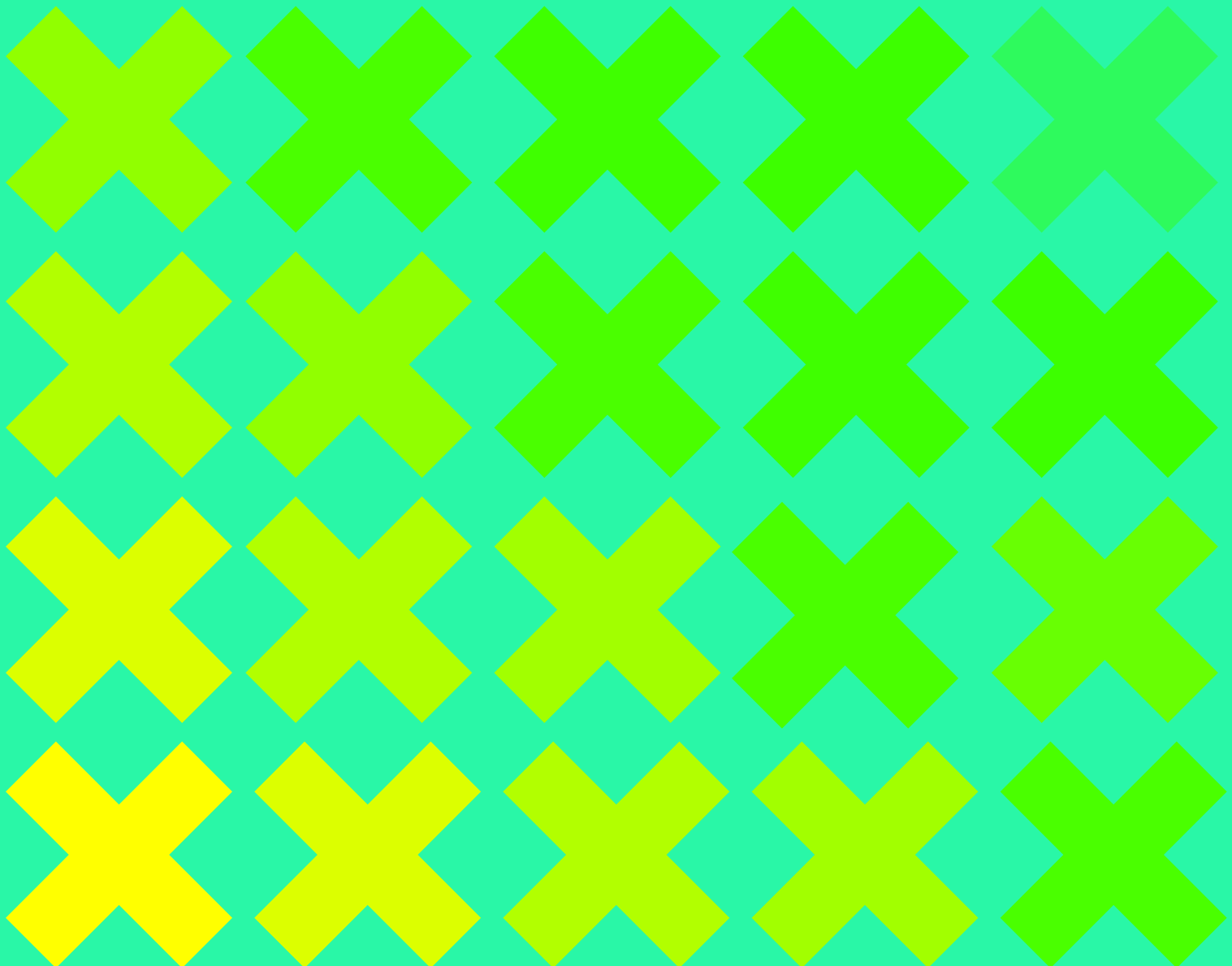




Jenni Pekkarinen  
Kirsi Siltanen  
Mika Virkkala (edit.)

# RECONSTRUCTION OF THE ARTS SECTOR

Roadmap for a sustainable future



This publication is a translation of the original report (Taidealan jälleenrakennus: polkuja alan kestävään tulevaisuuteen) conducted by the University of the Arts in Finnish in March 2022. The translation was commissioned from Lingsoft Language Services. Citations from interviews and survey responses, most of which were originally in Finnish, have been translated into English for the purpose of this publication.



Reconstruction of the arts sector: Roadmap for a sustainable future

Edited by Jenni Pekkarinen, Kirsi Siltanen, Mika Virkkala

Publisher: Uniarts Helsinki

@ 2022 Uniarts Helsinki

Layout: Marjo Malin

ISBN: 978-952-329-274-1

# **RECONSTRUCTION OF THE ARTS SECTOR**

## **Roadmap for a sustainable future**

# Content

Foreword	10
1. Goals and background of the report	15
Starting points and goals	15
Definitions	16
Methods and materials	17
2. Sustainability challenges of the independent arts sector	18
Sustainability tested by the pandemic	18
Economic sustainability	20
Cultural sustainability	25
Social sustainability	28
Ecological sustainability	31
3. Four paths for transitioning to a sustainable future in the independent arts sector	35
Paths for long-term development	35
Transition path 1: Sustainable earning methods:	35
Transition path 2: Arts as part of society	43
Transition path 3: Renewal through unprecedented events	50
Transition path 4: Post-pandemic measures	56
4. Conclusions	59
5. References	61
Annex 1. Arts Sector Reconstruction – Policy Analysis And Case Examples	63
Introduction: Purpose, focus and limitations of the data collection	64
1. Impacts of the pandemic in the arts and cultural sector	66
2. Overview of measures in Finland	67
3. Support and development measures intended for arts and culture during the pandemic	74
4. Case: Sweden	94
5. Literature and sources	100
Annex 2: Outline of individual interviews	106
Annex 3: Interviewed experts and readers	108
Annex 4: Survey questions	109

# Reconstruction of the arts sector: Roadmap to a sustainable future for the field

## SUMMARY

The review work has been carried out as part of the reconstruction programme of the arts sector, launched by Uniarts Helsinki, which supports the structural renewal and employment and impact growth of the arts sector through competence development, research and experimental activities. The aim of the review is to produce information on how to build a sustainable future for the arts sector, which can then be utilised by the “Future of the Cultural Sector” working group set by Minister Antti Kurvinen. The need to carry out a review emerged when the pandemic steered our attention to various structural challenges in the field, some of which had already been identified.

The goal of the review was to compile a roadmap that will lead the arts sector to a sustainable future by reflecting on sustainability challenges and possible solutions, especially from the perspective of the independent arts sector. The more long-term objective was to examine the potential of impact and vitality of the arts sector as part of the Finnish society and economy.

The premise of the review was to focus primarily on finding solutions that would not depend on the growth of public funding for the arts. This premise does not imply that Uniarts Helsinki does not think that increasing the culture budget to at least one percent of the overall budget is justified and important. Rather, the idea is that relying solely on the amount of public funding is an unsustainable, oversimplifying and inadequate approach to solving the diverse challenges faced by the independent arts sector.

Two central concepts in the review include *sustainability* and *capability*. Sustainability was examined from an ecological, social and cultural perspective and the aim was to identify what kinds of sustainability challenges are prevalent in the independent arts sector. In addition to the internal sustainability of the arts sector, the focus was also on societal sustainability issues and the ability and potential of the arts sector to contribute to solving them. In the context of the review work, the concept of capability refers to the whole that is comprised of resources, competence, knowledge and effective practices that are needed for reaching the set goals in the field. If this whole is lacking in a major way in some respects, it is not possible to utilise the resources in a meaningful way.

The review work was carried out in autumn 2021 and spring 2022. A wide range of professionals in the arts and cultural sector were consulted in the process. Material was gathered through 20 interviews, 157 responses to an online questionnaire and two workshops. As part of the review work, the Center for Cultural Policy Research Cupore compiled a summary of research results and statistics presenting the effects of the pandemic as well as the central support methods that were applied in Finland and in European benchmarks. Background information was gathered from notes and material that were compiled during Kultura ry’s “Future Tour” around Finland as well as from related major research results, reports and strategy documents.

Findings from the material highlight the fact that the structural problems and deficiencies in the field are even more significant than the acute crisis caused by the pandemic. Solving these problems requires long-term, constructive and multidisciplinary cooperation on various levels. That being said, the arts and cultural sector has been hit hard by the COVID pandemic and the consequent restrictions. In the independent arts sector, the restrictions have led to loss of income, cancelled job opportunities and brain drain. However, the main takeaway from the material is people's strong feelings of injustice and lack of appreciation, weaker trust in public authorities and dwindling faith in the future.

An analysis of the sustainability challenges was followed by the outlining of four paths/sets of goals that would lead to a more sustainable future: 1) sustainable earning methods, 2) art as part of society, 3) renewal through unprecedented events and 4) post-pandemic measures. The team listed central capabilities that are needed for reaching the goals under each path. Based on the findings, capabilities concerning diverse earning methods, resource allocation, operating in normal societal structures and normalisation of diversity play an important role in the arts sector. Being able to outline and promote changes and to carry out structural development measures is also needed, as is transforming the pandemic into a constructive experience that drives the field forward.

The completion of this review work does not mark the end of the reconstruction programme, and the published report does not offer proposals that would solve all problems once and for all. Rather, the results open up a public debate in the field and act as a stimulus for a continuous, long-term process.

## Taidealan jälleenrakennus: Polkuja alan kestävään tulevaisuuteen

### TIIVISTELMÄ

Tämä selvitys on toteutettu osana Taideyliopiston käynnistämää Taidealan jälleenrakennusohjelmaa, joka tukee taidealan rakenteellista uudistumista sekä työllisyyden ja vaikuttavuuden kasvua osaamisen kehittämisen, tutkimuksen ja kokeilutoiminnan kautta. Selvityksen tarkoituksena on tuottaa tietoa taidealan kestävästä tulevaisuudesta ministeri Antti Kurvisen asettamalle Kulttuurin tulevaisuustyöryhmälle. Tarve selvityksen tekemiselle syntyi pandemian nostettua esiin alan monia, osin jo tunnistettuja rakenteellisia haasteita.

Selvitystyössä pyrittiin tunnistamaan polkuja kohti taidealan kestävää tulevaisuutta tarkastelemalla kestävyysaasteita ja ratkaisuvaihtoehtoja erityisesti taiteen vapaan kentän näkökulmasta. Pidemmän aikavälin tavoitteena oli tarkastella taidealan vaikuttavuuden ja elinvoimaisuuden edellytyksiä osana suomalaisen yhteiskunnan ja talouden kokonaisuutta.

Selvityksen lähtökohtana oli keskittyä ensisijaisesti sellaisten ratkaisujen etsimiseen, jotka eivät ole riippuvaisia taiteen julkisen rahoituksen kasvusta. Lähtökohta ei tarkoita sitä, etteikö kulttuuribudjetin kasvattaminen vähintään prosenttiin kokonaisbudjetista olisi Taideyliopiston näkökulmasta perusteltua ja tärkeää. Pikemminkin taustalla on ajatus siitä, että pelkästään julkisen rahoituksen määrään nojaaminen on kestävä, yksinkertaistava ja riittämätön lähestymistapa taidealan vapaan kentän moninaisten haasteiden ratkomiseen.

Selvityksen keskeisiä käsitteitä ovat kestävyys ja kyvykkyys. Kestävyyttä tarkasteltiin ekologisen, taloudellisen, sosiaalisen ja kulttuurisen kestävyuden näkökulmista pyrkimyksenä tunnistaa, millaisten erilaisten kestävyysaasteiden kanssa vapaalla kentällä painitaan. Taidealan sisäisen kestävyuden lisäksi tarkasteltiin myös yhteiskunnallisia kestävyyskysymyksiä ja taidealan kykyä ja mahdollisuuksia osallistua niiden ratkaisemiseen. Kyvykkyys taas viittaa sellaisten resurssien, osaamisen, tiedon ja toimintatapojen kokonaisuuteen, joita tarvitaan tavoitteisiin pääsemiseksi. Jos muilla kyvykkyuden osa-alueilla on merkittäviä heikkouksia, ei resursseja pystytä tarkoituksenmukaisella tavalla hyödyntämään.

Selvitys toteutettiin syksyn 2021 ja kevään 2022 aikana. Selvitystyössä kuultiin monipuolisesti taide- ja kulttuurialoilla toimivia ammattilaisia. Aineisto koostuu 20 haastattelusta, 157 verkkokyselyvastauksesta sekä kahdesta työpajasta. Osaksi selvitystä Kulttuuripolitiikan tutkimuskeskus Cupore laati tutkimus- ja tilastokatsauksen pandemian vaikutuksista ja keskeisistä tukikeinoista Suomessa ja eurooppalaisissa verrokkimaissa. Taustatietona hyödynnettiin Kulta ry:n alueellisen tulevaisuuskierroksen muistiinpanoaineistoa sekä muita aiheeseen liittyviä keskeisiä tutkimuksia, raportteja ja strategia-asiakirjoja.

Aineiston havainnot korostavat, että akuuttia pandemiatilanteen aiheuttamaa kriisiä merkittävämpiä ovat alan rakenteelliset ongelmat ja epäkohdat, joiden ratkaiseminen vaatii pitkäjänteisyyttä ja rakentavaa, rajat ylittävää yhteistyötä eri tasoilla. Koronapandemia ja siihen liittyvät rajoitukset ovat kuitenkin iskeneet taide- ja kulttuurialaan voimakkaasti. Vapaalla kentällä rajoitukset ovat näkyneet muun muassa menetettyinä tuloina, peruuntuneina työmahdollisuuksina ja aivovuotona. Ennen kaikkea aineistossa korostuvat kuitenkin vahva epäoikeudenmukaisuuden ja arvostuksen puutteen kokemus, heikentynyt luotto julkiseen valtaan ja hiipunut usko tulevaisuuteen.

Selvitystyössä hahmoteltiin kestävyysaasteiden analyysin kautta neljä kestävämpään tulevaisuuteen johdattavaa muutospolkua tai tavoitekokonaisuutta: 1) kestävä ansainta, 2) taide osana yhteiskuntaa, 3) murrokset muutospivuna ja 4) pandemian jälkihoito. Kunkin muutospolun alla tunnistettiin keskeisiä kyvykkyksiä, joita tavoitteisiin pääseminen edellyttää. Löydösten perusteella keskeisiä tarpeita ovat kyvykkyys moninaisesti ansaintalogiikoihin ja resurssien jakamiseen sekä yhteiskunnan normaaleissa rakenteissa toimimiseen ja moninaisuuden normalisointiin. Niin ikään tarvitaan kyvykkyyttä jäsentää ja edistää muutoksia ja viedä läpi rakenteellisia kehitysaskelaita sekä kyvykkyyttä muodostaa pandemiasta rakentava ja eteenpäin vievä kokemus

Jälleenrakennusohjelman työ ei pääty tähän selvitykseen, eikä julkaistu raportti tarjoa esityksiä lopullisista ratkaisuista. Selvitystyön tulos on pikemminkin keskustelunavaus ja alkusysäys jatkuvalla, pidemmälle prosessille.

## Återhämtning inom konstbranschen: Vägar till en hållbar framtid för fältet

### SAMMANFATTNING

Denna utredning har genomförts som en del av Konstuniversitetets återhämtningsprogram för konstbranschen, som stöder den strukturella förnyelsen inom konst-

branschen samt ökad sysselsättning och effektivitet genom kompetensutveckling, forskning och försöksverksamhet. Syftet med utredningen är att få fram information om konstbranschen hållbara framtid till Kulturens framtidsarbetsgrupp som tillsatts av minister Antti Kurvinen. Behovet av en utredning uppstod när pandemin lyfte fram många, delvis redan identifierade, strukturella utmaningar inom branschen.

I utredningsarbetet strävade man efter att identifiera stigar mot en hållbar framtid inom konstbranschen genom att granska hållbarhetsutmaningar och lösningsalternativ särskilt ur det fria konstfältets perspektiv. Målet på längre sikt var att granska förutsättningarna för konstbranschen genomslagskraft och livskraft som en del av det finländska samhället och den finländska ekonomin som helhet.

Utgångspunkten för utredningen var att i första hand koncentrera sig på att söka sådana lösningar som inte är beroende av en ökning av den offentliga finansieringen av konst. Utgångspunkten innebär dock inte att en ökning av kulturbudgeten till minst en procent av den totala budgeten inte är motiverad och viktig ur Konstuniversitetets synvinkel. Snarare bygger det på tanken att det är ohållbart, förenklat och otillräckligt att enbart förlita sig på offentlig finansiering för att ta itu med de många utmaningarna som finns på det fria konstfältet.

De centrala begreppen i utredningen är *hållbarhet* och *förmåga*. Hållbarheten granskades utifrån ekologiska, ekonomiska, sociala och kulturella hållbarhetsperspektiv i syfte att identifiera vilka olika hållbarhetsutmaningar man brottas med på det fria fältet. Utöver konstbranschen interna hållbarhet granskades också samhällsrelaterade hållbarhetsfrågor och konstbranschen förmåga och möjligheter att delta i lösningen av dem. Förmåga, å sin sida, hänvisar till sådana resurser, kunskaper, vetenskaper och verksamhetssätt som behövs för att uppnå målen. Om det finns betydande svagheter inom delområdena för förmågan kan resurserna inte utnyttjas på ett ändamålsenligt sätt.

Utredningen genomfördes under hösten 2021 och våren 2022. I utredningsarbetet hördes yrkespersoner inom konst- och kulturbranschen på ett omväxlande sätt. Materialet består av 20 intervjuer, 157 webbenkät svar och två workshopar. Som en del av utredningen utarbetade Kulturpolitiska forskningscentret Cupore en forsknings- och statistiköversikt över pandemins effekter och centrala stödmeter i Finland och i de europeiska kontrolländerna. Som bakgrundsinformation användes Kulta ry:s anteckningsmaterial från den regionala framtidsrundan samt andra centrala undersökningar, rapporter och strategidokument med koppling till ämnet.

Observationerna i materialet betonar att de strukturella problemen och missförhållandena inom branschen är mer betydande än den akuta krisen som pandemisituationen orsakat. För att lösa dessa problem krävs långsiktighet och ett konstruktivt gränsöverskridande samarbete på olika nivåer. Coronapandemin och begränsningarna till följd av den har dock drabbat konst- och kulturbranschen hårt. På det fria fältet har begränsningarna märkts bland annat som förlorade inkomster, annullerade arbetsmöjligheter och kompetensflykt. I materialet framhävs dock framför allt en stark upplevelse av orättvisa och brist på uppskattning, ett försvagat förtroende för den offentliga makten och en avtagande tro på framtiden.

Genom en analys av hållbarhetsutmaningarna skissade man upp fyra förändringsstigar eller målhelheter som leder oss mot en mer hållbar framtid: 1) hållbar inkomst, 2) konst som en del av samhället, 3) brytningar som förändringsverktyg och 4) eftervård av pandemin. Under varje förändringsstig identifierades centrala förmågor som krävs för att uppnå målen. Utifrån fynden är de centrala behoven förmåga



till mångsidiga förtjäningslogiker och resursfördelning samt att verka i samhällets normala strukturer och normalisera mångfald. Likaså behövs förmåga att strukturera och främja förändringar och genomföra strukturella utvecklingssteg, samt förmåga att skapa en konstruktiv och framåtdrivande upplevelse av en pandemi.

Arbetet med återhämtningsprogrammet avslutas inte med denna utredning och den publicerade rapporten erbjuder inga förslag på slutliga lösningar. Resultatet av utredningsarbetet fungerar snarare som en diskussionsöppnare och en första impuls för en längre pågående process.

## Foreword

You are holding a copy of a report commissioned by the University of the Arts Helsinki (Uniarts Helsinki) on the sustainable future of the arts sector. This report was made possible by separate funding granted by the Ministry of Education and Culture. I would like to thank the Ministry and Minister of Science and Culture, Antti Kurvinen, for this support as well as for the fact that the plight of the arts and culture sector has been recognised and solutions are being sought in a wide variety of ways. I would also like to extend my warmest thanks to the report's editors, Mika Virkkala, Kirsi Siltanen and Jenni Pekkarinen for accepting the challenge and finishing the job under exceedingly demanding conditions and on a tight schedule.

The report seeks to identify paths leading towards a sustainable future for the arts sector by examining challenges and optional solutions, particularly with regard to the independent arts sector. Despite the tight schedule, the views of the entire field of arts were heard. The data set comprises 20 expert interviews, 157 responses to an online survey, two workshops, previous reports, and background information from a variety of sources. This report also draws upon the findings contained in the report on a future project by the Central Organization for Finnish Culture and Arts Associations (Kultury), whose focus was safeguarding and promoting the accessibility of culture and the arts, and upon a study and statistical analysis commissioned from the Center for Cultural Policy Research (Cupore) on the impacts of the COVID-19 pandemic and support measures in the field of arts.

The aim of this report is to provide information for the "Future of the Cultural Sector" working group appointed by Minister Kurvinen. The working group will submit its proposal on measures for safeguarding the future of the cultural sector to the Minister in summer 2022. The objective of the working group is to come up with proposals on how the cultural and arts sector can be bolstered and its recovery supported. The working group will also address the needs to allocate funding included in the EU recovery and adaptation package to the cultural sector; to establish a fund for cultural and creative fields, and to reinforce the funding base for culture and the arts in the next Government term. In addition to this, the review aims to assist Uniarts Helsinki and other key actors in the arts sector in the work to tackle the challenges faced by the cultural sector that is being carried out across the country. Rather than an end point or a proposal for final solutions, this report consequently is a tool for sparking public debate and part of a longer process. As the main purpose of the report is to stimulate discussion on the topic and speed up development as well as introduce new perspectives, a conscious effort was made in it to also highlight conflicting topics and sore spots. We hope that this will spark lively discussions that also lead to real action.

The need for producing this report also emerged as many of the weaknesses in the sector's structures, operating models and ability to change identified previously were further emphasised during the pandemic. It is justifiable to ask if the future of the sector is in any way sustainable. While actors in the sector have lost their income, their visions for the future and their faith in society's ability to address the needs of the arts sector, they should be able to solve difficult issues related to, for example, digital production processes, distribution channels and revenue generation models. Innovative solutions for making up the funding shortfall should be found while meeting increasing cultural policy and societal expectations con-

cerning the impact, diversity and accessibility of arts and the impact they have on wellbeing. Creative fields are expected to become a driving force whose innovative approaches generate new, sustainable growth while being a regional and national pull factor. However, coping with the aftermath of the pandemic, to say nothing about innovating and creating new operating models, still requires a wide array of resources: competence, networks, facilities, technologies, money and a common vision of the solutions to be sought. The challenge is enormous, and actors in the arts sector do not have the resources to solve their problems alone right now. We desperately need a roadmap to help each and every actor find their own role and ways of tackling the common challenges.

I am writing this foreword a few days after the Russian invasion of Ukraine. In the midst of all this horror, the situation highlights the positive aspect of crises: they can bring together people who usually approach things differently and help find even exceptional solutions for the common good. Just as the Russian invasion brought the international community together to oppose the war, the plight caused by restrictions and experiences of injustice united actors in the cultural, sports and event sectors in an unprecedented way. Consequently, the crisis is an opportunity to renew and strengthen Finnish cultural life and to create a sustainable future for it. The war in Ukraine and numerous other wicked problems emphasise the importance of the role that arts play in a meaningful life and the vitality and regenerative capacity of society. For example, people throughout the world sought refuge from the horrors of war in the uniting and comforting power of song. The future of arts and creative fields is also an important economic policy issue with a material impact on whether Finland will be able to reinvent itself and achieve its sustainable development goals. This is also a question of spiritual and cultural vitality: if there ever was a time when we need unique, interesting, meaningful and touching art to help our nation spiritually to endure and recover from crises as well as to offer new perspectives on being a human in difficult times, it is now.

Coming up with solutions is an enormous challenge for Uniarts Helsinki, whose special national mission is to promote arts and culture in Finland as well as the position and autonomy of art and its significance in the society. Investing in the expertise of graduates and the knowledge base generated by research alone is not enough; changes are needed in the structures that support the arts sector, including legislation, steering, funding, social security, buildings and technology, revenue generation and cooperation models, operating culture and expertise. In addition to these, renewal is also needed at the level of goals, values and attitudes: what will the meaning, status and value of arts be like in tomorrow's society and what are we prepared to do to enable this? We at Uniarts Helsinki must reassess our mission and operating practices, ensuring that we will be able to meet this challenge.

The challenges we face are so extensive that neither Uniarts Helsinki, the Ministry of Education and Culture or any other single actor is capable of tackling them alone. This is why it is crucial that the goals and solutions presented in this report will be **promoted in broad-based national cooperation**. We must be able to find ways that will enable us to support the long-term development of the sector, so that the enormous expertise, creativity and development potential of the diverse professionals working in the arts sector can be tapped more fully, thus promoting a sustainable future and meaningful life. Without an attractive art and cultural life, Finland will be a dystopia, and we cannot afford to allow this to happen. This is why municipalities, the central government, foundations and higher education

institutions must join forces and create a concrete programme for the reconstruction of the arts sector. Uniarts Helsinki is committed to playing an active role in making this happen, which is the reason why it has launched the **reconstruction programme of the arts sector**. The first step is this report, which will serve as the basis for developing the content and goals of the reconstruction programme. We refer to a programme rather than a project, as it this involves a very long process carried through by a network of actors. We are currently applying for funding that will enable us to create sustainable operating models together with other higher education institutions, art institutions, foundations and municipalities. Additionally, Uniarts Helsinki promotes art-based business and innovation, for example by founding a business incubator with support from the City of Helsinki. We also use the information contained in this report in our curriculum work, in the development of our educational offering for continuous learning, and in the planning of our research and development projects.

The need for systemic renewal described above also explains why we have decided to use the **concept of capability**, something not typically found in arts sector terminology, in our report. Capability simply refers to the whole consisting of resources, competence, knowledge and operating practices that an organisation, community or network needs to achieve its goals. Funding and structures are typically found at the core of the discussion on developing the cultural sector. Whereas both of these are important, it is easy to overlook the fact that neither is enough to achieve the set goals on its own. By using the concept of capability, we wish to emphasise the need to examine the requirements of a sustainable future comprehensively and from a variety of perspectives.

The main question asked in this report is what the main sustainability deficits of the arts sector are, and what kind of capabilities are needed to support their development? We have chosen to examine the subject **specifically from the perspective of the independent arts sector**, as most of the emerging challenges have a greater impact on self-employed art professionals as well as those who earn their income from a variety of sources. Despite this, it is important to note that the operating requisites of the independent arts sector are closely linked to how such bodies as foundations, municipalities, the central government, art institutions and arts sector businesses operate. In this system, the different actors are highly interdependent. Rather than examining the challenges facing the independent arts sector separately, they should consequently be seen in relation to the structures of the Finnish arts sector and society as a whole.

The report examines the future of the sector from the viewpoints of **ecological, economic, cultural and social sustainability**. The choice of perspectives was associated with the sustainability deficit brought about by the pandemic on the one hand and, on the other, the potentially meaningful role of art in a sustainable society. Rather than only a question of internal sustainability in a changing operating environment, this is also about how the sector is capable of responding to sustainability issues affecting society at large and the biosphere as well as producing value that will also be meaningful in the future.

We based the report on **searching for solutions that do not depend on constant growth in public funding for arts**. There are two reasons for doing this. Firstly, the idea of solving the challenges facing the arts sector simply by increasing funding is problematic in terms of sustainability. How can the funding provided by the welfare society be expanded without facing the sustainability problems that

arise from continuous economic growth? How is it possible in general to ensure the central government's ability to constantly increase funding in the face of shrinking cohorts, growing environmental problems and an unstable geopolitical environment globally? Instead of relying on greater dependency on public funding, which is unpredictable and susceptible to political fluctuations, for the future of the sector, the goal should be to diversify the funding base, thus increasing the resilience of the sector. Secondly, additional funding is too easy an answer for the challenges of reinventing the sector. Instead of simply focusing on the amount of funding, we need a clearer picture of the desired change; this change would mean that the resources obtained from different sources can be used more effectively in ways that contribute to the realisation of a sustainable vision for the future. While increasing the public budget share of culture to at least one percent of the overall budget is absolutely justified and a goal to whose achievement Uniarts Helsinki is committed, every effort should also be made to reduce the dependency of the sector's future outlook on increased public funding. Funding from a number of different sources as well as smart allocation and use of the funds should be examined as a whole.

