Helsinki, conducted an extensive study and investigated the phenomenon further. Between 2016 and 2017, Ahmad, on behalf of fictional applicants with Finnish, British, Iraqi, Russian, and Somali

⁴ International Migration Outlook Finland report, published by OECD, 2019: <https://www.oecd-ilibrary.org/sites/5b12ac4f-en/index.html?itemId=/content/component/5b12ac4f-en#component-table-d1e27979>

⁵ The impact of migration on pension system sustainability: scenario calculations. Finnish Centre for Pensions, Reports 9/2019: <https://www.etk.fi/en/topical-issues/increased-immigration-would-strengthen-pension-finances/>

backgrounds sent 5,000 job applications. The half of fabricated applicants were men and the other half women, and each application was sent to the same amount of job adverts. Ahmad's study disclosed that the applicants with Finnish backgrounds were 1.45–3.94 times more likely to be contacted for a job interview than their counterparts from other ethnic groups⁶.

These studies (Ahmad, 2020, Jasinskaja-Lahti et al., 2002; Sutela, 2005) have examined how structural discrimination blocks the participation of foreign-born individuals in an active workforce of different business sectors. However, the recruitment and job opportunities of foreign-born individuals in the Finnish arts and cultural sectors have rarely been researched. This discrepancy might be because arts and culture organisations operate within an established network of a dependable funding system provided by the state and municipalities rather than employing sectoral dynamics relate to business. Thus, responding to social change and relevancy might not make it to the top of their agenda.

At the time of writing this thesis (February - August 2021), arts and cultural industries experienced significant economic setbacks due to Covid-19; cultural lockdown and continuous restrictions have had an immediate and severe impact on local arts organisations and individual artists' financial health. The pandemic related crisis was rough on arts, culture in Finland. However, it also ignited a self-examination of how the arts and culture sectors contribute and impact the Finnish economy.

The arts and culture's direct economic impact on Finnish economy is based on both their consumption and the jobs they provide according to the report by the *Central Organization for Finnish Culture and Arts Associations (KULTA)*.⁷ The report indicates that, according to 2016 data, the cultural industries generated 3.6% of Finland's gross domestic product; this amount is bigger than, for example, the forestry industry. There are no uniform statistics on the broader range of creative industries in Finland, the sector's development is monitored in 18 areas of mass media, art, design, and entertainment as well as the gaming industry. In the country, there are more than 17,000 cultural enterprises operating with a total turnover of over EUR 12.5 billion. 3.3% of the employed workforce

⁶ Akhlaq Ahmad (2020) Ethnic discrimination against second-generation immigrants in hiring: empirical evidence from a correspondence test, *European Societies*, 22:5, 659-681, <https://doi.org/10.1080/14616696.2020.1822536>

⁷ KULTA - Central Organization for Finnish Culture and Arts Associations, Retrieved on 5 April 2021 from <https://kulttuurijataide.fi/wp-content/uploads/2019/01/Taiteen-ja-kulttuurin-vaikutukset-talouteen-tietokortti-09122018.pdf>

are cultural sector workers; this means that 126,000 people worked for cultural occupations. Plus, the cultural sector accounts for almost 5% of total consumption numbers in the country. In addition to that, there were approximately 250 gaming companies in Finland employing 2,750 people with a total turnover of EUR 2.5 billion (ibid.).

Paradoxically, despite the crucial role played by arts and culture sectors as employers based on above-mentioned numbers, the working conditions of foreign-born artists and cultural workers have not been the focus of Finnish researchers until the last couple of years.

Among those very few studies related to this topic, the final report of *Avaus – Opening* by the Center for Cultural Policy Research (Cupore), Finland’s cultural policy research organisation, provides the most comprehensive outcome. Cupore’s specialists Emmi Lahtinen, Marjo Mäenpää, Sirene Karri, and Ari Kurlin Niiniaho conducted the study. It was a part of *Opening. Becoming an agent in the field of arts and culture in Finland*, a project realised between 2017 and 2019 in collaboration with Culture for All Service⁸, Cupore and Globe Art Point⁹.

Through numerous reports and studies, Finnish researchers have excelled in investigating immigrants’ integration and accessibility of arts and cultural services. In contrast, the status of Finland based foreign-born artists and cultural professionals has remained under the radar.

The *Avaus - Opening* (Lahtinen et al., 2020) report provides background and in-depth information about the status of foreign-born artists and cultural professionals in Finland and clarifies that some of the problems of foreign-born professionals are related to the art forms. For example, in visual arts and music, foreign language speaking art professionals were more successful in getting into the support systems compared to professionals operating in other art fields. In contrast, until 2012, writers who write in languages other

⁸ Culture for All Service is an organization that promotes cultural services that are inclusive, and equitable. See: <http://www.kulttuuriakaikille.fi/en.php>

⁹ Globe Art Point (G.A.P) was founded in September 2016 by and for foreign-born artists and cultural professionals living and working in Finland. It is an umbrella association that advocates equity, diversity, inclusion in Finnish arts and culture sector and working to improve professional conditions of immigrant art professionals. The author of the study is a member of G.A.P; and served in the organization as a board member (2017-2019) and Chairperson (2019-2021). See: <http://www.globeartpoint.fi/>

than two official languages (Finnish and Swedish) hadn't received any grant targeting artists. Between 2002 and 2012 (the studied period), not a single foreign language speaking artist who works in the field of cinema, had received any grant. (Avaus - Opening, Lahtinen et.al, 2020 p. 35).

The Ministry of Education and Culture, in 2017, published *Strategy for Cultural Policy 2025*. The strategy document identified three significant areas: 1) work and production in creative sector; 2) participation in arts and culture; 3) fundamentals and progression of arts and culture. According to this strategy, the year 2025 includes better working conditions for artists and cultural workers, more diverse ways to produce and distribute works, higher rates of inclusion in the arts and culture fields, better participation of different population groups in arts and culture; and a solid and viable cultural basis (Ministry of Education and Culture 2017, p. 37).

1.1.1 Previous studies on cultural diversity, equality in Finnish arts and culture sector

Before the study of *Avaus – Opening* (Lahtinen et al., 2020), few studies related to relationship between immigration and arts and culture, cultural policy on cultural diversity have been conducted.

One of these studies was conducted by Pasi Saukkonen in 2010. In his study, *Study on integration policy and cultural policy in Finland and on immigration and multiculturalism in the Finnish field of arts and culture*, Saukkonen looks at how immigrants and their children integrate into Finnish society. (Avaus - Opening, Lahtinen et al., 2020)

Paula Karhunen, in 2013, conducted a study for Arts Promotion Centre Finland (Taike) entitled *Immigrant artists in the Finnish support system for the arts*. Karhunen, in this study, investigated how equality is realised in the state grant system. Karhunen's study recognizes a series of obstacles faced by the artists who have moved to Finland from other countries. According to Karhunen's findings, the challenges are lack of access to professional contacts and networks, inability to meet the Finnish language skills requirement, lack of recognition of educational qualifications gained outside of Finland,

and not being part of artist associations. All these results in an artist or cultural worker being caught in a state of ‘outsiderness’. (Avaus - Opening, Lahtinen et al., 2020 p 34).

In 2016, Taija Roiha prepared a report on *Artists who arrived in Finland as refugees and asylum seekers in 2011–2016* for Arts Promotion Centre Finland (Taike). Roiha also investigated which support systems required for those artists to realise their artistic work. The study showed that financial and mental support, having access to social networks, information about working conditions of the arts scene, access to working spaces and equipment are the most crucial needs of those artists. (Roiha 2016, cited in Avaus - Opening, Lahtinen et al., 2020).

It is noteworthy to mention that these studies are available only in Finnish. While the outcome of these research would have been beneficial for Finnish organisations and individuals with Finnish language skills, it is only of limited use to the persons whose actual professional and personal lives are at the centre of these studies. As discussed earlier, lacking Finnish language skills is the most significant and foremost barrier to foreign-born artists and cultural workers in their professional life.

Pasi Saukkonen¹⁰ in his article, *Multiculturalism and Cultural Policy in Northern Europe*, compares cultural policy development in Finland, Sweden, the Netherlands. Saukkonen (2013) states that although there have been deliberate efforts for incorporating diversity into mainstream cultural policy, the outcome is inadequate. He further elaborates that Finland, instead of employing widespread inclusive approaches, has developed grants, institutions, plans, and programs targeting immigrant groups and minority communities. (Saukkonen, 2013)

1.1.2 City of Helsinki today and in 2030

1.1.2.1 Helsinki today

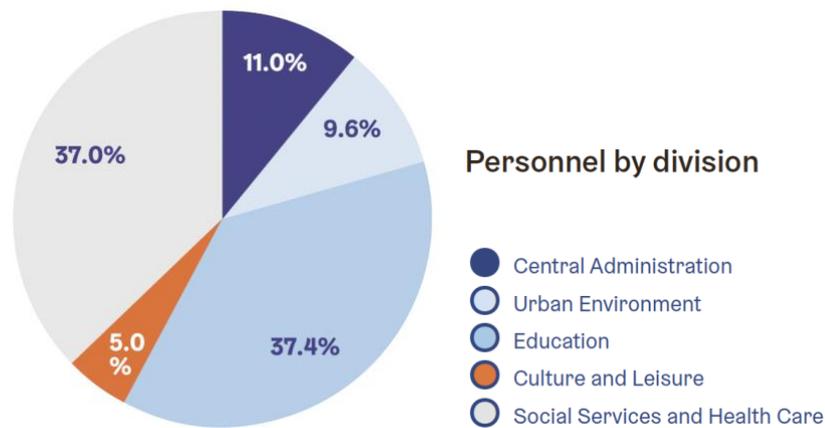
The *Helsinki Facts and Figures 2020* reports that the population of Helsinki, by the end of 2019, is 653,835 (11.8 % of the population of Finland). In the Greater Helsinki¹¹ area,

¹⁰ Pasi Saukkonen is a political scientist and senior researcher. His main fields of expertise include local cultural policy, multiculturalism and cultural policy, and Finnish, Dutch and Belgian politics and society.

¹¹ Greater Helsinki refers to the capital region and it comprises four major municipalities: Helsinki, Vantaa, Espoo, and Kauniainen.

it is 1,511,337 (27.4 % of the population of Finland). The largest age group in Helsinki is adults aged 25 to 29. 16% of the population speaks a mother tongue¹² other than Finnish, Swedish or Sámi. According to the same report, the City of Helsinki employs 37,458 people, and 5% of its employees work for the culture and leisure division of the city. The personnel division of the City of Helsinki in 2019 is as follows:

Figure 1: The City of Helsinki personnel disaggregated by divisions in 2019



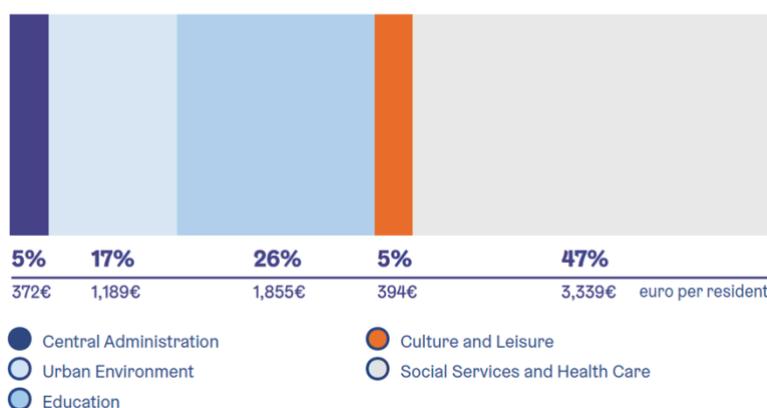
Source: Helsinki Facts and Figures 2020

The report shows that tax revenues received by Helsinki equal 80% of the city’s total expenses. 5 % of the City of Helsinki expenses in 2019 was devoted to culture and leisure services. The detailed break-down of 2019 expenses of the City of Helsinki is as follows:

Figure 2: The City of Helsinki’s expenses disaggregated by division in 2019

¹² Information on language is obtained from the Population Information System. The parents register the name of their new-born, and also indicate the child’s mother tongue. That language is retained in the Population Information System unless it is changed upon (a) separate application. See: https://www.stat.fi/til/ssaaty/kas_en.html.

City of Helsinki expenses by division (2019)



Source: Helsinki Facts and Figures 2020

Based on the numbers in 2018, culture accounted for 2.26% of Helsinki’s operating expenses. The city spent a total of EUR 99,562,000 for cultural costs from its operating expenses, which was EUR 4,400,000,000 in the same year (*Art and Culture in Helsinki 2030, 2020 p. 15*). In 2018, City of Helsinki’s cultural expenses is as follows:

Table 1: The City of Helsinki’s expenditure allocation of culture in 2018

City Library	€31,095,000
Grants for arts and culture	€15,543,000
Helsinki City Theatre	€13,659,000
Helsinki Philharmonic Orchestra	€11,006,000
City of Helsinki Cultural Office	€10,657,000
Helsinki City Museum	€6,320,000
Helsinki Art Museum (HAM)	€5,265,000
Finnish National Opera and Ballet	€3,694,000
Helsinki Festival	€1,513,000
UMO Helsinki Jazz Orchestra	€820,000

Source: *Art and Culture in Helsinki 2030, 2020*

The plan of the City of Helsinki includes discussing the ways to ensure cohesion in a culturally diverse society. According to the statement shared on their web page, the City of Helsinki aims to become a model city for diversity¹³ (<https://www.hel.fi/rekry/en>). They see every city resident as a resource and aim to utilise the know-how and skills of people with different backgrounds, ages, and socioeconomic statuses in the city operations. The stated goal is to create increasingly diverse workplaces by enabling inclusive recruitment, training, management, personnel development systems.

The City of Helsinki, in 2019, appointed a committee¹⁴ to prepare a vision for arts and culture for year 2030. The committee prepared a vision, the *Art and Culture in Helsinki 2030* report, announcing it ‘for the city and its citizens’; placed ‘art and culture’ at the core of city’s development; and proposed future perspectives on artistic and cultural conditions in Helsinki. The report was handed over to Mayor Jan Vapaavuori in August 2020. The committee, among many other measures, proposes to achieve the vision; defines the necessity for taking multilingual realities of the city into account; and urges that action plans of cultural operators should address cultural and linguistic plurality in the city:

The language requirements in the City’s recruitment will be examined from the perspective of promoting diversity in the cultural field. (Art and Culture in Helsinki 2030, 2020)

The steps outlined in the report raise additional questions that need to be addressed by further studies; for example, which committee members have initiated specific efforts in their respective organisations to make their own report’s vision possible. However, adopting more flexible hiring and employment practices in the City of Helsinki’s

¹³ The City of Helsinki (n.d.a). *Model city of diversity*. Retrieved on 21 July 2021 from <https://www.hel.fi/helsinki/en/administration/information/helsinki-as-employer/model-city-of-diversity/>

¹⁴ The committee consisted of Aleksí Malmberg, General Manager of the Helsinki Philharmonic Orchestra (chair of the committee); Leif Jakobsson, Director Emeritus of the Swedish Cultural Foundation; Gita Kadambi, General Director of the Finnish National Opera and Ballet; Elina Knihtilä, Professor at the University of the Arts Helsinki; Emmi Komlosi, Planner-teacher at the Helsinki Adult Education Centre; Sonya Lindfors, Choreographer and Artistic Director at UrbanApa; Teemu Mäki, Artist, Doctor of Fine Arts and Chair of The Artists’ Association of Finland; Eeka Mäkynen, Managing Director of Finnish Metal Events Oy; Sara Norberg, Managing Director of Cinematic; Veli-Markus Tapio, Senior Advisor at the Finnish Cultural Foundation; and Ulla Laurio, Planner at City of Helsinki Cultural Services.

recruitment process and setting a language requirement without discriminating on the grounds of language is crucial, as the City of Helsinki is Finland's biggest employer¹⁵.

1.1.2.2 *The City's profile in 2030*

How will Helsinki look in 2030? Pasi Saukkonen anticipates that the number of people living in Helsinki will rise to 735,000 people and 1,680,000 in the greater Helsinki region. The number of residents over the age of 65 will be higher than in 2020. According to Saukkonen's demographic projection, the city will become ethnically and culturally diverse; and be home to an increased number of young people coming from immigrant families. Helsinki will also be home to more educated residents, new minorities, and different hybrid identities. Based on the estimation, inequality will grow; and the city will become more regionally segregated than in 2020 (Art and Culture in Helsinki 2030, 2020 p. 14).

A statistical publication released by Helsinki's City Executive Office in 2019, *The Helsinki Region Foreign-Language Population Forecast 2018-2035*, suggests that the greater Helsinki region's foreign-language population will double by the year 2035¹⁶. Based on this document, in the greater Helsinki area that consists of 14 municipalities, the foreign language speaking population is estimated to increase from the present 201,000 to 437,000 by the year 2035 - growth from 14 %, current share in the general population of the region, to 25 %.

All current population projections indicate that ethnic and cultural diversity continues to increase in the Finnish population. Correspondingly, arts and culture organisations that aim to achieve better operational and financial success and are willing to diversify their programs, certainly need to commit actions in attracting diverse audiences, employees, and other key partners.

¹⁵ The City of Helsinki (n.d.a). *Helsinki as an employer*. Retrieved on 21 July 2021 from <https://www.hel.fi/rekry/en/helsinki-as-an-employer>

¹⁶ The City of Helsinki Executive Office (Pekka Vuori, Teija Jokiranta, Henrik Lönnqvist). *The Helsinki Region Foreign-Language Population Forecast 2018-2035*. Retrieved on 21 July 2021 from <https://www.hel.fi/uutiset/en/kaupunginkanslia/Greater-Helsinkis-foreign-language-population-to-double-by-year-2035>

1.1.3 Why diversity and inclusion are crucial topics in Finland

As discussed earlier, due to significant demographic changes of the current and future population, it is necessary to understand diversity and inclusion (D&I)¹⁷ as a fundamental condition for building a society with high well-being. The need for advancing D&I in society is also crucial due to the country's current racist profile. In 2018, European Union released *Being Black in the EU* report that claimed that 63% of people of African descent in Finland, in the five years before the survey was published, had experienced racist harassment. Among the 12 countries surveyed, Finland scored the worst. In 2019, another survey, *Racism and discrimination – everyday experiences for People of African descent in Finland*, was released by the country's Non-Discrimination Ombudsman. As claimed by this report, discrimination and harassment occur in public, in education facilities, at work, and when applying for a job; public services, such as social and health care services, are not free from discrimination, either.

In September 2019, the European Commission Against Racism and Intolerance (ECRI) published a report and presented 20 recommendations to combat racism and intolerance in Finland. ECRI, in its fifth report, recommended forming an extensive data collection system to fight against racist and homophobic/transphobic hate speech and hate crime cases and building a broad strategy to deal with the problem of racist, homophobic/transphobic hate speech in society. ECRI repeated its earlier recommendation to establish an independent body and to assign investigating reported cases of racial discrimination and misconduct by the police.