In this report, we decided to approach the issue of paths leading to a sustainable future **from the perspective of professionals in the arts sector**. This is the reason why the underpinning data sets were derived from interviews with experts and artists working in the arts sector, survey responses and workshop results, rather than obtained from such groups as economists, cultural administration officials, politicians or art consumers. This delineation is based on the observation that a change is only possible when it motivates the key actors affected by it. Many arts sector professionals have had their faith in the future shaken by their experiences during the pandemic, which highlights the need to come up with a vision for the future that is based on the views of actors in the sector and encourages their work. A situation characterised by an experience of being victimised by unfair restrictions is apt to increase the sector's dependence on the public administration authority and to decrease its agency, or the willingness and ability of its professionals to be actively involved and influence their future. This is why arts sector professionals' trust in their possibilities to act must be bolstered. Steps must also be taken to ensure that their experiences of problems that need solving are heard and taken seriously. It is crucial to base the creation of the vision for a sustainable future on the views of professionals in the sector.

Some of the interviewees have questioned the use of the term **reconstruction** as it does not describe the need for renewal. This is why we should explain that 'reconstruction' in this sense does not mean returning to the past. If we compare the arts sector to a house, this is not a question of restoring a destroyed building with the aim of returning the house to its former glory. Instead, we are talking about building something new: if we were to build this house again, what should it be like? Which of the old parts could still be used and what should perhaps be demolished? When carrying out major renovations, we should also take the opportunity to upgrade the building systems and floor plan to make them more functional and ensure they will meet user needs that change over time. Reconstruction work also gives Uniarts Helsinki an opportunity to examine its role and goals: how can Uniarts Helsinki create through its own actions a future in which its values and goals are realised? As Uniarts Helsinki has a long time horizon – our current students will still be in working life in the 2060s—this report also spans years and decades to come. We hope that long-term future paths will support initiatives being launched

at present that will make the future of the free arts sector more sustainable already in a near future by building up some aspects and dropping others.

The **problematic nature of the concept 'arts sector'** should also be pointed out. We are well aware of the major differences in the structures, foundations and practices of such arts as music, visual arts, literature and theatre, which is why it might be somewhat misleading to talk about them as a single sector. This is why each observation presented in the report might describe the situation of some fields of art very well, while being completely irrelevant to others. Due to the tight schedule of the report preparation and the wide scope of the question setting, it was necessary to accept that the specific issues of different art sectors could not be addressed separately. Consequently, the report should be regarded as a starting point for discussion rather than any final proposal for a solution. We hope that the report offers a framework for examining the specific issues of different fields of art as part of a broader whole.

Naturally, the crisis does not only concern the arts and cultural sector. From a social standpoint, the observations made in the report can also serve as examples of how Finland's rules-based society could be reinvented, improving its ability to meet unprecedented challenges. As a nation which has experienced war, we have held on to perceptions of our capabilities to prepare for crises and deal with them with pragmatic effectiveness, which may not be founded on reality. Along with the development of the welfare state, it appears that we have ended up creating a complicated and highly siloed legislative and administrative machinery, which is adept at maintaining stability and avoiding mistakes and risks in the environment for which it was created. In a rapidly changing world of wicked problems where cross-administrative cooperation and rapid changes of direction are needed, our society's capabilities for agile, creative problem-solving have instead proven to be poor. In all areas of society, we should concentrate on reforming regulations and administration with the aim of achieving a flexible, cross-sectoral and solutions-based approach in which governance and risk avoidance allow room for creativity and enabling.

Linked to this ability of society to cope with change situations is another observation that extends beyond the arts sector: the trust in public authority unique to Finnish society and the commitment to abiding by its rules have eroded. The trust that actors in the arts and cultural sectors have had in society, public administration and political decision-making has suffered a blow, the consequences of which might be far-reaching. Experiences of unfathomable, unpredictable, inconsistent and unfair restrictions came up repeatedly in the responses given by actors in the sector. A similar erosion of trust has also occurred in other sectors. Many positive measures have already been taken to remedy the situation, but we must continue determined efforts to build up the social capital of trust.

The pandemic has hit the arts and cultural sector with an unprecedented force. Observations coming up in the interviews, workshops and survey responses emphasise the fact that the structural problems in the sector, whose resolution requires cooperation as well as a long-term, goal-oriented approach, go beyond the acute crisis. We sincerely hope that this report will spark discussion on the future of arts and help structure the ways in which each of us can contribute to building a better tomorrow.

Kirkkonummi, 6 March 2022.

Kaarlo Hildén, Rector, Uniarts Helsinki

# 1. Goals and background of the report

## Starting points and goals

The goal of reconstructing the arts sector is simple, yet difficult in its simplicity. How can the sector bounce back from the pandemic stronger, more flexible and able to withstand various changes and future emergencies? The COVID-19 pandemic showed that unexpected, major events for which we are unprepared can affect the operating preconditions of arts. It also revealed that weak points in the livelihoods of professionals and in the operating structures and resilience of the sector are even greater weaknesses in emergency situations.

This report examines the possibilities of strengthening sustainability in the arts ecosystem, particularly from the standpoint of independent arts. The main question the report asks is *what are the main sustainability deficits of the arts sector and what types of capabilities are needed to support their development?*. Although the report is based on experiences during the pandemic, our sights are set on the distant future. The long-term goal is to ensure the impact and vitality of the arts sector as part of Finnish society and economy as a whole. The report examines the needs and possibilities of developing the sector at the higher level, striving to identify challenges and opportunities shared by different fields and actors in the arts sector. It aims to build the big picture, supplementing and summarising more detailed reports and analyses produced by different fields of arts and groups of actors.

The report explores a possible future in which public funding allocated to the arts will not increase as a conscious choice. This is the conceptual challenge set by Uniarts Helsinki to itself. In this case, the question is how the sustainability of the independent arts sector can be supported by targeting and changing such aspects as the existing education, development, steering measures and funding; how the shortfall in funding can be compensated with funding from other administrative sectors, the private sector and consumers; or how the activities themselves can be changed to make them more economically sustainable. The needs for change might concern the practices, goals or scale of the arts as well as characteristics obstructing renewal that the sector itself reproduces in its activities. Above all, the goal is to foster hope and trust in the sector's ability to develop. Effective reforms will strengthen the social status of the sector also in cases where the level of funding does not decrease (Finnish Cultural Foundation, 2015).

In addition to the goal of development, the societal outlook of public funding underlines the framework of limited resources selected for this report. Such factors as the demographic structure, poor growth in productivity, public debt and costs incurred from the pandemic are expected to have a negative effect on the public finances (Finnish Government, 2021; Ministry of Finance, 2020). In addition, numerous social and ecological factors influence economic risks, including climate and environmental risks, social stability and the possibility of new pandemics (Finnish Government, 2021). Both central government and municipal finances face challenges. Their combined impact might be severe, considering the current realities of the sector. The impact that dwindling lottery revenues have on the future of funding for the sector of arts and culture has been a cause for particular concern. At the time of writing of this report in February 2022, the Finnish Government reached an agreement on including activities previously funded from

gambling proceeds in the universal funding framework and cutting back on the current funding levels. The decision concerns the period 2024–2026. In the universal funding model, there are no statutory rules on the allocation of appropriations or individual specifications for their use. (Finnish Government, 2022, Pantzar, 2022) From the viewpoint of the sustainability of the independent arts sector, the main question is how funding can be distributed fairly among the different sectors and actors in the future.

This report provides information and views for use by the Future of the Cultural Sector working group appointed by the Ministry of Education and Culture. It also serves as a vision for Uniarts Helsinki that supports its three basic missions: education, research and dialogue with society. Based on this report, Uniarts Helsinki is putting together its own support measures for the reconstruction of the sector. Uniarts Helsinki has a long time horizon. At present, there are people working in the arts sector who completed their professional qualifications in the 1970s. The arts sector professionals being educated today will still be working in the 2060s. This is why the current report strives to set its sights further, spanning years and decades to come.

## Definitions

*Independent arts sector* is by definition a “diverse production forum consisting of professional artists where the actors are not part of the central government transfers system” (Ruokolainen et al. 2022, p. 1. see Annex 1). We frequently use two more specific concepts to define the independent arts sector: *art professionals*, referring to those who have completed their artistic studies and/or perform artistic work on a professional basis; and *arts sector*, which encompasses the entire group of actors who create, produce, mediate, fund and develop arts, making up the arts ecosystem.

The concept of independent arts sector used in this review includes both artists operating within the sphere of funding allocated to the arts and art professionals working partly or fully on a commercial basis. The definition is primarily exclusive: we do not include in it established art institutions benefiting from stable public funding or art professionals who are permanently employed by these institutions. In practice, the report emphasises self-employed artists and their status in the labour market. Rather than an end to itself, this is the consequence of the research question. This group is highly susceptible to the biggest challenges and sustainability deficits in the sector.

The use of such a broad definition has several consequences. It includes the idea that artistic work and expertise are possible as both work that has intrinsic value and work performed for remuneration. While art may receive public or private support, it may equally well be commercial in nature.

The goal of the report is to identify the *sustainability challenges and capabilities* that are shared by different fields of arts. The report does not identify the individual goals and needs of the individual fields, even though they are indeed essential when talking about concrete solution models. Under pressures created by the time, resources and volume of text available for this report, sweeping generalisations were unavoidable in order to ensure that the level of examination we aimed for would remain sufficiently high considering the scope of the work. We recognise that it does not do justice to all fields and actors in the arts sector. Some challenges might be critical for one field but not for another.



In this report, we examine *sustainability* through its four dimensions: economic, ecological, social and cultural. In the Brundtland Report, which was drafted by the World Commission on Environment and Development in 1987, sustainable development is defined as “...development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (United Nations, 1987). In the Brundtland Report, sustainable development is examined from the perspectives of economic, social and environmental sustainability, and the United Nations Conference on Environment and Development (UNCED) held in Rio de Janeiro in 1992 established these three dimensions as the “three pillars” of sustainable development (United Nations, 1993). However, it was later noticed that economic, social and environmental sustainability did not adequately reflect the complex nature of today’s society and its cultural and human challenges. Many parties have consequently spoken for including the cultural dimension in the Agenda for Sustainable Development (e.g. United Cities and Local Governments, 2004). For example, the UN and UNESCO have recognised the role that culture plays as a key facilitator and promoter of sustainable development (e.g. UNESCO, 2019).

Simply put, *capability* refers to the set of resources, expertise, knowledge and effective practices that an organisation needs to achieve its goals (e.g. Espoo, 2019). An organisational science and business administration concept was used to analyse the sustainability of arts in an effort to introduce additional levels to the discussion on development alongside funding and structures. The sector needs competence, knowledge, cooperation and operating models to improve sustainability. The concept of capability can equally well be used to analyse how resources allocated to the arts sector achieve the desired impacts in the sector and more broadly in society, how changes can be achieved, and what this requires.

## Methods and materials

The report was produced on a tight schedule between September 2021 and March 2022 by Mika Virkkala and Jenni Pekkarinen from Uniarts Helsinki and Kirsi Siltanen from MDI Public Oy. In addition, the authors of Annex 1 to the report, which was commissioned by Uniarts Helsinki, were researchers Olli Ruokolainen, Nathalie Lefever and Maria Hirvi-Ijäs from Center for Cultural Policy Research Cupore.

Uniarts Helsinki’s contribution is based on data sets collected in autumn 2021:

- Interviews with 20 actors and experts in the sector (Annex 2: Interview questions, Annex 3: Interviewed experts)
- Online survey addressed to actors in the sector on measures for improving sustainability, 157 responses (Annex 4, Questions)
- Two future workshops together with Uniarts Helsinki’s FAST45 research project, one of which was organised together with the Central Organization for Finnish Culture and Arts Associations (Kultury) for organisations in the arts sector and the other for Uniarts Helsinki staff and students
- Notes on Kultury’s “Future Tour” in the regions in summer 2021
- Extensive research and statistical review by Cupore researchers on the impacts of the pandemic on key policy and support measures in Finland and European reference countries (Annex 1)
- Key studies, reports and programme and strategy documents were used as background information.

The interviews for this report were conducted in autumn 2021. Twenty actors in the sector, selected in cooperation with the reconstruction working group and the authors of the report to widely represent different fields of art, artists and funding providers for the different fields, as well as people with different backgrounds and in different stages of their careers, were interviewed. All of these were interviewed as representatives of a collaboration, development or funding institution in the arts sector.

The first one of the future workshops that provided data for the report was the Future of Culture seminar organised together with Kultury. Invitations to the workshop were sent out to 96 organisations representing different fields of art. The seminar was attended by 103 people. The second workshop, which was attended by a total of 46 people, was held for the staff and students of Uniarts Helsinki. Notes, documented online discussions and photographs taken at the workshops were used to produce the report.

A survey was conducted in January 2022 to produce data for the report. Information on the open survey was disseminated through Uniarts Helsinki's communication channels and partner organisations as well as to workshop participants and interviewees. The survey was open from 12 till 23 January 2022, and 157 responses were received.

The data were analysed in the light of the research questions and definitions used in the report. While the typing and classification of observations was data based, every effort was also made to identify tacit and implied information: things left unsaid or dismissed with a shrug. We consciously left in key points where our informants held divergent views.

The definitions, wordings and interpretations of the report were assessed by Uniarts Helsinki's Executive Group, the steering group of the reconstruction programme, those who participated in creating the vision for arts education, Uniarts Helsinki curriculum staff and four readers asked to carry out this task. The chapters authored by Cupore were reviewed in collaboration by the team of authors of the report and researchers from Cupore. However, ultimate responsibility for the content of this report rests with the authors.

## 2. Sustainability challenges of the independent arts sector

### **Sustainability tested by the pandemic**

The COVID-19 pandemic put the sustainability of the arts sector to the test. When most of the activities in this sector were fully or partially prevented, a situation ensued that it would have been difficult for any society to be prepared for. Among other things, the aftermath of the pandemic appears to bring about considerable financial and legal problems. The direct economic impacts of the pandemic on independent arts sector enterprises, particularly those in the field of performing arts, organisations and professionals were extensive and immediate. At the European level, it has been estimated that in 2020, the cultural and creative sectors lost approximately 31% of their turnover compared to the 2019 levels (EU, 2021, p. 6). In

Finland, on the other hand, the revenues lost by the entertainment and recreational sector in 2020 are put at approximately EUR 950 million, equalling approximately a quarter of the expected total turnover in the year in question (Saari 2021, cited in the source Ruokolainen et al. 2022, p 2. See Annex 1). The vulnerability of public funding affected both those fields of art that coped reasonably well with the pandemic and those that were hit hard by it.

Above all, the pandemic posed challenges to the wide variety of actors making up the independent sector of arts and culture who were already in a challenging position. The consequences suffered by individual professionals, associations, organisations and enterprises have had an impact on the entire ecosystem of the arts and cultural sector. In particular, freelancers, the self-employed and actors operating between various forms of support and income were affected by the emergency conditions (Ruokolainen et al. 2022, p. 2. See Annex 1). Of the respondents to the 2020 Arts and Culture Barometer (Ruusuvirta et al., 2020), 76% said that the pandemic had affected their work, while 13% of the respondents had considered changing professions or actually did so as a result of the situation. Around one out five freelance, musical and performing artists had considered changing professions or actually done so. Even though the pandemic had a more direct and visible impact on the performing arts and events sector, the emergency situation also posed major challenges to visual artists. A large percentage of visual artists have suffered a loss of income during the pandemic, further exacerbating their financial status, which was already poor before the pandemic (e.g. Artists' Association of Finland, 2021a & 2021b).

In Finland, the impacts of the pandemic on arts and culture were mitigated primarily by means of public funding. The scale of these measures can be considered extensive. Additionally, foundations have provided support to the arts and culture sector and made up for the shortfall of public funding during the pandemic. Although the municipalities had more limited means for responding to the impacts of the pandemic, they were able to offer arts and cultural sector actors tax relief, refrain from recovering grants disbursed to them, and assist actors in this sector by means of normal support procedures and instruments. (Ruokolainen et al. 2022, pp. 6–8. See Annex 1)

Restrictions on the performing arts, various types of events and cultural activities requiring physical presence as well as the way these restrictions were implemented and justified were seen by actors in the field as unfair and strongly undermining the status of culture. Impacts on such aspects as artists' skills, artistic expression, transition of new artists into working life and the extensive funding base of the arts sector are emerging more slowly. The impacts of the prolonged pandemic on the human dimension, including health, wellbeing, social relations and faith in the future affected both arts professionals and the public.

Observations based on the interview, workshop and survey data underpinning the report emphasise the fact that long-term structural problems in the sector are more significant than the acute crisis. The same observation was made in a report produced by Cupore on the impacts of the pandemic (Ruokolainen et al. 2022, p. 2. See Annex 1), which found that the pandemic situation had exposed the structural vulnerability of the arts and cultural sector. Structural problems are the root cause of what were considered unreasonable problems experienced by the independent arts sector during the pandemic. According to the actors, the reconstruction should focus specifically on the structural problems: it should create a stronger arts sector

that is more change resilient and crisis proof. It should be noted that most of the data sets were gathered between pandemic waves, at a time when many believed that the pandemic was already over and could be left in history. This reveals strong optimism on the one hand, and the impossibility of predicting the course and duration of the pandemic on the other.

The structural problems facing the arts and cultural sector have many contributing factors. One of factors resulting in vulnerability is the fragmentation and atypical nature of the work: people working in the arts and cultural sector have a wide range of income sources, their position in the labour market is often unstable, unpaid work is common, and artists find that they often fall between the gaps in the support system. A considerable portion of the sector's ecosystem consists of small enterprises, associations, organisations, freelancers and creative professionals. These small and heterogeneous actors are a prerequisite for the sustainability of the ecosystem, however: both the production of creative content and large arts and cultural sector institutions depend on them. (Ruokolainen et al. 2022, pp. 2–3. See Annex 1)

The pandemic has highlighted the structural features and problem areas of Finnish cultural policy, which is characterised by stability and minimal influence of political power and economic fluctuations. A large part of public funding for arts and culture is allocated to a small number of established institutions through the system of central government transfers to local government. The unique features of the system may have contributed to the its inability to respond adequately to the problems experienced by the independent arts sector, particularly at the early stages of the pandemic. The pandemic has consequently revealed the need for more flexible support systems in the arts sector. It also highlighted the need to clarify the division of tasks between the Ministry of Education and Culture and the Ministry of Economic Affairs and Employment; to cross administrative boundaries in support measures; and to develop cooperation between different actors and sectors. (Ruokolainen et al. 2022, pp. 3–4. See Annex 1)

The fact that long-term problems are at the core of the reconstruction does not mean that there is no need for crisis work and a pandemic exit strategy. However, restoring the activities and functional capacity of the sector offer an opportunity to put the prerequisites on a more sustainable foundation. Major initiatives of society aiming to develop the sector and the sector's internal capability to build up its strength support both the status of art in society and the trust of arts sector professionals in support provided by society.

## **Economic sustainability**

*Economic sustainability refers to responsible use of resources and sustainable growth that is not based on public debt or the destruction of natural resources over the long term. Economically sustainable activity supports balanced long-term economic growth while promoting and preserving ecological, social and cultural sustainability. Sustainable economic policy endeavours to enhance wellbeing and help deal with social change and unprecedented events. Economic sustainability creates the prerequisites for the other areas of sustainability. (Bish, 2021; Finnish Government, 2021; Ministry of the Environment, n.d.)*

Economic sustainability sparked the most discussion among the interviewees and respondents of the report. In addition to the direct economic impacts caused by restrictions imposed due to the pandemic, the economic sustainability challenges of the independent arts sector were also widely discussed. The future of economic sustainability in the sector also raised a great deal of concern regarding the dwindling gambling proceeds, forthcoming cuts and uncertainty surrounding the future of funding. Although some felt that transferring funding for the arts and culture to the universal budget was risky from the viewpoint of the overall funding of the sector, others also saw this change as an opportunity and a sustainable solution over the long term.

The causes of challenges facing the independent arts sector were largely regarded as being structural. The nature of the independent arts sector typically includes multiple sources of income, including part-time and project-type employment relationships, part-time entrepreneurship, supplementary employment against an hourly wage, such as teaching, and artistic work supported by a grant. Artists and arts and cultural sector freelancers often derive portions of their total income from different areas of the ecosystem. While many actors in the sector have become accustomed to the fragmentation of work and income sources, the current social security system is not seen as meeting the real needs of the sector, and combined with the lack of permanent employment relationships, this results in financial insecurity. A universal basic income and an artist's salary were highlighted as potential solutions for the income insecurity and challenges of economic sustainability in the sector, especially in survey responses.

*“Supporting artists financially, for example through an artist’s salary or, preferably, universal basic income. Financial insecurity drives trained artists out of the profession, which results in a less diverse, more elitist pool of artists. It is not appropriate that only artists in a financially secure position (those with inherited wealth or supported by their spouses) can work as professionals in the arts sector. Financial security results in better art, as the professionals can focus on creative work instead of having to spend their time constantly applying for grants. Creative work also enables a more ecologically sustainable arts sector.” (Survey response)*

*“We should be considering a more flexible way to work as an independent artist juggling grants, short-term jobs, commissions, sales of work and periods of unemployment. Universal basic income would, of course, benefit everyone as it would eliminate the excruciating bureaucracy, provide financial security in a small way, and make it possible to work in the crosscurrents of all these different ways of earning an income.” (Survey response)*

The lack of resources and basic funding was seen as one of the biggest problems related to the economic sustainability of the independent arts sector, a problem which affects most fields of art. Short funding periods were considered problematic, and the need for adequate, longer-term funding was emphasised. Criticism was levelled at the unbalanced allocation of funds to different fields of arts and types of actors, which was at times experienced as unfair.

The timespan of economic sustainability is not the same in different fields of art. COVID-19 restrictions have had the biggest impact on the performing arts, whereas in the field of visual arts, in particular, the deepest impact is caused by

longer-term economic challenges. In visual arts, no ready-made jobs and little public funding are available for graduating artists. Artists completing their studies in this field are dependent on grants and subsidies, whose amounts are not considered sufficient. One of the interviewees described the situation in the visual arts field as being locked in poverty.

*“In my opinion, the artist’s income is in line with, or plays a key role in, many of the paths suggested in the survey. It’s absolutely infuriating that a person with a university degree in this profession doesn’t fit into any pigeonholes of the central government/social system that other wage earners can find. However, as an artist it’s really difficult to commit to anything over the long term or start promoting changes in the sector when you’re constantly wondering about your own income. When I was studying at Uniarts Helsinki, I would never have imagined the financial stress I’d be living with for the rest of my life. Socially and societally, this just exacerbates the feeling of being an outsider, separated from other people and entire governmental policy-making.” (Survey response)*

Some of the interviewees and survey respondents would like to see some of the fields, particularly the visual arts, reassess their student intake. The number of students was regarded as disproportionate to existing resources, which not only creates an unrealistic image of the future prospects and opportunities of graduating artists but also maintains the number of artists living in poverty at a high level.

*“Far fewer artists should be educated, so that they would have a reasonable chance of making a living from their art...[My suggestion] is based on reality rather than being mean, and intended to improve artists’ wellbeing. Even those who live on very little and make ends meet must get money somehow. Being a starving artist and living with constant uncertainty will ultimately cause enormous stress when you hit the middle age. This was also true before the COVID-19 pandemic and big changes in lottery funds. I’d rather see a small group of artists that can live on their work than thousands barely eking out an existence.” (Survey response)*

The lack of history in collaboration between actors of the sector at multiple levels was seen as one of the challenges and obstacles to sustainability. It was felt that the lack of collaboration is relevant to the relationship between the independent arts sector and institutions funded by central government transfers, relationships between administrative actors in the sector (Ministry of Economic Affairs and Employment, Ministry of Education and Culture, Taika, Business Finland) and collaboration between the arts sector and businesses and other industries. The current operating models do not support sustainable collaboration between arts and culture and other sectors in a manner that benefits all parties.

Differences between the financial position between actors benefiting from the central government transfers system and independent arts sector actors sparked discussion in both interviews and survey responses. Many felt that the existing division between central government funded institutions and the independent arts sector is problematic, challenges the sustainability of the sector and is poorly suited to meet the needs of a diversifying sector. One interviewee found that the central government transfers system results in rigidity that affects the entire sector. On the other hand, some of the interviewees emphasised the importance of

the central government transfers system for the Finnish arts sector ecosystem. While some features of this system are identified as being inflexible and stagnant, others are regarded as necessary for the arts sector on the whole, such as funding based on a tripartite system consisting of the central government, municipalities and actors, predictability, nationwide coverage and permanence. For example, the central government transfers system has established a practice of budgeting appropriations for culture along with other basic services, and the funding for culture has been set at a certain level in local government budgets. Based on the data sets, this is a sensitive topic that divides respondents. However, many of them would like to see a broader discussion and reassessment of the balanced allocation of public funding.

Clear geographical differences concerning economic sustainability came up in the data sets. Opportunities for working in a professional capacity and economically sustainable way in the arts and culture sector were not considered similar in different parts of the country, as opportunities in the independent arts sector are currently primarily concentrated in the capital region and large cities.

*“What we need is free art instruction outside of school (visual arts, music, theatre, writing, visits to art events, etc.) for children in all municipalities and their larger population centres. Art can only be rebuilt if it has a large enough foundation and, with a few exceptions, artists will only emerge if people are able to make, experience and practise art from childhood on. This should be goal number one for rebuilding the arts sector.”* (Survey response)

The relationship between the independent arts sector, municipalities and wellbeing services counties was seen as a conflicting one in general. Most respondents saw changes in the municipalities' role as an opportunity. As the municipalities' remit shrinks with the introduction of the wellbeing services counties, arts and culture have a possibility of assuming a more central role in municipal structures and decision-making. At the same time, contrary expectations regarding the economic and political opportunities were presented. As economic latitude shrinks and the population concentrates in the biggest cities, a higher number of municipalities will find it impossible to maintain the previous level of professional cultural activity. In addition to the independent arts sector, the future of funding by central government transfers was emphasised in these views: all municipalities may not maintain cultural institutions as before. Some raised the question of whether each municipality needs its own cultural institutions, or could each municipality specialise in certain cultural areas in the future, working in closer cooperation within the cultural sector.

Consequently, the challenges of economic sustainability stem from not only long-term historical development and direct impacts of the pandemic but also from pressures to change revenue generation models in the future, including digitalisation. Digitalisation was seen as offering new opportunities for making and experiencing art. Digital platforms and distribution channels are used widely in the arts and cultural sector, but the monetisation of content and cultural services in a digital environment is proving a challenge. As the public is not willing to pay as much for digital content as they are for live content, digital services are unable to entirely replace live arts and culture, even on monetary terms. On the other hand, there are major differences between various fields of arts in the use of digi-

talisation. For example, the distribution of music is considered a forerunner of the digital revolution (Tarjanne, 2020, p. 11), whereas in visual arts, for example, digitalisation has not brought about an equally large change, even though the online sale of art has become more widespread in recent years. While digitalisation was often mentioned in interviews as being a major factor influencing the future of the sector, it was only mentioned in a few individual survey responses. This silence regarding digitalisation raises the question of whether the potential digitalisation offers and the solutions to its challenges have been sufficiently recognised in the independent arts sector and various fields of art.

Issues involving the internal economic sustainability of the sector are at the core of the discussion on economic sustainability. The impacts of arts and culture on the national economy are part of economic sustainability. In the survey and interviews, concerns were expressed over the fact that the strong arts sector expertise found in Finland and the economic potential of the sector have not been sufficiently identified or capitalised on. For example, the Creative economy roadmap emphasises the importance of events and art and cultural services for enhancing the attraction of regions and their ability to hold on to people and companies, as pull factors of tourism and as a providers of services (Tarjanne, 2020, p. 16).

*“Businesses do not take IP into consideration. IP has no value. The business sector has a strong exit mentality, sort of Wolt philosophy, it is seen as the goal rather than keeping the rights in Finland. The narrative in Business Finland, a lack of understanding of the fact that the creation of the cultural sector in Finland in the future depends on whether the enterprises stay in Finland.” (Interview citation)*

### **Challenges to economic sustainability and sustainable directions of development mentioned in the research material**

#### **Identified challenges**

- Fragmentation of work and earnings
- Inadequacy of basic funding and resources
- Short-term nature and unbalanced allocation of public funding
- Lack of collaboration and sharing
- Regional differences and inequality
- Dwindling gambling revenues and uncertainty surrounding future funding
- Perception of the arts sector as an isolated enclave in society



**Desired sustainable directions**

- Ensuring income security (e.g. universal basic income or artist's salary)
- Reinforcing competence in, for example, finance, entrepreneurship, contractual and legal matters and digitalisation as well as pedagogy and education
- Normalisation of recruiting artists by such employers as municipalities, the central government, museums, institutions and companies
- Tax deduction models
- Strengthening cooperation between different fields of the arts and cultural sector as well as with other areas and sectors in society
- Strengthening cooperation between different administrative branches
- More effective identification and exploitation of the societal and economic impacts of the arts sector

Table 1: Challenges and desired directions of development in economic sustainability.

## Cultural sustainability

*Cultural sustainability is one of the dimensions of sustainable development. It refers to both the sustainability of the cultural sector itself and the position of culture in public administration, particularly with regard to education, the economy, science, communications, the environment, social coherence and international cooperation. Cultural sustainability means ensuring the preservation of cultures as well as culture's and the cultural sector's ability for renewal and the diversity of cultural expressions. Cultural sustainability is closely linked to identity, diversity and cultural rights. Creativity is seen as a key resource for society and the dialogue between cultures as a prerequisite for sustainability. (UNESCO, 2005; United Cities and Local Governments, 2010)*

The data sets reveal that the cultural sustainability deficit in society is manifested as experiences of lack of appreciation and unfair treatment. The experience of many respondents, particularly as a consequence of the pandemic, was that the sector is not understood or appreciated at the political level, which was considered a cause for concern from an educational and cultural viewpoint.

The societal importance and impact of the arts and cultural sector in various areas of sustainability were emphasised by interviewees and respondents. The potential of arts and culture as a stabilising force in society, an active participant in public discussion, source of inspiration for ideas and provider of different perspectives was highlighted. However, many felt that a precondition for the full realisation of this potential is improving the social status of arts and culture and promoting understanding and appreciation of the sector.

On the other hand, cultural sustainability and its challenges also concern not only external factors but also internal operating models and mindsets within the arts and cultural sector. One interviewee noted that the pressure to be culturally sustainable is today as great as the pressure to be ecologically sustainable, but the cultural sector still lacks the skill of engaging in constructive discussion on difficult topics concerning cultural sustainability, such as cultural diversity or cultural appropriation.

The lack of diversity among people experiencing art as well as making art at a professional or amateur level was seen as an internal challenge to the sector's sustainability. The problem was considered to manifest itself on several different levels and be primarily due to structural reasons and also attitudes. As concrete obstacles to increasing diversity within the sector were seen language proficiency requirements, narrow conceptions of art, and a fear of losing one's established status, among other things. Based on the data, critical thinking needs to be strengthened, different actors need to engage in a dialogue, and norms have to be dismantled. One interviewee emphasised the need to engage in a broader discussion on conceptions of art and questions related to artistic freedom in both education and, for example, peer reviews of funding decisions. The expertise of people with diverse backgrounds was considered to be a largely untapped resource.

Issues concerning the diversity and equality of different fields and genres in the arts and cultural sector are closely linked to cultural sustainability. A culturally sustainable society must be able to ensure the diversity, capacity for renewal and continuous diversification of fields. In particular, the independent arts and cultural sector is naturally and essentially diverse and constantly evolving. Many survey respondents and interviewees challenged the prevailing allocation criteria of public funding which, in the opinion of many, did not do enough to ensure diversity in the sector and equality between different fields. The poor status of the visual arts and lack of resources for supporting new modes and forms of making art were emphasised particularly in the survey responses.

At the same time, cultural sustainability and diversity are closely linked to regional possibilities to work with arts and culture, making art as a professional or amateur and experiencing it. Due to more diverse opportunities for earning an income and higher volumes of audiences and customers, a large share of the professionals in the arts and cultural sector head to larger cities, while smaller localities seem to do less well in attracting and retaining them. Respondents and interviewees noted that, for example, working as a freelancer requires extensive networks, which is why it is considerably more challenging for them outside the capital area and larger cities. The concentration of possibilities, particularly in the capital region, was considered problematic from the perspective of societal diversity, accessibility and equality. Rather than wishing that the same opportunities should be available everywhere, they would like to see opportunities for regional differences and specialisation. Appreciation for local culture, investing in it and having opportunities for its renewal and diversification were seen as important. Platform approaches were considered as a solution to strengthening the arts and cultural sector ecosystem throughout the country.

*“It does not make sense that every medium-sized city has its own orchestra and theatre and so on - You could have centralisation and specialisation. One could focus on the visual arts, another on art as part of care for older people and so on. In medium-sized cities, platform-based actors are needed, for example to keep the performing arts going, tours, etc. Could be more diverse, a different structure would be needed.”*  
(Interview citation)

*“Actors operating in the independent arts sector create, maintain and strengthen the unique culture of each region. The cultural sustainability of the independent arts sector helps the rest of us notice those things in our culture that we should address.”*  
(Interview citation)

## Challenges to cultural sustainability and sustainable directions of development mentioned in the research material

<p><b>Identified challenges</b></p>	<ul style="list-style-type: none"> <li>• Experiences of lack of appreciation and unfair treatment</li> <li>• Lack of diversity in people experiencing art and making art as professionals and amateurs</li> <li>• Unequal opportunities for professionals and audiences speaking other languages resulting from language barriers</li> <li>• Narrow conceptions of art</li> <li>• Structural challenges and need for attitude change</li> <li>• Unfair treatment and funding of different fields of art and genres</li> <li>• Lack of capability for engaging in discussions on difficult topics related to cultural sustainability</li> <li>• Lack of a common voice for the sector</li> </ul>
<p><b>Desired sustainable directions</b></p>	<ul style="list-style-type: none"> <li>• Increasing understanding of the sector and its ability to be a forerunner in issues of cultural sustainability (e.g. cultural appropriation, diversity)</li> <li>• Identifying and enhancing the potential of the arts and culture as a stabilising force in society, a forerunner, an active participant in public discussions, a source of inspiration for ideas and a provider of different perspectives</li> <li>• Finding a common voice for the sector and strengthening it, however without forgetting diversity</li> <li>• Strengthening collaboration and dialogue within the sector and with different areas of society</li> <li>• Expanding the conceptions of art, challenging norms and critically examining artistic freedom from the viewpoint of diversity</li> <li>• Recognising professionals from different and diverse backgrounds as a resource and necessity for the sustainability of the field</li> <li>• Reassessing the allocation of funding taking into account the diversity and equality in the sector</li> <li>• Breaking down language barriers in the arts sector and offering more extensive opportunities to foreign language speakers</li> <li>• Strengthening the making and experiencing of art and culture locally and regionally, promoting diversity</li> </ul>

Table 2: Challenges and desired directions of development in cultural sustainability.

## Social sustainability

*Social sustainability involves preserving the integrity of communities and societies, basic and human rights, equality and effective democracy as well as safeguarding them for posterity. In a socially sustainable society, people's trust and security can be ensured and conflicts can be prevented and resolved. Key aspects of social sustainability include social equality, effective rule of law, sufficient incomes, right to education and training, fair distribution of resources and opportunities, and the opportunity to influence one's own life, act as part of a community and participate in social activities. (Finnish Government, 2021)*

The challenges to the social sustainability of the independent arts sector are related to issues of equality, diversity and accessibility regarding different population segments and geographical regions; harassment and the abuse of power; wellbeing and gaps in social security revealed by the pandemic that affect above all freelancers and professionals without permanent employment working in the independent arts sector. With the crisis caused by the pandemic and unprecedented changes in the sector's funding, it was feared that issues related to social sustainability will be overshadowed by financial concerns. On the other hand, the crisis was seen as an opportunity to look at things in a new way and build an arts and culture sector that is more sustainable overall.

Concerns over the wellbeing of actors in the sector came up clearly in the data sets. The pandemic itself and restrictions imposed on the sector have tested the wellbeing of professionals in this sector over the past two years. The challenges to wellbeing are not only associated with the pandemic, however, and even under normal circumstances, the lack of grants and support and uncertainty regarding operating prerequisites were seen as posing challenges to the coping of those working in the independent arts sector.

Inequalities are seen in the sector at many different levels. Where the pandemic is concerned, it was felt that arts and cultural sector professionals, who were already in a disadvantaged position, bore the brunt of the crisis, particularly those without permanent employment and professionals who speak a foreign language or have a disability. However, equality and accessibility were seen as a challenge and deep structural problem that affected the sector more broadly. One interviewee noted that art organisations often consider equality issues from the public's point of view, but less frequently from the artists' standpoint. On the other hand, significant equality challenges were seen in the opportunities of the public and amateurs to participate, despite past investments. There is still a lack of diversity in the backgrounds of people pursuing the arts. Published in late 2021, the Arts Equal report (Ilmola-Sheppard et al., 2021) also showed that basic art education is primarily aimed at those with existing capabilities for making and consuming art.

*“In attempts to promote equality, you should watch out for cosmetic projects which strive to allocate money to artists only because they have certain qualities or backgrounds, and not because of their skill. Instead, attention should be given to structures. Why do so few people from the suburbs apply to art schools? Why don't more people with an immigrant background apply to them? Is enough information on these opportunities being provided to young people whose homes do not engage in cultural activities or who do not have other sources of information?” (Survey response)*

Regional differences and inequality are some of the biggest social sustainability issues for the independent arts sector from the viewpoint of both the artists and the public. For example, opportunities to participate in basic art education vary very widely throughout the country. In terms of a socially sustainable future, as an important factor was considered the extent to which the resources of municipal educational and cultural departments will be sufficient to provide high-quality cultural services and ensure their accessibility and equality. Inequalities between municipalities and regions cannot be allowed to increase. A sustainable and effective foundation for cooperation between wellbeing services counties and municipalities is an issue related to the accessibility of culture, an issue which also concerns the independent arts and cultural sector.

Harassment and distorted structures of power and responsibility are sustainability problems related to the internal practices of the independent arts sector and field of art. They are highlighted as a broader issue, not just related to the pandemic. For example, the #MeToo movement that emerged in the film industry in 2017 sparked a widespread, global discussion on the somewhat normalised exploitation, harassment and abuse of power occurring in the sector and in society. In Finland, this discussion expanded in 2021 to include music and other arts with, for example, the #PunksToo and #VisualartsToo campaigns. The respondents felt that the problems lay in structures and attitudes. The need for questioning norms, honest self-reflection and extensive dialogue on the problem areas of social sustainability was emphasised. Integrating themes related to social sustainability, such as anti-racism, accessibility and equality in education in the sector, was considered essential.

Responsibility for strengthening social sustainability was felt to rest with, above all, funding providers, educational organisations, basic art education and established institutions but also with all organisations, actors and professionals in the independent arts sector. The need to put social sustainability issues at the centre of all activity was emphasised in the interviews. One interviewee stressed that in all activities, resources should be budgeted for social and cultural sustainability, ensuring that they are not overshadowed by other goals.

From a societal standpoint, the arts sector was seen as playing a key role in enhancing broader social sustainability. Above all, it was felt that the arts sector sparks and renews discussion, establishes new concepts and terms, and highlights problem areas.

## Challenges to social sustainability and sustainable directions of development mentioned in the research material

<p><b>Identified challenges</b></p>	<ul style="list-style-type: none"> <li>• Lack of equality and accessibility for both makers of art and the public</li> <li>• Challenges associated with the wellbeing, mental health and coping of people working in the sector</li> <li>• Cases of harassment and abuse of power</li> <li>• Unequal opportunities to participate, practice and pursue education and training in the arts and cultural sector (related to regional differences and different backgrounds, among other things)</li> <li>• Lack of resources often sidelines social sustainability themes</li> <li>• Attitude problems in the sector and in society at large</li> <li>• Gaps in social security</li> </ul>
<p><b>Desired sustainable directions</b></p>	<ul style="list-style-type: none"> <li>• Improving social security for artists and freelancers working in the independent arts sector</li> <li>• Identifying and addressing inequalities and abuses of power within the sector</li> <li>• Identifying and preventing problems related to the wellbeing, mental health and coping of people working in the arts and cultural sector</li> <li>• Identifying and addressing various forms of discrimination in education and working life</li> <li>• Integrating themes related to equality, anti-racism, diversity and accessibility in arts and cultural education and training</li> <li>• Enhancing the diversity, equality and accessibility of the public, participants and artists</li> <li>• Identifying social challenges and accessibility issues related to digitalisation</li> <li>• Putting equality, accessibility and diversity at the core of all activity and efforts at renewal, in all phases and at different levels</li> <li>• Identifying and strengthening the agency of the arts and cultural sector in discussions on issues of inequality and disadvantage</li> <li>• Identifying and strengthening the impacts of arts and culture on wellbeing</li> <li>• Arts as a driver of change in transitioning to an equal and diverse society</li> <li>• Ensuring that people living in different parts of the country and from different backgrounds are given equal opportunities to participate in arts and culture as members of the public and as professionals as well as through hobbies, comprehensive school and basic art education, for example</li> </ul>

Table 3: Social sustainability challenges and desired directions of development.

## Ecological sustainability

*Ecological sustainability refers to the ability of society to act sustainably within the carrying capacity of the planet, ensuring the functional and regenerative capacity of ecosystems both today and in the future. Ecologically sustainable communities and societies base their activities on taking nature and ecosystems into consideration and respecting them based on knowledge. The environmental impacts of their activities are at such a level that they pose no threat to ecosystems or result in extinctions or biodiversity loss. (Finnish Government, 2021)*

Climate change and biodiversity loss are some of the biggest challenges of our time, which was also recognised by interviewees and survey respondents. However, ecological sustainability was clearly the area of sustainability that was talked about the least for the purposes of this report. It is likely that this inconsistency was due to the acute financial problems caused by the pandemic. However, the survey responses revealed differences in respondents' ideas of the sector's specific responsibility for ecological sustainability: while some of the interviewees and survey respondents emphasised the arts sector's responsibility for bolstering its ecological sustainability, others felt that the positive sustainability impacts of arts and culture are more significant than internal environmental impacts.

The arts and cultural sector consists of a wide variety of actors whose activities are associated with different challenges to ecological sustainability. The sustainability of the activities can be seen in different lights, for example when comparing large public events and art gallery exhibitions, or when examining the performing arts and visual arts. The purpose of this report is not to compare or assign value to the ecological sustainability of different actors. On the contrary, its purpose is to highlight the types of sustainability problems the arts and cultural sector grapples with and the ways in which they have been solved within the sector on the one hand, and to spark discussion on what role the fields of arts and culture play in strengthening the ecological sustainability of society on the other.

The role that arts and culture play was emphasised by interviewees and respondents as one that, above all, inspires ideas, sparks debate, shakes things up, influences attitudes, reinforces a sense of community and comes up with different visions for the future. The interviewees and respondents felt that arts have a remarkable ability to highlight problems, offer different points of view and solutions, and to make acute crises visible. However, many of them felt that in order for arts and culture to have greater social impact and weight, artists would need to be included, heard and appreciated more.

However, many of the interviewees and survey respondents identified needs for improvement in the internal practices of the sector. For example, travel practices and events with a large attending public were mentioned as less environmentally friendly activities with a great carbon footprint. Some saw not only reducing the carbon footprint but also offsetting emissions as a solution, whereas others felt that relying on offsetting showed reluctance to tackle the real problem and an inability to come up with more sustainable ways of doing things. In efforts to put more environmentally friendly practices on a permanent footing, interviewees and survey respondents felt that established institutions, above all, should assume responsibility and show the direction, making it easier for smaller actors in the independent arts sector to follow in their footsteps.

The ecological impact of making art was seen as a minor sustainability challenge, but a challenge nonetheless. Among others, recycling materials and sharing resources were mentioned as sustainable practices. Extending the lifecycle of performances was regarded as a key area of improvement in the performing arts.

*“I think we should broaden the funding criteria from mainly focusing on artistic works to using collective and developing modes of work in which you can work with arts, even over a longer period, with the main focus being the impacts of the work process, rather than just the end results. It would also be good to provide better access to funding for extended performances. It’s not always necessary to make something new - you can also extend the life of existing works.”* (Survey response)

Differing opinions on the sustainability issues of digitalisation also came up. The accelerating pace of digitalisation demands a greater understanding of and discussion on the sustainability of platforms and working methods, as even digital services can have a major carbon footprint. A digital platform or service does not automatically mean its carbon footprint will be smaller than that of a concrete production.

*“I would like to see more integrity in Uniarts Helsinki when we talk about ecological issues. The prevailing idea nowadays seems to be that there is ecological ‘intangible art’. For example, this is how people want to see digital art. I think it’s really dishonest to claim that, for example, a plastic-based acrylic paint would be automatically less ecologically sustainable than a digitally produced work of art. Or that, if a work of art is an object, it is somehow harmful to nature compared to a digital work. I’m not trying to put digital art down or say that one form of art is better than another. I’d like to see less judgemental and more intellectual discussion on ecological issues. The idea that artists shouldn’t be allowed to make physical objects is dishonest and accusatory.”* (Survey response)

Reinforcing local consumption, status and appreciation of arts and culture was mentioned as a way to increase sustainability.

*“Localization of arts projects. The era of international travel and consumption of resources is over, because we cannot live an unsustainable lifestyle as the planet continues to burn. It is the fiscal responsibility of the city and nation to fund orchestras, theatres, dance institutions, etc. and other arts organizations so that people can participate in art as both creators and audience members locally.”* (Survey response)

*“We should apply the local food philosophy to culture. The idea that everyone benefits: both nature and the people making culture.”* (Interview citation)



## Challenges to ecological sustainability and sustainable directions of development mentioned in the research material

<p><b>Identified challenges</b></p>	<ul style="list-style-type: none"> <li>• Environmental impacts of travel and events</li> <li>• Environmental impacts of digitalisation and a poor understanding of them</li> <li>• Challenges to developing ecological sustainability that stem from a lack of basic operating resources</li> <li>• Inadequate ability to exploit the potential of the arts sector to serve as a trendsetter and promoter of ecological sustainability in society</li> </ul>
<p><b>Desired sustainable directions</b></p>	<ul style="list-style-type: none"> <li>• Embracing the potential of the arts sector to visualise ecological sustainability problems and to stir people into action</li> <li>• Strengthening the voice and increasing the participation of the arts sector in societal discussion on sustainability</li> <li>• Applying the “local food” trend to arts and culture - in other words, strengthening the status and popularity of local arts and culture</li> <li>• Improving the ecological sustainability of practices within the sector and putting ecological choices on a permanent footing (e.g. modes of travel, material choices and recycling, minimising emissions)</li> <li>• Collaborating and sharing resources with other actors in the sector</li> <li>• Promoting dialogue, understanding and cooperation between science, arts and disciplines in tackling sustainability challenges</li> <li>• Increasing understanding of the environmental impacts of digitalisation</li> <li>• Strengthening the role of institutions and educational organisations as trendsetters of ecological sustainability in the sector</li> <li>• Normalising the achievement of carbon neutrality and emission offsetting</li> </ul>

Table 4: Economic sustainability challenges and desired directions of development.

### 3. Four paths for transitioning to a sustainable future in the independent arts sector

#### **Paths for long-term development**

The sustainability challenges of the independent arts sector are complex and closely interlinked. Some of them, including problems with earning a sufficient income, are issues that have always been present in the field of arts. Others are new and precursors to unprecedented changes, such as digitalisation and ecological sustainability issues. Some challenge the power relations and structures within the arts, such as inequalities between people with different backgrounds and different fields of art. We have come up with four sets of objectives associated with these challenges, which we call transition paths. They collate sustainability challenges into thematic entities.

The paths contain options, and there are variations in their precise destinations. The options might be value choices on which interviewees, workshop participants and survey respondents disagree. In most cases, they are differing ideas of what is feasible in various societal situations. They may also encompass disagreements about what various concepts are understood to mean. We call these options, which emerged in the data sets, 'sore spots'. It is part of the nature of the sore spots that no one necessarily knows how or wants to spell them out, even if they are part of resolving sustainability deficits. For example, it is not easy to publicly discuss adjusting to changes you would rather stop from happening. To some extent, the reconstruction programme will have to comment on the identified conflicts and multitude of voices that are inherent in the discussion, either as something that is spelled out or as issues that kept are out of the limelight.

For each of the transition paths, we have listed capabilities. Capabilities are comprised of resources, expertise, knowledge and practices. They are an ability to grasp opportunities and achieve the desired outcome. In practice, capabilities can be fostered through several different actions, and they can be direct or indirect outcomes of the actions taken.

#### **Transition path 1: Sustainable earning methods** **Sustainability problems and sore spots**

The first transition path leads to a future where the economic potential of the arts and cultural sector is recognised in society and people can earn a living by making art. However, this does not mean the same thing for everyone. The career paths of art professionals will have become diversified and specialised. Earning a living from several different sources has become more normal in society. Various combinations of work and professions are effective and possible from the perspective of working conditions, social security and appreciation within the sector alike. At the same time, the quality of work, use of resources and societal impact can be improved by sharing resources between different actors. A platform approach enhances sustainability, but it also spreads and shares expertise.

## Sustainability challenges on the change paths

## Capability needs Vision for the future

### Economic sustainability

### Cultural sustainability

### Social sustainability

### Ecological sustainability

#### Sustainable earning methods

- Fragmentation and multiple sources of income
- Limited public funding
- Financial insecurity

- Failure to exploit diversity as a resource
- Inequality in opportunities, e.g. regionally and between genres and fields of art

- Gaps in social security
- Poverty and insecurity
- Structural inequalities

- Ecological sustainability as a challenge and unexploited opportunity
- The role of local arts and culture must be strengthened

- Capability to employ a variety of earning methods
- Capability to share resources

A vital and thriving arts sector is a driving force for the green transition.

#### The arts as part of society

- Lack of history in cooperation at different levels
- Regional differences and inequality
- Lack of societal expertise (e.g. economy, law)

- One-dimensional/narrow conceptions of art
- Gaps in diversity
- The forerunner potential of the sector not fully recognised nor exploited

- Insufficient ability to exploit the potential of the sector as a promoter of social sustainability
- Inequality in opportunities

- Insufficient ability to exploit the potential of the sector as a promoter of ecological sustainability

- Capability to function in the structures of society
- Capability to normalise diversity

The arts lay the foundation for social and cultural sustainability

#### Renewal through unprecedented events

- Lack of cross-sectoral and cross-administrative cooperation
- Gaps in digital expertise
- Changes in the role of municipalities
- Changes in funding

- Gaps in multi-art and multi-disciplinary cooperation
- Need for a broader change in attitudes

- Gaps in equality and accessibility among people making and experiencing art

- Impacts of climate change and biodiversity loss
- Environmental impacts of digitalisation

- Capability to analyse and promote changes
- Capability to carry through structural developments

Finland is a trendsetter in building a resilient, developing and vital arts sector.

#### Post-pandemic measures

- Significant loss of income during the pandemic
- Brain drain
- Insecure working life for young professionals

- Experienced lack of appreciation and unfair treatment
- Weakened trust in public authority
- Lack of faith in the future

- People already in a weak position bore the brunt of the pandemic
- Wellbeing challenges of actors in the sector

- Strengthening digitalisation and localness seen as challenges and unexploited opportunities

- Capability to make a constructive and progressive experience out of the pandemic

The post-pandemic arts sector is stronger, more equal and more diverse. The potential of the sector is recognised and utilised in society and cross-sectoral cooperation.

Figure 1. Summary of transition paths and sustainability challenges.

Sustainable revenue generation is closely linked to economic sustainability deficits. In the data sets collected for the report, the most significant ones of these deficits are the development of public funding, growth in the number of artists, and growth expectations for the creative economy. Social sustainability is closely linked to earnings. Poverty, problems with social benefits and inequalities (such as in copyright revenue and between art fields) are social sustainability deficits. Sectors based on large audiences or travelling performers, or other ecologically unsustainable practices, are also challenges to sustainable revenue generation.

The basic premise of this report is that solutions for sustainability in the independent arts sector cannot depend on growth in public funding. This is a sore spot that divides interviewees and survey respondents. Many of the interviewees completely agree with this point. In their view, the level of funding for the arts cannot be expected to increase significantly in the current social situation. Other interviewees feel that this is an impossible premise that should not be accepted. They feel that funding for arts is a question of valuation. In a prosperous society, possibilities can be found if there is a will to do so.

*“We need efforts to increase the appreciation of the sector. At the moment the sector is not taken seriously, and it’s constantly being put down with restrictions and so on”*  
(Survey response)

The limited resources highlight another sore spot in the data: can public funding allocated to the arts be distributed to fewer people, thus enabling more sustainable operations, or to more people, so that a higher number can get a share? Limited resources are associated with such questions as the intake of education programmes in the sector. Is it better to educate a smaller number of art professionals who have better prerequisites for receiving funding allocated to the arts or, on the contrary, are more art professionals needed to serve society more broadly? This is an even harder question to answer than limited funding. Some of the interviewees did not want to answer this question at all, even anonymously.

The data sets indicate that sustainable revenue generation in the independent arts sector comes simultaneously from multiple sources. On the one hand, there should be a need and opportunities for art professionals extensively throughout society. On the other hand, it should be possible to allocate larger amounts to fewer recipients. The main thing is that the different earning methods are effective and can be combined. If more people were able to combine different types of employment in their artistic professions, new solutions for direct art funding could be considered. For example, platform-type employment solutions might be possible even if the level of funding did not significantly increase.

*“Clear changes in funding. The independent arts sector should get more long-term public funding. Or bolder decisions to centralise support if the funding can’t be increased. Right now, professional work in the independent arts sector is on life support, because no one has the courage to make longer term plans and educated people are just eking out year after year in uncertainty.”* (Survey response)

## Capabilities that support the transition path

### Capability to pursue a variety of revenue generation methods

The capability to pursue a variety of revenue generation methods comprises skill, knowledge, structures and attitudes that make earning an income from different sources more possible, easier and more acceptable. A precondition for the capability to employ a variety of revenue generation is that other sources besides public funding are accepted as part of the *normal* continuum of sustainable revenue generation in the arts sector. For example, business, work performed in other sectors, patrons or project funding for social development are all income sources for art professionals.

*“There will be massive cuts in culture budgets in the years to come. We should come up with new ways of earning an income. New kinds of patron and sponsorship instruments.”* (Interview citation)

The capability related to multiple revenue generation methods comprises different practices of the sector, from education to funding models and from organisational operating models to professional identities. To a great extent, this appears to be a question of attitudes and norms. The juxtaposition of commercial and non-commercial, art and entertainment, or art as an intrinsic value and other uses of art emerges clearly in the different data sets. The acceptability of different revenue generation methods varies by field. In some fields, for example, teaching is a normal part of being an art professional, while in others a teacher is not a “real artist”, or a failed one because they cannot earn their living as a full-time artist. However, it is today very common for people working in the arts and cultural sector to earn a living from multiple sources as well as to take on other jobs in addition to their artistic work.

When other revenue generation methods besides public arts funding become widely accepted, they will appear complementary parts of the same ecosystem, rather than polar opposites.

Expertise and professional identity are key foundations of capability. Art education does not trace a path for the systematic construction of the graduate’s personal revenue generation model as part of professional training. The interviewees repeatedly mentioned that graduates did not possess sufficient capabilities for building their revenue generation models and careers. The lack of such capabilities might be the reason for the anxiety and frustration related to employment opportunities in the sector, which was highlighted in the workshops, in particular. The interviewees and respondents appeared to be unanimous about the need to build civic and working life skills as part of artists’ education and training. This means everything from understanding finances and entrepreneurship to communication and dialogue skills as well as expertise in digitalisation. While the needs and the intensity of working vary in each field of art, the common denominator is that all graduating art professionals should have an understanding of and the requisite basic skills in these matters, whether they themselves are making art or commissioning it.

*“Students don’t know how to apply for grants. How to write a CV, how to submit an application. They don’t necessarily know how to write non-fiction text. In the workplace, the need to work with different people will be emphasised, and you can’t just stick with your own little clique like you did when you were a student. Different voices need to be heard in discussions.”* (Interview citation)

Action from society is also needed to support the diversification of revenue generation models. Arts sector funding and grant models that make it possible to use different revenue generation models simultaneously promote this diversification. For example, funding models that encourage beneficiaries to tap different sources of income are helping an increasing number of organisations to build their capability to use different revenue generation models and to develop new ones. The fact that arts, culture and creative sectors are within the purview of different ministries, above all the Ministry of Education and Culture and the Ministry of Economic Affairs and Employment, was seen as one of the obstacles. Freelancers and entrepreneurs in the arts sector felt that they fell between the cracks of the grants offered by the ministries. For example, many felt that the funding offered by Business Finland excluded actors in the arts sector. Bringing these bodies, or at least the support models they offer, closer together and eliminating any gaps was considered important. This would give actors in the independent arts sector greater flexibility to shift their focus between the arts and creative economy.