One of the recommendations was to take actions better reflecting society in the police workforce of the country. This specific recommendation can also be applied to the arts and cultural scene of the country; arguably, it would be especially beneficial to better reflect the diversity of the population within a sector that produces and distributes cultural and philosophical values.

It is crucial to underline the critical role of arts and culture in promoting social cohesion in a society. D&I's relevance for arts and culture circles and institutions directly relates to the alteration force of arts and its capacity to rehabilitate communities. As writer Toni Morrison reminds us, "*We speak, we write, we do language. That is how civilisations heal.*" Therefore, it would not be unfair to expect that Finland's publicly funded arts and

¹⁷ "D&I" will be used instead of the term "Diversity and Inclusion" in the study.

cultural institutions should act with a moral responsibility to advance anti-racist work practices and become organisations that are equitable, diverse, inclusive, and that serve as platforms to enhance social cohesion. Artist Favianna Rodriguez, the co-founder of an immigrant rights organisation, *CultureStrike*, believes that artists are central to social change. In an essay entitled *Change the Culture, Change the World*, she emphasises the importance of arts in societal changes:

You may attend a rally or vote, but you also read books, listen to music, engage with visual art, turn on the radio and create your identity through culture. (...) To have the movements that make the wave, you need cultural workers. (Rodriguez, 2013)

The Arts Council England¹⁸ has a similar longstanding commitment to diversity and equality by deepening the definition with a clear target for representation. The UK's Arts Council aims to ensure that arts organisations, museums, and libraries' work draws on and reflects all backgrounds and perspectives found in society, as well as assuring that the diverse profile of UK society is reflected in the leadership and workforce of arts and cultural organisations¹⁹.

This commitment has roots in the social justice tradition in arts which is connected to social democracy. This relationship, in many countries, pressures policymakers to provide broader opportunities for cultural participation and increase offered cultural experiences. (Toeplera, S. & Zimmerb, A., 2002). In Chapter 2, these terms are discussed in more detail.

Before the interviews of this study, however, no academic literature or empirical research is available in English, giving in-depth consideration to the experiences and perceptions of those involved in the formation and delivery of diversity and inclusion in Finland. The topics of D&I have primarily been attributed to institutions' audience development activities, and immigrants' integration into the Finnish society as cultural policy. Diversification of the workforce, decision-making structures of arts and cultural organisations, and their programmes are relatively new discussions in Finland.

¹⁸ The author of this study during her advocacy work studied practices in the UK, and had a professional exchange with Abid Hussain, Director of Diversity who is responsible for delivering the Arts Council's work on equality, diversity, and inclusion.

¹⁹ Arts Council England. See: <https://www.artscouncil.org.uk/developing-creativity-and-culture/diversity>

The gap between talk and actions is apparent. The attitudes towards immigration and multiculturalism are predominantly positive, but regardless of this, a majority of the arts and cultural institutions in the Metropolitan Area have not introduced any notable changes to take immigration and the connected cultural diversity into account in their operations. (Avaus - Opening, Lahtinen et.al, 2020 p. 35).

1.1.4 Finland as an officially bilingual country

Finland is a bilingual country where everyone has the legal right to study in either Finnish or Swedish. One could expect this discourse of dualism between the two official languages of Finland would significantly shape the native-born people's linguistic, cultural identities and make them value cultural and linguistic diversity more than monolingual societies. Nevertheless, as concluded by a substantial number of studies,²⁰ in the public domain of arts and culture, the usage of Finnish as the primary language has been indisputable. The language has been instrumentalised as the most commonly used form of workplace discrimination against artists and cultural professionals who are foreign-born. Hence, it is important to discuss bilingualism in Finland and to examine if arts and culture sectors attribute both languages equal status in daily work.

In addition to that, Finland's Swedish speaking art and culture institutions show a tendency to employ Swedish speaking art professionals. These realities would lead to a straightforward observation: the country's second official language has been wiped out from most of the national arts and cultural organisations as a language in use in the workplace. Furthermore, internationally famous Swedish-speaking Finnish artists such as composer Jean Sibelius and author Tove Jansson's multicultural backgrounds and multiple identities are rarely emphasised. A newly arrived immigrant artist or cultural worker would not feel encouraged to integrate with Swedish even though they have the right to choose their integration language according to their individual needs.

Conversely, according to the *Art and Culture in Helsinki 2030* report (2020), Helsinki has always been a multicultural and multilingual city influenced by the close ties with Russia that lasted for more than a hundred years. One of the committee members of this report, *Leif Jakobsson*, says that in the late 1930s and the 1940s, Helsinki was home to prominent

²⁰ Discussed in earlier sub-chapters.

linguistic and cultural minorities. Furthermore, Jakobsson elaborates Helsinki’s cultural diversity of the time as a mixture of different languages by stating: “Alongside the Finnish and Swedish-speaking populations, there were Russians, Greeks, Germans, Jews, and Tatars, who together formed a diverse mix of languages and cultures.” Drawing any correlation between the apparent cultural diversity within Helsinki’s social hierarchy of mentioned time and the attitude of following generations’ cultural management elite requires further data collection.

Additionally, measuring the extent to which a person has internalised multiple cultures requires an extensive examination of their values, beliefs, and assumptions. Stacey Fitzsimmons, Davina Vora, Lee Martin, Salma Raheem, Andre Pekerti, and C. Lakshman (2019), in their article, *What Makes You ‘Multicultural’*, at the *Harvard Business Review* discuss the question of “do multicultural individuals think, perceive, behave, and respond to issues in more complex ways than monocultural individuals”. Fitzsimmons et al. (2019) suggest that to answer this question, a person should consider whether they employ values, beliefs, and assumptions from more than one culture when making decisions as well as to what extent they unconsciously engage in different cultural behaviours in various situations. Fitzsimmons et al. (2019) indicate that, after having answered the abovementioned questions, a person places themselves in the following ‘internalisation dimensions’ chart:

Table 2: Internalization dimension by Stacey Fitzsimmons et al.

Monocultural:	Internalized one culture
Slightly multicultural:	Internalized one primary culture and a second culture to a lesser extent
Moderately multicultural:	Fully internalized more than one culture
Highly multicultural:	Fully internalized more than two cultures

Source: Harvard Business Review 2019

Although bilingualism is not the primary concern of this study, the purpose of briefly discussing bilingualism of Finland and introducing internalization dimension by Fitzsimmons et al. is to provide a broad background for contextualising themes and issues presented in Chapter 4.

1.1 Statement of the problem

There is no doubt that diversity, equity, inclusion, and access have become critical priorities for many arts and culture organisations internationally. Innumerable established arts and culture institutions have indicated that cultural equity is crucial to the long-term viability of the arts and culture sector. They released strategic plans in which they intend to support diversity, equity, inclusion, and access in their respective fields.

In the Finnish case, there are many reports and proposals for Finnish cultural policy and strategy documents published by the Ministry of Education and Culture that confirms the optimistic notion of growing cultural diversity and multiculturalism in the country. However, Saukkonen (2013) describes a discrepancy because of a gap between general principles and objectives and the implementation of those laws, programs, and plans in daily activities. Thus, he emphasises the necessity of taking cultural diversity into account:

Local activity and everyday practices are considered especially important, and development needs will be addressed together with other administrative branches.
(Saukkonen 2013)

The lack of D&I in daily practices within arts organisations not only prevents the field from becoming more inclusive and diverse but also causes struggles for arts managers of the Finnish arts and culture sector to appeal to a wave of potential new audiences, board members, employees and stakeholders amongst immigrant and minority communities of society. Changing from institutions keeping a homogeneous workforce to organisations that incorporate D&I on all levels – from their boards to leadership; from artistic content offered to programmes and publications; from their communication to audience outreach activities – with a clear sense of equity requires new structures, policies, and inclusive ways of working.

This need has become evident in response to the *Black Lives Matter*²¹ protests in 2020 and in the following open letters that shed light on arts and cultural organisations’

²¹ *Black Lives Matter (BLM)* is a decentralized political and social movement protesting against incidents of police brutality and all racially motivated violence against black people. The movement gained international attention during the global protests in 2020 following the murder of George Floyd. Retrieved on 20 July 2021 from https://en.wikipedia.org/wiki/Black_Lives_Matter

discriminatory environments. The prominent arts institutions in Europe and elsewhere acknowledged, accepted responsibility for, and apologised for their role in excusing and participating in systemic discrimination. As an immediate response, they are recruiting experts to direct their transformation efforts.²²

However, bringing in a ‘diversity and inclusion officer’ in charge of dismantling structural discrimination in the practices of an organisation is not enough. The transformation would need to be built collaboratively, as all the operators of the arts and cultural sectors would need to think of the power that holds the structure; and then maintain an open dialogue to explore the ways significant obstacles must be overcome. Initiating efforts to create more progressive and inclusive future arts organisations requires wholesale changes at every level with dedicated actions.

The *Paris Opera Ballet* commissioned an internal investigation after having received an open letter of five Black members of the ballet company who were infuriated by discrimination at their workplace immediately after the example of the *Metropolitan Opera* in New York, which created its first ‘D&I officer’ posting in January 2021. The final report found that the Paris Opera must address the lack of diversity within the organisation. The same report urged that Paris Opera Ballet School’s admission structure should be renovated to attract and hire more diverse talents. In the report, a systematic approach for the structural change that targets at Paris Opera’s entire staff (1,800 members) consisting of technical and administrative personnel, musicians, and librettists is also recommended.²³ This example confirms the vital role of arts managers in such transformation.

While the renovation of Finnish cultural policy to ensure that the increasing diversity of the Finnish population will be mainstreamed into the planning and decision-making procedures of the arts sector is under discussion, primary competences associated with D&I for arts managers should be considered with the seriousness they deserve. Recognising that a diverse employee pool can positively impact the bottom line, arts and

²² Robin Pogrebin, 17 January 2021, *For Diversity Leaders in the Arts, Getting Hired Is Just the First Step*. Retrieved on 20 July 2021 from <https://www.nytimes.com/2021/01/17/arts/design/diversity-directors-arts-hiring.html>

²³ Katherine Keener, 9 February 2021, *Responding to a new report, Paris Opera Ballet pledges to make diversity a priority at the historic institution*. Retrieved on 20 July 2021 from <https://www.art-critique.com/en/2021/02/paris-opera-ballet-pledges-diversity/>

culture organisations should look to other sectors and outside their field, creating a more diverse work environment.

A significant number of international higher education institutions offer certificate programs that focus on ways organisations can make a more diverse workplace, address equity issues, and foster inclusivity. Recently, the Bentley University in Massachusetts, focused on business, with an undergraduate, master's degree, and PhD programs has announced a *Diversity, Equity and Inclusion (DEI)*²⁴ major for undergraduates. Sociology professors Anne Rawls and Gary David, and Senior Lecturer in Law Kiana Pierre-Louis developed the major that offers two pathways to students: a Bachelor of Arts degree, with critical and theoretical approaches related to social justice, and a Bachelor of Science degree focusing on Diversity, Equity, and Inclusion in an organisational strategy. Comparably, in Finland, the Arts Management master's programme of the Sibelius Academy of University of the Arts Helsinki can be an appropriate platform to foster the arts and cultural sectors' knowledge about D&I.

Therefore, research on essential competences needed for an arts manager to understand, embrace, and incorporate D&I into daily work gives a good framework for looking into how the University of the Arts Helsinki can be utilised in educating arts professionals, gatekeepers, and cultural management elite of the Finnish arts sector. The arts managers of today need to update their knowledge and develop new competences, core practices and tools designed to increase D&I in the everyday routines of the organisations. As the topic of this study has not been widely addressed in the Finnish arts and cultural sectors, a study on D&I competence for arts managers, may give interesting new perspectives to the practitioners in the country.

1.2 Aim of the study

The aim of the study is to determine which core competences are needed for today's arts managers to understand and incorporate diversity and inclusion into daily practices. The study's primary goals are analysing the phenomena of cultural diversity and inclusiveness in the arts institutions located in Helsinki, Finland, from the point of view of leaders of the institutions. It also intends to give a more in-depth understanding of what the arts

²⁴ Molly Mastantuono, 29 April 2021, *New Major Focuses on Diversity, Equity and Inclusion*. Retrieved on 20 July 2021 from <https://www.bentley.edu/news/new-major-focuses-diversity-equity-and-inclusion>

institutions' leaders who participated in this study think about the new key competences they need for advancing their ability to address and operate in a culturally pluralistic society meaningfully. The research questions addressed in this study are the following:

What are the core competences as arts managers' emerging needs regarding diversity and inclusion in the Finnish society?

How can the competences of diversity and inclusion be translated into the daily work of arts managers in the Finnish institutions?

What are the core challenges experienced when implementing diversity and inclusion?

The study's primary goal is to find answers to the research questions and hopefully give a basis for a reflective internal discussion within the organisations participating in this study. The author is interested in understanding why artists and culture professionals of foreign-born or with diverse backgrounds are not yet represented in the decision-making structures of the Finnish arts sector. The author's professional practice is based on the curiosity to unveil the reasons behind professional exclusion and widely practised ostracism,²⁵ and investigate and advocate for possible solutions with an intersectional approach.

Ostracism, a rarely used term in the Finnish arts and culture sector, usually refers to the intentional actions of not including someone in a social group or activity. Additionally, cited by Allman (2013), Kort (1986) defines a society where different forms of ostracism are practised as "a society with solidaristic strategies for excluding its members from participation and from occupying positions of respect."

This study aspires to contribute to the research in arts management studies in Finland concerning D&I as a management practice. It also hopes to foster critical self-reflection among arts professionals working in Finland and stimulate more discussion about how arts and culture are connected to diversity and inclusion and why art managers should care about equity, intercultural dialogue, and social justice.

²⁵ Ostracism: exclusion by general consent from common privileges or social acceptance. In Merriam-Webster.com dictionary. Retrieved on 5 April 2021 from <https://www.merriam-webster.com/dictionary/ostracism>

Finland, like other Nordic countries, is often listed at the top of equality indexes. Equality seems to be most successfully achieved when people have the freedom and ability to express themselves and the willingness and capacity to listen to the views of others. Does everyone have such abilities in Finland? Are arts managers of Finland qualified in intercultural dialogue? According to the definition of Council of Europe's *White Paper on Intercultural Dialogue Living together as equals in dignity* (2008), intercultural dialogue advances economic, cultural, political integration of new comes in a society; enables cohesion in diverse communities as well as strengthening equality, dignity, and sense of belonging of individuals. It also states that "developing intercultural dialogue abilities enable a more profound understanding of diverse worldviews and practices" as well as emphasising the role of intercultural dialogue in "promoting tolerance and respect for the other." (White Paper, 2008, p. 9)

Examining whether we all have equal opportunities for growth, development, and professional actualisation of our capacities in the art scene of Finland, where the notion of equality is taken for granted, set the context for this study.

1.3 Structure of the thesis

This study contains of six chapters which are listed below:

Chapter 1 - Introduction: This chapter introduces the background, aim of the study; and states the formulation of the research question.

Chapter 2 - Theoretical Framework: This chapter consists of theoretical material collected on diversity and inclusion as well as brief definitions of other concepts that are fundamental from an intersectional point of view. The key literature included in this chapter is selected from books, e-books, scientific articles, scientific journals, opinions of artists, reports and definitions developed by contemporary arts and culture organisations, and other relevant online sources.

Chapter 3 - Research Method: This chapter presents the methodology; and data collection and analysis methods.

Chapter 4 - Analysis and Results: This chapter presents the findings of research data, core challenges related to research questions, and the author's critical reflections with frequent references to the existing theoretical framework and relevant examples.

Chapter 5 - Conclusions: This chapter presents the conclusion. A summary of the key findings is also presented.

Chapter 6 - Critical Reflection: This chapter presents critical reflections of the author; author's recommendations and further study propositions.

2 THEORETICAL FRAMEWORK

This chapter describes the theoretical part of this study and the main characteristics of diversity and inclusion practises in the arts and culture sectors. First, there is a terminological overview. Then, the chapter continues with brief definitions of other concepts about diversity and inclusion in arts and culture. The key literature includes books, e-books, reports, articles, and other online sources. The chapter starts with defining diversity and cultural diversity in-depth, introduces inclusion, and briefly defines inclusive leadership, equity, power, race and racism, social justice, intercultural competences, diversity competence, and the role of arts management in the modern art world. The briefly introduced concepts were chosen due to their relevance to D&I.

In this study, the author intentionally highlights artists and arts professionals' opinions; and examines up-to-date definitions of concepts related to D&I. The study presents concepts informed by social movements; and developed and communicated by established arts and culture institutions, governance bodies, NGOs, advocacy organisations from the USA, Canada, UK, Australia where the value of D&I have been elevated and many organisations that are committed to putting D&I at the centre of their strategies. The definitions selected for this chapter supports the theoretical part that builds the ground for chapters four and five of the study.

2.1 Diversity

2.1.1 Definition of diversity

Diversity is commonly defined as a term relating to different aspects of multiple identities of people. Definitions, however, may vary significantly. Racial Equity Tools Glossary²⁶ (2020) proposes a more detailed definition of diversity by suggesting that the concept of diversity should be seen as complex and compound and that an intersectional perspective should be used. This definition uses an all-inclusive perspective and environs all characteristics of an individual or specific group that differ from another. Based on the idea of valuing everyone, a broader definition of diversity (including age, national origin, religion, disability, sexual orientation, socio-economic status, education, language and

²⁶ Source: UC Berkeley Center for Equity, Inclusion and Diversity, 2009. "Glossary of Terms" (page 34 in 2009 Strategic Plan) and Baltimore Racial Justice Action, "Our Definitions" (2018).

physical appearance) should be taken into account rather than focusing only on race, ethnicity, and gender – the most often evoked characteristics of people when the term diversity is used.

Martina Marti, in the *Avaus – Diversity Information Pack* (Culture for All Service 4/2019), uses the term ‘internal diversity’ and explains it through everyone’s personal background and identity. She proposes the following definition:

Characteristics, backgrounds, and groups may relate, for example, to gender, sexuality, socio-economic status, age, physical characteristics, disability, appearance, religion, language, cultural differences, ethnic backgrounds, political views, or different ideologies and beliefs. (Marti, 2019)

It is crucial to note that many activists and thinkers prefer to emphasise that the issue is not only diversity but also equity. Diversité Artistique Montréal (DAM),²⁷ a Canadian organization, in its policy, prefers the term ‘so-called diversity’. The term embraces all migrants regardless of their arrival time to the society; individuals who identify as visible minorities (*see the Employment Equity Act of Canada*);²⁸ and individuals classified through their backgrounds because of their skin colour, features, religion, language, accent, or family name. (DAM, 2019)

Another organisation from Australia, Diversity Council Australia (DCA), uses a concept of diversity that refers to a diverse mix of people within the organisation and how they identify in relation to their social and professional identities.

2.1.2 Definition of cultural diversity

Cultural diversity is a controversial topic that accommodates different, even contradictory approaches to its definition, theory, and defence. It might be because of the many

²⁷ The author of this report visited Montreal, hosted by Diversité Artistique Montréal (DAM, in December 2019 to study D&I practices and visit private and state organisations that are partners of DAM. DAM’s mission is to promote cultural diversity in the arts by encouraging the recognition and inclusion of all artists in professional networks, cultural institutions, and distribution channels in Montreal.