Social security is needed to support both earning incomes from multiple sources and the transitions between them. In addition to support, solutions for the monetisation of artistic work, such as on digital distribution channels, is also needed. Qualifications and the ways in which they are built in different practices of society are relevant to the capability of multiple revenue generation models. Studies in the education sector and pedagogical studies are needed to provide artists with better skills and qualifications for instruction and education in the arts sector. Similarly, challenges related to qualifications affect artistic activities in the social welfare and health care sector.

The use of multiple revenue generation models is also associated with a capability for cross-sectoral cooperation and for applying artistic competence to different sectors. Many interviewees and respondents felt that cooperation with other fields, businesses and the private sector was important for the sector's own sustainability, above all. They found that the competence required for cooperation and mutual understanding between sectors is currently not adequate. This observation is consistent with such as the conclusions of the Creative economy roadmap: while there is an acute labour shortage in creative economy companies, many graduating students in the creative sector are unaware of their potential or opportunities (Tarjanne, 2020). The Creative economy roadmap proposes a more human-centric way of identifying and bringing together creative sector professionals and companies' needs across the boundaries of sectors and genres. This could be achieved by increasing the flexibility of study programmes, creating collaborative projects across the boundaries of fields of education, drawing attention to alternative career paths and broader career opportunities, and adding compulsory business education modules to all creative education and training programmes (Tarjanne, 2020).

*“Cooperation with the private sector should be increased, but anyone who has worked in that area knows how difficult it can be. Although the business sector is interested, all too often this is not translated into any financial input, i.e. money.”* (Survey response)

*“Cooperation with entrepreneurs and actors promoting culture can, however, be the most crucial aspect. An environment that helps shape us is created through cooperation.”* (Survey response)

The capability to use multiple revenue generation methods is built when competence, methods, working approaches and cooperation models work correctly in different contexts. Internationality is in a key role as the Finnish arts market is small. Investing in internationalisation was considered important to both organisations and individual professionals. The Creative economy roadmap also identifies the need to further strengthen the internationalisation mindset. The report notes that, in creative fields, a genuinely international mindset is only found in the game industry and among some audio-visual and music industry actors (Tarjanne, 2020, p. 18). The findings of both the Creative economy roadmap and this study suggest that not only stronger competence but also more extensive changes in mindsets and practices are needed. The role of educational organisations is emphasised in this development, among other things.

*“Public funding will not be enough for anything, it will not stretch to paying artists’ salaries. Multi-artistry is one thing, and internationality another, so you can find work in the international market in some form. The precondition is that this has also been considered in education. And then there is entrepreneurship, which is looming larger than before.”* (Interview citation)

### **Capability to share resources**

Various modes of sharing and working together is one of the key capabilities relevant to sustainability in the independent arts sector. There are compelling reasons for this in terms of not only economic but also social, ecological and cultural sustainability. However, the challenge seems to be a lack of past experience of cooperation within and between different fields of art and with different sectors. Interviewees and respondents even considered developing the forms of cooperation essential for improving sustainability in the sector and responding to future challenges. In a sector which has too few resources for everyone, sharing resources, knowledge, skills, expertise and facilities must be possible. In addition, such goals as promoting diversity and increasing ecological sustainability require a broader coalition of actors. Specialising in demanding questions of the future will not be possible for an individual professional or small community, and broader cooperation will thus be required.

The capability to share resources includes the ability to internalise, disseminate and exploit the available resources, expertise and networks as well as the ability to make use of cooperation, networks and the expertise of others. Rather than materialising out of thin air, building a collaborative culture requires concrete actions, for example in education and ways of allocating funding.

*“This requires cross-disciplinary cooperation as well as cooperation between the public sector, NGOs and the private sector. The grant-based model is challenging from the viewpoint of sustainable development. Using multiple sources of funding and running multi-year projects would be the sensible way to go. This would mean that a wide range of different fields of art, artists and actors are involved in coming up with ideas for and implementing sustainable solutions. I would also challenge companies to get involved, by providing support and contributing their own efforts.”* (Survey response)

*“Organising informal meeting places for artists, cultural actors and anyone interested in the arts at the grassroots level. Organising shared activities and interactive*

*situations at these meeting places. (Glocalisation alongside globalisation) Peer-level meetings and freedoms are needed because creativity and inspiration will not come from top down. I think this would be a good foundation on which goals of the survey could be built. Nothing beats a supportive sense of community, something of which there is far too little in arts. This kind of community would attract more artists and make art more approachable and attractive to consumers.”* (Survey response)

The findings of the report by Cupore (Ruokolainen et al. 2022, see Annex 1) also indicate that the development of new kinds of partnerships, collaborative models and modes of cooperation are key steps towards sustainable recovery in the creative fields. For example, the European Commission report “European Cultural and Creative Cities in COVID-19 times” finds that the sustainable recovery of cultural and creative fields requires the development of new kinds of partnerships at different administrative levels as well as with public and private organisations; activities based on cooperation and reinforcing connections with local communities; and cooperation with different sectors that strengthens the social wellbeing impacts of culture (Montalto et al., 2020, p. 27).

Even though the absence of structures is one of the most persistent and recurring problems affecting the independent arts sector, coming up with and realising solution models is more difficult. In the data sets, a wide variety of models that work at different levels and in different ways are described. They include cooperative, platform and facility-sharing models. Organisations with shared facilities funded by the central government and municipalities considered the key to sharing physical facilities. The shared use of facilities is a much-discussed area of development.

*“Internationally, it seems to be more common for people to work in a kind of loosely organised cooperative or similar. We need more coalitions that could, for example, share production resources, and this would eliminate the need for each person to have their own part-time producer.”* (Interview citation)

*“The field of arts is so diverse and there are such dramatic differences between the income streams and job descriptions of professionals. If we want to come up with an equal and effective solution, we surely need a diverse operating forum that is flexible in many ways. The patchwork nature of the sector creates challenges related to society and regulation, but the sector can creatively come up with cost-effective, synergistic solutions in even the most surprising places.”* (Survey response)

While there are many platform-based models, a variety of models are needed for different situations, different fields and different career phases and goals. Interviewees and respondents regarded cooperative arrangements, platform actors’ possibility of having employment relationships, and serving as an intermediary to support art professionals at the start of their careers or in fields with a low income level as opportunities for platform-based operating methods. The use of intermediary actors, such as producers, marketing professionals and various developers, is usually only possible at a sufficiently professional level.

The capability to share resources includes the idea of making use of the same resource for a longer period of time and in different places. Interviewees and respondents considered increasing the number of times a production is performed and extending the life cycle of productions were both economically and ecologically



sustainable. In the performing arts, the need to extend the life cycle of productions by securing them more performances throughout the country was emphasised. It was hoped that institutions receiving central government transfers would offer more opportunities for groups in the independent arts sector to perform.

*“The big question is how to get more performances for productions. How can these productions be made sustainable so that they can bring in as large audiences as possible. So that the resources spent on the production could be used. To see the production as something bigger than the performance. This is important when thinking about sustainability.”* (Interview citation)

*“Performances generate revenue, the field and production crews are financially better off, and the resources for putting on productions are used more sustainably (input-output), when a production has several performances. In performing arts, multiple performance runs should be supported, either in the same venue or on a tour instead of just doing one-off performances. It IS more ecological! Visiting performances can be associated with other activities that enhance their impact: workshops, teaching, audience work, cultural wellbeing projects, etc.”* (Survey response)



## Measures and solutions suggested by survey respondents for the path to more sustainable revenue generation models

*These measures represent the wide range of views held by the survey respondents. They show that the expected measures for promoting sustainability are diverse and, in some cases, divergent. Some of the proposals would require increasing public funding for the arts.*

### - **Strengthening the working life skills and competence of artists**

The importance of strengthening working life skills is repeated and emphasised in the data sets. Increased competence is called for in matters involving digitalisation, finances, entrepreneurship and project work, in particular. Many respondents also mentioned an acute need for changing attitudes, so that financial and commercial competence would be considered important and desirable in the work of art and cultural fields. Educational and pedagogical competence also needs to be built up. A precondition for extensive strengthening of competence is continuing education for those already in working life.

**Actors:** *educational organisations at the upper secondary and higher levels*

### - **Understanding the diversity of professions in the sector and society**

Society’s understanding of the multiple sources of income of those working in the fields of arts and culture, particularly freelancers, is needed in order for the sector to receive the support it needs for changes. At present, many interviewees and respondents felt that the realities of working in this sector are

not adequately understood, which can be seen as gaps in income security, for example. This diversification still continues. Many hoped to see structures and processes that support transitioning between different professions and sources of income. They would also like to see the media examining the realities of the sector critically and from a variety of perspectives.

*Actors: central government, trade unions in the sector, educational institutions, media*

### - **Universal basic income or social security that recognises the realities of the sector**

Universal basic income was the most common proposal in the survey for remedying the gaps in social security, which in its current form is considered inadequate to meet the needs and realities of the sector. Many also suggested an artist's salary.

*Actors: Finnish Government*

### - **Extending the lifecycle of productions**

Increasing the number of performances and extending the lifecycle of productions were mentioned as a resource-wise way to ensure the economic and ecological sustainability of the performing arts. Interviewees and respondents hoped to see structures and funding models that would support longer life cycles for productions both in Finland and on international tours. The transition to longer production life cycles could be supported by, for example, separate grants and funding terms of support.

*Actors: funding providers, organisations in the sector, actors receiving central government transfers as partners*

### - **Reassessment of funding and its allocation criteria**

Longer funding periods and a reassessment of the allocation criteria were the key proposals made, particularly to meet the shortfall of basic funding in the independent arts sector. New criteria might, for example, include those relevant to sustainability. Rather than short-term grants that only benefit some artists, platform-type operating methods, including artists' societies or regional centres, were mentioned as ways to ensure the sustainability of funding. This would enable artists' societies to more effectively support local artists. Despite the limitations of this report, the need for additional funding was the single most important support method mentioned in the survey responses. Many would like to see the culture budget increased from the 1% share of the total budget.

*Actors: Ministry of Education and Culture, Arts Promotion Centre Finland (Taike), central government*

### - **Strengthening networked and platform-type operating models**

Increasing cooperation, networking and sharing resources within the arts sector and between various fields were considered crucial. Various kinds of cooperation models should also be created with different sectors of society as well as

between different actors of varying sizes. Many would like to see cooperation between institutions receiving central government transfers and the independent arts sector on terms that are fair to both parties.

*Actors: independent arts sector organisations and actors, institutions receiving central government transfers, funding providers*

## - **More effective use and monetisation of digitalisation**

Promoting digital and technological competence, increasing the understanding of sustainability challenges and solutions related to digitalisation, and developing the monetisation of digitalisation were seen as keys to ensuring the independent arts sector's sustainable future.

*Actors: educational organisations, independent arts sector organisations and actors, funding providers*



## **Transition path 2: Arts as part of society**

### **Sustainability problems and sore spots**

The second transition path leads to a future where arts are a normal part of society's activities. Their content challenges society, creates utopias, challenges the powers that be, and draws attention to injustices in society, while the arts sector understands the way society works and changes. Institutions in the independent arts sector and art professionals are able to work seamlessly as part of society, grasp the opportunities it offers and adapt to its marginal conditions. The sector is capable of dismantling inequalities and restrictions to its activities from both the artists' and the public's perspective.

*"If we want the status of art in society to be where it should be, we should have this kind of competence, or there should at least be some kind of understanding of how things work." (Interview citation)*

The relationship with society is linked to all dimensions of sustainability. Gaps in civic skills, for example in the context of legislation and the economy, and a lack of cross-sectoral cooperation emerge as deficits in economic sustainability, which manifest themselves as unexploited opportunities for working and earning an income. In the areas of cultural, social and ecological sustainability, the arts and cultural sector is seen as having considerable potential for promoting issues and setting trends which, however, the actors do not currently know how to adequately utilise. Lack of diversity and unequal opportunities at different levels manifest themselves as key deficits in social and cultural sustainability.

The relationship with society comes up in the data sets as a sore spot associated with the sector's status in society. Is the arts sector undervalued and poorly treated, or arrogant and lacking in sense of proportion, if it expects funding and a special treatment and status in society? Interviewees' and respondents' experience of unfairness is palpable, but so is the view that people working in the arts sector

do not always adequately understand the constraints of society, responsibility for their own actions or the inequalities they contribute to maintaining.

*“It would be important to recruit artists as salaried employees in workplaces to work as part of various organisations. Then highly trained professionals and creative expertise in the field of arts would generate innovations and activities, and become involved and visible in various areas of society.”* (Survey response)

*“The task of education providers at both the upper secondary and higher levels is to make it clear what the profession of artist is and what it means in society.”* (Survey response)

The questions of where, how and with what tools problems in the independent arts sector should be fixed are another sore spot. Particularly in survey and workshop responses, many expressed a desire for separate solutions, targeted measures and practices tailored specifically for the independent arts sector and the arts sector as a whole. Conversely, interviewees in particular emphasised that it is not necessary or sensible at the societal level to seek or maintain separate solutions for the arts in matters that fall under the purview of general social policy. Interviewees mentioned that, for example, separate social security solutions or certain tax solutions for the arts sector do not make sense over the long term, or are not even possible from a social policy standpoint.

*“Looking at the arts from the top down in an extremely outdated Maslow hierarchy means they are the first thing to be axed when things get tough. It’s generally challenging to invest in the responsibility of the arts sector when it is considered to have such a low status in the social pecking order, which means that it is undervalued and that the resources allocated to it are poor, intermittent, etc. When economic responsibility is taken into consideration, it’s easier to address diversity, environmental factors and so on.”* (Survey response)

*“The skill of participating in society and seeing oneself as part of normal society, in the same society as other citizens. It also does away with the notion that the arts should be seen as some kind of special case, for example in funding discussions.”* (Interview citation)

## Capabilities that support the transition path

### **Capability to operate in the normal structures of society**

Arts, discussions on arts in society, art education and the diversity of makers of art and audiences are part of the normal society and tools for societal discussion. The status of arts in society is supported in many ways and needs to be further strengthened. In addition to strengthening the status of the arts sector, the capability of arts sector professionals and organisations to operate within the structures of society were also emphasised by interviewees and respondents. The arts sector should also understand how the rest of society works and operate within it.

*“I think that the scope of an artist’s work should really be shaken up: sustainability happens when an artist is able to work in a wide variety of areas in the different*

*structures of society. This involves working on attitudes, lobbying, facilitating discussion, and benchmarking and communicating about inspiring examples.*" (Survey response)

Knowledge and understanding of society's development, its causes and effects as well as its values are part of the capability to operate within the structures of society. Greater familiarity with the operating logic of society enhances your ability to promote issues you find important. If you are able to talk about the economy, policy and legislation using the language and concepts of these sectors when striving to promote the arts sector, this also makes it easier to strengthen your position.

*"I don't represent the current economic paradigm, but if you want to change something, you have to know how things work. Only then will you be able to make a difference. Economic capability is the one thing you should have."* (Interview citation)

*"At the end of the day, they're all people, even in the government. There should be more people like us there, otherwise nothing will change. That includes businesses. For example, pension insurance companies are constantly investing money, and we should also be more involved in the business sector in other ways. We should get out of our own little island."* (Interview citation)

The same applies more broadly to competence related to political and administrative preparation and decision-making as well as operating in these areas. While interviewees and respondents would like to see more political discussion, they wish to steer clear of politicisation. It is likely that the discussion on arts and especially its resources will be politicised due to such factors as solutions concerning proceeds from gambling and structural and funding changes affecting municipalities. With politicisation, the capability to steer, limit and direct political discussion, understand it and be understood becomes crucial.

*"Identifying and recognising the arts sector as an equal industry in all the different structures of the welfare society. Artists should make every effort to use their social visibility to promote discussions on these things and to patiently open up the life and revenue generation models of artists to the rest of society. Decisions are ultimately political, which is why artists should get more involved in politics."* (Survey response)

*"Culture should be front and centre in everyday politics! How can this be done? The Veikkaus mess put culture in the spotlight for a moment, but how can we get politicians to show interest in culture and the arts in the future."* (Interview citation)

The capability to operate within the normal structures of society requires not only knowledge and understanding but also networks and sustainable operating models, which can be used to put together measures in support of the independent arts sector. In addition to being familiar with the other objectives and principles of society, it is also important to recognise the specific characteristics and operating requirements of the independent arts sector. While setting shared goals across the boundaries of fields of arts and uniform representation of interests are chal-

lenging due to the differences and diversity within the sector, they are important tasks nevertheless. For example, effective forms of preparing joint policy proposals have already emerged during the pandemic, something which will also be useful once it is over.

*“The Finnish Musicians’ Union and other arts sector unions are weak compared to trade unions with a larger number of members. This lack of influence was emphasised during the pandemic when such unions as the Finnish Hospitality Association MaRa through its strong advocacy was able to bring about changes in and genuinely have a say over its members’ benefits, such as compensation for loss of income, etc. ...Arts sector trade unions should really be organised under a considerably larger umbrella. All the arts sector trade unions should be consolidated (as, for example, the current Industrial Union). Then our influence and the representation of our interests won’t be left to small, individual arts sector interest groups”* (Survey response)

Instead of separate solutions for the independent arts sector and its professionals, sustainability can be improved through social structures in which fields of art are treated equally to other sectors. The pandemic has effectively revealed these characteristics, for example in the context of restrictions, pandemic support, business support and social security. Rather than only serving the arts sector, this would benefit more broadly those sectors of society which are typically characterised by fragmented, intermittent earnings or intellectual capital. Solutions that support the arts sector can also create a sustainable social structure for other professional groups in a weaker position.

### **Capability to normalise diversity**

Another necessary capability in the “Arts as part of society” transition path is the ability to normalise diversity. As a socially and culturally sustainable society must be able to change along with its members, the arts sector and its support structures must assimilate its different audiences and creators. The report *Art, Culture and Diverse Finland* (Working Group for Cultural Policy, Immigrants and Promotion of Cultural Diversity; Ministry of Education and Culture, 2021) and the interviewees and respondents of this report emphasise that the personnel in arts and cultural sector organisations as well as decision-making bodies of arts and culture must include a wider variety of people and members coming from different backgrounds. The report *Art, Culture and Diverse Finland* (p. 7) states that “...increasing diversity of the Finnish population needs to be mainstreamed into the planning and decision-making procedures in arts and cultural policy” and “(e)xpertise related to cultural diversity, equity and equality should be developed in these organisations.”

The need for questioning norms, strengthening critical thinking and a broad-based discussion on accustomed conceptions of art is mentioned by interviewees and respondents. Diversity training is needed not only in educational organisations but also for peer reviewers making funding decisions. In addition, people coming from diverse backgrounds and representing different conceptions of art need to be involved in decision-making. Interviewees and respondents of this report expressed a wish to incorporate more issues related to equality, accessibility and anti-racism in arts and cultural sector education and training. Arts and cultural sector professionals coming from diverse backgrounds were seen as being a largely untapped resource. In addition, the fact that strengthening diversity is considered vital to

building a comprehensively sustainable arts sector, people coming from different backgrounds could, for example, serve more frequently as educators and experts in social and cultural sustainability themes.

While interviewees and respondents felt that strengthening diversity would require additional funding, the reform of practices and procedures could bring about many changes. They found that the central government should, above all, have a steering role through legislation and funding. In addition to strengthening the societal role of arts, the arts sector should be able to recognise and address inequalities and limitations prevailing within the sector as well as strengthen diversity at all levels. They felt that the Finnish arts and cultural sector continues to be rather homogeneous, which is inconsistent with the reality of a diversifying society. The lack of diversity was largely considered a structural problem, which extends to different levels from basic art education and recreational art to the diversity of audiences, and from higher education to funding decisions and employment opportunities.

*“The same old jargon and rhetoric is repeated time and time again in the discussion about Finnish culture. The narrative of Finnish culture and broad public conception of culture are still quite homogeneous, which goes against today’s reality. However, the understanding of culture is diversifying all the time.”* (Interview citation)

Language proficiency requirements were seen as a concrete obstacle to the opportunities of advancing professionally in the arts and cultural sector encountered by people born outside Finland and coming from different backgrounds. In addition to employment, people speaking foreign languages find it difficult to obtain up-to-date information on such matters as job vacancies, opportunities to exert influence or the pandemic situation, as well as to get their voices heard. In a diversifying society, the arts sector must be able to identify, recognise and break down language barriers standing in the way of sustainability in the sector and in society.

*“Most of the international students from KuvA and TeaK complain about the fact that ONLY Finnish speakers have access to the job opportunities, thus leaving them with no other chance than return to their countries of origin. Also, foreign artists and creatives living and working in Finland with teaching experience and high qualifications never get jobs at the University, not only because the open calls are not communicated formally, but also because they are not even considered for the job since the employer demands Finnish language as a mother language.”* (Survey response)

Similarly to operating in society, the normalisation of diversity is also a two-way street. Arts were seen as having enormous potential in setting trends in social and cultural sustainability, raising the sector’s profile and sparking societal discussion. One interviewee emphasised the social and educational importance of the arts and culture as well as their ability to increase common social responsibility. The interviewee noted that many concepts and themes related to social and cultural sustainability, such as cultural appropriation and intersectionality, have entered the broader societal discussion through the arts. The role and importance of artistic and cultural activism in driving diversity and sustainability issues to the fore were highlighted by interviewees and respondents. However, a better interface between the arts and

other sectors of society is a precondition for societal impact. The different transition paths and capabilities required on them are consequently closely interlinked.



## Measures and solutions suggested by survey respondents for the path to presence in society

*These measures represent the wide range of views put forward by the survey respondents. They show that the expected measures for promoting sustainability take many forms and, in some cases, are divergent. Some of the proposals would require increasing public funding for the arts.*

### - **Strengthening the role of the arts and cultural sector as a trendsetter in cultural sustainability**

In order for the arts and cultural sector to assume a leading role as a promoter of cultural sustainability and participant in societal discussion, additional competence and a desire to discuss even difficult topics in society and within the sector are needed. The respondents also brought up the need for broader changes to the discussion culture.

*Actors: arts and cultural sector organisations, artists' societies and unions, artists and other professionals of the sector, educational organisations*

### - **Strengthening the status of arts and culture as a responsible and sustainable form of experiences and consumption**

Respondents considered it necessary to increase understanding of and competence in conveying an image of the arts as a sustainable form of consumption. However, more detailed measures were not specified. Additionally, some emphasised the need for open, critical and honest discussion on the sustainability of different art and cultural content.

*Actors: educational organisations, arts sector actors and organisations*

### - **Strengthening the role and status of arts in comprehensive school**

Above all, additional art instruction, art and cultural events and various opportunities for doing art as a hobby outside the actual art instruction were called for. Regional differences in opportunities to participate in art instruction and recreational activities as well as the standard of these opportunities were seen as serious causes of inequality.

*Actors: Finnish Government, Ministry of Education and Culture, municipalities*

### - **Strengthening the social dimension and status of arts and culture**

Strengthening the social status of arts and culture was one of the most frequently cited measures for responding to sustainability problems in the sector. Among other things, the measures proposed included training political decision-



makers and media representatives and familiarising them with the sector and artists' work, along with clear communications directed at them by actors in the arts sector. A change in attitudes within the sector and a genuine desire to cooperate with other sectors and areas of society as well as the motivation to understand their activities and realities better were felt to be necessary.

*Actors: artists' societies and unions, art and culture organisations, educational organisations, political decision-makers, media*

### - **More focus on the societal role of arts and civic skills in arts and culture education**

Being an artist should be understood as work promoting the interests of society, and professionals in the arts and cultural sector should have a better understanding of the societal importance of their work. Degree programmes and continuing education offer ways to provide students and professionals in the arts and cultural sector with better civic skills, for example in the context of social policy, societal discussion and participation, and cross-disciplinary cooperation.

*Actors: educational organisations at different levels, continuing education*

### - **Lowering thresholds for participation and addressing inequalities**

Active work for equality, accessibility and diversity within the arts sector and in cooperation with different sectors in society were considered crucial measures. Obstacles to the participation of people with diverse backgrounds should be removed more effectively, and inequalities should be addressed as early as possible. In addition to comprehensive school, basic art education and its regional differences were frequently mentioned as a means of strengthening sustainability.

*Actors: Ministry of Education and Culture, Finnish Agency for Education, municipalities, educational organisations, arts and cultural sector organisations*

### - **Strengthening cross-artistic and cross-disciplinary cooperation**

The arts sector's cooperation with organisations in other sectors as well as artists' opportunities and willingness to find employment in other sectors were considered key points not only in terms of promoting artists' employment, but also with regard to the development of new kinds of solutions and ways of thinking and the societal impact of the arts. Through cross-disciplinary cooperation, mutual understanding and appreciation could be increased significantly. In such areas as the field of digitalisation, the arts sector could learn a great deal from other sectors, whereas cooperation with the field of arts might open new opportunities and generate added value for other sectors and, in turn, society as at large.

*Actors: educational organisations, arts sector organisations, artist societies and unions, Arts Information Centres, cross-disciplinary cooperation*



## Transition path 3: Renewal through unprecedented events

### Sustainability problems and sore spots

The third change path leads to a future where the arts and cultural sector is able to prepare for, respond to and adapt to changes and where unprecedented changes are possible. Unprecedented changes can be prolonged and slow-moving, such as the ageing and urbanisation of the Finnish population structure; come in bursts, such as climate change impacts or economic fluctuations; or be sudden and drastic, such as pandemics.

The sore spots that sparked the most comments from interviewees and respondents concern the situation of the arts sector. The structures of the arts sector have remained relatively unchanged for a long period of time, particularly with regard to central government transfers. This has also upheld the marginal conditions of development in the independent arts sector. According to the interviewees, the needs and pressures of change have built up.

While interviewees and respondents found the central government transfers system and allocation criteria of public funding a challenge to economic sustainability, this is a strongly divisive question in the sector. While some feel that the central government transfers system makes the entire ecosystem more rigid, others emphasised its positive impact on the sustainability of the entire sector.

This very report is based on the premise that something has to change in the structures and ways of doing things. The practices should translate as new modes of sustainable existence. Changes in proceeds from Veikkaus, possible cuts to cultural funding in the central government budget or sweeping changes in the local government structure and funding increase pressure to make structural changes to the operating requirements of the independent arts sector.

*“We should wake up to the reality that we can’t just stay in our silos as if the world isn’t changing at all. The world was already changing before the pandemic hit. We have managed to hibernate for all these years and decades.”* (Interview citation)

The channels for producing, distributing and experiencing art are also in upheaval. Digitalisation is one of the biggest challenges to capabilities that was mentioned specifically. The pandemic forced many artists and sectoral organisations to quickly pick up new knowledge and skills related to digitalisation. Despite this, the lack of digitalisation and technology competence in the sector is considered one of the biggest challenges, as remedies for which were proposed measures by educational institutions as well as cooperation between different sectors and higher education institutions. Rather than only needing new kinds of competence in the creation of new digital content, there is above all a recognised need to strengthen the professional expertise of intermediaries in the digital operating environment (e.g. Mäenpää, 2021): skilled professionals as well as platforms and tools suitable for artistic and cultural content are needed.

*“What does this whole crazy digital revolution thing really mean, something that’s actually only just starting. What does it mean in the arts sector? I think this is your biggest question. Artificial intelligence is already writing good whodunits and composing symphonies. Where will this lead?”* (Interview citation)

In such documents as the Creative economy roadmap report (Tarjanne, 2020), digitalisation is seen as one of the biggest unprecedented changes in the creative sector. In Cupore's report, digitalisation is also seen as a major unprecedented event in the cultural sector that has been tackled in a wide variety of ways in different countries, both during the pandemic and before it. According to Cupore's report, key cultural policy discussion topics related to digitalisation in the cultural sector are new forms of digital creation and support for them; new types of digital communication channels and digital interaction with the public; the impacts of digitality on participation as well as the availability and accessibility of art; the need to support the professional skills of actors in the sector; the need for new digital operating models, and whether the digital changes brought about by the pandemic are permanent or temporary (Ruokolainen et al. 2022. see Annex 1).

Society is not becoming more stable, not even in the broadest sense. The pandemic, climate change or ageing population and migration are changing the operating preconditions of society and human living conditions. The main question is how the arts sector will be able to adapt to changing conditions, have an impact, and change practices and attitudes in a sustainable way. On the other hand, how can society's stability and ability to change be increased and supported in social turmoil? For example, changes in regional cultural activities, a new renaissance of local culture, would bring entirely new dimensions but also challenges to art.

*"Happiness and meaningfulness. That's where our sector operates. Creates significance, creates happiness, gives meaning to life. I truly believe this. It gives us a reason to exist."* (Interview citation)

From the point of view of the independent arts sector, rather than only sweeping away old, albeit creaky structures, unprecedented changes are about the inability to proactively replace them with a new, better system. The pandemic has already shown that sound and profitable things can disappear if conditions become impossible. Unprecedented events are also significant from a mental standpoint: if there is no vision for the future, uncertainty and despair will only worsen the operating conditions of the sector. On the other hand, preparing for changes and active agency foster the sense that the sector is taken seriously, that is has value and opportunities.

## Capabilities that support the transition path

### **Capability to analyse and promote changes**

Unprecedented events are situations that are difficult to influence. They must be faced, no matter what. The capability to anticipate and identify unprecedented events, analyse and promote solutions for them, and ultimately get decisions made when they are essential is a key capability for the future of the independent arts sector. It requires an up-to-date knowledge base, systemic thinking, channels for exerting influence, cooperative relationships and structures, and the ability to come up with constructive proposals together.

Understanding the systemic nature of changes and their impacts is an essential part of this capability. The fragmented nature of the sector blurs an overall understanding of it, thus making it difficult to identify systemic impacts. For example, sustainability problems in funding for arts and alternative futures of the arts sector have been thoroughly analysed in the Finnish Cultural Foundation review "Rahan

kosketus” (2015). It must be possible to have concrete discussions on such topics as the direction and goals of funding for arts within the independent arts sector and the arts sector as a whole. Knowledge base regarding changes and their impacts is often needed on a short notice. However, alongside external information needed for lobbying, there is also a need to produce information that supports the sector in understanding itself.

Another type of need to bring about a change is centred around digitalisation. Interviewees and respondents partly describe digitalisation as a big promise of future earnings for the arts sector, whereas the absence of any mentions about its concrete needs and preconditions was one of the greatest surprises in the data set. Digitalisation is still mostly seen as a technical solution for the distribution of art of the conventional type. New opportunities offered by digitalisation and promising examples are not addressed by interviewees and respondents. Digitalisation as an unprecedented event in arts comprises several parallel processes, all of which must move forward in order for changes to be fully realised in a controlled manner and with the desired outcome. For example, legal and contractual issues related to the fairness of the platform economy, the necessary competence, equipment and, more broadly, the ability to imagine new ways of using digitalisation in arts are challenges at both the individual and organisational level. A repeated observation is that digitalisation generates some new dimension in arts, rather than merely changing the current distribution channels.

### **Capability to carry through structural improvements**

The completion of structural improvements forms a continuum with the steps consisting of analysing and promoting changes. It must be possible to decide how and on what scale changes are possible, and how they can be brought about. At the routine level, this concerns such issues as setting the goals for projects and building impact on the ability to put them on a permanent footing.

*“In Finland, we will gladly run pilots and trials, but nowadays there is no courage to make changes afterwards. We should get past this. When running a trial, you should know what the next step is: what are the intended outcomes and what will be done after the trial in light of them?”* (Interview citation)

The most sought-after structural changes according to interviewees and respondents are related to changes in the grant system toward instituting universal basic income or artist’s salaries, developing a support model for platform-type artistic activities in their various forms, and changes in municipal cultural activities, particularly in organisation practices related to performing arts. The data sets do not build a clear picture of the requirements or opportunities related to these changes, or even who ultimately has the power to make decisions on them. It is difficult to bring about change sustainably if the change, its decision-making process and its relation to the rest of society are not clearly understood.

Regional practices offer plenty of opportunities for rethinking structural changes related to the equal accessibility of different fields of art at the national level. At the same time, the tasks of municipalities are changing and their ability to provide cultural services is differentiating. New types of practices in which, for example, the similar needs of regions, municipalities, the central government and foundations could rely on common operating models funded from multiple sources

could offer new operating models that improve accessibility, accentuate the unique nature of local culture or even help reach the public.

The way in which respondents perceive the possibility and obligation of agency is one of the sore spots. The central government's responsibility for not only funding the arts but also actively setting the trend and bringing about change was repeatedly mentioned in the survey responses and workshop data. Interviewees experienced intense feelings of expectation, powerlessness and frustration related to this issue. The lack of solutions is felt to stem from an absence of appreciation and will. Responsibility is seen as belonging to "society", which does not treat art in the manner it deserves. The concept of agency is largely a top-down paradigm.

However, the way agency is approached is transforming. This can be seen particularly in interviews, in which interviewees analysed agency and placed it more precisely to the intermediary level of the arts. They already recognised a change in the operating methods of foundations: foundations are seen as wishing to allocate funding themselves, for example to provide more strategic support for development in the sector. More active involvement of large cities in shaping cultural policy came up in the data. According to interviewees, while smaller cities and municipalities have adopted new approaches, there are also places where agency in cultural policy is felt to be completely lost.

The museum sector's ability to follow through on a large-scale reform, such as the Museum Card, as well as draft a joint sectoral proposal for reforming the central government transfers system, are an encouraging example. Interviewees found that shaping a developmental approach which brings funding providers, advocacy organisations and sectoral institutions together is essential, but this phenomenon is only in its formative stages. This does not yet indicate a strengthening of bottom-up agency at the grassroots level. It could be described as agency directed up and down from the middle level, reflecting the strengthened role of middle-level agency in developing the sector.

*"What we need is some outside party to consolidate existing interest groups and serve as a mouthpiece for the sector. Uniarts Helsinki already represents three fields of art, an on this basis, negotiations with different actors could be launched."* (Survey response)

Agency seems to have gained strength in activities during the pandemic. Advocacy organisations have become activated during the pandemic, formed coalitions and come up with common practices for dealing with acute issues. Major changes in the role of an agent, however, have back-pedalled during the pandemic. Interviews revealed frustration with the fact that the sectors' efforts to assume responsibility for the planning and assessment of operating models for the pandemic was overlooked and remained unused. The experience of the field was that during the COVID-19 emergency, political decision-makers and authorities were unable to identify the field's professional skills related to matters concerning itself as well as other issues related to a well-functioning society. This also further eroded their trust and called into question the grounds for pandemic restrictions.

---

## Measures and solutions suggested by survey respondents for the path of renewal through unprecedented events

*These measures represent the wide range of views held by the survey respondents. They show that the expected measures for promoting sustainability are diverse and, in some cases, divergent. Some of the proposals would require increasing public funding for the arts.*

### - **Strengthening cooperation and networking**

Cooperation within the sector and across sectoral boundaries enables more effective development of sustainable and resilient solutions and structures which are also able to deal with changing global and societal situations.

*Actors: sectoral organisations, cross-disciplinary cooperation, Ministry of Education and Culture, educational organisations*

### - **Understanding and strengthening the role of the arts sector in imagining and enabling a sustainable future**

The arts have an ability to highlight different perspectives, spark discussion and offer tools for the experiential processing of knowledge about the future and change. Respondents called for identifying and strengthening the role of the arts and cultural sector in imagining and enabling a sustainable future.

*Actors: artists and other sectoral professionals, sectoral organisations, educational organisations, media*

### - **Strengthening the role of the arts sector in ecological sustainability issues**

Many of the respondents felt that it was important for the arts and cultural sector to improve its own ecological sustainability, above all by reducing the carbon footprint from travel and use of materials. Common operating guidelines and methods for developing ecological sustainability in the sector were called for. However, the role of the arts sector as an instigator of societal discussion, provider of new perspectives and high-profile mover and shaker was emphasised above all where ecological sustainability is concerned.

*Actors: artists and other arts and cultural sector professionals, sectoral organisations, Arts Information Centres, artists' societies and unions, educational organisations*

### - **Supporting sustainable development in the arts and cultural sector by supporting and building competence**

Expert support offered to organisations and actors in the sector, more extensive continuing education opportunities, and cross-sectoral professional and expert cooperation are possible solutions to the lack of competence needed to deal with different sustainability challenges.

*Actors: Ministry of Education and Culture, Arts Promotion Centre Finland (Taika), Uniarts Helsinki, organisations, companies*

**- Actively strengthening diversity, accessibility and equality**

Additional competence, education and training, a desire for change, changes in attitudes and an open, constructive dialogue even on difficult topics are needed in order to address the needs and lack of capability related to diversity.

*Actors: artists and other arts and cultural sector professionals, sectoral organisations, Arts Information Centres, artists' societies and unions, educational organisations, Ministry of Education and Culture*

**- Continuing education**

Both interviewees and survey respondents found continuing education vital for the expertise, resilience and overall sustainability of professionals in the arts and cultural sector. In the context of continuing education, they called for taking current working life needs into consideration, responding to specific needs and a low threshold for participation.

*Actors: educational organisations*

**- Development of mentoring**

Mentoring aimed at artists and other professionals in the sector as well as the long-term development of various mentoring models were seen as one way to support the sustainable development and resilience of the sector. Mentoring could, for example, be linked to certain themes, such as internationality, diverse revenue generation models or entrepreneurship, both within the arts sector and in cross-artistic and cross-disciplinary contexts. Mentoring programmes are currently being offered by such actors as the Arts Information Centres and some artists' societies and unions.

*Actors: artists' societies and unions, educational organisations, Arts Information Centres*

**- Offering different and versatile facilities to arts and cultural sector actors**

Some of the respondents would like to see more affordable and versatile facilities for artistic work. They felt that far too few workspaces suitable for artistic work are available. Some respondents also hoped that such facilities would meet their needs for peer support, a sense of community and developing collaboration.

*Actors: municipalities, cities, state*



## Transition path 4: Post-pandemic measures

### Sustainability problems and breaking points

The fourth path identifies and secures the long-term management of the pandemic's impacts. The long-term impacts of the pandemic on both the independent arts sector and society as a whole are gradually revealing themselves. The brain drain and difficulties of young professionals transitioning to working life can have knock-on effects for years or even decades to come. The long-term path related to the pandemic builds up knowledge of the pandemic's impacts, networks and concrete measures. Post-pandemic measures restore trust and faith in the future among artists of today and the future. At the individual level, mental health, physical health and financial difficulties have long-term impacts, which is why there is a need to prepare for providing further support for them after the acute phase. As part of managing the long-term impacts of the pandemic, pandemic support funding and structures are discontinued or put on a permanent footing, and support is provided for competence.

*“I think the area where there is a serious need is continuing education, with its varying scopes and modules of different sizes. Lifelong learning, constantly updating your own expertise. It's important to find parties that offer them.”* (Interview citation)

The acute impacts of the pandemic on the independent arts sector have been considerable. The pandemic made organising many forms of art and cultural activities difficult or impossible. During the pandemic, the position of self-employed professionals or those earning their income from multiple sources deteriorated, and the problems of earning a living and equality that prevailed in the cultural sector even before the pandemic were exacerbated. As a result of this situation, many professionals have considered moving, or actually moved, to other sectors. It should be noted that this is not only a question of the direct impacts of the pandemic, nor can these problems be treated as temporary challenges. The pandemic has, above all, revealed the structural vulnerability of the arts and cultural sector and exacerbated long-term sectoral problems. (Ruokolainen et al. 2022. see Annex 1)

The experience of unfairness during the pandemic was highlighted by seminar participants, interviewees and survey respondents alike. Ideas of culture and arts as an industry that should not be shut down without justification took a significant hit during the pandemic. Restrictions were seen as arbitrary and the appreciation of culture very low as it was not considered an important and normal function of society. Particularly at the Kulttuurin tulevaisuus (Future of culture) seminar in September 2021, the loss of trust in the willingness and ability of Finnish society and its decision-makers to treat the cultural sector fairly was once again expressed.

The pandemic hit all areas of the independent arts sector, and interviewees and respondents saw the ensuing problems and unfairness above all as a shared experience. However, the sore spots are associated with the way different fields of art and forms of culture were treated during the pandemic. The status of the performing arts clearly stood out during the pandemic. The fields whose status was already low before the pandemic were given less attention. Differences between arts and entertainment, and commercial and non-commercial art, were also highlighted. Funding instruments in the independent arts sector were also used to support actors who had not been previously eligible (Ruokolainen et al. 2022. See Annex



1). Interviewees both expressed their fear that funding will have to be distributed among an expanded number of actors in the future, and brought up the need to support actors in the independent arts sector who had not previously applied for or received funding.

## Capability that supports the transition path

### **Capability to turn the pandemic into a constructive experience that promotes progress**

Restoring trust between the arts sector and public administration is a key reconstruction task. The capability to turn the pandemic into a constructive experience that promotes progress is built upon both analysing the measures that were taken and events that occurred during the pandemic, and measures looking to the future and aiming to strengthen the social status of culture. The form the reconstruction takes is also part of the post-pandemic measures. Open rebuilding in dialogue with other actors, democratically and with the aim of promoting participation transparently will help to ensure sustainable recovery.

*“You should be able to put your own problems into perspective with the bigger picture. This could also help other people to show more understanding for the sector.”* (Interview citation)

Research on the pandemic is needed, both focusing on quantitative data (losses, other impacts) and the administration of justice. Comparative research on the treatment, opportunities and strategies of the cultural sector in other countries would help restore the trust of the sector by either justifying the measures taken or identifying their weaknesses. A constructive experience will emerge if not only harmful measures but also those considered successful can be analysed systematically. Cupore’s report on the COVID-19 pandemic (Ruokolainen et al. 2022. see Annex 1) lists the measures and impacts that were managed during the pandemic. They include providing freelancers with access to support, Business Finland’s funding channels for actors in this sector, and new forms of support from the Arts Promotion Centre Finland (Taike). Similarly, the sector itself introduced new practices of building cooperation and shared visibility. Continuing and improving on the new forms and structures of cooperation after the pandemic is a source of strength as an element of the reconstruction process.

The independent arts sector is also processing the societal impacts and experiences of the pandemic. The cultural deficit resulting from the pandemic is a test of how important or meaningless arts and culture are to society. The experiences during the pandemic can also help to understand and support the social status and importance of the arts and culture. A society that appreciates education and culture needs to nudge its members towards cultural engagement by means of examples, incentives and public measures.

Rather than being limited to examining what happened, post-pandemic measures are, above all, actions that support the future. As stated in the introduction, the most important task of the reconstruction is to make the sector more sustainable than it was before the pandemic. This is where all four transition paths and their required capabilities lead.

---

## Measures and solutions suggested by survey respondents for the path of post-pandemic measures

*These measures represent the wide range of views held by the survey respondents. They show that the expected measures for promoting sustainability are diverse and, in some cases, divergent. Some of the proposals would require increasing public funding for the arts.*

### - **Enhancing joint advocacy in the sector**

With combined resources and a uniform message, the efficiency of advocacy and influencing could be improved. On the other hand, many interviewees and respondents emphasised the fact that a common voice only strengthens the sustainability of the sector if it reflects the diversity of the sector and its actors. The voice of large, established actors should consequently not be allowed to drown out smaller actors on a less stable footing, nor the voice of mainstream society the voices of minorities.

*Actors: advocacy organisations, artists' societies and unions, Arts Information Centres, educational organisations*

### - **Strengthening cross-administrative cooperation to support the arts and cultural sector**

Above all, respondents would like to see cross-administrative cooperation that eliminates gaps in the social security of artists and freelancers in the sector; promotes the compatibility of revenue generation methods, strengthens competence in the sector; promotes cultural exports, strengthens the diversity and vitality of the sector; and restores trust between political decision-makers and the arts and cultural sector. Investing in research evidence and its use in decision-making were also considered important.

*Actors: Finnish Government, Parliament, various ministries (of which were mentioned): Ministry of Education and Culture, Ministry of Economic Affairs and Employment, Ministry of Social Affairs and Health, Ministry for Foreign Affairs, Ministry of the Interior, universities, Arts Promotion Centre Finland (Taika), Cupore*

### - **Supporting the wellbeing and coping of people working in the sector**

In order to build a sustainable future, it must be possible to establish operating methods and structures that enable and support the holistic health and wellbeing of professionals in the sector. This requires active measures, a change in attitude and engaging in an honest dialogue displaying a willingness to change.

*Actors: sectoral organisations, educational organisations, artists' societies and unions*

### - **Emphasising and boosting the wellbeing impacts of arts**

Survey responses mentioned the need to further strengthen and support research, understanding and activities related to the wellbeing impacts of the arts

as well as to increase awareness and activities related to them in society.  
**Actors:** *educational and research organisations, artists' associations and unions,  
Ministry of Education and Culture*

---

## 4. Conclusions

The contents of this report are based on study data and listening to actors and developers in the sector, and it was produced at a certain time and in a certain context, between the ebb and flow of the pandemic waves. Russia's invasion of Ukraine began as finishing touches were being put on the report. Analysing the impacts of this aggression based on the data sets was not possible. Europe's security situation changed radically. The crisis will inevitably have long and short term impacts on the public economy. In light of this, the significance of the third transition path, which focuses on unprecedented changes, is even higher.

Despite the limited volume of data and the period during which they were collected, the findings share many parallels with previous reports, programmes and studies concerning this sector. Rather than offering any silver bullets for reforming the sector, the report serves to back up earlier observations: the sector's problems are long-term and persistent, and they require long-term, persistent solutions. The report focused on analysing the future outlook of the independent arts sector in terms of sustainability and capabilities.

Where many earlier reviews focused on the policy perspective (e.g. Ministry of Education and Culture, 2018), or such narrower viewpoints as arts and culture as part of regional development (Ministry of Education and Culture, 2018) or diversity and equality in the arts and cultural sector (Ministry of Education and Culture, 2021), this report strives to collate different perspectives and form a big picture of the post-pandemic sustainability challenges, sore spots, transition paths and future visions of the sector, particularly for the benefit of development and education actors.

The above-mentioned strategies, reports focusing on different sectors and the data sets gathered for this report contain a wealth of concrete measures that support the transition paths presented here. We do not prioritise concrete measures for supporting the sector in this report as the data sets do not provide any grounds for doing so. Instead, the measures recommended in this report concern changes needed in efforts to develop the sector to build the capabilities identified in the report.

The independent arts sector is surrounded by a large number of public and private actors which, while not themselves involved in the sector, enable its operation by producing competence (educational and research organisations, competence networks), operating environments (municipalities, central government, creative sector companies, other companies), resources (public and private funders of arts, funding providers in other sectors, investors, donors) and regulation (central government, transnational bodies, trade unions). While the independent arts sector is inclined to direct its wishes and needs at the central government and its activities, this report focuses, above all, on other actors' possibilities. Their cooperation and

operating models are an essential part of building capabilities on all of the transition paths. More than anything, these actors are needed in case society finds itself unable to support the independent arts sector by increasing public funding for arts. This would mean that dwindling resources could not stop development and support.

Our key recommendations for measures based on this report are as follows:

- Enhancing the spread of competence by creating agile, informal development partnerships around different themes, such as diversity, ecology or regional cooperation models
- Addressing sustainability deficits related to knowledge, skills and attitudes by supplementing and/or redirecting degree programmes
- Building up society's knowledge and understanding of the arts sector, the artist's profession and the societal impact of arts
- Enabling and promoting the participation of arts sector actors, including students, in the development and learning environments and events of other sectors, and vice versa
- Enhancing communication about the systematic research and study evidence within the sector, including from the perspectives of funding, impacts of the pandemic or realising equality
- Engaging in an open, constructive discussion on the impacts that changes in society have on the operating preconditions of the independent arts sector.

From the perspective of capabilities, what happens in each actor's daily life is the key. Small steps facilitate major, even structural changes. For example, when educational institutions, research institutes, the central government, municipalities and cities, agencies, advocacy organisations, and other organisations and associations make small changes in line with the identified transition paths in every decision affecting the sector, or at least refrain from working against such changes, it is likely that the status and operating conditions of the independent arts sector will improve. Gradual steps in the same direction taken by different actors will also underpin similar actions in political decision-making at the national level. Sustainable change in the independent arts sector requires constructive cooperation and active agency at all levels.

## 5. References

- Artists' Association of Finland (2021a). *Kuvataiteen alan vaikea kokonaistilanne voimistaa koronan vaikutuksia*. <https://www.artists.fi/fi/ajankohtaista/uutiset-ja-tapahtumat/kuvataiteen-ala-vaikea-kokonaistilanne-voimistaa-koronan>
- Artists' Association of Finland (2021b). *Kuvataiteilijoiden tulonmenetykset jatkuivat alkuvuonna*. <https://www.artists.fi/fi/ajankohtaista/uutiset-ja-tapahtumat/kuvataiteilijoiden-tulonmenetykset-jatkuivat-alkuvuonna>
- Bish, J. (2021). *Economic sustainability examples that inspire change*. Population Media Center. <https://info.populationmedia.org/blog/economic-sustainability-examples-that-inspire-change>
- Espoo (2019). *Kyvykkyyksien johtamisen käsikirja*. <https://6aika.fi/kyvykkyyksien-johtamisen-kasikirja/>
- Finnish Cultural Foundation (2015). *Rahan kosketus - Miten taidetta Suomessa rahoitetaan?* <https://skr.fi/serve/rahan-kosketus>
- Finnish Government (2021). *Government's Sustainability Roadmap*. <https://julkaisut.valtioneuvosto.fi/handle/10024/163356>
- Finnish Government (2022). *Rahapeliteutoilla rahoitettavien yleishyödyllisten toimintojen uusi rahoitusmalli*. [https://valtioneuvosto.fi/documents/10616/104236898/Rahapeliteutoilla+rahoitettavien+yleishy%C3%B6dyllisten+toimintojen+uusi+rahoitusmalli\\_FINAL.pdf/a623bb09-b3a3-4230-308f-500b88f34862/Rahapeliteutoilla+rahoitettavien+yleishy%C3%B6dyllisten+toimintojen+uusi+rahoitusmalli\\_FINAL.pdf?t=1644326410914](https://valtioneuvosto.fi/documents/10616/104236898/Rahapeliteutoilla+rahoitettavien+yleishy%C3%B6dyllisten+toimintojen+uusi+rahoitusmalli_FINAL.pdf/a623bb09-b3a3-4230-308f-500b88f34862/Rahapeliteutoilla+rahoitettavien+yleishy%C3%B6dyllisten+toimintojen+uusi+rahoitusmalli_FINAL.pdf?t=1644326410914)
- Imola-Sheppard, L., Rautiainen, P., Westerlund, H., Lehikoinen, K., Karttunen, S., Juntunen, M. & Anttila, E., 2021. *ArtsEqual: tasa-arvo taiteen ja taidekasvatuksen palveluiden suuntana*. Taideyliopisto. <https://taju.uniarts.fi/handle/10024/7424>
- Ministry of Education and Culture (2018). *Indicative Guidelines for Arts: Proposal by working group on the key objectives for arts and artist policy*. <http://urn.fi/URN:ISBN:978-952-263-598-3>
- Ministry of Education and Culture (2021). *Art, Culture and Diverse Finland Final Report of the Working Group for Cultural Policy, Immigrants and Promotion of Cultural Diversity*. Ministry of Education and Culture Publications 2021:2. <http://urn.fi/URN:ISBN:978-952-263-872-4>
- Ministry of Finance (2020). *Suomen julkisen talouden kestävyys (Sustainability of Finland's public finances)*. <http://urn.fi/URN:ISBN:978-952-367-287-1>
- Ministry of the Environment (n.d). *Mitä on kestävä kehitys?* <https://ym.fi/mita-on-kestava-kehitys>
- Montalto, V., Sacco, P. L., Alberti, V., Panella, F., Saisana, M. (2020). *European cultural and creative cities in COVID-19 times. Jobs at risk and the policy response*. EU publications. <https://op.europa.eu/en/publication-detail/-/publication/d82e17d8-aac5-11ea-bb7a-01aa75ed71a1/language-en>
- Mäenpää, M (2021). *Digital leap from the pandemic - review of the report Rebuilding Europe*. Cupore. <https://www.cupore.fi/en/information/blog/digital-leap-from-pandemic>
- Pantzar, M. (2022). *Veikkaus-tuottojen siirto budjettiin tuo miljoonien "tehostuselementin" edunsaajille – suurin leikkaus kulttuuriin ja liikuntaan*. Yle Uutiset. <https://yle.fi/uutiset/3-12308086>
- Ruokolainen, O., Lefever, N & Hirvi-Ijäs, M. (2022). *Taiteen jälleenrakennus – politiikka-analyysiä ja tapausesimerkkejä*. (Reconstruction of the arts sector: Roadmap to a sustainable future for the field) Center for Cultural Policy Research Cupore. Edited by J. Pekkarinen, K. Siltanen & M. Virkkala (edit.), *Reconstruction of the arts sector: Paths to a sustainable future* (Annex 1). Uniarts Helsinki.
- Ruusuvirta, M., Lahtinen, E., Rensujeff, K. & Kurlin Niiniahio, A. (2020). *Arts and Culture Barometer 2020. Artists and Artistic Work in Local Municipalities*. Center for Cultural Policy Research Cupore web publications 67. Center for Cultural Policy Research Cupore and Arts Promotion Centre Finland (Taike). <https://www.cupore.fi/en/publications/cupore-s-publications/artists-and-artistic-work-in-local-municipalities>
- Tarjanne, P. (2020). *Luovan talouden tiekartta (Creative economy roadmap)*. Ministry of Economic Affairs and Employment. <https://julkaisut.valtioneuvosto.fi/handle/10024/162474>

- UNESCO (2005). *The Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. <https://en.unesco.org/creativity/convention>
- UNESCO (2019). *Culture 2030 indicators*. <https://unesdoc.unesco.org/ark:/48223/pf0000371562>
- United Cities and Local Governments (2004). *Agenda 21 for culture*. <https://www.agenda21culture.net/documents/agenda-21-for-culture>
- United Cities and Local Governments (2010). *Culture: Fourth Pillar of Sustainable Development*. <https://www.agenda21culture.net/documents/culture-the-fourth-pillar-of-sustainability>
- United Cities and Local Governments (2010). *Culture: Fourth Pillar of Sustainable Development*. <https://www.agenda21culture.net/documents/culture-the-fourth-pillar-of-sustainability>
- United Nations (1987). *Report of the world commission on environment and development: Our common future*. <https://www.are.admin.ch/are/en/home/media/publications/sustainable-development/brundtland-report.html>
- United Nations (1993). *Report of the United Nations Conference on Environment and Development: Rio de Janeiro, 3 - 14 June 1992*. <https://www.un.org/en/conferences/environment/rio1992>

# **Annex 1.**

## **ARTS SECTOR RECONSTRUCTION – Policy Analysis And Case Examples**

Olli Ruokolainen, Nathalie Lefever, Maria Hirvi-Ijäs  
**Center for Cultural Policy Research Cupore**

## Introduction: Purpose, focus and limitations of the data collection

As part of the reconstruction of the arts sector programme launched by Uniarts Helsinki, the Center for Cultural Policy Research Cupore compiled data and conducted a detailed policy analysis concerning support measures for recovery from the COVID-19 pandemic in Europe. An overview of the measures taken in Finland is also given as the basis for data collection. Our report presents:

- the focus of data collection
- an overview of the impacts of the COVID-19 pandemic and actors hardest hit
- key pandemic measures and their targets in art and cultural policy in Finland
- examples of pandemic support measures for the arts and cultural sector used in Finland and Europe by theme
- Case: Sweden

**Post-pandemic measures intended to build the future were of particular interest for the data collection.** The focus of attention is on how efforts were made to strengthen the arts and cultural sector to cope with the impacts of the pandemic at the **systemic level** through, for example, funding or other support measures with a broad impact. In this review, system-level measures are “agile” reactions, which are fundamental and targeted at support systems. Attention is primarily focused on measures taken by the public administration for the arts and cultural sector as well as measures taken in the field of non-profit organizations and support measures for creative fields. The perspective of artists or other actors operating in the independent arts sector was given special attention when collecting the data.

The independent arts sector is a diverse production arena consisting of professional artists whose actors are not part of the central government transfers system. They include groups, working groups, production companies and other parties organising art events as well as freelance artists in the fields of drama, dance, music, circus, performance and performing arts that operate outside the central government transfers system and receive discretionary government grants for their activities and projects. (Saukkonen, 2014, p. 27; Ministry of Education and Culture, 2011.) During the pandemic, not only artists but also intermediaries who “do not actually create something new but who try to support the art process and its access to the market in different ways” (cf. Saukkonen, 2014, p. 25) fell through the cracks of the support systems.