²⁸ Canada Council for the Arts (2017), Equity Policy, Canada Council for the Arts, [Online], <https://canadacouncil.ca/-/media/Files/CCA/Corporate/Governance/Policy/CCA/CCAEquityPolicy.pdf>

divergent meanings and definitions of the term ‘culture’,²⁹ yet cultural diversity is not an entirely innocent phenomenon either. It is a politically charged and sometimes politically powerful tool that is often manipulated to gain power. Whether it is admitted in the public or political domain or not, people are full of diversity in terms of “ethnicity, race, language, abilities and disabilities, gender, social class, religion, sexual orientation, nationality, political ideology, citizenship status, cultural background, income, occupation, etc.” (Banks 2008).

Political theorist Bhikhu Parekh (1999) emphasises that cultural diversity takes many forms in modern societies and presents the three most common categories: subcultural, perspective, and community diversity. As stated by Parekh (1999), in “subcultural diversity”, the individuals share a common culture but also have different practices and beliefs while being concerned about having a space in a society where they can express those beliefs and live by their choices. His definition of “perspectival diversity” refers to some individuals who are very critical of the values and principles of dominant culture and aim to reform these.

The third category defined by Parekh, is “communal diversity” that is visible in many contemporary societies. This category includes newly arrived immigrants, long-established minority communities, religious communities, and indigenous people that are “self-conscious and well-organized communities living by different systems of beliefs and practices”. (Parekh 1999)

On a societal level, Parekh (1999) uses the term multicultural society in three different levels; 1) a society that employs all three of the abovementioned diversities and others; 2) a society that exhibits perspective, and community diverse communities; and 3) a society that is only characterised by communal diversity. This definition acknowledges that most modern societies are culturally diverse, but only some of those societies are truly multicultural or culturally plural. It would be helpful to open a parenthesis to explain how Parekh distinguishes the concepts of multicultural and culturally plural. According to him, “multiculturality refers to the real presence of cultural plurality; and

²⁹ Merriam-Webster announced that “culture” was the word of 2014 as the most searched word on their website that year. “Culture is a word that we seem to be relying on more and more. It allows us to identify and isolate an idea, issue, or group with seriousness,” Merriam-Webster editor-at-large Peter Sokolowski said. <https://www.merriam-webster.com/words-at-play/words-of-the-year-decade-in-review/2014-word-of-the-year-culture>

multiculturalism refers to the normative response to the existing cultural plurality”. (Parekh, 1999)

The *Universal Declaration on Cultural Diversity*'s (UNESCO, 2001) Article I defines cultural diversity as the common heritage of humanity. The article states that culture takes diverse forms and “this diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind.” According to the legally binding global convention, cultural diversity is “as necessary for humankind as biodiversity is necessary for nature as a source of exchange, innovation and creativity.” (UNESCO, 2001)

Thus, it is necessary to distinguish what definitions of culture are used in different contexts while implementing the Universal Declaration on Cultural Diversity Convention. Jennifer Chan-Tiberghien (2006) identifies a central paradox and argues that although the UNESCO convention intends to form a framework to protect and advance cultural diversity, the term culture is consciously left undefined. Consequently, Chan-Tiberghien argues that in order to justify its existence, the term cultural diversity will always need to be defined: “will an international instrument designed to promote cultural pluralism end up legitimizing cultural nationalism?”. According to Chan-Tiberghien, leaving the definitions of culture and cultural diversity deliberately and strategically open may formalise state definitions of culture (2006).

In addition, the Council of Europe, through its *White Paper on Intercultural Dialogue Living Together as Equals in Dignity* (2008), stresses that the democratic governance of cultural diversity should, by taking necessary political actions, be adapted in many aspects of societies. These actions should include strengthening democratic participation, providing intercultural skills education, and creating spaces for intercultural dialogue on national and international levels.

In the arts and cultural sector, the term cultural diversity is generally interpreted as a reality of coexistence of ethnicities, races, nationalities, different languages, abilities and disabilities, genders and sexual identities, beliefs, morals, customs, religions, etc. Albeit all mentioned aspects of individuals shape how they view and perceive the world. However, when people talk about diversity, they often refer to the cultural diversity of non-dominant groups in a society. Nevertheless, cultural diversity is undeniably present in any modern society, in the characteristics of individuals as explained by the Indian philosopher and economist Amartya Sen. Sen claims that cultural diversity is a mix of

experiences “through meetings, travels or migration, readings, projects, and examinations” (*Report on the Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue, 2014 p.10*).

Furthermore, Nobel laureates Sen in one of his articles, *Multiculturalism: unfolding tragedy of two confusions* (2006) at the *Financial Times*, points out the importance of cultural freedom; and says that it is central to the dignity of all people by reminding that this freedom must be distinguished from the celebration and protection of any form of cultural inheritance.

Communitarian concerns become crucial when the importance of cultural diversity is debated from the point of view that focuses on having access to the available options and choices within the society. Baban and Rygiel (2017) point at the difficulties of combining accommodation of the cultural plurality of newcomers with the need to provide conditions that would make it possible for the same newcomers to contribute to the traditions of their adopted countries.

If cultural diversity could be extended to the way people react to coexistence, the democratic governance of cultural diversity among the citizens/non-citizens would require the rethinking of new concepts (Baban and Rygiel, 2017). Correspondingly, Baban and Rygiel (2017) argue that ‘citizenship’ draws a line between inclusion and exclusion in two ways: first, the legal status between citizens and those not; and second, cultural membership based on who is perceived as part of a community.

As a response, Baban and Rygiel (2017) propose “radical cosmopolitanism”, a concept that would allow a different, not legally defined way to discuss a citizen/non-citizenship. They believe that emphasising the desire of the individual to live and engage with others, opens for a transformation on both sides of the citizen/non-citizen border. (Baban & Rygiel, 2017).

The democratic governance of cultural diversity in a society is a broad discussion where many opinions of theorists, policymakers, activist-experts, educators, and the public meet. However, the stakeholders involved in such discussions may not always refer to the same thing because of their different societal positions. Therefore, how to facilitate constructive dialogue becomes crucial: “... balance must be considered between the top-down and bottom-up approaches among diverse actors ranging from governing elites to grassroots initiatives (Baban, Keyman, Paker and Rygiel, 2018)”. Baban et al. (2018) also

suggest that open spaces and practices that enhance coexistence, including various art forms and artistic exchange, should be enabled, as well as emphasising the importance of including local populations in these programs and projects to ensure that they would accept newcomers not as competitors but as equal members of a community.

Given this complex contextualised concept of cultural diversity intertwining with daily realities of people in the current political domain, what lies at the core of the discussion is equity and justice that manifest themselves in recognition of all identities associated with cultures and the transformation of structural and social systems. According to Baban and Rygiel (2018), in Europe, policymakers have accommodated cultural differences through two types of policies: 1) a liberal policy of multiculturalism that segregates newcomers or 2) a policy of integration that demands newcomers assimilate within the dominant culture of the host society. More recently, a third and more exclusionary approach, the border controls and security measures aimed at restricting cultural plurality altogether are on the rise (p. 23.) Baban and Rygiel (2018), by spotlighting the invaluable role arts and culture in transforming social systems, indicate that arts and culture “empower the opening of communities to newcomers”, and “foster cultural pluralism towards a new understanding of who is a citizen and who belongs to the community”.

Despite the growing right-wing, populist, anti-migrant political narratives in the Finnish political domain, and “poor execution of pluralism in semi-urban and rural municipalities with small foreign-background populations” (Heino and Jauhiainen 2020); there is pressure for renovating the existing legal and procedural frameworks to provide the migrant population equal access to the resources due to the economic challenges Finland will face soon. As discussed in Chapter 1, this specific necessity has made better democratic governance of cultural diversity a hot topic in the Finnish arts and culture sectors. Based on the Finnish Ministry of Education and Culture’s (OKM, 2021:5) definition cultural diversity is seen as a concept that is both linked to the structure of society and actions of individuals and different communities. Their definition indicates that the concept of cultural diversity also includes diversified forms of artistic creation, production, distribution of services as well as enjoyment of arts and culture (p. 12).

In Finland, (Saukkonen, 2018) multiculturalism is defined as the acknowledgement of ethnic and cultural diversity existing in the society, safeguarding the cultural rights of minorities, and fighting against discrimination and inequality based on ethnic or cultural

differences. Saukkonen (2018) claims that because of the strong Fennomania³⁰ motivated nationalist sentiments of last decades, “Finland has genuinely been both a multiculturalist nation and a nationalist society”.

In the *Avaus - Opening* report, Lahtinen et al. (2020) uses the concept of cultural diversity that refers to personal characteristics of foreign-born people in relation to their “background, identity, language, cultural differences, education, experiences, or traditions of artistic practice” (p.21). This definition indicates that cultural diversity is commonly attributed to foreign-born persons, not to native-born people in Finland. This form of cultural diversity fails to acknowledge the fact that every individual, regardless of their birthplace, could be culturally diverse because of their subcultural, perspective, or communal characteristics (Parekh, 1999) as discussed earlier. Such a definition does not include Swedish-speaking Finns, Sámi people and many other native Finnish people who identify as parts of different communities.

Although many perspectives concerning cultural diversity have been widely used and adopted, art has been one of the best tools. UNESCO Goodwill Ambassador, composer and conductor, Tan Dun defines himself as neither an ambassador of the East nor the West. Explaining his music and himself as means of creating unity, Tan Dun states: “I’m always trying to search where this note came from, how you want to play with it, and where you want to send it. (...) all notes come together to create something beautiful.” (UNESCO World Day for Cultural Diversity for Dialogue and Development, 2021)

Because of the depths of interconnectedness that unite humankind - illustrated in Tan Dun’s words - bringing different definitions and concepts into this study enables an exploration of cultural diversity politics informed by social justice movements and reflective debates in arts and culture. The intention is not just about activism but also about the education of those who do not join or are not part of the societal issues related debate, since structural change requires cultural change, and cultural change starts by learning to see things from different positions. Similarly, current global movements such as BLM and #MeToo have long used their platforms to build social awareness by educating the public about anti-Black racism, sexual harassment, and inequality.

³⁰ Fennomania refers to Finnish nationalism. “Fennomans used nationalism strategically by selecting suitable theories to support their political objectives when construction of Finnish nationalism and the national identity of a Finn”. (Quoted from *The Business of Opera* edited by Anastasia Belina-Johnson, Derek B. Scott, p 179)

2.2 Inclusion

2.2.1 Definition of inclusion

Finnish regulations, acts, cultural policy, and strategy papers widely use the term of inclusion (cited in Strategy for Cultural Policy 2025, 2017; OKM, 2021:5). These mentions usually refer to people's inclusion and participation in arts and culture.

However, frequent usage of the term does not explicitly define how and when 'inclusion' happens. Creating inclusive environments is a complex process in which recognising unconscious or implicit bias is a must, and where every individual or group feels welcomed, respected, supported, and valued to participate fully. It needs to be stressed that whereas an inclusive group would be diverse, but a diverse group may not always be inclusive.

According to Diversity Council Australia (DCA)'s definition, inclusion in an organisation refers to a mix of people working together to improve performance and wellbeing. In their understanding, inclusion at the workplace is achieved people coming from different cultural backgrounds, gender identities, perspectives, and diverse age groups feel that they are respected; connected to their colleagues; they feel they belong and are given space to contribute to the workplace with their talents and perspective; and have equal access to opportunities to develop their career.

2.2.2 What is inclusive leadership?

Although this study does not explicitly aim to investigate leadership theories, the definition of inclusive leadership seems relevant as the participants of this study are arts managers in leadership positions. It is claimed that inclusive leaders create successful organisations in today's complex, diverse global environment. As many studies reveal, inclusive leaders also improve performance, efficiency, productivity, and innovation due to their ability to be open and flexible, and work with people with diverse backgrounds and perspectives. *Building Inclusion: An Evidence-Based Model of Inclusive Leadership* (2015), a study commissioned by Diversity Council Australia (DCA), exemplifies the necessity for inclusive leadership and how to develop a unique and critical capability of

inclusive leadership in organisations. The report stipulates that the critical capability of inclusive leadership requires specific mindsets, knowledge, skills, and behaviours that secure that a diversity of perspectives within the organisation will form and advance its structure, strategy, work, values, and norms to achieve the goals.

DCA’s Inclusive Leadership Model proposes five capabilities necessary for a person to be an effective inclusive leader. DCA’s model of inclusive leadership provides a framework for organisations based on building mindsets, as shown in Table 3:

Table 3: Inclusive Leadership Model

Identity aware. Believes diversity can significantly improve organisational performance, and so learns about their own and others’ identities (e.g. age, gender)
Relational. Creates teams and networks in which a diversity of people feel they belong and are valued and respected
Open and curious. Is curious about and open to new and different perspectives from a diversity of people
Flexible and agile. Is flexible about, and responsive to, a diversity of people and perspectives
Growth-focused. Challenges accepted practices and incorporates different perspectives into how business is done.

Source: Building Inclusion: An evidence-based model of inclusive leadership, DCA, 2015.

The same report also suggests that integrating the abovementioned capabilities into the leadership framework in an organisation has been proved to be sufficient in fostering inclusion within the organisation (ibid.). It also shows that there is a significant correlation between inclusive leadership and the success of D&I initiatives.

2.3 Equity

2.3.1 Definition of equity

Diversity, equity, and inclusion are often used together as they are complementary to each other. “Equity is an approach that ensures everyone has access to the same opportunities

(Tina Q. Tan, 2019)”. By including the term equity in the language of D&I, one recognizes that in every structure and system privileges, advantages, obstacles, and barriers exist. As a result of barriers, we all do not start from the same place. Advancing equity is a process that begins by acknowledging that unequal starting place and continues to correct and address the imbalance. In this work, the uttermost goal is to change the structures and systems that create inequities.

Increasing justice and fairness in the practices of structures, processes of institutions and distribution of their resources is a crucial step for advancing equity. The Canada Council for the Arts defines cultural equity as a concept that affirms that all cultures’ traditions, aesthetics, and expressions have equal value. In their understanding, improving cultural equity starts by identifying historical and current power imbalances between different cultural groups to correct, and continues by recognizing and respecting fundamental characteristics of each group during the process:

Marginalized cultures deserve financial, infrastructural and public policy support comparable to the dominant culture of a society (The Canada Council for the Arts).

In the Finnish case, equity is often mixed with equality or is not understood due to the country’s much-promoted reputation as a country focused on equality and its canonized classless society. However, the current report of *Art, Culture and Diverse Finland* (OKM, 2021) includes the term under the cultural policy recommendations. It refers to the *Non-discrimination Act of Finland* and the mandatory non-discrimination plan for cultural actors employing at least 30 persons plan for their organisation. The report suggests that other actors of the arts and culture sector should “promote the realisation of equity in their personnel policy and activities” (p. 16). The mandate is given to art and cultural institutions and organisations and central and local governments of the county (ibid.).

2.4 Power

2.4.1 The role of power

When activists try to change people's lives, or tackle the injustices they face, we are actually trying to change power equations. - Srilatha Batliwala, a social activist, advocate of women's rights, scholar and author

As Batliwala explains, in D&I work, the notion of power should be understood to identify how societies and social relationships are constructed. Therefore, it is essential to bring the power of gatekeepers to the discussion of D&I in the arts and cultural field. When we talk about power, we also talk about recruitment. The governing boards have a vital position in decision-making structures since they decide who will be the next artistic director or chief executive in any arts organization. Addressing complex problems of inclusion is related to equity as much as it is related to how the power is distributed and used between the actors. Hadley (2021 p. 15) claims that most cultural sectors do not genuinely engage in discussion about power. He argues that the power imbalances that are ingrained in attitudes of cultural consumption should be dealt with due to the role they play within the hierarchy systems of public funding of arts.

As cited in Hadley (2021), author and scholar John Holden (2010) indicates that many questions and issues about culture are about power and freedom. Hence, D&I related issues and the entire discussion around these topics become political.

Michel Foucault, the French philosopher, has made substantial discussions about power and has been tremendously influential in shaping understandings of power. In *The History of Sexuality Volume 1* (1978), Foucault defines power as “the multiplicity of force relations immanent in the sphere in which they operate, and which constitute their own organisation” (1978: 92); (...) “Power is everywhere; not because it embraces everything, but because it comes from everywhere.” (p. 93)

Inappropriate distribution of power in the arts and culture sector demonstrates Foucault's (1978) suggestion that the struggle against power becomes inevitable – “struggle exists wherever economic processes, knowledge relations, and sexual relations exist”. Although being engaged in societal issues and political topics is often considered a sign of a healthy democracy, much of the public is disengaged from politics in many societies worldwide. Hints of the same attitude may be found in the Finnish arts and cultural sector. Hopefully,

after having experienced the unequal treatments during the Covid-19 pandemic, the disengagement would change.

Recognising cultural diversity without addressing the intricate power relations that maintain social hierarchy within these fields could prove less effective in explaining the power of the Finnish cultural management elite.

2.5 Race and racism within diversity and inclusion

2.5.1 Definition of race and racism

*The very serious function of racism is a distraction. It keeps you from doing your work. It keeps you explaining, over and over again, your reason for being.*³¹ –

Toni Morrison, the Nobel and Pulitzer Prize-winning author

Many theorists (Delgado and Stefancic, 2000; Elliott, 2011) argued race is a social construct. In an essay entitled *Five Faces of Oppression* (2014), American political theorist and socialist feminist Iris Marion Young explains race as a structure of oppression “as basic as” the structures of classism and sexism; and further elaborates racism as a manifestation of capitalist exploitation in the job market as the top-notch, high-income jobs are particularly reserved for white people.

In the *Avaus-Opening* report, Lahtinen et al. (2020) define racialization around the basis of ethnicity, race, or culture of people. Lahtinen et al. (2020) indicate that racialization includes presumptions and stereotypes that are formed based on an individual’s ethnic background, skin colour or religion; and reminds us that racialisation can be embedded in the social structure and individual habits. (Gans 2016; Orhanli-Viinamki 2019, cited in Lahtinen et.al, 2020).

German playwright and dramaturg, Necati Öziri extends the definition of racism past the opinion of an individual for a specific person or group to a network or structure in which the humans build their spaces, societies, and states. (Avaus – Diversity Information Pack, 2019)

³¹ Quoted from Toni Morrison’s a 1975 keynote address at Portland State University.
<https://soundcloud.com/portland-state-library/portland-state-black-studies-1>

A leading scholar of critical race theory, Kimberlé Williams Crenshaw (2001), explains that “race neutrality of the legal system creates the illusion that racism is no longer the primary factor responsible for the condition of the black underclass; instead, class disparities appear to be the consequence of individual and group merit within a supposed system of equal opportunity.”

In the article *Intra-Nordic Differences, Colonial/Racial Histories, and National Narratives: Rewriting Finnish History*, Suvi Keskinen (2019), from a historical perspective, analyses the Finnish colonial or racial histories and places them in newly established nation-state contexts. According to Keskinen, many of the policies and practices have roots in Swedish and Russian rule. However, the colonization of Sámi lands, the Roma minority-related issues and discourses of racial or cultural ‘otherness’ and strong assimilation policies were strengthened during the modernization process of Finland (Keskinen, 2019).