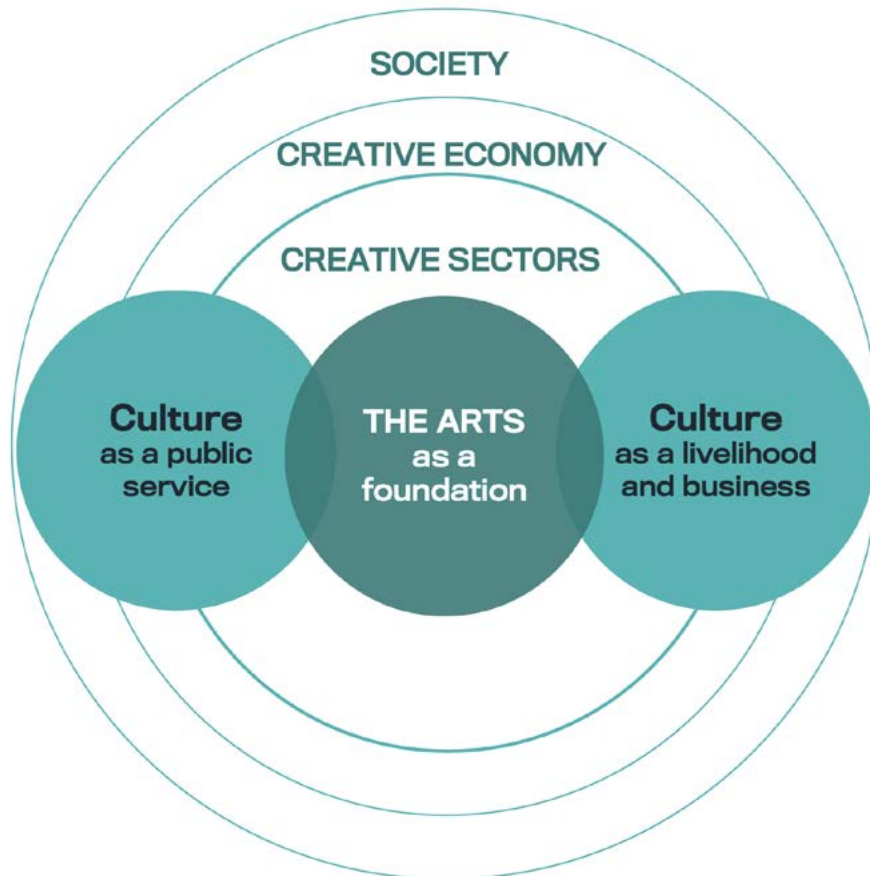


Figure 1. Art and culture in society (Hirvi-Ijäs & Sokka, 2019, p. 5).

When the response to the impacts of the pandemic takes the form of various support measures, existing policy instruments for arts, artist and cultural policy are inevitably used. A previous study summarised key approaches to artist policy in the central government's structures as follows (Hirvi-Ijäs & Sokka, 2019, p. 5):

- Educate and train artists to work as professionals.
- Educate citizens to express themselves through art and to appreciate artistic expression.
- Fund art institutions, where arts are practised, encountered and stored.
- Support artistic innovation and development in the same way as scientific research.
- Support artistic work as a livelihood as part of the central government's business funding.
- Support artistic work as a cultural service which is part of basic social services.

From a systemic point of view, pandemic measures in the arts and cultural sector are consequently a question of safeguarding the operating preconditions for artistic work done in the sector as the foundation or core of the sector, ensuring that public cultural services are offered even in emergencies, and securing the continuity of creative professions and enterprise (see Figure 1).

# 1. Impacts of the pandemic in the arts and cultural sector

The pandemic has had major negative impacts on the arts and cultural sector. For example, estimates based on broad assessments of creative fields at the European level have found that approximately one third of the turnover of the various fields was lost in the first year of the pandemic in 2020 compared to 2019, the “normal” year preceding it (EU, 2021, p. 6). In Finland, the revenues lost by the entertainment and recreational sector in 2020 are estimated at approximately EUR 950 million, or approximately a quarter of the expected total turnover for the year in question (Saari 2021, pp. 6-7).

Forms of art and culture based on events and physical presence have struggled, as the primary health security measure was maintaining social distancing. For example, museums, the performing arts, live music, festivals and the film industry struggled in this situation (OECD, 2020, p. 2). Also in Finland, the pandemic situation hindered the organisation of different art and cultural activities or made them entirely impossible (see Jakonen et al., 2020, p. 54).

The pandemic exposed a structural vulnerability in the arts and cultural sector: the sector and the particularly dynamic part of its ecosystem consist to a large extent of small enterprises, associations and organisations as well as creative professionals whose financial position was already difficult before the pandemic (OECD, 2020, p. 2). The status of individual artists (or broadly speaking, professionals in the creative field) is made vulnerable by such factors as the unconventional nature of artistic work: artists have a wide variety of income sources, unpaid work is common, their labour market position is problematic and not all support systems necessarily recognise the situations in which artists operate (e.g. Hirvi-Ijäs & Sokka, 2019, pp. 6–11; IDEA Consult et al., 2021, p. 7).

In the arts and cultural sector, the status of the self-employed and actors operating between different forms of support and revenue generation models has deteriorated during the crisis (e.g. Abeledo-Sanchis & Armengot, 2022, p. 202; Lamonica & Isernia, 2022, pp. 21–22; Prokupek & Grosman, 2022, p. 236).

The livelihoods and survival of the precariat and small actors in the arts and cultural sector during the pandemic is not only a question of fairness but also vital to the ecosystems of the entire arts and cultural sector. A heterogeneous precariat of creative actors is a necessity for the production of creative content (cf. Karttunen & Mäenpää, 2020). Examined at the ecosystem level, large institutions in the arts and cultural sector are dependent upon the production of new cultural content and services by small, dynamic actors (OECD, 2020, p. 2).

Existing problems related to incomes and inequalities in the cultural sector have been further exacerbated by the pandemic. The artists and creative field professionals in the most vulnerable position were more likely than ever to switch professions (see Karttunen & Mäenpää, 2020, p. 48).

In the Arts and Culture Barometer 2020 (Ruusuvirta et al., 2020, p. 110), **three out of four (76%) artists responding to the survey felt that the pandemic had affected their artistic output**. Examined field by field, 91% of artists in the performing arts and 90% of artists in the field of music felt this way. The pandemic affected 85% of the respondents working as freelancers, while this figure was 78% for full-time wage earners.

The Barometer (Ruusuvirta et al., 2020, p. 115) found that **13% of the respondents had considered switching professions or had done so as a result of the pandemic**. 23% of the respondents in the performing arts sector and 22% in the field of music felt this way. Examined by age group, a higher share of artists aged 34 or younger had considered switching professions than those in the older age groups (21%). The situation among freelancers was the same: approximately one fifth of them had considered switching professions or had done so.

In studies analysing the pandemic and its impacts, it was found that **problems in the arts and cultural sector exposed by the pandemic should not be treated only as temporary challenges**. Instead, it should be understood that the pandemic has exposed and exacerbated long-standing structural problems, and responding to the crisis caused by the pandemic means both solving these legacy problems and contemplating the future of the arts and cultural sector (Banks, 2020; p. 653; Comunian & England, 2020, p. 122; Karttunen & Mäenpää, 2020, p. 48; Sokka, 2022, p. 61).

## 2. Overview of measures in Finland

### 2.1 Finnish cultural policy structures and the pandemic

In Finland, the pandemic has highlighted not only the structural aspects of cultural policy but also its problem areas.

Finnish cultural policy is typically characterised by stability as well as the minimal impact of political power and different economic fluctuations due to the legal regulation and institutional character of cultural policy as well as expert-driven peer reviews in the allocation of funding. Likewise, a large percentage of the total funding for the arts and cultural sector is channelled through the central government transfers system to a smaller number of established institutions. (Saukkonen, 2014, p. 45; see also Kangas & Pirnes, 2015; Sokka, 2022, pp. 61–62.)

Particularly during the early stages of the pandemic, certain aspects of the system may have hampered an adequate response to problems in the independent arts sector, for example, as well as identification of actors falling between the cracks in arts and culture funding and other forms of funding provided by the central government (cf. Finnish Government, 2021, pp. 38–43).

The Finnish system is typically characterised by not only stability but also diversity. The support system for arts has been shaped by collaboration between key arts sector institutions, peer review bodies, NGOs and the central government (Jakonen et al., 2020, p. 52; Heiskanen et al., 2005). During the pandemic, this diversity was seen in the joint production of information between the central government and NGOs, for instance (e.g. Finnish Government, 2020a) and the Arts Promotion Centre Finland (Taike's) first call for proposals related to COVID-19 grants, in which funding provided by foundations was granted using the central government's funding instruments (Taike, 2020).

While the central government participates in cultural activities at the municipal level through the central government transfers system, municipalities also allocate their local tax revenues to the promotion of cultural activities (Saukkonen, 2014, p.

45). On the larger scale, municipalities' measures are primarily tied to the central government transfers system. However, municipalities have been able to support local actors in the arts and cultural sector; for example through their own cultural grants and by relaxing the grant terms, even though the adequacy of this measure could be questioned (see Finnish Government, 2020b, pp. 15–18; Finnish Government, 2021, pp. 38–43).

The pandemic has highlighted needs for structural change that, to some extent, already existed before the pandemic. A survey conducted by the Ministry of Education and Culture on the impacts of the pandemic brought up the views of cultural sector NGOs (and municipalities) of what kind of cultural policy they would like to see in the future. The following views of cultural policy structures, among others, were presented (Finnish Government, 2021, pp. 38–43):

- more anticipation and preparedness in policies and administration: methods and legislation that safeguard operational continuity even in crises, statutory protection for certain cultural services
- structures and funding mechanisms that more effectively facilitate the maintenance of cultural services in case of emergencies and loss of audiences
- division of responsibilities between the Ministry of Culture and Education and the Ministry of Economic Affairs and Employment and ability to cross administrative boundaries
- increasing the role of municipalities as allocators of rapid support – particularly for actors in small municipalities and for small actors
- developing the division of responsibilities and forms of cooperation between companies, associations and the public sector
- understanding the diversity of cultural fields and the need to redefine them, crossing administrative boundaries when administering support measures, awareness of the revenue generation models in creative fields and similar.



## Flexibility of cultural policy structures at the time of crises - two European examples

The crisis caused by the pandemic underscored the need to make the support system for artists more flexible. Creating mechanisms for allocating funding and delivering grants to beneficiaries can take a long time due to such factors as rigidity of legislation and the government's inability to build up its resources on a short notice (Došeková & Svorenčík, 2021, p. 78). The following examples illustrate how flexibility has been increased by developing the roles of public actors at the local or regional level.

In **Ireland**, local authorities have for long been important providers of public funding for culture. Since the 1990s, the development of culture has played a key role in the planning of local arts and culture: the role of municipalities in cultural policy and cultural funding has become larger, including in cultural tourism, urban regeneration and creative industry fields (Compendium of Cultural Policies & Trends, Country profile: Ireland - Cultural policy system, 2020). These local authorities are

dependent on both central government support and local revenue streams, such as ticket sales. When the revenue from ticket sales dried up as a result of the pandemic, the support package intended for local actors approved by the Government to ensure the provision of local services was of crucial importance.

The Arts and Culture Recovery Taskforce report (2020) recommended that the Government of Ireland pledge to continue providing support for the entire year in 2021. The recommendation was implemented. The Oversight Group's implementation (Life Worth Living - Oversight Group: *Implementation Progress Report*, 2021) found that, during the crisis, local authorities offered artists vital employment opportunities, promoted community commitment to supporting wellbeing, and helped plan for the future and new initiatives. Support for content producers and artists also helped to increase the use of digital media. At least some of these initiatives were repeated in 2022.

In **France**, the Regional Directorate of Cultural Affairs (DRAC) implements Ministry of Culture policy at the regional level in cooperation with cultural institutions and organisations. These include local music and dance institutions, regional agencies for the performing arts, cultural observatories, etc. (Compendium of Cultural Policies & Trends, Country profile: France - Cultural Policy System, 2020). During the pandemic, these regional actors were mobilised to allocate support and meet the demands of artists and organisations. According to the National Court of Audit (Cour des Comptes, 2021), these actors were required to adapt their services. They helped to assess support measures together with the Ministry of Culture as well as provided guidelines and information on the support criteria. The cooperation was considered a success, as the Ministry and regional actors played mutually complementary roles. This trend towards a model of increasingly decentralised implementation of centralised decisions existed in France already before the pandemic and expanded further during it. The trend is likely to continue, as the budget for local culture and art actors for 2022 was increased by 4% compared to the 2021 level. The increases made since 2017 amount to a total of 22%<sup>1</sup>.

## Sweden: Administrative development needs

Cultural policy in **Sweden**<sup>2</sup> is steered by national cultural policy objectives, which note that culture is to be a dynamic, challenging and independent force based on the freedom of expression. Everyone is to have the opportunity to participate in cultural life. Creativity, diversity and artistic quality are to be integral parts of society's development. These national objectives also steer regional and local cultural policy through the "cultural cooperation model" (Kultursamverkanmodellen).<sup>3</sup>

The pandemic has revealed several areas needing development in cultural administration and cultural policy measures:

1 <https://www.culture.gouv.fr/en/Actualites/Le-projet-de-loi-de-finances-2022-pour-la-culture>

2 <https://www.regeringen.se/regeringens-politik/kultur/mal-for-kultur/>

3 [https://www.riksdagen.se/sv/dokument-lagar/dokument/svensk-forfattningssamling/forordning-20102012-om-fordelning-av-vissa\\_sfs-2010-2012](https://www.riksdagen.se/sv/dokument-lagar/dokument/svensk-forfattningssamling/forordning-20102012-om-fordelning-av-vissa_sfs-2010-2012)

- A need to gather more information on cultural fields as ecosystems by charting how the systems in different fields work.<sup>4</sup>
- A need to step up cooperation between different policy areas and ministries. The Ministry of Culture has formed a new group, *Kris- och återstartsrådet* (Crisis and Recovery Committee), whose task is to further enhance crisis preparedness and anticipation.<sup>5</sup>
- A need to develop a model for cooperation between the central government and regions in order to ensure equal access to culture and bolster the structures of the weakest fields of art (visual arts, dance, circus arts).<sup>6</sup>
- A need to strengthen financial and information cooperation between the public and the private sector in creative fields. The first national strategy for creative fields will be published in spring 2022.<sup>7</sup>
- A need to secure work opportunities for professional artists.<sup>8</sup> 60% of artists work as entrepreneurs, often combining different forms of employment (*kombinatörer*). Social security for artists and the opportunity for cultural entrepreneurs to be included in the corporate support and innovation system must be improved.<sup>9</sup>
- A need to gather more information on the impacts of digitalisation on the production and distribution of art and culture. Copyright payments to artists must also be ensured in digital structures.<sup>10</sup>



- 4 <https://www.regeringen.se/4a8386/contentassets/c96ef2e953fd481ebb68d41b980a1d0a/fran-kris-till-kraft.-aterstart-for-kulturen-sou-202177.pdf>
- 5 <https://www.regeringen.se/pressmeddelanden/2021/12/over-en-miljard-i-stodinsats-till-kulturen-och-inrattandet-av-ett-nytt-sakrad/>
- 6 <https://www.regeringen.se/4a8386/contentassets/c96ef2e953fd481ebb68d41b980a1d0a/fran-kris-till-kraft.-aterstart-for-kulturen-sou-202177.pdf>
- 7 <https://www.regeringen.se/4ab058/contentassets/ee28d7ed5fd9406db86865a3207087dd/nationell-strategi-for-att-framja-de-kulturella-och-kreativa-naringarna-dir.-2021100.pdf>
- 8 <https://www.regeringen.se/495836/contentassets/f5a667ee00c142bb9ec13d8f3059b263/politik-for-konstnarers-villkor-skr.-202021109.pdf>
- 9 [https://www.regeringen.se/4aa123/contentassets/3fc53b0e60c045eba73410e6fb81fac5/dir2021\\_90.pdf](https://www.regeringen.se/4aa123/contentassets/3fc53b0e60c045eba73410e6fb81fac5/dir2021_90.pdf) <https://www.regeringen.se/4a8386/contentassets/c96ef2e953fd481ebb68d41b980a1d0a/fran-kris-till-kraft.-aterstart-for-kulturen-sou-202177.pdf>
- 10 [https://www.konstnarsnamnden.se/om\\_konstnarsnamnden/publikationer/digitaliseringens\\_konsekvenser](https://www.konstnarsnamnden.se/om_konstnarsnamnden/publikationer/digitaliseringens_konsekvenser) <https://www.regeringen.se/4a8386/contentassets/c96ef2e953fd481ebb68d41b980a1d0a/fran-kris-till-kraft.-aterstart-for-kulturen-sou-202177.pdf>

## 2.2 Key measures

### 2.2.1 COVID-19 support for the arts and cultural sector

Key public **funding providers or funding channels** in Finland responsible for mitigating the impacts of the pandemic, particularly in the arts and cultural sector, included (see Luonila et al., 2022, pp. 56–57; Jakonen et al., 2020, pp. 53–54):

- the Ministry of Education and Culture, which channelled support for national art institutions in the arts and cultural sector, museums, theatres and orchestras within the central government transfers system, associations with community halls, organisations responsible for providing basic art education, foundations, associations and companies as well as cultural events and festivals
- the Finnish Film Foundation, which awarded grants to cinemas and film productions, among other things
- the Arts Promotion Centre Finland (Taike), which organised six calls for proposals related to COVID-19 grants for artists in 2020–2021 and, exceptionally, also for entrepreneurs working in creative fields as well as actors operating in arts and cultural sector ecosystems.

**Other public funding** intended to prevent the impacts of the pandemic was also available, which could be allocated to the arts and cultural sector to the extent that such actors as artists or, in more general terms, creative professionals, were eligible for it. In this context, the funding providers were (see Luonila et al., 2022, pp. 56–57; Jakonen et al., 2020, pp. 53–54):

- Ministry of Economic Affairs and Employment/Business Finland: development funding for companies
- Ministry of Economic Affairs and Employment/ELY Centres (Centres for Economic Development, Transport and the Environment): support for companies
- Ministry of Finance/State Treasury: cost support and closure compensation for large and small companies (over or under 5 employees) in general, event guarantee (State Treasury, 2022a, State Treasury, 2022b)
- Municipalities: COVID-19 grants for sole proprietors (Association of Finnish Local and Regional Authorities, 2022), increased flexibility when awarding the usual municipal culture grants

Foundations also played a major role in supporting the arts and cultural sector and, in particular, addressing gaps in public funding during the pandemic (see Foundations and funds, 2022).

Essential grants intended for mitigating the impacts of the pandemic were, among others, awarded to the following **key areas** (see Table 1) of the arts and cultural sector through the Ministry of Education and Culture (the list is not exhaustive):

<b>Beneficiaries</b>	<b>Support 2020, €</b>	<b>Support 2021, €</b>
National art institutions	2.9 million 3.5 million	4.5 million
Museums, orchestras and theatres receiving central government transfers	14.8 million 13.4 million	15.5 million
Organisers/providers of basic art education outside the central government transfers system	3 million 1.05 million 0.15 million	2.28 million 1.72 million
Cultural sector organisations (associations, foundations, cooperatives, limited liability companies, limited partnerships and general partnerships)	11.3 million	8.8 million 14.3 million
Cultural heritage organisations		0.48 million
Art and cultural festival activities	2.3 million 4.8 million	5.4 million 2.06 million
Organisations maintaining community halls	2.3 million	2.15 million

Table 1. Examples of COVID-19 grants awarded by the Ministry of Education and Culture to the arts and cultural sector by beneficiary and size (the list is not exhaustive) (Ministry of Education and Culture, 2022).

The Arts Promotion Centre Finland (Taike) was a key provider of support for the independent arts sector during the pandemic. In the COVID-19 grants and support awarded by it, an expansion in the field of support recipients can be seen beyond the customary arts and cultural sector to also include creative fields and various professionals working in them.

	<b>Funding recipients</b>	<b>Purpose</b>	<b>Amount (€)</b>
<b>2020</b>			
First call for proposals	Wide range of art and culture professionals from different fields of art; "... artists who do not usually apply to Taike for grants"	To ensure short-term preconditions for working	1.6 million
Second call for proposals	Creative field and arts and cultural sector professionals whose incomes dwindled as a result of the pandemic; "... professionals in creative fields who do not usually apply to Taike for grants"	To maintain the work of professionals and to ensure the continuity of activities as flexibly as possible when the emergency is over	8.7 million
Third call for proposals	Professional artists, authors and art journalists artists and sole proprietors	To ensure short-term working preconditions and practice of profession	7.2 million



2021			
Fourth call for proposals	Artists and cultural sector professionals as well as central government grants for sole proprietors	To ensure short-term working requirements and practice of profession	25 million
Fifth call for proposals	Cultural sector and creative field professionals as well as private entrepreneurs and sole proprietors; "arts and cultural sector ecosystem, or professionals employed in the arts and cultural sector"; all enterprise forms	To relaunch the applicant's work or creative work and activities; for costs incurred from the entrepreneur's activities or their relaunch	million

## 2.2.2. Level of pandemic funding

The level of additional central government funding for arts and culture during the pandemic was significant. Prior to the pandemic, the total amount of appropriations for arts and culture in the 2019 state budget was approximately EUR 448 million. In 2020, a total of approximately EUR 110 million was proposed for arts and culture in the supplementary budget. Respectively, approximately EUR 167 million was proposed for arts and culture in the supplementary budget in 2021. (Ministry of Finance, 2022.)

The status of individual artists and those working in the independent arts sector regarding pandemic funding is particularly evident when we examine the amounts of grants and support awarded by Taike. Taike typically awards approximately EUR 40 million in grants and support each year (Taike, 2019).

In 2020, Taike awarded a total of EUR 17.5 million in COVID-19 grants and support in the first, second and third calls for proposals and, in 2021, EUR 79.9 million in the fourth and fifth calls for proposals (funds remaining from the preceding calls were used in the sixth call for proposals). Consequently, the pandemic had a major impact on Taike's funding activities and the amounts awarded. (Taike, 2021a.)

## 2.2.3. Local measures

The measures available to municipalities for minimising the impact of the pandemic were quite limited. Conducted in the spring of 2020, a Ministry of Education and Culture survey aimed at personnel in charge of cultural services in municipalities (Finnish Government 2020b, 15–18) indicates that actors in the arts and cultural sector, including basic art education, were given **rent relief** in 29% of the municipalities responding to the survey. 94% of the municipalities **did not recover grants already awarded to actors in the arts and cultural sector**. 32% of the municipalities awarded grants or other forms of support to alleviate the situation of actors in the arts and cultural sector, and 29% transferred staff to other assignments.

In a follow-up survey conducted in January 2021, 33% of the municipalities gave rent relief, and 22% provided other forms of support or grants, while 94% of the municipalities continued to not recover grants (Finnish Government, 2021, pp. 27–28).

Municipalities also provided support for actors in the arts and cultural sector trying to recover from the pandemic **through the normal grant procedure and**

**instruments.** Municipalities awarded the usual grants, extended their periods of validity, or modified their intended use. Support was also allocated for compensating for the impacts of the pandemic, in particular, in such forms as rent relief or support for providing digital services. (Finnish Government, 2021, p. 27.)

11% of all the artists who responded to the Arts and Culture Barometer 2020 had received COVID-19 support due to the pandemic (Ruusuvirta et al., 2020, p. 116). Approximately one out of three municipalities responding to the Arts and Culture Barometer survey had taken measures to alleviate the situation of professional artists during the pandemic (Ruusuvirta et al., 2020, p. 117). These measures primarily involved support for companies (at the general level), rent relief, grants or support, provision of work opportunities and modifying the terms of grants already awarded (Ruusuvirta et al., 2020, p. 119).



Figure 2. Phases of pandemic support measures for the arts and cultural sector.

These measures often were more general in nature, such as business support, rather than being exclusively aimed at professional artists. In addition, such measures as rent relief were only aimed at artists who worked as entrepreneurs or rented facilities from the municipality (Ruusuvirta, et al. 2020, p. 119).

During the first pandemic spring, the **Association of Finnish Local and Regional Authorities** proposed seven good practices which municipalities could use to “support and produce art and culture during the COVID-19 pandemic” (Association of Finnish Local and Regional Authorities, 2020). Inevitably, these were measures that could be implemented rapidly. The seven good practices proposed by the Association of Finnish Local and Regional Authorities (2020) were providing municipal cultural services online; ordering cultural content from professional artists, for example by streaming or using other safe methods; maintaining the operation of cultural institution, for example by changing job descriptions on a temporary basis; direct support and refraining from the recovery of grants already awarded; involving artists in the production of distance learning materials similar, and promoting the participation of municipal residents; rent relief; and stepping up cooperation between various actors and sectors in providing cultural services.

### 3. Support and development measures intended for arts and culture during the pandemic

Cultural policy support measures associated with the pandemic can be roughly divided into: (1) creating situational awareness and data collection; (2) direct crisis measures and financial support for actors in the arts and cultural sector (e.g. Jakonen et al., 2020; Luonila et al., 2022); and (3) support measures and investments for building a post-pandemic future for the arts and cultural sector.

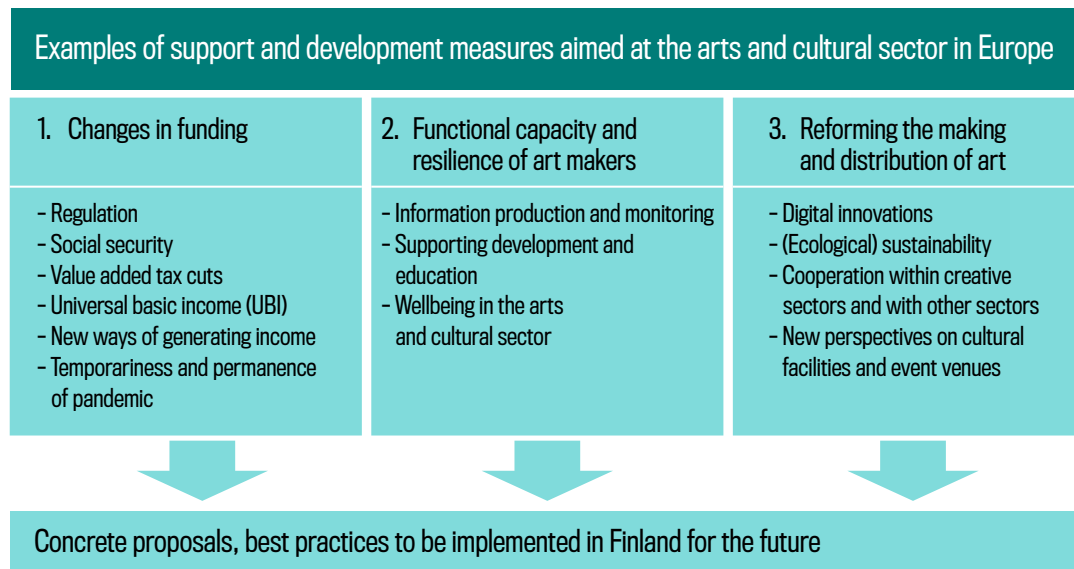


Figure 3. Examples of support and development measures for the arts and cultural sector in Europe.

Systemic, post-pandemic measures intended to build the future are of particular interest for this data collection. We examine both extensive, support system level and basic measures as well as “agile” and experimental measures. Finding examples of reform measures is surprisingly difficult, however, as other countries have primarily only had time to respond to the direct impacts of the pandemic. Because there is little data available on the effectiveness of “emergency measures” implemented as quickly as possible, determining their impacts is difficult. Rather than aiming for an all-inclusive discussion, our goal is to give examples of various measures.

This section comprises a compilation of proposals and experiments made by different actors in the arts and cultural sector; researchers and public actors aiming to support the long-term recovery and sustainability of creative fields throughout Europe. They primarily involve three different areas of development: new forms of financial support for the arts and cultural sector; non-financial recovery and sustainability measures; and changes to the ways in which art is produced and distributed (Figure 3). Before each theme to be discussed, we will also briefly give Finnish examples of the topic in question.

The approach chosen by us is to present interesting initiatives without focusing on specific countries. In addition to this overview, we discuss the pandemic measures taken in Sweden and the background of arts and cultural policy as a whole in a separate section.

However, certain countries do stand out in our data collection. In **Ireland**, for example, the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media formed a taskforce in autumn 2020 to come up with recommendations for how the arts and cultural sector could recover from the pandemic better. The taskforce report<sup>11</sup> contained ten solution-based recommendations drafted in cooperation with

11 ‘Life Worth Living. The Report of the Arts and Culture Recovery Taskforce’ (2020). <https://www.gov.ie/pdf/?file=https://assets.gov.ie/97103/f957257b-e3f1-4268-b4a4-1d5917bb5c59.pdf#page=null>

various stakeholders. In spring 2021, the Minister appointed an oversight group, which published a report in December 2021 on the status of the implementation of these recommendations<sup>12</sup>. Together with the recommendations, it offers useful suggestions for practical measures to be taken at the national level. A similar body in Northern Ireland, the Arts and Culture Recovery Taskforce, was tasked with making proposals for recovery measures,<sup>13</sup> which were presented in a report published in August 2021<sup>14</sup>.