To conclude: even though race is a social construct, many societies are still painfully suffering, and many people experience racial injustice on daily basis. The topics of D&I cannot be discussed without addressing the issue of racism, correcting the inequalities around race, and taking firm action to remove the systemic barriers that create inequality in the arts and culture sector within policies, processes, and behaviours.

2.6 Social justice

2.6.1 Why does social justice matter for the arts?

Art is not a mirror to hold up to society but a hammer with which to shape it. -
attributed to Russian poet Vladimir Mayakovski and German playwright Bertolt
Brecht

Art is considered one of the best means of expression that fosters an understanding of equality and freedom. Furthermore, while creating a democratic society with a capacity to create spaces of participation and dialogue, the connections between social justice, art, and arts education become evident.

In *Audience Development and Cultural Policy*, Hadley (2021) presents two traditions of audience development: ‘arts lover tradition’ and ‘social justice tradition’. Hadley (2021)

argues that although these two traditions share similarities in personal narratives of cultural engagement and consumption, the views differ on both the transformative power of art and “on the ultimate purpose of public subsidy for the arts and cultural sector.” According to Hadley (2021), within the social justice tradition, individuals consider themselves participating in a more extensive endeavour beyond the limitations of any given arts and culture institution or organisation. He identifies arts as valuable, effective means for an individual’s transformation, which then creates a need to question the conditions of the publicly funded arts sector.

In *Culture and Class*, theorist John Holden (2010) discusses the relationship between social justice and culture comprehensively. Holden claims that although governments of OECD countries³² spend very little on culture and creativity, and this amount is often at the same level of voluntary contributions from private supporters, the return on investment they receive in culture is huge. Holden (2010, p. 53) also adds that the national culture – which itself is made of many cultures – should be open to dialogue, negotiations, and possible transformation from all parts of society.

In numerous countries, publicly subsidised arts and culture institutions have already committed themselves to striving for social justice. In Nordic countries, a significant example is from the museum sector. The Network of Art Museums was initiated as part of a three-year-long Nordic project, *An Inclusive Cultural Sector in the Nordics* (2017–2019), coordinated by the Norwegian Arts Council. The network included professionals of five art museums from Denmark, Iceland, Norway, Sweden, and Åland. They discussed inclusivity and social justice; and concluded their suggestions in *Diversity & Inclusion in Art Museums- Creating Relevance from the Front Door to the Boardroom & Beyond* (2020) report. Museum professionals from Nordic countries - unfortunately, there was no representation from Finnish museums³³ - discussed the traditional notions of art museums and their audiences as well as the art museum as a professional community and a social actor. Power relations, social justice, relevance, and service emerged as critical

³² In 1960, 20 countries originally signed the Convention on the Organisation for Economic Co-operation and Development (OECD). Since then, 18 countries have become members of the Organisation. The list of the current member countries of the OECD: <https://www.oecd.org/about/members-and-partners/>

³³ The author of the study attended the closing seminar of *An Inclusive Cultural Sector in the Nordics*, Nordic Dialogues: Towards an inclusive cultural sector in Oslo, December 2019 in the capacity of Globe Art Point’s Chairperson. The project aimed to identify challenges and find ways to create a more inclusive cultural sector. The project publication *In Search of True Inclusion and Practice* where Globe Art Point is pointed out as a good practice on promoting cultural diversity in Finland.

issues related to D&I. The project participants contemplated certain questions while designing and implementing projects in their respective institutions, such as the role of art museums in changing societies, D&I values in the Nordic region, and the importance of working with D&I in art museums (Arts Council Norway, 2020).

Additionally, in the Finnish Ministry of Education and Culture's *Strategy 2030* report (2019), culture is defined as a means to shape and impact society through skills, creativity, inclusiveness, global and social responsibility, well-being and embracing an international outlook, understanding plurality, and caring for others. In the report, the Ministry identifies one of the impacts of its actions as providing equal opportunities for a meaningful life by enabling greater shared responsibility, inclusion, transparency, and a sense of community.

Committing to the fight for social justice and advancing equity to achieve ultimate inclusion is an ambitious agenda that raises the questions of accountability and transparency for institutions involved. As Ahmed (2017 p. 104) warns us, in many cases, the organisations “translate their writing competence into an equality competence” and those produced documents, reports and policies substitute tangible actions required. The work on equity and social justice requires professional teams within the arts and cultural institutions that will focus as much energy on the actual work as the strategic plans.

American political activist, philosopher, academic and author Angela Davis, during the closing plenary of the symposium *Planetary Utopias: Hope, Desire and Imaginaries in a Postcolonial World*, curated by Nikita Dhawan in the *Colonial Repercussions* event series at the Akademie der Künste Berlin, emphasises the importance of terms that are supposed to “carry the entire weight of struggles for justice”, and criticizes the notion of diversity that, in her understanding means “largely the effort to make the machine run more effectively with those who were previously excluded by the machine”:

Who wants to be assimilated into a racist institution, when the institution continues to maintain its racist structure? (Davis, 2018)

Meanwhile, some arts and culture organizations have started recruiting professionals to create posts, such as *Bow Arts*. It is a UK based educational arts charity that manages 12 different studio sites across London and provides an affordable creative workspace for a community of over 400 artists, makers, and creatives. At the time of writing (August 2021), *Bow Arts* was in the process of hiring a *Social Justice Project Evaluator* who will

work for a project created by the organisation in response to the social injustices that recent global events have highlighted.

2.7 Intercultural competences

2.7.1 Definition of intercultural competences

The Society for Human Resource Management (SHRM), an expert organization with more than 300,000 human resources and business executive members from 165 countries, illustrates intercultural sensitivity as appreciating the deeper impact of cultural difference on our interactions with other people and the effect this has on one’s own perceptions of others. SHRM defines intercultural competence as a measure of one’s effectiveness in such interactions with other people and specifies that these concepts apply equally to individuals, teams, and entire organizations. This definition is in line with the model of intercultural competence by Guo-Ming Chen and William G. Starosta (1996) that recognizes three perspectives as seen below:

Table 4: Model of intercultural competence by Guo-Ming Chen and William G. Starosta, 1996

Intercultural sensitivity: acknowledging and respecting the cultural diversity.
Intercultural awareness - understanding culture variation and being aware of one’s own cultural identity.
Intercultural androitness - message skills, knowledge of appropriate self-disclosure, flexibility, interaction management, social skills.

Source: Oana-Antonia Ilie, 2019. The Intercultural Competence. Developing Effective Intercultural Communication Skills

Sabine McKinnon (2012), in the project of *Global Perspectives - Internationalising the Curriculum at Glasgow Caledonian University*, adapts Deardorff’s (2006) definition and identifies intercultural competence as “the ability to develop targeted knowledge, skills and attitudes that lead to visible behaviour and communication that are both effective and appropriate in intercultural interactions.” (McKinnon, 2012). Developing intercultural

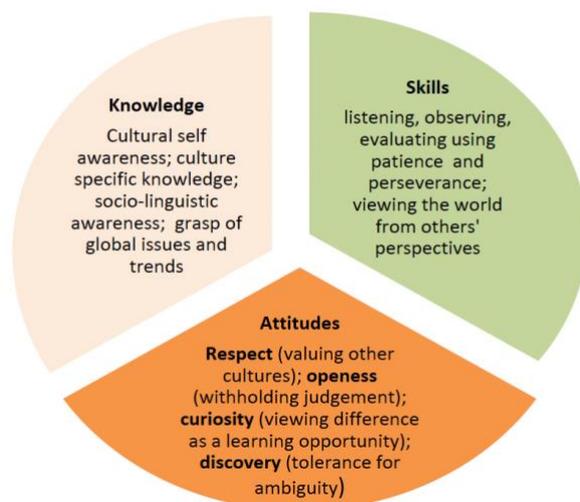
competences is a skilled process. Organizations must adapt and use existing tools in practical ways at the individual, team, and organization levels so that key decision-makers, managers, and leaders start making truly inclusive decisions as suggested:

It is a dynamic, developmental, and ongoing process which engages the learner cognitively, behaviourally and affectively. (Paige et al, 1999, cited in Dunne, 2011)

Intercultural competence is a key enabler for many arts professionals. As shown by research, intercultural competence cannot be developed in a limited time span; it is a lifelong process that needs to be addressed explicitly. Figure 3 exhibits constituent elements of intercultural competence:

Figure 3: Constituent elements of intercultural competence

Constituent elements of intercultural competence
(Adapted from Deardorff, 2006)



Source: *Global Perspectives Project, GCU LEAD*

The abovementioned “knowledge, skills and attitudes lead to internal outcomes which refer to an individual who learns to be flexible, adaptable, empathetic and adopts an ethno-relative perspective.” (McKinnon, 2012)

2.8 Diversity competence

2.8.1 What is Diversity Competency?

According to *Diversity Arts Culture*³⁴'s definition, diversity competence is knowledge about the mechanisms of structural discrimination and privilege. The organization recognizes the term diversity in a manner that critically engages discrimination and diversity competence as means allowing us to explore our scope as it relates to anti-discrimination work and contributes to dismantling barriers within the cultural sector. The primary task of the organisation is to offer professional training to support cultural sector-specific competence building that critically engages discrimination. The services offered are geared towards people working in the cultural sector, either within institutions or as freelance cultural workers. The training also provides opportunities for professionals to increase their awareness about their own privileges and participate in diversity-oriented structural change. The workshops for building diversity competence are divided into three levels. In Level 1, the participants are offered fundamental knowledge about structural discrimination and provided an understanding of one's own privileges. In Level 2, the participants are deepening their knowledge about different dimensions of discrimination and getting insights into their intersections; and Level 3 involves the successful implementation of anti-discrimination into practice while participants' scope of action is explored, and concrete ideas and measures with others in the workshop are reviewed.

There are many organizations in Europe working with arts and cultural sectors in supporting arts managers and institutions to develop diversity competence capacity. In Finland, until recent years, this need has only been addressed from equality and accessibility points of view.

Additionally, the Culture for All Service, as part of the *Avaus - Opening* project (2017-2019) in collaboration with the Globe Art Point and Cupore, developed a programme to train Diversity Agents. This network of arts and culture professionals of multicultural backgrounds, strategic diversity skills, knowledge, and experience provide specific training for arts and culture organizations to make the work environment more diverse

³⁴ Diversity Arts Culture is a Berlin based design and consultation office for diversity development created by the Senate Department for Culture and Europe, Diversity Competency. See: <https://diversity-arts-culture.berlin/en/programs-and-events/diversity-competency>

and inclusive.

2.8.2 Why is education needed?

According to LinkedIn data, over the last five years, the number of people with the ‘head of diversity’ title showed 107% growth globally. The number of people with the ‘director of diversity’ title grew 75% and ‘chief diversity officer’, 68%. Bruce M. Anderson (2020), in his article *Why the Head of Diversity is the Job of the Moment*, presents quite interesting LinkedIn data. He informs us that the roles with D&I titles increased by about 71% worldwide during the last five years. Additionally, the LinkedIn data shows that the companies with D&I brand perception function better than other companies: “Companies with a D&I team were 22% more likely to be seen as an industry-leading company with high-calibre talent and 12% more likely to be seen as an inclusive workplace for people of diverse backgrounds.” In the article, Anderson claims that diversity and inclusion will be increasingly seen as a business function rather than as a human resources function. As shown in the figure below, ‘diversity manager’, ‘director of diversity’, ‘head of diversity’ and ‘chief diversity officer’ are the most chosen titles for the growing positions of diversity leadership roles.

Figure 4: Diversity leadership roles



Source: LinkedIn

The growing interest in diversity and inclusion in the workplace has led to increased efforts to define it, theorize it, and offer education to develop a capacity for it. The topic

of D&I has been addressed in the business sector as many studies linked the diversity of the workforce to the performance of the team. For example, a study made by McKinsey (2018) shows that the performance of organizations with diverse teams - boards and executive teams – was 35% better than their competitors that have less diverse teams. “Diversity, equity and inclusion (DEI) is not just about ethical standards or moral positioning,” says sociology professor Gary David, one of the architects of Bentley University’s newly launched undergraduate major in Diversity, Equity, and Inclusion. Emphasizing the importance of preparing people for doing work as a professional in the DEI space, David adds: “We thought the time was right to take the energy of this liberal studies major and turn it into an actual bachelor’s degree program.” (Mastantuono, 2021)

2.9 Role of arts management in modern art world

In view of an extensive number of theories about arts management, the author has opted for presenting only a limited selection of theories relevant for this study, namely those specialising in arts management’s future roles.

2.9.1 What is role of an art manager?

Gatekeepers of arts and cultural institutions should be actively involved in the current discussions of societal issues to better navigate their organisations according to the general public opinion. In order to achieve relevancy and be connected to global agendas, it is crucial to stay connected with global practices and international benchmarking. It is important to underline here that examining global and intercultural issues cannot alone satisfy the need to remain connected to the international context; how the issues are being discussed in the local context is equally important.

In this study, the focus is to understand how being involved with these issues sheds light on the characteristics of the cultural management elite. When considering the role of the cultural management elite, it is vital to have an understanding of international debates around these issues. In the *Equality, Diversity and the Creative Case - A Data Report, 2017-2018* (Arts Council England, 2019), the national development agency for art and

culture in the UK clarifies its role: “We have a responsibility to ensure that public money benefits all of the public.”

Milena Dragičević-Šešić and Sanjin Dragojević (2005), in *Arts Management in Turbulent Times - Adaptable Quality Management Navigating the Arts through the Winds of Change*, asks a clear question: “can arts management act as a panacea for all the ills of the social system, including the effects of ‘therapeutic’ interventions within the social and political system?” Although their question is still relevant and answers may vary, the recent social movements have pushed social issues to a higher priority, especially in arts and culture.

Paul J. Kuttner (2015), in his essay *What is Cultural Organizing?* explains the role of arts managers as a dynamic process that is “reflecting the unique cultural, artistic, organizational, and community context”. As cited in Kuttner (2015), Cohen-Cruz, J. (2010) discloses the term as “the question is not whether this is art or whether it is activism, (...) a hybrid that needs to be understood on its own terms.”

2.9.2 Future directions in practice of arts management

As this study deals with arts management practice in the Finnish context, it is relevant to include the opinion of the scholars who educate the future generations of arts managers. In the publication titled *Making Sense of Arts Management*, which gives an overview of 20 years of arts management education in Finland, Johansson & Luonila (2017) highlight three major future directions for future arts managers: 1) focus on public and private domains, 2) in-depth understanding of “festivalisation of arts”, 3) more concentrated investigation of D&I and societal issues in artistic production processes. In the publication, the role of arts management scholars and practitioners in societal changes is highlighted:

As such, thoughtful analyses of diversity and societal engagement in arts organizations, projects and productions are required to understand the complexity and connectedness of the issue. (Johansson, & Luonila, 2017)

In the same publication Violeta Simjanovska (2017), in her essay *Defending or Re-Defining Arts and Cultural Values: Changing Perspectives*, underlines the responsibility of arts managers and states, “it is time to acknowledge the importance of arts and culture

activities that engage the community and their role in shaping our mental maps, beliefs, attitudes and personal values”. Simjanovska indicates that the change will come from the people who work in the field:

(...) nobody will change things if we, (...) do not make an effort and raise our voices towards rethinking and re-shaping understanding of the importance and value of the arts and culture. (Simjanovska, 2017)

There is an increasingly urgent need for extensive discussion among art professionals that address pressing societal issues such as diversity, inclusion, racial justice in Finland. The Finnish arts and culture sector has been among the most heavily impacted by Covid-19, and it may also be the slowest sector to recover. Therefore, a true engagement of D&I discussion is crucial. At the time of writing this thesis (February-August 2021), a considerable number of artists and cultural workers regardless of their backgrounds have been evidently marginalised by the institutional ecosystem, and thus the lack of D&I in the Finnish art scene has become undoubtedly visible. The ways artistic production is created, shared, and used in society is being discussed on many different platforms. Such reality suggests that organisations in receipt of public funding within a context of cultural democracy would have a more direct responsibility to the taxpayer.

3 METHODOLOGY AND DATA

This chapter describes the research method and data collection for conducting the study. For the study, a qualitative research method was used, and all data were collected through semi-structured interviews with the participants of the study. As suggested by several researchers, field notes, autoethnographic reflections, participant observations were also used and combined with analysis. The chapter continues with a description of the data collection and the analysis process and will end with a critical reflection on the implications of the chosen research method.

3.1 Research methodology

3.1.1 Qualitative research approach

The choice of the research methodology was based on an ambition to use the best possible method to find out how interviewees perceive their own competences. The aim was to find out the critical competences required for the arts managers to understand and incorporate diversity and inclusion into daily work. The tacit knowledge that participants of this study accrued during their careers were vital. In order to understand and produce a wealth of rich information, a qualitative research approach was used. As Sandelowski, (2004) describes, the aim of qualitative research is to collect from human experience. Through qualitative research, researchers aim to study a phenomenon by interpreting and analysing interviews data and texts included in the research. (Auerbach, C. F. & Silverstein L.B., 2003:13)

As for the study using the qualitative research approach, a limited number of interviews were conducted to gather the primary data. The interview is one research method available to qualitative researchers in which talk between interviewee and interviewer can be used to explore the views, experiences, beliefs, and motivations of individual participants. With the intention of exploring the interviewee's experiences, thoughts and feelings from their own perspective, semi-structured interviews were conducted. Open-ended questions starting with 'what', 'how', and 'why' were used as they are useful when a study is concerned with the meanings that the interviewees speak about their experiences. The researcher in order to understand the different nature of interviewees'

experiences can also formulate ‘topic guide’ questions (Kvale, S. 2007). In this study, I had a similar set of objectives before formulating the questions. The interview questions are presented in Appendix 2.

3.1.2 Autoethnographic reflections, participant observations

There are several reasons for selecting the main research question of ‘*what competences are needed for an arts manager to understand and incorporate diversity and inclusion into daily work?*’ for this study. The primary reason was my personal interest in the topic as a Helsinki based foreign-born arts professional. Second, during the last four years of D&I advocacy work, the knowledge and experience I gained were suitable for study. Finally, the research questions seemed to receive an interest in the Finnish arts scene and have a potential for further investigation.

During this study, I was driven simultaneously by my own work as a senior professional in arts and culture and my non-profit work for an association advocating for D&I in the Finnish arts scene as its chair of the board (August 2019 - May 2021). I was also confronted with the question, ‘*how would my advocacy work of D&I and experiences in Finland shape my study?*’. I consciously engaged in reflection to examine how my professional background and position could influence this study. “Reflexivity is a valued strategy to promote validity and quality in qualitative research, especially for researchers who are insiders” (Darawsheh & Stanley, 2014; Denzin & Lincoln, 2000).

Exploring lived experiences is an integral part of diversity work. In a group of people, diversity happens in many different forms since a homogenous group usually consists of people who share many similarities in thought. Therefore, diversity work needs to include many different types of lived experiences of people who engage with it. Those experiences may not be genuinely passed on to others, but they shape our perceptions and understanding and help us be aware of our bias and educate ourselves. In this study, I have also included my participant observations from my experiences during the work as an expert to prepare cultural policy guidelines in the Working Group on Cultural Policy, Immigration and Cultural Diversity appointed by the Ministry of Education and Culture (January - December 2020).

In the interviewing process, the life experiences and social characteristics of a researcher become crucial as the questions asked, the attention is paid to answers are informed by those experiences and roles. (Denzin & Lincoln, 2013; Finlay, 2016).

3.2 Data Collection

There are a variety of methods of data collection in qualitative research, and data collection methods may vary from study to study. The most common methods used for data collection methods are data and documents, interviews, questionnaires, and observation. (Gephart 2004; Eisenhardt 1989; Legard, et al. 2003). Qualitative research material also includes individuals' experiences and perspectives by examining the words they use and the way they talk (Gephart, 2004). For this study, the data was collected through online interviewing. The primary and secondary research data will be introduced in the following sub-chapters.

3.2.1 Primary data

3.2.1.1 Interviews

Conducting interviews is a skilled process. The interviewer decides and defines the interview process; however, many researchers have paid attention to power relationships of the interview process and how the interviewee sets their own agenda (Burman and Parker 1993). Therefore, it is important to take into account the context, cultural setting, the position of interviewee, gender, and other structural positions of participants in relation to process of generating and evaluating an analysis (Burman et al., 1996).

The interviews for this study are semi-structured. The questions were prepared in advance, and the interviewees answered them in their own words. The interviews were recorded and transcribed before analysing. In order to avoid bias, during the interviews, the researcher should avoid using non-verbal signals that might influence participants' answers (Bryman 2012). The interviews were preceded by a pilot interview that took place in June 2020. This pilot interview and feedback provided by the interviewee gave invaluable experience for the actual interviews.

The interviewees were first contacted by email and sent an interview contract (Appendix 1). The decision was to report all interviews anonymously. Due to the Covid-19 restrictions, all the interviews were conducted online using Zoom or Teams video call applications and took place between June and August 2020. The interviews lasted between 55 minutes and 1.5 hours. The online interviews proved to be hard to conduct as there is no physical proximity possible. There were some challenges during one interview due to the online platform used, and some difficulties occurred because of the technical quality of the call.

The interview questions were prepared to explore the tacit knowledge, experiences, and insights of interviewees. The arts institution leaders who participated in this study are particularly well placed to pursue a long arts management journey with a professional reputation within the Finnish arts sector. In addition, they have both the capacity and power to enhance D&I in their respective organizations. Examples of the interview questions are presented in Appendix 2.

The interview questions were sent to the participants in advance. The video interviews were recorded with the permission of the interviewees. Some of the questions in some interviews were skipped as the participant already talked about the topic in previous responses, and some questions were slightly adjusted based on their position and nature of the art form they operate in. In semi-structured interviews, the researcher can decide when and how to put questions in a flexible way according to interviewee's answers. (Edwards, R., & Holland, J., 2013). The interviewer can also listen to and observe the participants carefully and note their tone of voice. The interviews were complemented with these observations.

3.2.1.2 Interviewees

In qualitative research, the selection of the informants is vital. In this study, the research data are based on four interviews with directors of arts and cultural institutions operating in Helsinki. The interviewees were chosen from directors of the publicly funded arts institutions. There are several reasons for focusing on Helsinki and selecting the interviewees for this study.

First, as previously mentioned, the City of Helsinki has published a very ambitious vision for 2030. In that publication, the demographic forecast claims that the greater Helsinki area will inhabit more people whose native language is other than Finnish, Swedish or Sámi. The vision states that D&I are also a critical priority in the city's arts and culture sector.

Second, the Ministry of Education and Culture's working group's final report, *Art, Culture and Diverse Finland*, recommends employee diversification for personnel occupying expert and managerial positions in art and cultural organisations by including people with linguistic and cultural diversity. Municipalities, art and cultural institutions and organisations, libraries are given the mandate to enable this (OKM 2021:5 p 21).

Third, the emphasis in this study is to interpret how arts managers in leadership positions of publicly funded arts and culture institutions in Helsinki understand and assess their own knowledge, competences on D&I. The interviewees are part of the Finnish 'cultural management elite'³⁵, a term borrowed from Hadley (2021 p.111). As Hadley (2021) explains a focus on the relationship among a small number of individuals from the decision-making elite of the arts scene provides crucial insights in better understanding of how they construct and change the arts and culture sector's actions, policies.

Fourth, the author's own diversity work has focused on the greater Helsinki area. The author worked for Globe Art Point³⁶ as a board member (April 2017-August 2019) and its Chair of the Board (August 2019-May 2021).

In the selection, including perspectives from multiple art forms was considered. The participants for this study selected from following institutions:

- one art museum

- one full-sized symphony orchestra

³⁵ Cultural management elite is a cohort of high-functioning elite actors, capable of working both individually and in networks, who operated both within and beyond the boundaries of organisations and institutions (Hadley 2021).

³⁶ Globe Art Point (G.A.P) is an umbrella association founded in September 2016 to advocate cultural equity, diversity, and inclusion in Finland's arts and cultural sector. G.A.P also serves as an information centre and meeting point for artists, cultural workers, and arts & cultural institutions in Finland. Its focus is on foreign-born artists and cultural workers living and working in Finland, being acknowledged and their untapped potential fully utilised.

- one newly founded dance venue
- one foundation, the organizing body of all events that take place in Helsinki including the biggest multidisciplinary art festival in the country.

As a way of acquiring a strong perspective of their professional experiences and knowledge as arts managers, all interviewees meet the following criteria:

- in a leadership position within a publicly funded arts organisation
- had established a career in the fields of arts in different positions

Qualitative elite interviews have been discussed by many researchers such as Dexter (2006) and Baez (2002). Given the nature of self-assessment, professional reputation, and topics discussed for this study, the aim of the author was to minimise possible tension between an interviewee's private opinion and their professional opinion. Since there could be a potential for concerns regarding anonymity and confidentiality, the author guaranteed confidentiality for interviewees, and the participant data was anonymised.

It should be noted, however, that this study does not aim to give a snapshot of the situation in all publicly funded arts and cultural organizations in Helsinki. Conversely, it deals with the experiences of arts managers in leadership positions who have been specifically chosen for consideration in this study.

3.2.2 Secondary data

Various documents, participant observations, and autoethnographic reflections were used as secondary data. Using such data and methods are encouraged as they provide new insights (Eisenhardt 1989, 539).

In qualitative research, one of the effective instruments of data collection is participant and non-participant observations and those observations provide researcher a first-hand understanding of what happens. (Emerson, R.M., Fretz, R.I. and Shaw, L.L., 2011; Spradley, J. P.,1980). The documents and various reports concerning D&I were studied during the research process between 2020 and 2021.

Given the shift associated with the critical diversity and inclusion perspectives, new methods of data collection are needed. “Participant observation is the process of entering a group of people with a shared identity to gain an understanding of their community.” (Allen, M., 2017). Additionally, this method makes explicit the transaction between individuals and their physical, social, cultural, political, and institutional environment.

In January 2020, the Ministry of Education and Culture formed a working group to prepare proposals for cultural policy guidelines with a specific focus on immigrants and cultural diversity. The author was selected as an expert member of a working group from 9 January to 31 December 2020. More information on the members and tasks of the group can be found in Appendix 3. The primary assignment given to the working group was to prepare proposals for cultural policy and measures to advance cultural diversity and tackle immigration-related issues in light of demographic trends. The author also worked in thematic sub-groups: Sub-group 1, *On working opportunities of foreign background professionals in arts and culture*, and also chaired Sub-group 3, *On reforming cultural policy and cultural funding to increase equality and promote diversity*. The experiences gained during this work by the author were included in Chapter 6.

3.3 Data Analysis

Data interpretation is a vital part of the research process. To understand what do interviewees mean, what patterns emerged from the interview extracts and how can the empirical data be categorised effectively? The analysing process enables systematic data analysis and data interpretation. (Ereaut G. 2002, p 53-55) As possibly the most widely used qualitative method of data analysis (Braun and Clarke, 2013: 175), thematic analysis is a fundamental, flexible tool and suitable for analysing experiences, perceptions, and understandings. Braun and Clarke (2006) suggest that thematic analysis is a central method for qualitative analysis.

The thematic analysis enables researchers to categorize research participants’ (e.g., authors of texts or interviewees) experiences and perceptions. During the data analysis process, the researcher’s role becomes vital in the process of interpretation of material, coding, theming (Starks & Trinidad, 2007).

The analysis of this study started with the transcription of the interviews. Braun and Clarke's (2006) six-phase guide was used.

Table 5: Braun & Clarke's six-phase framework for doing a thematic analysis

Step 1: Become familiar with the data	Step 4: Review themes
Step 2: Generate initial codes	Step 5: Define themes
Step 3: Search for themes	Step 6: Write-up

Source: Maguire, M., & Delahunt, B. (2017). Doing a thematic analysis: A practical, step-by-step guide for learning and teaching scholars.

Step 1: familiarizing yourself with your data. In this process, the researcher read all data and familiarise themselves with it.

Step 2: generating initial codes. Based on the research questions, relevant codes are labels selected. In this phase, the aim is to organise data in a meaningful way.

Step 3: searching for themes. In this phase, the researcher looks at the codes to identify the themes. As defined earlier, the researcher interprets data and should actively question what is significant as a theme.

Step 4: reviewing themes. In this step, the primary themes are identified, and irrelevant data is eliminated.

Step 5: defining themes. Each theme in relation to the research question is specified. The aim is to "identify the 'essence' of what each theme is about". (Braun & Clarke, 2006, p.92).

Step 6: Write-up. The researcher works with the entire data to prepare a final report and includes interview quotes representing themes.

The transcribed interviews were entered in an Excel file to be analysed. After finding and reviewing the preliminary themes, I collected quotes from the interviewees, grouped them based on defined themes under which related input from interviewees could be framed. Those themes are analysed in Chapter 4.

Some quotes consisted of complex or incomplete sentences. I edited text to some extent to make the quote understandable. I tried to stay as close to the original as possible. Then, I structured and analysed the material. During this process, I eliminated some of the quotes which seemed not best to represent the chosen theme. I employed an induction method to utilize the primary data in a meaningful way.

Documentations, participant observations, autoethnographic reflections were used as supportive secondary data analysis. The documentation concerning D&I from different contexts were provided with an overview of cosmopolitan art scenes and examined what is relevant to them. The participant observations and autoethnographic reflections complemented the analysis findings and guided the process. This data guided the discussions in Chapter 6.

3.4 Critical Reflections on the Research Process

The topic of this study and conducting it with participants familiar with the author raised multiple questions that led to a critical view of the choices made during the process. These self-critical reflections are supported by Marshall and Rosman (2016, p 51-52), who emphasise the position of a researcher as the one who respects informants giving their experiences and knowledge to use in the study. The primary data of this study is based on interviews. I am aware that qualitative research is subjective; however, during the study I aimed at neutrality and objectivity and avoided possible bias. I have known four informants personally and collaborated with two of them. Being aware of these different roles, my position as an interviewer and possible power relations were present in my critical reflections. Besides, having known the interviewees for a few years helped me create a friendly atmosphere during the online sessions. I tried to make the atmosphere of the interviews as relaxed as possible despite the lack of physical proximity and to ensure that I was a neutral and non-judgemental listener. They have opened much more to me due to the anonymity of informants and already developed trust, which was valuable through the interviews. Some interviewees have engaged in dialogue and wanted to have a conversation around specific topics. Those parts were transcribed but not included in the analysis.

I am aware that addressing the questions of D&I with a research-driven approach may lead to a more simplified understanding of the complex context and the topic requires an

intersectional perspective. As introduced and conceptualized by Kimberlé Crenshaw (1989), intersectionality is “an analytical framework for understanding how aspects of a person’s social and political identities are combined to create different modes of discrimination and privilege”. I acknowledge that each aspect of a person’s identity is crucial to understanding D&I related issues and implementing process. I have done my best to conduct this research ethically and with integrity; and I followed the responsible conduct of research definition of the Finnish National Board on Research Integrity (TENK) and the University of Arts of Helsinki’s Code of Ethics (2016). The data and documents were digitally stored. I have also reflected on my thoughts throughout the study, which is considered essential for qualitative research. The writing process has helped to crystallise those thoughts and reflections, participatory observations. However, the Covid-19 virus pandemic restrictions caused specific difficulties and some limitations occurred during the study. I was not able to arrange in person interviews with the participants. Majority of resources used in this study was obtained from online resources due to pandemic related restrictions.

4 ANALYSIS AND RESULTS

In this chapter, the key findings and analysis of conducted interviews are presented. During the data analysis phase of this study, the analysis of interviews revealed eight central themes: 1) definition of cultural diversity; 2) diversity and inclusion assessment of Finnish arts and culture sector; 3) responsibility of publicly funded arts and cultural institutions; 4) plans and actions for implementing D&I into daily work; 5) active discussions around D&I within the organization; 6) competences needed for today's arts managers; 7) evaluation of expertise within the organisation; 8) how to include or advance D&I in an organisation. The fourth and fifth themes have been divided into subchapters to form a specific order about the sub-themes that emerged through process of analysis.

The focus of the study is what competences, skills and new knowledge do arts managers need to acquire to address the needs of the Finnish society of today; how to incorporate D&I into daily work; and the challenges faced during the implementation of D&I. In arts and culture, the questions about D&I are closely related to the more extensive discussion of arts and culture organisations' relevancy (current and potential). The interviews provide an understanding of how the current understanding and practice of D&I (e.g., the anecdotes about how interviewees were exposed to cultural diversity and examples from their family members' experiences). These findings can be situated within the traditional narrative of Finnish identity and the ways culture has been used for common identity-building within the immediate society surrounding the cultural scene.

4.1 Defining Cultural Diversity

The first theme identified from the analysis of interviews is a definition of cultural diversity. The interview results suggest that participants of this study are aware of the cultural diversity within their society. Cultural diversity is taken both as a concept consorted with societal structures and a means to describe groups that distinguish from each other due to ethnicity, cultural background, gender identity, age, socioeconomic status and more. Even though most of the participants' associates working in the Finnish art scene with daily interactions with a diverse group of people; none have indicated an

internalisation of this cultural diversity on a personal level, as stated by one of the interviewees:

I am white; I am [redacted], I am middle-aged, I am slightly fat, I am well-paid, even right-handed; you know, with [redacted] children and a [redacted]. (...) There is nothing in me that would automatically lead me to think of these things. (Participant 4, 2020)

As discussed in Chapter 2, the concept of cultural diversity covers a broad area and contains various interpretations of ensuring fair and equitable participation within the decision-making processes of arts and culture fields. All participants recognised this complexity as it is revealed in one statement:

How can you approach the term (concept) of diversity? (...) it is a very complex term and depends on who is defining it, and from what background.” (Participant 1, 2020)

According to the study’s findings, cultural diversity is recognised as a strength within work communities but rarely incorporated into personnel management. The participants elaborated that there is much work to be done with regard to diversity of their staff and regulations related to recruitment. Plus, one participant emphasised the necessity of cultural diversity in the workforce:

I think it (cultural diversity) is that you really have to ingrain in the institution on so many levels. For this, you need expertise; you need different kinds of people coming from different cultural backgrounds working in the institution. (Participant 3, 2020)

The findings also show that the interviewees generally value cultural diversity, and they think that cultural diversity, as an approach, addresses the current complex, multicultural reality of Finnish society. The study’s findings also highlight that a more developed understanding of cultural diversity is possible via an open dialogue with the surrounding society. One of the participants stated:

Identity, social, ethnic backgrounds matter when it comes to cultural diversity. Confrontation of social and racial diversity through daily work, learning from incidents (...) they show us the complexity of the term diversity, equality, or

inclusion; on an organisational level, there should be guidelines. (Participant 1, 2020).

The participants acknowledge cultural diversity as a welcome part of their work and consider a culturally diverse society simply as an asset. The interviewees acknowledged demographic change as one of the key challenges today for local context by elaborating how changes in the demographic structure of society would affect the understanding in the arts institutions. The below statement emphasises these perspectives:

The whole collection that we take care of - over 10 thousand pieces (of) artworks – are owned by the residents of Helsinki. And how do we foster this ownership of the collection? Because it is bought with tax money, and it is owned by the city. (Participant 3, 2020)

Additionally, one participant referred to the importance of such demographic change in the city politics of Helsinki and signified that from city politics, the focus of arts and culture institutions is shifting more and more towards the audience.

(For) Whom are we doing what we are doing? And where and when? Is what we are doing relevant to everybody in Helsinki? Then comes the whole topic of equality and inclusivity; the problem for us is that it is a task where you can never master. (Participant 4, 2020)

The responses to the question about diversity in the workforce illustrate that the current narrative around cultural diversity is seen as a challenge. The topic itself is considered a problem to tackle and consider, rather than an enrichment opportunity for the organisations. This attitude is a cause of considerable concern for the interviewees, which contributes significantly to the conceptual definition of cultural diversity as an area of expertise where failure is common. The following statements help demonstrate:

I think that we all share this, and we all are aware of the problem, but it is hard to make changes. (Participant 3, 2020)

It is a field where it is easy to make mistakes, kind of horrible mistakes. One word or one thing we do suddenly displays how badly we are prepared for this kind of thinking. (Participant 4, 2020)

What is being written, what has been done on diversity and on cultural diversity, that is something that, a sort of a reading club. Lifelong learning. (Participant 3, 2020)

As suggested by the interviewees, the long-lived misconception of a monocultural Finnish society is a key factor in the current stunted state of cultural diversity. Although a majority of the cultural management elite demonstrates a belief in this myth of monoculturalism, the statement below reveals a contrary opinion:

We have this imaginary idea of a monoculture fact, you know (the) somehow populist, nostalgic idea that one nation is one culture and one language which has never been true. I do not think (in) any single society, not in Finland either. (...) the imaginary concept of monoculture has not been a reality. (Participant 2, 2020)

As previously noted in Chapter 1 and considering the hegemonic role of the Finnish language in arts and culture as well as social and economic integration of foreign language speaking population of the country, it would appear that Finland's long experiences of bilingualism seem not to succeed in fertilising inclusive social dynamics. Seemingly, manifested in the below reflection of one interviewee, the current cultural management elite is of different opinions about the inheritance of multiple cultural identities:

On a personal level, it is (understanding of cultural diversity) an impossible task; I am not perfect on this; it should be in your DNA³⁷. (Participant 1, 2020)

4.2 Diversity and Inclusion: a reading of arts and culture field in Finland

I think it is very much (a) work in progress. (Participant 2, 2020)

The second theme that unfolded from data was related to participants' assessment of the Finnish arts and culture sector through D&I lenses. The interview data divulged mixed

³⁷ The interviewee uses the term of DNA in relation to organizational DNA which means underlying factors that together define an organization's "personality" and help explain its performance. See: <https://www.linkedin.com/pulse/what-organizational-dna-why-does-matter-david-distefano/>

responses and revealed that language and belief of culturally homogeneous Finland were mentioned as significant contributors to structural discrimination.