**France** is comparable to Finland and a good example of significant actions taken by the public administration addressing the arts and cultural sector. The **United Kingdom** has made significant policy commitments related to digitalising the distribution of creative content and culture. Other countries mentioned here have been cited in studies concentrating on certain aspects of post-pandemic measures or creative fields. We also present here international studies focusing specifically on European Union member states and discuss their recommendations or overviews of policies and initiatives.

## 3.1. Funding and revenue generation

### 3.1.1 The pandemic and changes to funding in Finland

In Finland, the notable feature of funding measures taken to mitigate the crisis caused by the pandemic in the arts and cultural sector include not only the amounts of funding granted but also changes to funding practices and beneficiaries.

For example, a total of approximately EUR 110 million in crisis funding to be channelled through the Ministry of Education and Culture was proposed in the seventh supplementary budget in 2020. **This amount is approximately 25% of the Ministry of Education and Culture's normal budget for culture.** (Luonila et al., 2022, p. 54.)

The Ministry of Education and Culture's announcement stating that the closure of cultural institutions and possible cuts in activities or personnel due to the pandemic would not affect the amount of funding already granted in 2020 or lead to recovery of the funding represents **major flexibility and an exception in the allocation of discretionary grants.** (Jakonen et al., 2020, p. 53.) The terms of grants awarded by municipalities were also relaxed (Jakonen et al., 2020, p. 53).

The first call for proposals related to Taika's COVID-19 grants was a manifestation of fast-tracked **cooperation between the central government and foundations**, even though the amounts involved were not particularly large within the scope of pandemic funding as a whole. In this particular measure, funding from foundations and the central government were channelled through Taika in the form of grants and support. Cooperation between the central government and foundations was also prominent in the creation of a new type of funding: the central government and four major foundations are establishing a fund that will

12 Life Worth Living - Oversight Group: Implementation Progress Report (2021). <https://www.gov.ie/en/news/e7f78-latest-updates-from-the-arts-and-culture-recovery-taskforce/>.

13 <http://www.communities-ni.gov.uk/articles/culture-arts-and-heritage-recovery-taskforce>

14 Johnston, R. (2021) *The Art of Recovery - Survive: Stabilise: Strengthen. The Report of the Culture, Arts and Heritage Recovery Taskforce*. Culture Division, Northern Ireland, p. 62. <https://www.communities-ni.gov.uk/system/files/publications/communities/dfc-culture-the-art-of-recovery.pdf>.

support performing arts actors in the independent arts sector that work together with institutions receiving central government transfers (Finnish Cultural Foundation, 2021).

The noteworthy feature in the awarding of pandemic grants and support was that **the groups of both applicants and beneficiaries expanded and changed**. However, this change might only be temporary.

The Ministry of Education and Culture channelled support for established cultural sectors, institutions and NGOs: the largest festivals and cultural organisations, theatres, orchestras and museums receiving central government transfers, organisations responsible for national cultural heritage, basic art education and liberal adult education received supplementary funding to help secure their continuity (Luonila et al., 2022, pp. 52–55).

In addition to the customary applicants and recipients of arts and cultural sector funding, the following have applied for and received pandemic support channelled through the Ministry of Education and Culture and/or Taike (see Luonila et al., 2022, p. 54; Jakonen et al., 2020, p. 55):

1. actors in creative fields, understood in broader and more general terms and less narrowly defined than just as artists
2. companies and limited liability companies
3. in addition to actual artistic work and artists, actors operating in various creative fields, including event production and actors providing support functions.

In addition to the artistic core of the arts and cultural sector ecosystem, the target group for support consequently now also includes **non-artistic or more general creative field actors in the ecosystem** that have not **necessarily been recognised by support mechanisms**. At the same time, the multisectoral provision of information on the impacts of the pandemic has increased **understanding concerning the operating structures of the arts and cultural sector**, including the status and entrepreneurship activities of freelance artists (Jakonen et al., 2020, p. 55).

### **Case: Arts Promotion Centre Finland (Taike), fourth call for proposals related to COVID-19 support**

Taike's call for proposals in March 2021 illustrates the ecosystem thinking and expanding group of recipients of grants in the arts and cultural sector during the pandemic:

*“The funding seeks to ensure the preconditions for working and practising a profession. The support is aimed at professional artists, professionals of the cultural sector and sole proprietors operating in the arts and cultural sector affected by a lack of opportunities for earning an income due to the pandemic. Support may also be applied for by groups of professionals in the arts and cultural sector who are not usually Taike's customers. As a rule, Taike only awards grants to professional artists and art journalists. Currently, actors in the larger arts and cultural sector ecosystem, in other words professionals employed in the arts and cultural sector, are eligible to apply.”* (Taike, 2021b)

The backdrop to special crisis funding forms directly related to the pandemic are longer term structural problems associated with funding for the arts and cultural sector and artists' incomes.

Even before the pandemic, artists' labour market position was already problematic in principle, and their sources of income varied widely. The *Arts and Culture Barometer 2019* addressed the livelihood of artists. Artists work in a variety of situations and modes of work that require different labour market interpretations, thus leading to complicated situations in both taxation and the social security system. The rigidity encountered in the system is one of the reasons that dissuades artists from working as entrepreneurs. (Hirvi-Ijäs et al., 2019, pp. 132–133.)

The Barometer also found that multiple sources of income, irregular income and the artist's need to develop their work even when they are not earning an income should be taken into account in the social security and tax systems. Many of the Barometer respondents felt that universal basic income would be worth investigating further (Hirvi-Ijäs et al., 2019, pp. 134–135). Improving social security in the cultural sector was also cited as a key measure in a report by the Central Organization for Finnish Culture and Arts Associations - Kultury on recovering from the pandemic (Saari, 2021, p. 20).

During the pandemic, a temporary change was made regarding entrepreneurs' eligibility for unemployment benefits, and this change also ameliorated the situation of people working in the arts and cultural sector for a while (KELA, 2021).

A survey conducted by the Ministry of Education and Culture on the impacts of the pandemic contains the views of cultural sector NGOs (and municipalities) of the kind of cultural policy they would like to see in the future. Among other things, the following issues concerning forms of support, funding and incomes were highlighted (Finnish Government, 2021, pp. 38–43):

- recognising functions that support creative work as part of cultural policy; subcontractors operating as entrepreneurs have little knowledge of the support forms available for the cultural sector
- recognising the insecure position of precariats and sole proprietors in general and in arts policy: taxation, unemployment benefits, copyrights in the cultural sector
- integrating small actors, third sector, and educational activities more effectively within support mechanisms
- support forms and safety nets to better match the structure of the sector, inconsistent treatment of copyright revenues in unemployment benefits
- universal basic income, artist's salary and longer-term support measures
- harmonising and clarifying application and reporting methods, increasing support, longer grant periods, more flexible forms of support, faster application processes and common production platforms for actors outside the scope of the Finance Act
- duration of funding, for example for supporting digitalisation, longer-term forms of funding in addition to short-term development funding
- new type of creative sector development funding for entrepreneurs and startups whose business has not yet got off the ground or which are operating at a low volume
- more clearly defined loss guarantee system for event production

## 3.1.2 Funding changes - examples from Europe

During the pandemic, it has been possible or necessary to trial different forms of financial support for arts and creative sector professionals. In most cases, existing financial support and funding mechanisms have been adapted for use in emergencies. As the crisis has progressed, however, discussion has focused increasingly on the need to create new forms of income for a sector whose financial insecurity has been exposed. This section discusses various new forms of funding and support which have been proposed or trialled in Europe.

### 3.1.2.1 Regulation

One way to support cultural sector finances is to strengthen the rights of artists, ensuring that legislation supports their ability to generate an income. Restrictions on events have led to increased consumption of digital content. Artists should consequently have better possibilities of earning an income online when their previous sources of income dry up. In this respect, copyright issues are emphasised. In Europe, authors' rights can be strengthened through strong enforcement of recent European directives at the national level (Lhermitte et al., 2021, p. 44).

For example, in **Ireland** the Arts and Culture Recovery Taskforce (*Life Worth Living. The Report of the Arts and Culture Recovery Taskforce*, 2020) recommends that makers of creative content be paid a fair salary by transposing the EU Directive on Copyright in the Digital Single Market<sup>15</sup> (DSM Directive) into Irish law “without adjustment or dilution of the intention of the directive as it relates to rightsholders”. The Taskforce also proposes that the Audio-visuals Media Service Directive (AVMSD)<sup>16</sup> should be transposed into Irish Law immediately. One of the objectives of the DSM Directive is to strengthen the rights of different groups of rightsholders and protect them from the adverse effects of technological development and increased digitalisation. The AVMSD makes it possible to set quota requirements for domestic content and national funding contributions for the support of audiovisual content under national legislation.

In **Finland**, implementation of the DSM Directive is currently under way<sup>17</sup>. With regard to the AVMSD, the possibility of imposing national mandatory investment or content quotas has not yet been taken up, but the Ministry of Education and Culture and the Ministry of Transport and Communications have recently appointed a working group to explore these options<sup>18</sup>. The working group will complete its report by the end of August 2022.

15 Directive (EU) 2019/790 of the European Parliament and of the Council, of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC. PE/51/2019/REV/1. OJ L 130, 17 May 2019.

16 Directive 2010/13/EU of the European Parliament and of the Council of 10 March 2010 on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services (Audiovisual Media Services Directive). OJ L 95, 15 April 2010, pp. 1–24.

17 [https://www.eduskunta.fi/FI/naineduskuntatoimii/kirjasto/aineistot/kotimainen\\_oikeus/LATI/Sivut/tekijanoikeuslain-uudistus-dms-direktiivin-toimeenpano.aspx](https://www.eduskunta.fi/FI/naineduskuntatoimii/kirjasto/aineistot/kotimainen_oikeus/LATI/Sivut/tekijanoikeuslain-uudistus-dms-direktiivin-toimeenpano.aspx) and <https://okm.fi/tekijanoikeuslain-direktiivimuutokset>

18 [https://valtioneuvosto.fi/-/1410845/audiovisuaalisten-tuotantojen-rahoituksen-laajentamista-selvitetaan?languageId=en\\_US](https://valtioneuvosto.fi/-/1410845/audiovisuaalisten-tuotantojen-rahoituksen-laajentamista-selvitetaan?languageId=en_US)

### 3.1.2.2 Social security

While assistance provided for the cultural sector during the pandemic has mostly taken the form of grants and support, some countries have expanded their social security nets to provide direct support to individual artists. France is a good example of this type of support.

**France** has for long offered a special status not only for artists in permanent employment relationships or working as independent entrepreneurs but also for employees on short-term employment contracts for artistic performances (theatre, music, the audio-visual field, radio, dance, etc.). This concerns artists as well as technicians and support staff. Many people working in these fields are employed on short-term contracts by different employers and undergo periods of unemployment between jobs. In most cases, people in this type of employment situations are normally not eligible for unemployment benefits.

*Intermittents du spectacle* status (intermittent employees in the entertainment sector) is granted to two private sector employee groups that work on short-term employment contracts: 1. artists in the entertainment industry and 2. technicians and support staff who work in companies of certain categories and in certain support functions. The employees meeting these criteria are eligible to receive unemployment benefits for 8 months if they have worked a certain number of hours over the past 12 months: 507 hours or 43 times 12-hour periods (compared to 130 days or 910 working hours over a two-year period for the normal unemployment benefit). With certain restrictions, they can also accrue unemployment benefits and salary within the same month.

Although this particular status has existed since 1936, its terms and benefits have been restricted several times since 2003. In 2019, approximately 276,000 people with 112 million working hours<sup>19</sup> had this status. A majority (54%) of them were employed in the audio-visual field, where the percentage of artists and technicians is roughly even. The number of employees with this status has increased steadily at least since 2010.

The cancellation of all performances in March 2020 raised concerns over artists and technicians with *intermittents du spectacle* status not being able to work enough to be eligible for unemployment benefits, particularly at a time when these benefits would be their only income. As a result, the French government issued a decree in July to repeal the working hours requirement for receiving unemployment benefits<sup>20</sup>. Called *année blanche* (blank year), this is one of the most well-known support measures taken in the creative sector. It was subsequently repeated three times until the end of 2021. Additional measures to facilitate the return to normal benefit requirements in 2022 have been announced<sup>21</sup>.

The measure in question has proven effective in an emergency situation like the pandemic. Social security benefits could be put into use quickly with additional funding as the administrative framework was already in place. The measure also offered direct support to individual employees without excessive paperwork. From a political and economic standpoint, however, the system has been criticised for its

---

19 <https://www.pole-emploi.org/statistiques-analyses/entreprises/emploi-intermittents-du-spectacle/lemploi-intermittent-dans-le-spectacle-au-cours-de-lannee-2019.html?type=article>

20 <https://www.legifrance.gouv.fr/loda/id/JORFTEXT000042170029/2020-11-17/>

21 <https://www.franceculture.fr/societe/intermittents-du-spectacle-lusine-a-gaz-de-lannee-blanche-est-remplacee-par-une-autre-usine-a-gaz>



costs. The National Court of Audit (*Cour des Comptes*), actors responsible for social security and trade unions have also been concerned over the fact that the system provides employers with an incentive to employ people on a series of short-term contracts even in cases where longer term employment contracts would be possible. According to critics, the system currently encompasses an excessively wide range of activities and increases job insecurity.

### **3.1.2.3. Value added tax cuts**

The Arts and Culture Recovery Taskforce (*Life Worth Living. The Report of the Arts and Culture Recovery Taskforce*, 2020) in **Ireland** proposed in its report a new VAT Compensation Scheme, which would support not only artists but also freelance artists and, for example, event workers and companies. The purpose of the scheme is to allow VAT compensation for artists, employees and taxpayers in the cultural sector even if they are not eligible to reclaim their VAT expenditure (e.g. where sales of their services are below the VAT threshold). The proposal suggests that the compensation scheme already in place for charities in Ireland should be followed to alleviate the impacts of losses of income and unemployment as well as to increase the demand for freelance art and events.

However, researchers have pointed out that measures aiming to increase demand are ineffective during crises. Such measures, including consumer voucher schemes or VAT reductions, are not considered to be effective in addressing the adverse impacts of the pandemic where consumer goods and services are concerned (Abeledo-Sanchis & Arrengot, 2021, p. 204). It was pointed out that support systems based on special taxes and fees could be jeopardised by a sharp drop in consumption, particularly if post-pandemic leisure time habits were to change unfavourably where the consumption of culture is concerned (Simon, 2021, p. 39).

Ultimately, this recommendation was not implemented in Ireland as the Oversight Group did not feel it was necessary to expand the VAT Compensation Scheme any further (*Life Worth Living - Oversight Group: Implementation Progress Report*, 2021).

### **3.1.2.4. Universal basic income (UBI)**

**Ireland's** Arts and Culture Recovery Taskforce proposed piloting a universal basic income (UBI) scheme for a three-year period in creative sectors (the arts, culture, audio-visual and live performance and events sectors). It would allow artists and event workers to cover their basic living costs and still accept jobs without losing any existing social security benefits. The pilot would be conducted on an opt-in basis, and actors not participating in the pilot could serve as a control group. Although UBI is planned as a separate, sectoral measure, it could be implemented more broadly at a later time.

EUR 25 million in funding has been earmarked for the proposal. The arts sector was considered a suitable area for piloting UBI, as it is characterised by low, insecure incomes. In addition, the sector comprises a wide range of employment types, involves significant positive externalities, and has been chosen for UBI pilots in other countries (including Finland), thus allowing international comparisons. The goals of the pilot are to

- offer financial support to the arts sector and minimise the loss of expertise
- recognise the intrinsic value of the arts in society and the value of unpaid work in creative activities
- reduce the dependence of the arts sector on the social security system

No more than 2,000 participants whose income level is equivalent to the national minimum wage are proposed for inclusion in the pilot.

### 3.1.2.5. New revenue generation models

Researchers have found that the arts and cultural sector urgently needs structural changes to promote the development of new business models designed to minimise the adverse impacts of the pandemic (Prokúpek & Grosman, 2021, p. 237). A study commissioned by the European Parliament (IDEA Consult et al., 2021, p. 88) listed a number of innovative ideas and trials which not only helped artists while restrictions were in place but also offered options for a financially more sustainable future. These ideas include a few proposals for the reorganisation and reassessment of income models. Many of them are based on extensive use of digital technologies, which requires modifications of business and revenue generation models to ensure the more effective commercialisation of digital content. The study (op. cit.) found that online content is generally shared and distributed free of charge or based on donations, but it also listed examples and initiatives involving the commercialisation of digital content.

These initiatives include *hireartists*, an online marketplace designed by artists for artists that has since been closed<sup>22</sup>. In **France**, the national public television service France Télévisions launched its Culturebox service in February 2021.<sup>23</sup> The service offers cultural programmes (theatre, etc.) to compensate for the absence of such content during lockdowns. The new service was expected to generate copyright revenues for artists (but not producers) and establish a connection with audiences (Pietralunga & Dassonville, 2021). While the service was initially intended to run for a fixed period of time, it was later made permanent.

**Norway** created a new “corona concert” licensing model to ensure that songwriters, composers and authors would be paid the same standard rate for live streaming events as they would for online music (CISAC, 2020, p. 15). However, it was later found that not even fast-growing live streaming revenues offer a fair level of earnings (CISAC, 2021, p. 2).

On the other hand, royalties for the online use of visual arts have increased considerably in such countries as **Belgium** and **Germany**. France also negotiated a new agreement on displaying protected images in Google searches, something which is expected to bring in a new source of income for visual artists (CISAC, 2021, p. 27). The **French** Ministry of Culture is also currently selecting projects to be funded with the aim of developing new technological, organisational or funding methods for artistic performances<sup>24</sup>.

New strategies have been proposed in the cultural heritage sector to *accelerate* changes in the relationship that museums have with their audiences (Bertacchini, et al., 2021). These proposals are based on a financial model that replaces the pur-

22 <https://hireartists.org/#about>

23 <https://www.france.tv/spectacles-et-culture/>

24 <https://www.culture.gouv.fr/en/Aides-demarches/Appels-a-projets/Appel-a-projets-Experience-augmentee-du-spectacle-vivant>

chase of a single admission ticket with a subscription-based online platform. This model has been developed and tested in Italy, where the museum experience was further enriched with digital multimedia content<sup>25</sup>. Bertacchini, Morelli and Segre (2021) noted that while these approaches have their limitations, they can be combined to form a new strategic entity. The changes could promote efforts to shift from individual transactions to a customer relationship in the museum sector, exploit economies of scale, and make full use of the opportunities provided by integration between digital and on-site services.

In a study commissioned by the European Parliament (IDEA Consult et al., 2021, p. 92), the creative sector is encouraged to assess the significance of the above-mentioned trials to its activities and learn from them, while also stating that various barriers could hinder the broader implementation of trials. According to the report, such barriers might be:

- lack of a regulatory framework (e.g. to ensure fair IP and copyrights administration and remuneration)
- difficulty in accessing innovation funding
- lack of access to suitable digital infrastructure(s)
- or lack of transparency about algorithms related to the use of distribution platforms.

### **3.1.2.6. Pandemic funding: temporary or permanent?**

Based on a survey addressed to **Iceland's** cultural directors, Bjarnason and Sigurjónsson (2021) argue that the unprecedented volume of support for the arts and cultural sector during the pandemic may assume a more permanent form. In their view, the strong bond between the cultural identity of Iceland and tourism as the primus motor of its economy creates a situation in which it will be difficult to return to pre-pandemic funding levels. In the European Union, however, economic support is limited by EU regulations. State aid measures during the pandemic taken within the Temporary Framework<sup>26</sup> were exceptional.

It is difficult to predict how cultural funding situations at the national level will develop in different countries when the crisis is over. In **France**, the Ministry of Culture's budget for 2022 was published in September 2021, at which time it was thought that the crisis would soon be over, but the budget was increased by 7.5% compared to the already exceptional budget for 2021. As stated by UNESCO (2021) and other stakeholders, the impacts of the pandemic have exposed deficiencies in public support and inadequate investments in arts and culture. These deficiencies may warrant maintaining a higher level of support over the medium and long term. On the other hand, budget cuts made by governments during the pandemic in many areas have been a threat to the creative and cultural sectors. Outside Europe, in Mexico the Secretariat of Culture lost 75% of its budget in 2021 (Mistry, 2021). The **United Kingdom** cut the funding for art and design courses in higher education institutions by 50% (Harris, 2021), and the British Council had to reduce its overseas cultural funding (Anstey, 2021).

25 <https://breraplus.org/>

26 <https://ec.europa.eu/culture/resources/coronavirus-response>

## 3.2 Functional capacity and resilience of art makers

### 3.2.1 Information production, advocacy and functional capacity in Finland

The resilience of artists in Finland during the pandemic was fostered by such means as producing general information about the impacts of the crisis on artists and the preconditions for making art. There also was a shift from information production to various advocacy measures by organisations in the arts and cultural sector.

In April 2020, the **Ministry of Education and Culture launched a survey** on the impact the prolonged pandemic had on activities in the arts, culture and creative sector. The purpose of the survey was to support the rapid implementation of policy measures as well as the planning of longer term policy and activities. The survey had two parts, which examined impacts during the periods 15 March–31 May and 1 June–31 August. The survey was aimed at public organisations, associations and foundations, companies, private persons and working groups across a broad front. In May 2020, the Ministry of Education and Culture sent out a survey on the impacts of the pandemic to municipalities (Jakonen et al., 2020, pp. 52–53).

A similar survey was also conducted in January 2021 to update the data collected in the 2020 survey. In the 2021 survey, respondents were also asked to assess the impacts of the pandemic in the first half of the year (Finnish Government, 2021).

In spring 2020, different arts and culture advocacy bodies, universities and research institutions developed **methods for monitoring and assessing the impacts of the pandemic** at the national, regional and individual artist's level (Jakonen et al., 2020, pp. 52–53). For example, Statistics Finland compiled statistical data on the impacts of the pandemic, including data concerning the cultural sector (Statistics Finland, 2021).

Different sectors have conducted their own surveys or used data from such sources as a survey addressed to the actors by the Ministry of Education and Culture or existing statistics of Statistics Finland, and produced summaries specific to individual fields of art (e.g. Frame, 2020; Dance Info Finland, 2020; Tapahtumateollisuus, 2021; Tinfo, 2020).

These measures were taken primarily in the interest of **gaining situational awareness and advocacy**. However, the relationship between the survey conducted by the Ministry of Education and Culture and the measures taken by, for example, different associations based on it, **demonstrates interaction between public administration and NGOs** during the pandemic (Jakonen et al., 2020, 53).

Municipalities also provided guidance and advice for safe cultural activities, for example together with third sector actors (Ministry of Education and Culture, 2021, p. 27). An information page about the pandemic's impacts, restrictions and necessary measures aimed at event organisers and participants in Oulu (City of Oulu, 2022) is one example of this. Information was also provided on concrete measures and changes to support provided by municipalities (City of Turku, 2020).

Resilience also played a role, at least indirectly, in calls for proposals. In autumn 2021, the City of Helsinki distributed funding that could be used for measures promoting employment and wellbeing, among other things.

### Case: City of Helsinki's recovery grants

In autumn 2021, the City of Helsinki distributed EUR 3.5 million in supplementary “recovery grants”, EUR **2.12 million** of which was awarded specifically to the arts and cultural sector. The goal was to “**restore the volume of activities** to the pre-pandemic level and reduce the direct and indirect adverse effects of the pandemic”. In the context of culture, safeguarding **the diverse ecosystem through projects promoting employment and wellbeing** was also referred to. (City of Helsinki, 2021a.)

“The aim of the cultural grants is to help the sector **relaunch its activities and protect its diverse ecosystem**. Actors in the cultural sector can apply for grants for projects promoting **employment and the wellbeing of actors**. For providers of basic art education, priority will be given to those whose art forms have suffered the most from the pandemic. [...] grants may be awarded to projects that aim to **improve wellbeing in the work community or that involve other activities not open to the public.**” (City of Helsinki, 2021a.)

The grants were intended for registered **art and culture communities** based in Helsinki that operate at a **professional level** as well as “**actors across the entire arts and cultural sector value chain** whose activities and incomes have declined or been totally lost due to the coronavirus pandemic”. Applicants not eligible for the central government transfers system **were prioritised in the distribution of grants**. Communities with legal capacity were eligible to apply, while private persons and operators that were owned by the City of Helsinki or part of the City Group were not eligible to apply. “(E)ntities that promote **employment and wellbeing are given priority**” in the selection process. The time horizon for the funding instrument in question and the projects funded through it is the end of 2022. (City of Helsinki, 2021b.)

## 3.2.2. Resilience building measures in Europe

Many actors in the sector, recovery programmes and researchers throughout Europe have stressed the need to offer professionals in the arts and cultural sector more than just financial support. These proposals primarily focus on the need to monitor the situation and needs of the arts and cultural sector in the short and long term and highlight support for promoting professional activity and physical and mental health.

### 3.2.2.1. Information production and monitoring

A study conducted in **Slovakia** (Došeková & Svorenčík, 2021) emphasised the need for data collection on such topics as the structure of creative fields in the country and actors' employment arrangements. In particular, sector-specific features should be recognising, making it possible to meet each sector's needs more effectively by means of policy measures and to provide evidence of the actual situation in the sector to both decision-makers and the wider public.

The same conclusion was drawn in an analysis of the situation of freelance musicians in the field of classical music in Austria (Abfalter & Stini, 2021): the collection and publishing of reliable data provides a solid foundation for developing concrete, sustainable measures. At the start of the pandemic, it emerged in the **United Kingdom** that authorities had trouble recognising classes of culture most

in need of assistance and taking *ad hoc* measures for them. General support measures may have met the varying, special needs of the cultural sector only in part. (Lamonica & Isernia 2022, pp. 21–22.)

In the short term, more effective monitoring is needed in order to develop adapted, sector-specific guidelines, for example on reopening cultural services as safely as possible. Highly restrictive closure measures impacting the cultural sector have been increasingly criticised. For example, many countries have been forced to rescind hastily planned and sharply criticised guidelines on restrictions (Ireland: *Life Worth Living - Oversight Group: Implementation Progress Report*, 2021); in Belgium: Vallet, 2021; *Belgium makes U-turn to allow theatres, cinemas to reopen*, 2021). During the pandemic, the situation of artists has been monitored in many countries and sectors by both private and public actors (UNESCO, 2020). However, there may not be any long-term and post-pandemic monitoring.

### 3.2.2.2. Supporting development and education

Many national recovery programmes and international studies propose a variety of skills development and training programmes to support artists and creative workers (see e.g. Lhermitte et al., 2021; IDEA Consult et al., 2021; UNESCO, 2020; Johnston, 2021). For example, a study focusing on the pandemic period in Columbia and **Spain** found that artists should develop their artistic and business skills either by means of official programmes, internships or self-study (Rodríguez-Camacho et al. 2021, p. 169). In **Ireland**, the *Arts and Culture Recovery Taskforce* recommended establishing a Capacity Building and Upskilling Scheme for artists and creative workers (*Life Worth Living. The Report of the Arts and Culture Recovery Taskforce*, 2020). This recommendation was implemented in 2021 through systems, funds, awards, National Talent Academies or mentoring programmes of the Arts Council and Screen Ireland (*Life Worth Living - Oversight Group: Implementation Progress Report*, 2021).

The acquisition of digital skills has been a particular focus area. These skills can help creative sector actors maintain their incomes to a certain extent and exploit opportunities offered in online environments, which can be used to supplement “conventional” cultural content and services (Montalto et al., 2020, p. 28). For example, this might mean new skills in creating digital and interactive content as well as the ability to establish connections with the public through multiple channels (Došeková & Svorenčík, 2021).

In such countries as the **United Kingdom**, the need to improve the digital skills of both individual artists and cultural organisations was recognised in several reviews and reports (*Culture is Digital*, 2018, p. 31). In response to digitalisation demands, Arts Council England launched the publicly funded Digital Culture Network<sup>27</sup> to offer cultural organisations support in harnessing technology to reach and engage audiences, developing sustainable business models and maximising income opportunities.