One interviewee believed that the exclusion in the field is more profound than the other explicitly mentioned ethnical profiling experiences from their private life. The interviewee testimony below confirms Lahtinen et al.,'s (2020) identification of the discrepancy between understanding D&I and taking necessary actions, which was discussed in Chapter 1. It makes further references both to a deeply rooted exclusive behaviour and to widely practised cliques in the local art scene while describing the general environment of the Finnish arts scene:

(...) exclusion is deeper. Among Finnish professionals also, if you are not graduated from specific schools, you do not have any network. If you are not trained at [redacted] or [redacted], nobody would [redacted] hire you. It (cliques) is meaningless. The same applies to those Finnish people who studied abroad. (Participant 1, 2020)

My daughter-in-law comes from a Russian background, an Ingrian Finn. Her maiden's name is [redacted], and now she is married to my son; she changed her surname. (...) she has been getting much more invitations to work interviews. (Participant 3, 2020)

As priorly discussed, language is the most significant barrier to diversifying the cultural management elite profiles in Finland. Multilingualism has been rarely used as a door-opener for widening perceptions of gatekeepers in arts and culture and contributing to life opportunities and employability of the non-Finnish speaking art professionals and artists. The interviews reveal that the dominance of Finnish language requirements is recognised as fundamental in responding to this dilemma:

The language area where the art-makers work is so narrow, no international connections possible; no international [redacted] (makers) as language requirement is Finnish and partly Swedish. (Participant 1, 2020)

I think that is (referring to the issue of native-level Finnish language requirements) a big problem not only (in) the cultural institutions but in all work-life in Finland. (Participant 3, 2020)

However, as one of the interviewees emphasised, there are certain drawbacks associated with language use. As claimed by one of the participants, the last decade of cultural investments in Helsinki has concentrated on audience engagement rather than diversity. Throughout the interviews, the notion of audience development has emerged as a recurrent topic. Easy access by audiences was stated as a priority for an institution's continued existence, but those same audience members' individual rights to participate in the workforce of the same institution was generally ignored.

If you think about (the) biggest cultural investments in Helsinki during the last 10-15 years, they are Music House, Oodi Library and forthcoming House of Dance. What is common for all three is that - even Oodi, the library, in big part, the activities are not language-based. All the biggest investments should be made in the direction where everybody can attend. (Participant 4, 2020)

As indicated before and illustrated again below, the myth of a culturally homogeneous Finland frames the national self-understanding of Finnish society and the public discourse, and the self-views of the native-Finns perpetuate this myth further. Moreover, the interviewees acknowledge that the public perception of Finnish society as an equal society does little to help recognise the substantial inequalities faced by minority groups:

I think many Finns are quite proud of us being (a) very equal society, giving opportunities to everyone and appreciating everyone which is wonderful. But the fact is that it is easy to be equal when everybody (is) more or less (the) same. (Participant 2, 2020)

It (D&I discussions) has been a quite recent development for Finland. We are quite a fairly white society. (Participant 1, 2020)

We have been a rather closed society and we have not addressed the question of diversity like many other nations and many other cities in Europe and elsewhere. (Participant 2, 2020)

The participants believe the necessity to validate people's lived experiences and deepen one's understanding of D&I. They find it critical to have first-hand personal experiences and have mentioned this as a potential change-accelerator.

Even though there is a willingness and general ideology towards equality and equity, many of the institutions and directors of the institutions, including me, still

lack the personal experience on the questions of the difficulties that many marginalised people experience. (Participant 2, 2020)

When it is not being felt personally, when it is being understood but not being experienced, that slows down the changes that might be needed. (Participant 2, 2020)

All interviewees particularly mentioned the audience development policies because they enable the cultural management elite to deliver measurable outputs and attend to the policy demands of policymakers. Therefore, there is a general tendency to place audience engagement activities close to the practices of diversity and inclusion in the arts and culture sector of Finland, as shown in the following statement:

So, what do we know about our audience? What is the audience in Helsinki in general? (Participant 4, 2020)

Responses indicated that via an ongoing process of self-reflective debate and discussion, the importance of relevance and lack of representation in the Finnish arts and cultural sectors is an issue. An interviewee elaborated as follows:

There is no relevance between the Finnish art scene and outside of the Finnish art scene. It is also all about how to create a bridge between different kinds of aesthetics. (...) diversifying leaders' understanding of aesthetics is needed. (Participant 1, 2020)

In summary, audience engagement strategies stated by the interviewees could lead to further questioning of the value hierarchy implicit within both audience development and the public subsidy of the arts overall, which resemble discussions of representation:

The field should represent the diversity within our society. (Participant 1, 2020)

4.3 The critical stance: Responsibility of publicly funded arts and cultural institutions

The third theme that emerged from the data was the responsibility of publicly funded arts and cultural institutions. All the interviewees both recognise and acknowledge

responsibility to their audience in general, yet, as has been previously argued, participants of this study did not reveal how they would undertake this role in practice:

We need to be role models in what happens in other fields as well and show that these things can be approached from a different point of view. (Participant 3, 2020)

The institutions should be more proactive when it comes to inclusion in their daily operations. (Participant 1, 2020)

Every institution should be thinking (about) what changes in the world we want to make, and it can't be that we exist next year. (Participant 4, 2020)

One interviewee explicitly highlighted the pioneering role of art institutions in reproducing positive role models for future generations and young audiences.

We have the responsibility not only towards our customers, audiences, and our employees of today but also the audiences and employees and participants of the society in the future as well. (Participant 2, 2020)

Such reality suggests that organisations in receipt of public funding within a context of cultural democracy would have a more direct responsibility to the taxpayer, as stated by all interviewees:

We play with public funding and have a strong responsibility to increase diversity. (Participant 1, 2020)

We have a big responsibility. (Participant 2, 2020)

I think we have a very special responsibility (...) we have (a) more symbolic function in society. (Participant 3, 2020)

I take the audience's side of this question. The institutions have the responsibility towards the audiences. (Participant 4, 2020)

The results of the interviews illustrate a recurring topic: the recognition of the relationship between the concepts of identity, audience, language, and cultural differences within a society.

Culture and art are very important building blocks of the identity of the people and identity of (a) certain (specific) society. We should try to understand as good as we can, the multitude and the complexities of those identities. (Participant 2, 2020)

The biggest responsibility is then to not only rely on the current audience but to think about expanding it to some (other) direction, and then often it comes to non-Finnish speaking audiences. The biggest responsibility of an institution is (to) answer what the purpose and the main goal 'raison d'être' of that institution is. (Participant 4, 2020)

The heavily public money subsidised arts scene, previously referred to in Chapter 2, creates another type of responsibility in ensuring that public funds benefit all members of the public. A similar ideology is highlighted in the interviews reflectively:

I think the arts institutions have (a) bigger role in society than ... realised or addressed. (Participant 2, 2020)

To recognize who might be marginalised or who might have limited access, the institutions should be more transparent, more open and ready for dialogue. If we want to create equal opportunities, we need to take action. (Participant 1, 2020)

Moreover, the recognition of the lack of engagement with social issues within a structural framework was evident in one of the interviewee's statements. As identified, the ideologies of D&I could only be achieved within the context of a broader socio-political project:

#MeToo in 2017, now Black Lives Matter, the societal issues are changing quite fast. Instead of having a fixed D&I plan, we should have a mindset of what we want to do. If we have a diversity plan, we need to take actions to make it work. (Participant 1, 2020)

4.4 Action matters: Concrete plans and actions for implementing D&I into daily work

The fourth theme that emerged from the data brought together the ideas of implementing D&I into daily work within organisations and an organisation's perceived commitment to actions considering the interviewees' own experiences. The data revealed a pragmatic and instrumental acknowledgement from the interviewees that implementing D&I into daily work and the scale of action that can enable it requires an accelerated pace of change in regulations and policies. The interviewees felt that only by doing so, both the sectors and the arts and cultural institutions would reflect the diversity of the local communities they serve.

The interview data also revealed core challenges experienced in implementing D&I into daily work or committing a more action-driven approach. These findings are presented in the following sub-chapters.

It's very important to acknowledge that if you want to create a diverse platform, when you are planning certain actions, you should do it with those who have the experience of diversity. You need to enable different voices to be heard. (Participant 1, 2020)

It should be such an integral part of everything that we do. We still have a lot to do. (Participant 3, 2020)

As the discussion on D&I related actions progressed, all interviewees referenced both the work they do in their organisations and their professional experiences of ideas related to their sector. One interviewee mentioned the plans of the City of Helsinki Culture and Leisure Department.

We focus on broadening our contact points to different audiences, and we are moving the obstacles in between our organization and the ones who could be a part of what we have to offer. (Participant 2, 2020)

Another interviewee pointed out the necessity of broadening knowledge of the gatekeepers in terms of artistic practices in Finland and stated that opening doors of the institutions to a more diverse group of curators and specialists is also essential.

We started studio visits. I think training ourselves and staff, being aware of what we do and what we don't know is very important. We have a new call for portfolios from artists, (...) all the information is in English. We can get (a) broader idea of what's happening in the arts field. (Participant 3, 2020)

One interviewee speculated that especially if an organisation reaches out to employees under 20 years old in Helsinki, ethnic diversity will come with it. This participant believed that if an organisation is reinvented nowadays, the process includes D&I as a built-in process and noted that their organisation's focus is to diversify the age group of the employees:

... what I would like to do is that half of them (employees) would be 50+ seasoned professionals, and half of them would be let's say under 20. It's again, the goal is more age-based. (Participant 4, 2020)

All participants share a common interest to engage with more expansive definitions of D&I, relevancy discussions both at national and international levels, and active self-evaluations within the organisations as described in their words below:

You need to be also aware that the questions of diversity change all the time. You need to be able to evaluate your own processes time after time. Hopefully daily. So, make the possible changes. (Participant 1, 2020)

Diversity is not just being in Helsinki, it's also very important to have (a) strong international network and get input from outside of Finland. I'm a bit concerned about that, especially after Covid-19. (Participant 3, 2020)

When reflecting on organisations and their commitment to D&I, one interviewee stated that relevance is crucial and dependent on their organisational tools, strategies and self-evaluations. They added:

We need to have certain, very high-level strategic goals for us to achieve but then the roads and then the tools that we are using, they need to be evaluated all the time. (Participant 1, 2020)

4.4.1 Core challenges experienced when implementing D&I

The interviews reveal some organisational and governance challenges that affect such efforts and how they work within the structural regulations of the organisations. The degree of referentiality to recruiting a diverse workforce became increasingly evident, with all interviewees (without exception) referencing how current regulations prevent them from recruiting a diverse workforce. One interviewee mentioned their experience in

a recruitment process of a traineeship for a cultural centre and speculated that it is difficult to find candidates with diverse backgrounds:

...they were like, 'ah, there is a cultural producer student who is not white.', so I mean it's difficult. (Participant 4, 2020)

...if you are not able to, for example, do recruitments in a way that will increase the diversity of your organization then you should at least include some different kinds of tools or platforms to take care of the different voices that they are heard in a very kind of an authentic way. (Participant 1, 2020)

Strict language requirements, mainly native level of Finnish, in the recruitment process of the organisations, was highlighted as a concrete legislative obstacle by one of the interviewees by giving the example of the city of Helsinki that requires Finnish from the candidates applying for managerial positions:

I don't think that's relevant for the arts institutions in their work. (This) hinders many important valuable insightful people from applying to these positions. (Participant 2, 2020)

Another interviewee, besides structural and legislative barriers, included the possible outcome of Covid-19 pandemic related restrictions into the future challenges. Having mentioned their work-related travels and study visits abroad as something ordinary in the professional trajectory of culture, professionals elaborated some concerns about arts organisations in small cities, especially after the pandemic:

This is something that concerns me; maybe things will be closing also mentally. (Participant 3, 2020)

4.4.2 Moving from words to action

The study participants were asked to comment on their concrete plans about advancing D&I in their respective organisations. The three interview respondents talked about already existing and planned projects that will presumably enhance the diversity within their organisations. Only one interviewee said they do not have a 'diversity plan'; and at the time of the interview, the organisation in question was in the actual construction phase:

I think the crucial point here is how do we review it annually. What are the metrics that we want to set for our diversity plan or equality plan? (Participant 1, 2020)

Thus far, the interviewees' statements have shown that D&I within the organisations can be easily included in daily work when it comes to audience outreach efforts. Nevertheless, none of the interviewees explicitly described their concrete action plans for diversifying their workforce. This notion is very similar to the D&I agenda of the Finnish Ministry of Education and Culture. The legislative and structural barriers have been mentioned as the most significant challenge against including a more diverse workforce. Nevertheless, it has been confirmed that the interviewees intend to do more in audience outreach and programming related areas as stated below:

We have concrete actions. As part of our audience engagement program, we actively invite, for example, newcomers who come from different countries to Finland to join the events. (Participant 2, 2020)

One interviewee mentioned their discussion work in the organisation and underlined the effect of the *Black Lives Matter* movement on their debates about future programming. Another interviewee referred to a recent recruitment process they oversaw and confessed that they failed:

I've tried so much to find diversity in our organization, and I failed. I have tried at least to get older, younger, male, immigrant based, anything. (Participant 4, 2020)

There is a dilemma to take into consideration. It has been discussed earlier that the native level of the Finnish language is the most significant barrier that prevents art professionals who do not speak the language from participating in the workforce of the arts and culture organisations. Although the interviewees recognised this challenge, their answers to the questions of concrete plans for D&I showed different understanding about at which level of D&I integrated into daily activities of the organisations. Thus, the possibility that strict Finnish language requirements might cause people with diverse backgrounds to be excluded was recognised, yet it became evident that it is also a matter of leadership decision.

One interviewee stated that they have no plans of changing the office language (flexible language policy does not mean changing the office language altogether). The participant justified their notion with these words "we are a Finnish speaking organisation because

we are in Finland” and illustrated that the possible outcome of such a decision is well understood:

I know that I am cutting out a lot of prominent people by doing this decision but, still for me, it would be silly if we would change our language just to get one more person to work for us. (Participant 4, 2020)

On the other hand, another interviewee stated that around 10 % of artists working in their organisation are from outside of Finland:

We have (a) working language both Finnish and English, so that's the reality of what we live all the time. (Participant 2, 2020)

The interviewees' adoption of strategic D&I efforts could be directly connected to the policy and development strategies of the City of Helsinki, as reflected upon by interviewees. One interviewee talked about a “cultural kids and second graders' art week” project that allows every kid from different backgrounds, classes, and regions of Helsinki to participate. The other interviewee revealed that they do not have a concrete plan or strategy right now. However, they are doing things in sync with the whole cultural field and with the Helsinki city organisation:

But we don't have a strategy, but we work in sync with the city strategy. It's important for us what we do. (Participant 3, 2020)

These comments could indicate that the drive for arts managers to make positive changes around D&I in their practice requires clear structural guidelines. On the other hand, action is quickly taken when it comes to audience engagement. However, as earlier discussed, true diversification only happens when the programming and management of arts and culture institutions evolve towards a genuinely inclusive direction and informed by diverse perspectives within the organisations (Mandel, 2019).

The question is related to programming and the artistic content that we are delivering. What messages are we giving to the society and to our audiences through our programme. The essence of our art form is a sort of colonial heritage of European whiteness. How to address and how to discuss that? (Participant 2, 2020)

4.5 Active discussion about Diversity and Inclusion within the organization

The fifth theme that emerged from data was active discussion that takes place within the organisations. When the participants of this study were asked if they had an active discussion on D&I with their teams, the answers varied. One testimony by a participant revealed that the questions of equality, diversity, and inclusion are present in their daily discussions, especially with the marketing and communication team. The same participant stated that the programming team is constantly discussing the questions of diversity and relevance and underlined that the arts managers must be aware of these issues all the time.

In contrast, another interviewee emphasised that D&I are topics more related to audience outreach in their organisation. Additionally, the interviewee stated that they felt that lacking lived experience is something that prevents such discussion in daily work:

The will and general values towards equality and equity are there, but the personal experiences, felt reality in which unrepresented people are living are not felt within the management team. (Participant 2, 2020)

In contrast to other interviewees, only one participant claimed to have a considerably multicultural staff in their workplace; therefore, facilitating an ongoing discussion about D&I is not tricky in the organisation. Approaches to an in-depth discussion about inclusivity are closely tied to the individual experiences and perceptions of the team members. As illustrated below, it becomes imperative to solve the issue of creating safe spaces³⁸ for those stories to be told:

How do we make a safe space for those individuals to share some of their experiences with the rest of the staff? (Participant 3, 2020)

The statements of interviewees, to which extent they facilitate D&I discussion with their teams, should be contextualised from an international perspective. It would be good to

³⁸ Stop Hatred Now, an anti-racist and intersectional, feminist platform whose purpose is to create new multi-voiced feminist discourse about anti-racism, inclusivity and diversity within art and culture uses this definition with a guideline that explains in detail: There must be space for new viewpoints and experiences, but the atmosphere must also remain respectful, safe and inclusive. Retrieved on 26 July 2021 from <https://www.stophatrednow.fi/ethical-guidelines>.

open a parenthesis here to include some data from other European countries; and revisit the insights about D&I understanding within organisations as discussed in *Avaus – Opening* study, which may be found in Chapters 1 and 2 of this study. While taking D&I into account from an audience outreach perspective was firm in interviewees testimonies, none of them has opened the subject from the sustainability of the arts forms they represent. This discussion is a very hot topic in many European countries due to the ageing profile of audiences. Indeed, Mandel (2019) recognises a strong need for such discussion and states that “for publicly funded ‘high arts’ organisations, it is a matter of change or die” by bringing current examples from the arts and culture sector of Germany. Mandel claims that because of increasing immigration, generous subsidy to cultural institutions is being questioned. It seems that German cultural organisations have not diversified their audiences in recent decades; and circulated among predominantly white, middle-class, and highly educated audiences (ibid.). Given consideration to a yearly subsidy of almost 10 billion Euros on theatres, opera houses, classical orchestras, and museums in Germany, Mandel (2019) make a crucial remark:

Without diversifying audiences, it is likely that support for this subsidy will reduce over time.

In the *Avaus - Opening* report, Lahtinen et al., (2020 p. 103) found that although there is a positive openness related to cultural diversity, this understanding is not translated into any competence or motivation to challenge attitudes, beliefs of individuals; and structures and systems of institutions. In the same study, Martina Marti shares her observations that she gained during job shadowing³⁹ at the institutions and confirms that although the leaders have positive attitudes towards diversity, the necessary steps for taking diversity into action and developing more inclusive working methods are not incorporated in their daily work (ibid.).

I could not see it (cultural diversity) incorporated into the strategy or values of the organizations. Cultural diversity was considered as a current trend and something external to the organizations. (...) didn't feel the need to actually change their policies or ways of working. (Marti, 2019, Avaus - Opening p. 111).

³⁹ Martina Marti is a foreign-born theatre director and translator who lives and works in Finland. In 2017–2019 she worked for the Culture for All Service as a diversity educator in the *Avaus* projects and conducting job shadowing in the four selected institutions, the National Museum of Finland, the Turku City Theatre, the Kuopio Symphony Orchestra and Arts Promotion Centre Finland (Taike), and of designing and carrying out diversity training for their staff.

Marti's observations point out that there is a tendency to mix cultural diversity with internationality as all institutions where she did job shadowing are, on some level, engaged in project-based international activities. These projects or the short-term employment of international guests or experts were considered a sense of diversity (ibid.).

4.6 Competences that arts managers need to master

The sixth theme that emerged from data was competences that arts managers need to master. In the interviews, the participants were asked to reflect on their experiences and knowledge as arts managers and propose competences that could support and advance arts managers' capacity to tackle D&I related issues in their work. The findings are presented in the following sub-chapters.

4.6.1 Competences for arts managers in middle management positions

As one of the interviewees reflected upon, there is no official qualification on these questions when one applies for a middle management job or top management for an arts institution in Helsinki. The answers of the interviewees revealed qualifications. The findings are presented in Table 6.

Table 6. Competences identified from the interviewees' statements

Staying awake	<i>Being open and hearing different voices and let them effect on your own thinking (Participant 1, 2020).</i>
Questioning yourself	<i>With this decision whom am I taking into account? (...) if I change the direction who would this serve that? (Participant 1, 2020).</i>

<p>'Business as usual' is not working</p>	<p><i>If you only following your common path that you are used to work, then you shouldn't be a manager or director never in a cultural institution (Participant 1, 2020).</i></p> <p><i>Training and building up competences around these topics are something ongoing in the arts organizations (Participant 2, 2020).</i></p>
<p>Understanding the context</p>	<p><i>Understanding that the environment is also changing all the time is crucial. (Participant 2, 2020).</i></p> <p><i>The current city is totally different from the one 20 or 30 years ago. (Participant 4, 2020)</i></p>
<p>Being self-critical & educating yourself</p>	<p><i>To be willing to evaluate your own mindset (Participant 1, 2020).</i></p> <p><i>I think we should build a training programme (Participant 2, 2020.)</i></p> <p><i>This (education) is something you cannot require from any middle management - just go and do by yourself. They need support of the whole organization (Participant 3, 2020).</i></p>
<p>Engaging with people of different skill sets</p>	<p><i>You should be very active and do your part of the inviting people and showing that you are interested of different approaches (Participant 1, 2020).</i></p> <p><i>We should bring a broader set of all the people with whom we are discussing together (Participant 2, 2020).</i></p>
<p>Finding new ways of doing</p>	<p><i>When I'm countering different aspects then I can create a symbiosis and take it to a better direction. Because then you can find the third way which is the nicest way (Participant 1, 2020).</i></p>
<p>Becoming a change agent</p>	<p><i>It is a change that should go through the whole society (Participant 2, 2020)</i></p>
<p>Social skills</p>	<p><i>I think social skills are incredibly important as well as language skills. (Participant 3, 2020).</i></p> <p><i>How do you put this on the table if there is something has not been in line with diversity strategies in the organization (Participant 3, 2020)</i></p>

<p>Structural change</p>	<p><i>This needs to be addressed throughout the organizations and with all the individuals. That's the only way to make a structural change (Participant 2, 2020).</i></p> <p><i>There must be clear organizational guidelines for these kinds of things. (Participant 3, 2020).</i></p>
<p>Ability to handle change</p>	<p><i>How not to make those silly mistakes that so often people make just because they don't know. (Participant 4, 2020).</i></p>

Finally, it is not surprising that this cohort of leaders of arts institutions raised the issue of having, for example, a ‘diversity manager’ in organisations next to the many specialists in the middle management positions of the organisations. However, it seems that having such a position in some cases might create a risk, as revealed by one interviewee. The participant thought that the idea of having a diversity manager in big organisations would be a good idea, but at the same time, it might easily outsource the whole question:

There is this person who is hired to take care of that; tick the box now.
(Participant 2, 2020)

At this point, it again would be necessary to evaluate these comments from an international perspective and look at other resources. Covid-19 pandemic has offered a real-world case and experience with many different angles and perspectives to show how globally connected we are. While pandemic has made global inequalities more visible, it has also shown that we are all better when sharing ideas and technology worldwide. Vital global health requires unity and shared responsibility, not division. In such an interdependent world, social issues such as poverty, human rights, geopolitics, and environmental problems become global agenda that affect all people regardless of their nationality or social group they belong:

“Global issues reveal how different regions worldwide are interconnected by shedding light on the diversity and commonality of their experiences.” (Boix Mansilla and Jackson, 2011).

In the report *Competences for Democratic Culture - Living together as equals in culturally diverse democratic societies* by the Council of Europe, Martyn Barrett (2016) exhibits various intercultural competences. The competences listed includes crucial values and attitudes as well as skills and knowledge needed, such as valuing human dignity, cultural diversity, equality and justice, respect and openness towards cultural otherness and nourishing empathy, collaboration, and critical thinking skills. (Barrett 2016, p. 10-11). Intercultural competences discussed in Chapter 2 indicates knowledge and skills that are in line with the answers of the interviewees presented in Table 6. This evident similarity is analysed in Chapter 5 more in detail.

4.6.2 Competences for arts managers in leadership positions

The interviewees were asked to define key competences for arts managers in leadership positions of arts and culture institutions while reflecting on their current work and previous experiences. They all reported that the ability to seeing big picture⁴⁰ is necessary; in one of the interviewee's words:

You see things from a larger perspective and the institution as an actor in a wider social landscape. (Participant 3, 2020)

The interviewees identified the following competences. The answers of the interviewees revealed some qualifications. Table 7 presents a summary of the key points identified.

⁴⁰ Seeing big picture as a term is used in leadership studies. In Harvard Business Review, Elsbeth Johnson (2016) defines it as managing the big issues rather than the small ones. Johnson claims that time and effort spent on macro-management enables leaders to be as clear, decisive, and disciplined at the macro level - on the big strategic questions the organization is facing -as their managers are at the micro level, i.e., about how these decisions might be implemented.

Table 7: The key competences required for leaders of arts and culture institutions

Key competences for leaders of the arts and culture institutions:	to establish a platform, form an honest and open conversation
	to give space for questioning
	to make your team feel appreciated and their opinions are valued
	to provide certain processes to make the decisions
	to have a curious and open mindset
	to have the courage, and skills to address all sorts of uncomfortable questions
	to engage with humanistic studies from intersectional perspectives
	to understand the larger context and role of arts institution in a wider social landscape
	to collaborate with researchers and get knowledge about what the demographics will be in a city
	to bring different points of view into an organization
	to understand what a safe place is – both for the staff and audiences
	to cultivate a good organizational culture – (there is no recipe for it!)
	to interpret works of art in many ways
	to be aware of the diverse culture we live in
to utilise huge potential of producing and disseminating digital content	

The analysis conducted for this study confirms that key competences required for art managers, particularly for the leaders of arts and cultural institutions, is an integrated, essential element of intercultural competences. With increasing emphasis placed on intercultural competences, new capacity-building and lifelong learning components to enable that, the interviews brought to light some needs specific issues that require input here. In *Arts management in turbulent times - Adaptable Quality Management Navigating*

the arts through the winds of change, Milena Dragičević Šešić and Sanjin Dragojević (2005) explain the self-analysis process of the individuals and teams and point out that prognosis within organisations starts with self-assessment of the managerial potential of people occupying key positions and how their relationship with other members of the team is structured. Thereby, the competences that interviews brought to light should be considered during internal evaluations of the organisations.

4.7 Evaluation of team from the expertise point of view

The seventh theme that emerged from the data was evaluating teams of organisations that participated in this study from an expertise point of view. The interviewees were asked to assess their teams in terms of D&I competence and assess if there is expertise within the organisation to meet the needs of the society. The responses varied.

One interviewee stated that their team is prepared for this task but underlined that such competence is not built in the entire team, and they are not too diverse in terms of workforce. However, the interviewee speculated that most executive-level workers are white, over 45 years old and primarily male on a European level.

Other interviewees claimed that their team has such competence and justified this assessment very much based on working experience of the team in an international context, having mobility experience of middle management staff and having familiarised with people from different cultural backgrounds.

Conversely, another respondent connected this question to the diversification of the organisation's workforce and claimed that changing the mechanisms of recruiting more diverse staff is challenging.

One participant described their management team (three men, one woman) as a group of people between 30-60 years old, with full Finnish backgrounds, white and claimed that such profile limits their perspective and experience.

Moreover, one interviewee responded to the question with the following description:

We are white, privileged, middle-aged, slightly [redacted] people... (Participant 4, 2020)

The interview data showed that the organisations that participated in this study do not fit the definition of a diverse workforce. It is essential to point out that including a professional with a diverse background in Finnish teams does not mean that the organisation is inclusive and has a diverse workforce. It is of utmost importance for employees how they are treated and feel that their opinion does matter.

It becomes necessary to revisit the literature and consider the findings from Dragičević-Šešić and Dragojević's (2005) perspective. They define a method of self-analysis, adapted from Ichak Adizes' self-analysis. They suggest that the managerial team's critical self-reflection and self-evaluation begin with self-assessments and peer assessments of the composition and distribution of managerial roles and finding suitable 'formulas' for individual leaders and the leadership teams within the organisation (ibid.).

4.8 How to include or advance Diversity and Inclusion expertise in the organizations?

The final theme that emerged from the data brought together how the organisation would enhance D&I expertise and which concrete actions were needed to make it possible. The data revealed that all participants have noticed that their challenge requires constant deliberation. Moreover, the interviews showed that no such urge exists in the organisation's symbolic commitment to D&I. One participant stated that when the organisation has more solid processes or plans, they need to outsource the expertise. This approach can be applied when their organisation is creating an equality plan:

... based on that draft, we need to work to develop it with the persons who are representatives of the different kinds of approaches. (Participant 1, 2020)

Another interviewee indicated the necessity of working together with all the other cultural leaders in the city and mentioned that such work would bring more concrete ideas:

Maybe we can really share and together plan some concrete actions. I am sure everyone else is eager to work on this. (Participant 3, 2020)

One interviewee speculated that this process requires a wave of change in their staff and presented the paradox embedded into this process:

It is (a) legal structure. From the employers' point of view, I have to make (a) permanent contract after a certain amount of work year contracts. That way, there would be a change. (Participant 4, 2020)

5 CONCLUSIONS

This research aims to determine which competences in daily work are needed for arts managers to address and operate meaningfully in a culturally pluralistic society. The study deals with the phenomena of cultural diversity and inclusivity from the point of view of leaders working in the arts institutions of Helsinki, Finland. The current and future population demographics in the greater Helsinki region and Finland, the 2030 vision document of the City of Helsinki and the interrelation between the present societal issues and responsibility of publicly funded arts and cultural organisations have been examined. The interviews were targeted at four leaders who have had an established career in the field and are currently leading arts institutions of different arts fields, and through these interviews, future directions for arts managers were studied.

The study tries to bring light to the topic through the research questions:

What are the core competences as arts managers' emerging needs regarding diversity and inclusion in the Finnish society?

How can the competences of diversity and inclusion be translated into the daily work of arts managers in the Finnish institutions?

What are the core challenges experienced when implementing diversity and inclusion?

It discusses the barriers and challenges faced while advancing diversity and inclusion at Finland's arts and cultural institutions. Some of the themes discussed include conclusions that are not directly related to arts management studies. However, they become relevant in the context of topical societal transformations experienced in Finland and elsewhere.

The analysis of the interviews uncovers topics that developed into three conclusive themes discussed in the following sub-chapters:

Core task for arts managers: developing intercultural competences;

Education: developing a capacity for leading diversity and inclusion;

Including multiple perspectives: a diverse workforce is needed.

The final chapter continues with critical reflections and limitations and ends with further research suggestions.

5.1 Core task for arts managers: developing intercultural competences

To date, we have limited knowledge of which competences are needed for the arts managers in the position of power of the Finnish arts and culture organisations, particularly those publicly funded ones, to understand and incorporate diversity and inclusion. The tacit knowledge gained during the professional career, specifically in the arts and culture sector, is vital to an individual's ability to develop new capacities and gain new competences. This tacit knowledge and experience facilitate opportunities in addressing societal issues.

Conversely, the very same established professional career could be an obstacle in stimulating the change and employing new norms. The findings indicate that the participants of this study are aware that cultural diversity exists within the society they work. They perceive a culturally diverse society as an advantage, and they seem to value diversity generally. However, this perception is not exercised for those culturally diverse individuals' right to participation in arts and cultural institutions' workforces, even though D&I become a visible goal while developing their audience outreach efforts.

The primary focus of this research is a subsequent analysis of interviews to understand the broader rationale for competences required for arts managers with the inclusion agenda in Finland. In so doing, I address both the causation and consequence of the degree of discrepancy that attaches to the country's current D&I agenda and practices of the art professionals. The main finding is that developing 'intercultural competences' is a core task for arts managers due to the societal issues that arts and cultural institutions need to address and the ever-changing dynamics and needs of culturally plural societies in which they serve. In all interviews, skills, knowledge, and attitudes - the main components of intercultural competences - were mentioned.

To summarise the primary outcome of this study, it shows that awareness for cultural diversity in Finland exists and is perceived as a reality of the society. However, the understanding of diversity and inclusion should be internalised both on an individual and institutional level with measurable actions.

The data extracted from the interviews exhibits that the interviewees, through their perspectives and professional work experiences, describes most of the elements that constitute intercultural competences as exhibited by Deardorff's Intercultural Competence Model (2006). Deardorff (2006) stresses that "the degree of intercultural competence depends on the acquired degree of attitudes, comprehension, and skills". Self-reported skills, knowledge, and attitudes that are required for arts managers working in middle management and leadership occupations spotted by interviewees are added under Deardorff's model in their own words to contextualise the extracts powerfully:

Table 8: Self-reported skills, knowledge, and attitudes spotted by interviewees in comparison with Deardorff's model.

Constituent elements of intercultural competence (Adapted from Darla K. Deardorff, 2006 cited by McKinnon (2012))		
Knowledge	Skills	Attitudes
Cultural self- awareness: articulating how one's own culture has shaped one's identity and worldview.	Listening, observing, evaluating: using patience and perseverance to identify; and minimize ethnocentrism, seek out cultural clues and meaning	Respect: seeking out other cultures' attributes; value cultural diversity; thinking comparatively and without prejudice about cultural differences
<i>'Engaging with humanistic studies from intersectional perspectives'</i>	<i>'Establishing a platform, form an honest and open conversation'</i>	<i>'Engaging with people of different skillsets'</i>
	<i>'Giving space for questioning'</i>	<i>'Making your team feel appreciated and their opinions are valued'</i> <i>'Understanding what a safe place is – both for the staff and audiences'</i>
Culture specific knowledge: analysing and explaining basic information about other cultures (history, values, politics,	Analysing, interpreting and relating: seeking out linkages, causality and relationships using	Openness: suspending criticism of other cultures; investing in collecting 'evidence' of cultural

economics, communication styles, values, beliefs and practices)	comparative techniques of analysis	difference; being disposed to be proven wrong;
<i>'Understanding the context'</i>	<i>'Aiming at structural change'</i>	<i>'Business as usual is not working'</i>
<i>'Understanding the larger context and role of arts institution in a wider social landscape'</i>	<i>'Interpreting works of art in many ways'</i>	<i>'Having curios and open mindset'</i>
Sociolinguistic awareness: acquiring basic local language skills, articulating differences in verbal/ non-verbal communication, and adjusting one's speech to accommodate nationals from other cultures	Critical thinking: viewing and interpreting the world from other cultures' point of view and identifying one's own	Curiosity: seeking out intercultural interactions, viewing difference as a learning opportunity, being aware of one's own ignorance
<i>'Improving social skills'</i>	<i>'Questioning yourself - Finding new ways of doing'</i>	<i>'Being self-critical & educating yourself'</i>
	<i>'Having the courage, and skills to address all sorts of uncomfortable questions'</i>	<i>'Being aware of the diverse culture we live in'</i>
Grasp of global issues and trends: explaining the meaning and implications of globalization and relating local issues to global forces		Discovery: tolerating ambiguity and viewing it as a positive experience; willingness to move beyond one's comfort zone
<i>'Staying awake'</i>		<i>"Having the ability to handle"</i>
<i>'Becoming a change agent'</i>		<i>'Bringing different points of views into organization'</i>
<i>'Collaborating with researchers and get knowledge about what the demographics will be in a city'</i>		

<i>‘Utilising huge potential of producing and disseminating digital content’</i>		
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The findings also reveal that, as an interviewee stated, there is no single official qualification on diversity and inclusion management when one applies for middle or top management jobs in an arts institution in Helsinki. This finding illustrates a need for further discussion about updating traditional qualifications of the arts manager to their current roles and duties. As Johansson and Luonila (2017) suggests when they mention a need to update the arts managers’ traditional qualifications in Finland, the future directions for arts managers are precisely related to this topic.

Simjanovska (2017) also underlines a similar need, a new debate that invites public policies to rethink their values and courses of action and raises very crucial questions: “will governments (societies) close themselves off more and more, focusing on their ethnocentrism; will they be ruthless towards all who are different; will they be reluctant to leave their comfort zone; or will they develop policies that encompass pluralism in orientation and freedom of expression, making room for diversities, not necessarily for economic profits?”

Due to the conventional importance placed on D&I, the qualifications one should acquire to ‘make sense’ as an arts manager have been replaced with project wise, short-term, out of the mainstream, institution focused D&I work. As a result, educational and professional merits obtained only in Finland become the benchmark for all potential arts managers. This benchmark then leads to a homogeneous work environment without any representation of diversity.

It would not be unfair to conclude that due to the lack of requirement ‘diversity and inclusion management competence’ in the recruitment of arts managers for leadership positions, there is no accepted definition of intercultural competence in the Finnish arts and culture sector. To conclude, intercultural competence helps individuals to develop an ability to instal and evoke appropriate psychological resources to react comprehensively to the needs, possibilities and challenges of intercultural situations (Barrett 2016, p. 23).

5.2 Education: developing a capacity for leading diversity and inclusion

The data reveals that all interviewees thought that, to some degree, D&I inclusion, in the current context, is understood as a problem to tackle rather than being an enrichment of perspectives in an organisation. Diversity work requires constant thinking. This finding confirms the argument stated by Paige et al. (1999) cited in Dunne (2011) that “it is a dynamic, developmental, and ongoing process that engages the learner cognitively, behaviourally, and affectively”. Diversifying the profiles of gatekeepers and decision-making structures of arts and cultural organisations is a relatively new discussion in Finland. Furthermore, as arts managers, we must regularly update our knowledge and develop new capacities to remain relevant on ever-changing terrain. The need for deepening one’s understanding of D&I is evident amongst the interviewees’ statements. For them, it is critical to have such an understanding. This is also reflective of the changing nature of arts management and the ability of practitioners to teach themselves new skills, gain new knowledge and change their attitudes. Interestingly, the data revealed that one interviewee believes that diversity is an area of expertise where one can quickly fail. However, an investigation into this finding could be beneficial for research that explores the fear of failure for arts institutions’ leaders or how to promote characteristics of ‘failure-tolerant leaders’ in arts and culture organisations.

D&I work is associated with considerable adjustments; it is realistic to expect changes in policies, structures, norms, ways of working, perceptions of the arts scene. This broad-based change also requires an improved context for managing and implementing diverse and inclusive policies that affect an entire ecosystem. In an effort to overcome the ignorance of interpersonal differences and develop a mindset of acceptance, education seems vital in Finland. Already discussed in the *Avaus - Opening* report (Lahtinen et al., 2020), attitudes and the mindset of gatekeepers of arts and cultural organisations should be addressed. Therefore, it would not be unfair to conclude that intersectional, tailored education and customised training targeting different anticipations of arts professionals are needed to develop D&I competence capacity for arts managers in executive, senior and middle management positions of the Finnish arts and culture organisations.

According to sociology professor Gary David (personal communication, 3 August 2021), while artistic production is universal, often business dynamics of art have been exclusive.

David (2021) also indicates that diversity, equity, and inclusion is not just about representation but about the inclusion of those voices that have been excluded through intention or circumstance. He emphasises that education could leverage the outcome of arts managers' work:

By being exposed to topics and concepts within diversity, equity, and inclusion, arts managers can be in a better position to understand the extent and limitations of their arts efforts. We can think beyond our own experiences and try to see that there are others to be considered. Then we can recognize the need to incorporate these communities and voices, as well as strategies to do so". (David, 2021)

5.3 Including multiple perspectives: building a diverse workforce

An organisation that prioritises D&I creates an environment that respects and values its people's differences and multiple perspectives. In addition, inclusive organisations also foster a culture that minimises bias; recognise and strategically address systemic inequities. The findings also highlight that the leaders, to enable those efforts, must invest time, leverage resources in the focus areas and have the courage to create an inclusive environment. These efforts should be reflected throughout the organisation, starting from the organisational mission, vision, and values; and incorporated into strategic, measurable, and transparent action plans. All action plans should be monitored.

The data shows that the participants recognise diversity as a strength for their work environment, but the issue is rarely incorporated into personnel management within their respective organisations. The interviewees elaborated that there are actions to be taken regarding diversification of their staff and legislations related to recruitment process. With the limitations of current legislation, achieving diversity in the workforce is seen as a challenge. This finding could be linked to the report mentioned earlier, *Art, Culture and Diverse Finland* (2021), published by the Ministry of Culture and Education, that the linguistic and cultural diversity of personnel working in expert and managerial positions in art and cultural organisations should be increased. As such, it can be concluded that it is both under the responsibility of the municipalities and art and cultural institutions and organisations in Finland.

6 CRITICAL REFLECTION

6.1 Critical reflections of author on findings

Identifying the competences required for arts managers in a modern world - particularly in Helsinki, the most culturally plural region of the country - by examining professional experiences and beliefs of arts and cultural institutions' leaders was an intricate process. It was also challenging due to the recent global social movements that have pushed these issues to a higher priority. Currently, in Finland, the main fundamental question that is interwoven into the social fabric of society is how we will live together? The main task of today's art managers should be reconsidering the role of arts and cultural institutions and the ways we can rethink their position through a few overlapping perspectives: the transformation of their own role in the society at large, the content offered and accessed daily, and the network of relationships and individuals that populate these institutions. Ensuring that arts and cultural institutions leaders have the skills and abilities to be inclusive leaders is a crucial enabler driving D&I within organisations.

In light of the information available on the Finnish art and culture sectors' last decade and sustained bodies of evidence provided by numerous studies, it is evident that diversity and inclusion remain unprioritised for publicly subsidised art fields. The funds and the institutions are distributed and governed by the cultural management elite, which lacks the proper representation of diverse backgrounds, perspectives, and skills. Thus, it was worthwhile to ask more in-depth questions to the study participants who engage in the formulation of diversity and inclusivity development practices and to question their level of intellectual involvement with the Finnish institutional and ideological contexts of arts and culture within which they operate.

Investigating the topic from the leaders' perspective of publicly funded arts organisations has been insightful. Still, it has also been highlighted that transforming those institutions requires commitment, strategic planning, and measurable actions of those leaders. Monitoring the concrete output of activities can be considered justified as the Ministry of Education and Culture is the most important central government provider of funding for arts and culture, and the sector is already dependent on meeting measurable targets by the ministry. On the other hand, Finland is actively being promoted as an attraction for international knowledge workers who might choose it as their new home. "Nevertheless, almost daily, the mainstream media feeds us ill-narratives of populist politicians that view

immigrants as unwanted burdens rather than helpful and vital additions. The public opinion on the positive impact of immigrants is severely divided”. (<https://taiteilijalehti.fi/ceyda-berk-soderblom-time-for-a-virus-of-solidarity>)

At this stage, it is crucial to ask what the arts can do about that? In Finland, for a long time, the arts and culture have only been seen as a service to immigrants as part of their integration into the Finnish society, but not something they can participate in. Arts and culture are powerful tools to create a sense of belonging to new members of the society if created by people with diverse cultural backgrounds, perspectives, and skills. Unfortunately, we are not there yet. Invisible barriers should be addressed, such as the mindset and attitude of the gatekeepers in the arts and culture sector. “By gatekeeping the ‘mainstream’ arts scene without the proper representation of people with diverse backgrounds, perspectives, and skills, we only reinforce that people who do not conform to the art scene’s non-diverse demographics will remain outsiders without having any chance to actualise themselves.” (<https://taiteilijalehti.fi/ceyda-berk-soderblom-time-for-a-virus-of-solidarity>)

It is evident that a counteraction for the exclusive attitude is needed. While underrepresented and marginalised artists, arts managers and cultural workers are systematically forced to educate themselves to fit in a sector that is operating without a sense of equality, it would not be unfair to demand a matching initiative to get employers, recruiters, gatekeepers of the arts scene out of possible xenophobia, bias and embedded norms that fuel a rise in professional harassment.

According to the *Avaus – Opening* report (based on a survey responded by 99 directors in 2018), cultural diversity is not fully integrated comprehensively into many institutions’ operations but rather an add-on. This attitude and mindset have been in action for the last ten years since Saukkonen’s study in 2007 had exhibited the same result. On the other hand, the number of persons with a native language other than Finnish, Swedish or Sámi in Finland increased 2.4 times between 2007 and 2020 (in 2007, foreign language speaking population is 172,928⁴¹; in 2020 it is 432,847⁴²). One can ask how the Finnish arts and cultural field and its gatekeepers have responded to this drastic demographic

⁴¹ https://www.tilastokeskus.fi/til/vaerak/2007/vaerak_2007_2008-03-28_tie_001_en.html

⁴² https://www.stat.fi/til/vaerak/2020/vaerak_2020_2021-03-31_tie_001_en.html

change in society. Without shifting mindsets, the change we are looking for will not happen.

The Finnish arts and culture sector and its operators should take the challenge we all face as a society seriously. The diversity and inclusion discussion or any data gathered related to audience outreach activities in arts organisations' annual reports is not an exercise in box-ticking. As more reports and surveys continue to reveal the spaces that lack diversity, the arts and culture professionals should perhaps be encouraged to embrace the push for a fully diverse arts field; and help the Finnish arts and culture sector become a more progressive ecosystem. The success or failure of any such efforts can only be disclosed by implementing concrete actions. Art practitioners will have the chance to highlight the creative, social, and economic potential of diversity via the move from discourse to actions. Nevertheless, cultural management elites' willingness to ensure that 'the marginalised' can be heard, and the ways arts can stimulate and respond to change to represent the contemporary world better remain the fundamental questions.

I believe that arts managers need to reflect on their power. During this research, I have also taken advantage of periods of participatory observation in the working group on cultural policy, immigration and cultural diversity appointed by the Ministry of Education and Culture to prepare cultural policy guidelines (January-December 2020), where I worked as an expert. During the research period (24 March - 5 May 2021), I attended the *Diversity, Equity and Inclusion in the Workplace Certificate* online programme of the University of South Florida Muma College of Business and finalised it. Based on my own experience, the concrete solutions I would suggest are as follows:

We need to update the general understanding. The question of diversity and inclusion is a complex set of issues that we need to address together with an intersectional perspective. It is not project-based work to be done when there is extra funding. Promoting diversity and inclusion cannot be the sole responsibility of people from different minorities. D&I as a new norm should be incorporated in all art and culture institutions' daily operations. It is about accessibility, representation and participation of people that make up our society.

We need to scan the field and primarily publicly funded institutions. This process should look at the institutions from top to down to examine if they are diverse and inclusive in their:

- staffing and working culture
- decision-making structures: boards and leadership, management positions, etc.
- creative content: artistic output, programmes, exhibitions, publications, etc.
- communication and audience engagement

Fair and equitable allocation of funding. Improving the allocation of public funding is possible by introducing multi-year funding for diversity and inclusion related work of independent operators and the concerned organisations. If the financing remains relatively small and short-term, the diversity and inclusion work would be only project-based. Supporting collective initiatives and organisations run by foreign-born professionals enables capitalising on the cultural energy of the immigrant residents of the country. Specific funding targeting equity and diversity should be materialised for publicly funded institutions for the work they will do with foreign-born art professionals. Arts and culture institutions should dedicate a certain percentage of their yearly budget (ear-marked money) to work with foreign-born artists and cultural professionals.

We need to develop new HR management tools. The arts and cultural institutions should be committed to a policy of fairness and total equity in their employment and recruitment process. The hiring decision should be based on merit and potential, and language should be used as a ‘door opener’ by providing Finnish or Swedish language as part of the employment. This will be achieved through employment equity actions that remove barriers to the existing recruitment system and monitor outcomes.

Professional Career Development Programmes. In Finland, to transform the art field, to introduce healthy professional competitiveness, we need to empower possible leaders with diverse backgrounds and focus on the young and emerging art makers to promote fresh ideas and out-of-the-box thinking. Targeted opportunities and career development programmes should be explicitly planned to empower the underrepresentation of foreign-born professionals in decision-making positions. Long-term and structural partnerships are needed between the Finnish higher arts education institutions and the active operators and institutions of the art scene to secure work possibilities for newly graduated international students.

Collaborating with experts from diverse backgrounds is a must. Artists, cultural professionals with diverse backgrounds and artistic practices should be included in transformation work. We actively work together to remove the obstacles, correct the shortcomings, renovate, change, and update the structure. The Finnish art scene is

governed, created, and distributed predominantly by homogenous Finnish professionals; this way of working is not sustainable and needs to be changed.

Leadership transformation is needed. The institutions should operate with leadership and solid will to exercise an inclusive working structure to become relevant, responsive, and accountable for the society they serve. Publicly funded arts and cultural institutions have a moral responsibility in this work. An independent mechanism should monitor their actions. This evaluation should be a direct criterion for their funding.

Inclusion is practised at school. The role of education is fundamental. We should critically examine the existing higher educational institutions. Do they support an ecosystem that accommodates inclusive practices? As discussed in this thesis, utilising inclusive working methods in educational institutions like opening up diversity & inclusion departments would help build a capacity and solid knowledge of D&I.

Invest in young audiences. The audience, especially the younger audience, I believe is never actively brought into the discussions. Do arts and cultural institutions represent all our communities on the stage, in their workforce and content? Whose stories are being told. Who tells those stories? While society rapidly evolves, arts and cultural institutions should invest their resources to stay relevant and become equipped to reproduce positive role models for youngsters and children.

Diversifying the profile of the audience. The arts and cultural institutions need to engage with the audience, collaborate with expert organisations, hire, and work with people who have expertise in creating diverse content. Diversity and inclusion management requires time, determination, and motivation for a change. If arts and cultural institutions aim to support immigrant communities more effectively, they should start posing a couple of crucial questions:

- What kinds of artistic content can be offered to diverse audiences?
- What different policies and good practices welcoming to immigrant and minority communities can be applied to our institutions?
- What kind of new staff and training opportunities may be useful or necessary?

6.2 Limitations of the study and future research suggestions

The findings and conclusions presented are the results of a broader research subject and drawn on subjectivities of four arts institutions' leaders selected for this study. Undeniably, such a topic deserves more interviews to produce more comprehensive results. However, the in-depth interviews in this study and experiences of interviewees presented in my analysis and results have produced insightful findings. A further limitation to this thesis is the lack of existing studies focusing on the attitudes and mindsets of Finnish cultural elite. I couldn't compare my findings with other similar studies' results.

Arranging face-to-face interviews were not possible due to Covid-19 pandemic restrictions. The topic of diversity and inclusion is sensitive and could be interpreted as very personal, and I am aware that not all opinions could be expressed from leaders' points of view.

In order to investigate new competences designed to transform publicly funded arts and cultural institutions, this study was driven simultaneously by my practitioner background as a senior professional in the field of arts management and an expert of diversity work and by my perhaps genuinely personal desire to understand more of the 'why' rather than the 'how' part of the research question.

Qualitative research approaches, such as that adopted by this study, seek to understand, describe, and explain social phenomena from the perspective of being on 'the inside' in many ways. This 'insider' perspective needs to acknowledge the limitations of so-called 'neutral' research. I respected interviewees' openness and honest answers and the degree of emotional attachment to the institutions and the arts field in general exhibited by the people I interviewed.

Further studies centred on up-to-date qualifications of the arts manager for fitting in their current roles and duties could focus on the relevancy of knowledge of current arts managers in senior and leadership positions of the Finnish art and culture sectors. Additionally, further research could take an in-depth look into the attitudes and mindsets of leaders in terms of power dynamics of decision-making within the sectors. Further studies on cultural policy and social justice in Finland could comprehensively review the inequalities of institutionalised working structures in the arts and culture sectors.

A study and further data collection could also investigate how and why cultural diversity and multilingualism in the social hierarchy of Helsinki around the second half of the 20th century has affected the attitude of following generations' cultural management elite and the reasons behind it.

As part of a Swedish-speaking Finnish family, a minority in the minority, I have first-hand experience and observations about attitudes towards Swedish-speakers in Finland. Further critical studies on the situation of the Swedish language in the arts and cultural sector could bring new perspectives in understanding exclusive attitudes many of us face in the field.

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APPENDIXES

APPENDIX 1: INTERVIEW CONTRACT

INTERVIEW CONTRACT

Master thesis topic: What competences, skills and new knowledge do arts managers need to acquire to address the needs of a diverse society of today?

This master thesis is being written by Ceyda Söderblom, a student of the Uniarts Helsinki Sibelius Academy Arts Management Masters' Programme. The interviews focus on the leaders of the art institutions that operate in the City of Helsinki.

The purpose of this interview is to understand better what competences, skills and new knowledge arts managers need to acquire to address the needs of a diverse society in Finland.

Information given to the student during the study is treated confidentially. The names of other identification information of the interviewees are not published in any phase of the study. The results of the study will be published in the master's thesis. There is one digital copy of this contract.

This is an interview for a master's thesis. The interviewer has informed me of the issues above and I agree to participate in the interview.

Place Helsinki

Date

[Interviewer]

Ceyda Söderblom

Contact information⁴³

Place Helsinki

Date

[Interviewee]

⁴³ Contact information deleted

APPENDIX 2: EXAMPLES OF INTERVIEW QUESTIONS

1. What do you understand about the term cultural diversity?
2. How do you feel/observe the diversity and inclusion in the Finnish arts field?
3. What are the responsibilities of the arts and cultural institution?
4. Do you have any concrete plan for implementing diversity in your own organisation?
5. Do you plan any concrete actions for implementing diversity and inclusion?
6. Do you have an active discussion with your team around topics of diversity and inclusion?
7. What are the qualifications that top and middle-level decision-making staff should have in relation to diversity and inclusion?
8. Do your existing management level team have specific knowledge and expertise in terms of cultural diversity and inclusion?
9. If not, what are your plans to include such expertise in your organizations?

APPENDIX 3: FURTHER INFORMATION ON THE WORK AND CONSTITUTION OF THE WORKING GROUP

The working group members appointed:

Pasi Saukkonen (Chair), *Senior Researcher, Helsinki City Executive Office*

Warda Ahmed, *Cartoon Artist*

Ahmed Al-Nawas, *Art Curator*

Panu Artemjeff, *Senior Specialist, Ministry of Justice*

Ceyda Berk-Söderblom, *Independent Curator, Chair of the Board, Globe Art Point*

Ann-Jolin Grüne, *Multiculturalism Expert, Luckan*

Satu Itkonen, *Head of Public Programmes, Ateneum, the National Gallery*

Nea Leo, *Executive Director, Art and Culture Professionals' Trade Union TAKU*

Järvi Lipasti, *Planning Officer for Training and Integration, Tuglas-seura*

Martina Marti, *Diversity Trainer*

Esa Pirnes, *Counsellor for Cultural Affairs, Ministry of Education and Culture*

Tommi Saarikivi, *Managing Director, Association of Finnish Theatres*

Johanna Selkee, *Senior Specialist, Association of Finnish Local and Regional Authorities*

Anna Sidorova, *Programme Manager, Cultura Foundation*

Jaakko Tiinanen, *Library Services Coordinator, City of Espoo Library Services.*

Permanent experts supporting the working group:

Leena Aaltonen, *Counsellor for Cultural Affairs, Ministry of Education and Culture*

Elina Anttila, *Director General, National Museum of Finland*

Maikki Kantola, *Regional Artist, Development programme for cultural diversity and mobility, Arts Promotion Centre, Pori.*

Minna Karvonen, *Director, Ministry of Education and Culture*

Hanna Koskimies, *Counsellor for Cultural Affairs, Ministry of Education and Culture*

Marjo Mäenpää, *Director, Center for Cultural Policy Research Cupore*

Katriina Nousiainen, *Senior specialist, Ministry of Justice*

The expert secretaries of the group:

Maija Lummepero, *Senior Ministerial Adviser, Cultural Affairs*

Sini Keinonen, *Senior Ministerial Adviser, Cultural Affairs from the Ministry of Education and Culture.*

Meetings:

The working group held 7 meetings. Due to the coronavirus epidemic, some of these were online meetings. In the early autumn, the working group members also came together in thematic sub-groups. To consult key stakeholders and a wider group of experts, an open online brainstorming event was organised in cooperation with Fountain Park Oy on 8 May–11 June 2020. The online brainstorming event took place in Finnish, Swedish and English. A total of 331 responses were received.

Information on the events organised by the working group and the online brainstorming event was disseminated through the Ministry of Education and Culture's communication channels, using social media, websites, and an electronic bulletin on the brainstorming event. The Culture for All Service, Globe Art Point newsletters and the working group members' background organisations also provided valuable assistance in the information activities.

Up-to-date information on the working group's progress, the events and the materials produced were disseminated on the Government's project information site under the working group's title *Cultural policy, Immigrants and Promotion of Cultural Diversity*. A draft presenting the working group's cross-cutting and thematic policy proposals for promoting cultural diversity was available to comment on the Government's project information site. The working group's efforts were presented at a network meeting of the Association of Finnish Local and Regional Authorities' cultural directors and in a cultural network consisting of leading senior staff members in the City of Helsinki's cultural services⁴⁴.

⁴⁴ See: <https://julkaisut.valtioneuvosto.fi/handle/10024/162665>