### 3.2.2.3. Wellbeing in the arts and cultural sector

The pandemic and the lockdowns intended to prevent its spread have had a negative impact on the mental health and wellbeing of people working in the arts and

27 <https://www.artscouncil.org.uk/developing-digital-culture/digital-culture-network>

cultural sector. This unforeseeable situation has had a major mental impact on professionals in the arts and cultural sector by revealing the ultimate vulnerability of a sector based on human interaction (Pisotska & Giustiniano, 2021). The situation has also exacerbated the stress caused by precarious employment relationships and situations (Elstad et al., 2021).

In response to this decline in the wellbeing of professionals in the arts and cultural sector, national recovery programmes in many countries have included support for the physical and mental wellbeing of workers in the creative sector. In **Ireland**, the *Arts and Culture Recovery Taskforce* gave early on a proposal concerning this issue (“*Life Worth Living - The Report of the Arts and Culture Recovery Taskforce*”, 2020), followed later by a similar proposal in **Northern Ireland** (Johnston, 2021). In Ireland, this type of support was established in 2021 through an organisation called *Minding Creative Minds*. It offers wellbeing and support programmes for the creative sector, including free telephone counselling, free advice, financial assistance, consumer and legal assistance, career guidance, life coaching and support for non-Irish nationals and their families. A career and mentoring programme, mindfulness sessions and mediation services were added later. The funding of these kinds of services was renewed in 2022 (*Life Worth Living - Oversight Group: Implementation Progress Report*, 2021).

### **3.3. Reforming the making and distribution of art**

#### **3.3.1. Measures to promote reform in Finland**

The Central Organization for Finnish Culture and Arts Associations - Kultura ry’s report “*Kulttuurin puolesta*” and the survey responses on which it is based discuss a reform of the arts and cultural sector and propose key methods for the “recovery” and “improvement” of the sector, including support for the digital transition, new operating models and support for their adoption, and offering continuing education to actors in the sector (Saari, 2021, 20). In 2021, calls for proposals related to public funding intended to mitigate the impacts of the pandemic began to emphasise not only direct support and securing basic activities but also outlining the post-pandemic future and reforming the activities in Finland.

#### **Case: Structural support for cultural and creative sectors**

Structural support for cultural and creative sectors is part of Finland’s Recovery and Resilience Plan included in the Sustainable Growth Programme for Finland. Funding for this instrument comes from the European Union Recovery and Resilience Facility (RRF). This funding was available through the Ministry of Education and Culture in autumn 2021. Companies, associations and actors in the cultural and creative sectors could apply for no more than EUR 4 million of funding to support the development of innovative services and production and operating models.

Support was offered in an effort to accelerate “**the innovative and evidence-based renewal, recovery and sustainable growth** of sectors which suffered the most during the crisis, or tourism, creative economy and the event industry”. At the same time, “its purpose is to encourage actors in cultural and creative sectors to restore and reform the sectors as well as to promote growth and **international**

**competitiveness**, giving particular attention to not only the impacts of the pandemic on cultural and creative sectors but also their needs for development stemming from other reasons”. (Ministry of Education and Culture, 2021.)

The call for proposals related to structural grants (Ministry of Education and Culture, 2021) also refers to **tackling challenges in the operating environment, innovative services that enhance the future of the sectors, new types of production and operating models** in changing and unpredictable conditions, strengthening **internationalisation**, promoting the **digital transition** of cultural and creative sector **ecosystems**, and the **digitalisation** of business.

Companies operating in the arts and cultural sector and communities with legal capacity (including associations, foundations and cooperatives) as well as municipalities and joint municipal authorities were eligible to apply. Private persons, private entrepreneurs (e.g. sole proprietors) and unregistered communities as well as educational institutions were not eligible. These grants were also not intended for actual artistic work: “Grants will not be awarded for organising an individual event, for creating a work of art or other creative work resulting in a single work, performance, exhibition or other similar output.” (Ministry of Education and Culture, 2021.)

### **Case: Special aid provided by the Arts Promotion Centre Finland (Taike) for communities to alleviate the impacts of the pandemic**

Special aid provided by the Arts Promotion Centre Finland (Taike) for communities to alleviate the impacts of the pandemic was distributed in late 2021 (Taike, 2021c). Registered associations, cooperatives, companies, private entrepreneurs and foundations were eligible to apply for this aid. A shift in the focus from direct crisis assistance towards post-pandemic recovery can be seen in the funding. Even though the aid was “intended to alleviate the impacts of the pandemic on communities in the arts and cultural sector as well as to promote artists’ employment”, it was aimed at “strengthening **the activities of communities and projects developing activities**”, not to fund the community’s “regular” activities. By way of example, the call for proposals stated that aid could be applied for:

- “projects or trials that create employment for artists
- to stabilise activities after the changes caused by the COVID-19 pandemic
- to increase expertise in the community
- to promote international activities, or
- to develop sales and marketing” (Taike, 2021c).

### **Case: measures taken by municipalities**

Reformative trends were also seen in the pandemic measures of municipalities. In spring 2020, municipalities implemented or supported **digital innovations** in the provision of cultural services. Most municipalities that responded to the Ministry of Education and Culture’s survey (Finnish Government 2020b, 18–20) mentioned electronic/digital services or remote services, which contained live or other **streamed content**, such as concerts and theatre performances. In addition, municipalities produced a large volume of **electronic content**: compiled lists of links to various cultural and recreational services, art highlights, blog posts and social media content, event calendars, game applications, podcasts and, for example, museums’



online exhibitions and various distance teaching solutions in which cultural and library actors are involved. Such digital innovations were implemented by cultural services staff and local artists, and municipal residents were also engaged. The technical execution relied on such means as established social media channels. (Finnish Government, 2020b, 18–20.)

In addition to digital services, solutions to the problematic situation were also sought from **analogue techniques**, such as “windows displays and plays” and outdoor events (Finnish Government, 2020b, 20).

Development grants awarded as part of City of Espoo’s grants for culture are an individual example of municipal funding measures; they provided support for such purposes as **COVID-safe** reopening of cinemas, developing **open-air theatre performances** and the development of **digital profiles and content by different actors** (City of Espoo, 2020).

The City of Joensuu put together a package of key measures to “support the creative sector and events”. They included hiring creative sector professionals and freelancers to perform artistic work, for example in various low-threshold and participatory cultural services; a creative business voucher, which supports the launch of new services; business trials and service production with the aim of starting a business; calls for proposals aiming to create activities and events for marketplaces areas and other venues administrated by the city; rent relief granted by the city; and different advisory services (City of Joensuu, 2022).

### 3.3.2 Examples of reforms in Europe

Many countries have found that the pandemic recovery period provides an excellent opportunity to monitor ongoing changes in operating methods or, for example, to promote the sustainability of creative sectors. The digital innovation development, which gathered momentum during the pandemic, has raised questions and motivated reflection regarding the future of the sector. The pandemic has also been seen as an opportunity to upgrade cultural facilities and performance venues, renew collaboration within the creative sector and with other sectors, and address the long-term environmental impacts of the arts, culture and event sectors. According to the EU Policy Department for Structural and Cohesion Policies, creative sectors in Europe should be transformed by adopting the UN 2030 Agenda for Sustainable Development (IDEA Consult et al., 2021).

#### 3.3.2.1. Digital innovations

Digital innovations are not a new trend in the creative and cultural sector. For example, the **United Kingdom** launched the *Digital Culture Project* in 2017 to explore how combining culture and technology could promote audience engagement, harness the creative potential of technology and enhance the ability of cultural organisations to reinvent themselves. The project culminated in the *Culture is Digital* report, which was published in 2018 by the Department for Digital, Culture, Media & Sport.

However, the pandemic has accelerated the deployment of digital solutions and development of new digital formats in the creative sectors (IDEA Consult et al., 2021, p. 85). A study on Italian cultural workers found that the pandemic revealed the opportunities offered by digital technologies and online interaction (Pisotska &

Giustiniano, 2021, p. 108). The effect of the pandemic on accelerating digitalisation processes has already been observed: the culturally and economically sustainable recovery of creative sectors requires new business models and new (digital) event forms, in which the requirements of health security are taken into account. The pandemic also provided an opportunity to use digital tools for promoting cultural participation. (Montalto et al., 2020.)

The forms of digital solutions vary by sector. Some of these are already listed in the section discussing the data we collected on new income models, while others are listed in an EU Parliament report on cultural and creative sectors (IDEA Consult et al., 2021). The solutions can be divided into three groups:

**New forms of creating:** Technology makes it possible to, for example, enrich museum experiences with digital multimedia content by integrating digital and on-site services, as in trials carried out in Italy (Bertacchini et al., 2021). In the field of performing arts, initiatives have been made to create hybrid performances or platforms for creating art, such as in the field of dance. *Non-Fungible Tokens* have been proposed as a means by which artists can convert their works into digital form and sell them at a higher profit than they would be able to using conventional channels (see van Haaften-Schick and Whitaker, 2020; Kugler, 2021)

**Digital distribution:** Digitalisation can be used to offer virtual access to content that has traditionally been physically exhibited. This might involve virtual tours, online exhibitions, “opera on the couch”, television channels broadcasting theatre and dance performances, increasing the online offering of cultural content by means of recorded or digitised materials, etc.

**Audience engagement:** The use of digital technologies to engage audiences has been trialled in, for example, the museum and cultural heritage field (Prokúpek & Grosman, 2021) and orchestra activities (O’Hagan & Borowiecki, 2021). The trials do not necessarily prevent financial losses during lockdowns as digital services are generally provided free of charge. However, they can be used to reach audiences in new ways, such as by offering virtual admission to concert rehearsals, combining music with video installations or offering interactions between musicians and the audience. Hybrid formats, in which physical and digital elements complement one another, have also been used to engage audiences.

Digital changes are needed particularly in the performing arts when performances are unexpectedly cancelled. A study on **Norway** (Hylland, 2021) describes how the performing arts sector adapted to the new situation at the start of the pandemic in 2020. The study found that the sudden lockdown created a type of “real-time laboratory for digital adaptation” in the creative sector, providing a wealth of information on the transformative potential of digitality. The “digital disruption” caused by the pandemic may only be temporary, as the exceptional circumstances have also reminded people of the strengths of “analogue” performances. The new digital business models developed in Norway ultimately did not seem to have the potential to fundamentally challenge existing (analogue) models.

An examination of key stakeholders in the French cultural sector (Simon, 2021, pp. 39–40) also found that innovative new companies and individual artists were pioneers in digital distribution. The performing arts and museums have also been innovative, but it may still be too early to predict their future development. A study on cultural organisations in **Spain** (Abeledo-Sanchis & Arrengot 2021, p. 203) found that the creation of new business models and changes in consumer habits toward digitality are quite likely.

Digitalisation also brings about changes to the sharing of financial value generated by arts and culture between different actors (Simon, 2021). Consequently, the tasks of public administration may include discussing fair ways to share the financial value and reforming contractual arrangements and models. Digital business models are often considered profitable mainly for different commercial platforms (World Economic Forum, 2018). For example, an examination of classical musicians working as freelancers in **Austria**, (Abfalter & Stini, 2021, p. 138) found that a wide array of approaches are needed for the sustainable commercialisation of digital music offering. As a whole, the cultural sector could offer a wider variety of financial organisation models even after the pandemic that would emphasise equality and sustainability as a basic premise, and this should not be only limited to mitigating vulnerabilities during a crisis (Banks, 2020).

In summary it could be said that, where cultural policy is concerned, the biggest topics of discussion arising from the accelerated digitalisation of creative sectors have been:

- **New forms of digital creation and their support:** For example, the *Culture is Digital* report (2018) proposes common standards for the sustainability and availability of cultural property; cultural organisations' and universities' innovation laboratories for creating digital content and developing the visitor experience; and partnerships with technology actors to mitigate innovation and resource problems in cultural organisations. Recommendations for a long-term digital strategy and infrastructure plan, such as those given in Northern Ireland (Johnston, 2021, p. 51), are also needed.
- **New forms of digital communication channels and digital interaction with the audience.** For example, Arts Council England and its partners had already made a commitment before the pandemic to provide funding, develop indicators and guidelines, and promote the use of digital communication platforms in interaction (*Culture is Digital*, 2018).
- **The impact of digitality on participation and availability of art** (see Montalto et al., 2020, p. 27) In this respect, emphasis is on the possibilities for digital technology to attract new audiences by means of new formats and tools as well as by diversifying distribution channels (*Culture is Digital*, 2018). Participation and availability are linked to the ability to collect, analyse and share audience data, enabling organisations to find new potential audience groups. In this respect, thought should also be given to possible availability problems at the user level where IT skills are concerned (UNESCO, 2020).
- **The need to support professional skills** at the level of the individual employee and organisation (see the section on recovery and sustainability above).
- **The need for new digital business models** which offer fair remuneration to content producers for their long-term sustainability (see the section on new earning models).
- **Whether the digital changes brought about by the pandemic will be permanent or temporary** and, with regard to this, what the impacts of alternative development paths on the creation and commercialisation of culture products will be.

### 3.3.2.2. (Ecological) sustainability

In 2015, the UN proclaimed sustainable development as the main goal of humanity, while the UN Agenda 2030 and 17 Sustainable Development Goals were adopted by all Member States (United Nations, 2015). Many of these goals concern ecological sustainability, or the need to protect the environment from the adverse impacts of human activity. While environmental issues and climate change have been at the centre of international political debate, the pandemic has also revealed the fragility of socio-economic systems and generally made it possible to engage in a broader discussion on sustainability (Munasinghe, 2020). The event industry, in particular, has long been criticised, and proposals have been made for improving its ecological, financial, social and cultural sustainability (see e.g. Pernecky & Lück, 2012; Holmes et al., 2015; Mair & Smith, 2021; Janiszewska et al., 2021). Travel restrictions, health security measures and the resulting need for rapid innovation have intensified the debate in the arts and cultural sector on taking the environment into account “in the new normal” following the pandemic.

At the European level, policy initiatives for protecting the environment are made within the framework of the *European Green Deal* programme<sup>28</sup>. The initiatives focusing on the cultural and creative aspects of the *European Green Deal* were brought together in the *New European Bauhaus* initiative<sup>29</sup>, whose goal is to support projects that combine environmental sustainability with creativity. For example, Creative Innovation Labs, which is funded by the Creative Europe programme (CREA), recently launched a call for proposals related to the *New European Bauhaus* initiative. The call for proposals focused on support for designing and testing innovative digital solutions (e.g. tools, models and methods) which have a potentially positive long-term impact on multiple cultural and creative sectors, such as the greening of the value chain.<sup>30</sup>

This topic has sparked discussion, and forums for these discussions have also been established. For example, in the **Netherlands** the Boekman Foundation has arranged two annual *State of Sustainability* workshops<sup>31</sup>, which have produced a report on sustainable development in the cultural sector (Schrijen, 2019) and a benchmarking tool for cultural institutions called *My State of Sustainability*<sup>32</sup>. Studies of these initiatives have found that the pandemic had emphasised both the need for urgent measures and the possibilities for different innovative solutions (Schrijen 2021). In the **United Kingdom**, Arts Council England put together a separate environmental programme with the not-for-profit organisation Julie’s Bicycle (whose purpose is to mobilise the arts and cultural sector to take action on the climate and ecological crisis)<sup>33</sup>. It also produces an annual environmental report and its own environmental policy action plan<sup>34</sup>.

A recent report of the Irish Arts and Culture Recovery Taskforce (*Life Worth Living. The Report of the Arts and Culture Recovery Taskforce*, 2020) proposed that the environmental impacts of arts, cultural and event activities be addressed in

28 [https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal\\_en](https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal_en)

29 [https://europa.eu/new-european-bauhaus/index\\_en](https://europa.eu/new-european-bauhaus/index_en)

30 [https://europa.eu/new-european-bauhaus/transformation-enabling-environment-innovation\\_en](https://europa.eu/new-european-bauhaus/transformation-enabling-environment-innovation_en)

31 <https://www.boekman.nl/actualiteit/verslagen/state-of-sustainability-2020/>

32 <https://mystateofsustainability.nl/info>

33 <https://juliesbicycle.com/>

34 <https://www.artscouncil.org.uk/environmental-programme#>

connection with recovery of the sector. The discussion on sustainability had already begun in **Ireland** before the pandemic: a report published by Creative Ireland in 2019 described how the creative sectors can play an important role in helping people understand issues related to climate change and participate in its mitigation (*Engaging the Public on Climate Change through the Cultural and Creative Sectors*, 2019). As a result, the Taskforce recommended creating a green programme for creative sectors through the internationally recognised Green Certification Programme. The proposal was implemented by the EUR 2 million *Creative Climate Action Fund*, which supports financially a total of 15 projects (*Life Worth Living - Oversight Group: Implementation Progress Report*, 2021, p. 24).

### 3.3.2.3. Cooperation within creative sectors and between sectors

In its report to the European Parliament, IDEA Consult et al. (2021) noted that the pandemic has accelerated internal cooperation within creative sectors, such as between public radio broadcasting companies and the performing arts sector. The report also noted signs of increasing cooperation between creative sectors and other sectors, such as health care and education, thus leading to the development of business and social innovations, among others. At the same time, the report reveals that international cooperation between different countries and actors in their respective creative sectors was severely restricted by border closures and national emergency measures, despite the fact that many organisations and artists opened their networks internationally.

In any case, the observed changes related to increased cooperation are only seen as the first step. A report by Montalto et al. emphasises the fact that the sustainable recovery of creative sectors requires, among others, the cultivation of new partnerships (at different administrative levels, but also with public and private organisations), new cooperation models, stronger connections with local communities and cooperation with other sectors in developing wellbeing services (Montalto et al., 2020, p. 27). The recommendation for recovery given in the **Northern Ireland** taskforce report proposed that cooperation and partnerships extending beyond the culture ecosystem should be supported by establishing frameworks for development at the local level (Johnston, 2021).

### 3.3.2.4. New perspectives on cultural facilities and event venues

The pandemic and the ensuing restrictions also sparked debate on cultural facilities and event venues. In Italy, the impacts of the pandemic on the organisation of cultural events in “co-working spaces” was examined (Rossi & Mariotti, 2021). Florida, Rodríguez-Pose and Storper (2021) predict that, after the pandemic, cities “might increasingly become cultural and civic places”, with more events being held outdoors on city streets and plazas. Since 2020, the **Council of Paris** has exercised the right of first refusal in taking possession of historical cultural venues (theatres, cinemas or concert halls), which are in danger of discontinuing their cultural activities (Cosnard, 2020).

In **Ireland**, the discussion on cultural facilities is included in the *Arts and Culture Recovery Taskforce* recommendations. The Taskforce recommends that more outdoor public spaces be offered for cultural events both to benefit from the health and safety benefits they offer and to promote access and participation in the arts

(*Life Worth Living. The Report of the Arts and Culture Recovery Taskforce*, 2020). This recommendation was implemented through a capital improvement programme consisting of a twin-track scheme for funding the improvement of public art and culture spaces. One of the tracks focused specifically on funding from local authorities for outdoor venues and artistic spaces (*Life Worth Living - Oversight Group: Implementation Progress Report*, 2021).

## 4. Case: Sweden

### 4.1. Structure of cultural policy

Sweden's public cultural policy is steered by the cultural policy objectives set out in a government bill passed in 2009.<sup>35</sup> Implementation of the cultural policy objectives is monitored by the Swedish Agency for Cultural Policy Analysis.<sup>36</sup>

Cultural policy has three main objectives:

- *Independence* – Culture is to be a dynamic, challenging and independent force based on the freedom of expression.
- *Inclusion* – Everyone is to have the opportunity to participate in cultural life.
- *Society* – Creativity, diversity and artistic quality are to be integral parts of society's development.

Since 2011, Swedish cultural policy has been implemented in accordance with a national cooperation plan: the Cultural Partnership Model (Kultursamverkansmodellen).<sup>37</sup> Its objective is to bring culture closer to citizens and increase regional responsibility and freedom in the cultural sector. The culture budget for 2020 totalled SEK 34.3 billion (approx. EUR 3.4 billion)

- National level – *Ministry of Culture* (56 national culture agencies). Culture budget 2020: SEK 17.2 billion (approx. EUR 1.6 billion). (SEK 1,661 (approx. EUR 160)/resident, 1.45% of the state budget)
- Regional level – 21 regions (*regioner*). Culture budget 2020: SEK 4.7 billion (approx. EUR 460 million). (SEK 450 (approx. EUR 44)/resident, 1.46% of regional expenditures)
- Local level - 290 municipalities. Culture budget 2020: SEK 12.4 billion (approx. EUR 1.15 billion). (SEK 1,196 (approx. EUR 110)/resident, 2.11% of regional expenditures)

35 The national cultural policy objectives (prop. 2009/10:3, bet. 2009/10: KrU5, rskr. 2009/10:145), <https://www.regeringen.se/regeringens-politik/kultur/mal-for-kultur/>

36 <https://kulturanalys.se/en/about-us/>

37 <https://www.kulturradet.se/i-fokus/kultursamverkansmodellen/om-kultursamverkansmodellen/>

## 4.2. Cultural policy response to the pandemic

### Overview<sup>38</sup>

The central government of Sweden provided a total of SEK 6 billion (approx. EUR 600 million) in support for the cultural sector for one year of the pandemic (3/2020–4/2021). Three types of support were provided at different levels:

- Financial support: The main objective was to lessen the impact of income losses and additional costs as well as to maintain production. Another form of support was streamlining the financial administration of actors in the cultural sector.
- Information production: The main objective was to obtain additional information on the impacts of the pandemic and assess needs. The main focus was the sharing of experiences and knowledge. The data gathered also served as the basis for new, more precisely defined support measures.
- Ensuring cultural offering: The main objective was to maintain and facilitate cultural offering. Support was aimed at both production and participation, including ensuring safety both physically and by digitalising activities.

The Swedish Agency for Cultural Policy Analysis will continue monitoring the crisis and issue a new report in summer 2022. In mid-2021, the Swedish Agency for Cultural Policy Analysis arrived at three conclusions concerning the situation of the cultural sector:

- The pandemic has had an extremely damaging impact on the entire cultural sector. The public sector has handled the situation better than the private and third sectors.
- Initially, there were shortcomings in crisis management in public administration functions relating to the operating preconditions of the cultural sector. Likewise, there were shortcomings in communicating with various actors in the cultural sector.
- The correct targeting of public measures has improved, and efforts to adapt them more effectively to the special needs of the cultural sector have been made.

### Cultural institutions, communities and working groups

Funding for cultural institutions, communities and working groups is administered by the *Swedish Arts Council*<sup>39</sup>, which distributes approx. SEK 2.5 billion (approx. EUR 230 million) in funding each year. In 2020, a total of approx. SEK 1.2 billion (approx. EUR 100 million) in additional support was distributed in response to the cancellation or postponement of cultural events.<sup>40</sup>

38 Swedish Agency for Cultural Policy Analysis (2021). <https://kulturanalys.se/publikation/ett-ar-med-pandemin/>

39 <https://www.kulturradet.se/en/>

40 Swedish Arts Council (2021). <https://www.kulturradet.se/globalassets/start/publikationer/krisstod-till-kulturen-2020.pdf>

## Artists - professional artists/individuals

There are approximately 30,000 professional artists working in Sweden. The *Swedish Arts Grants Committee*<sup>41</sup> supports artists working in the fields of visual and performing arts. In 2020, the Swedish Arts Grants Committee distributed SEK 520.6 million (approx. EUR 50.5 million), SEK 290 million (approx. EUR 28 million) of which was special support in response to the pandemic. Musicians were the largest group applying for support, followed by visual artists.<sup>42</sup> Authors are supported by the Swedish Authors' Fund<sup>43</sup>, which distributed approx. SEK 167 million (approx. EUR 16 million) in financial support in 2020. In 2020, additional funding for authors totalled SEK 40 million (approx. EUR 3.9 million).<sup>44</sup>

## Creative sectors - cultural companies

Cultural and creative industries (*kulturella och kreativa näringar*) include companies whose operations are based on cultural and creative processes, or which rely on the creativity of others in the form of distribution, commerce and development measures among others. In public administration, creative sectors fall within the remit of the Swedish Agency for Economic and Regional Growth (Tillväxtverket), a government agency organized under the Ministry of Enterprise.<sup>45</sup> The Swedish Arts Council (Statens kulturråd)<sup>46</sup> and Swedish Arts Grants Committee<sup>47</sup> also support and promote the creative sectors. Approximately 60% of professional artists operate as entrepreneurs<sup>48</sup>, and a separate entrepreneur guide was published in 2020 to provide assistance for their undertakings.<sup>49</sup>

According to calculations made by the Swedish Ministry of Finance, a total of SEK 389 billion (approx. EUR billion) in support was provided to companies in response to the pandemic in 2020-2021.<sup>50</sup> This business support did not, however, reach artist entrepreneurs as it was aimed at larger actors with employees and a high turnover. Because statistics on the distribution of business support were not compiled by sector, the recipients of support aimed at smaller enterprises cannot be verified, either.<sup>51</sup>

41 <https://www.konstnarsnamnden.se/>

42 Swedish Arts Grants Committee (2021a). <https://www.konstnarsnamnden.se/Sve/Publikationer/PDF/coronarapport.pdf>

43 <https://www.svff.se/International/index.html>

44 Swedish Authors' Fund (2021). <https://www.svff.se/pdf/Verks20boksl.pdf>

45 <https://tillvaxtverket.se/statistik/kulturella-och-kreativa-naringar.html>

46 <https://www.kulturradet.se/i-fokus/kulturella-och-kreativa-naringar/>

47 <https://www.konstnarsnamnden.se/konstnarsguiden/foretagande>

48 Swedish Arts Grants Committee (2021c) [https://www.konstnarsnamnden.se/Sve/PDFer/Konstnarsnamnden\\_Coronapandemins\\_konsekvenser\\_for\\_konstnarers\\_villkor\\_2021.pdf](https://www.konstnarsnamnden.se/Sve/PDFer/Konstnarsnamnden_Coronapandemins_konsekvenser_for_konstnarers_villkor_2021.pdf)

49 Swedish Arts Grants Committee (2020) [https://www.konstnarsnamnden.se/Sve/PDFer/Foretagsplaner\\_for\\_konstnarligt\\_yrkesverksamma\\_2020.pdf](https://www.konstnarsnamnden.se/Sve/PDFer/Foretagsplaner_for_konstnarligt_yrkesverksamma_2020.pdf)

50 <https://www.ekonomifakta.se/Fakta/Offentlig-ekonomi/Statsbudget/stodatgarder-coronakrisen/>

51 Swedish Arts Grants Committee (2021c) [https://www.konstnarsnamnden.se/Sve/PDFer/Konstnarsnamnden\\_Coronapandemins\\_konsekvenser\\_for\\_konstnarers\\_villkor\\_2021.pdf](https://www.konstnarsnamnden.se/Sve/PDFer/Konstnarsnamnden_Coronapandemins_konsekvenser_for_konstnarers_villkor_2021.pdf)



### 4.3. Proposals for the reconstruction of the cultural sector in the short and long term<sup>52</sup>

#### Short term – “Återstart” (Restart)

Commissioned by the Swedish Government, the report presents the special measures to be taken in 2022–2024 at a total cost of SEK 1.5 billion (approx. EUR 140 million). The goal is to maintain top-level cultural expertise, the vitality of an independent cultural sector and cultural offering throughout the country. This makes it possible to continue the new initiatives in both cultural production and participation that emerged during the pandemic. Concrete proposals include:

- Relaunch grants to individual artists in 2022–2023, totalling approx. SEK 75 million (approx. EUR 7 million).
- Relaunch and development support for actors in the cultural sector: SEK 225 million (approx. EUR 20 million).
- Issuing culture vouchers to all persons aged 18 or older registered as resident in Sweden. SEK 585 million (approx. EUR 56 million).
- Performing arts alliances (theatre, dance, music): SEK 30 million (approx. EUR 2.8 million) per annum 2022-2024.
- Strengthening support for music presenters: SEK 10 million (approx. EUR 1 million) per annum in 2022–2023.

#### Long term

The goal of the long term proposals is to ensure the realisation of national cultural policy objectives. The proposals are:

- Strengthening music and arts schools for children and young people and culture in schools.
- Analysing barriers to equal participation and promoting wider participation.
- Increasing production support for independent actors in the performing arts and visual arts.
- Creating a special type of grant for cooperation between freelance curators and exhibition venues.
- Increasing long-term state scholarships for individual artists. Analysing the impacts of state grants on unemployment benefits and sickness benefits (SGI).
- Instituting multi-year operating grants for actors in the independent cultural sector as well as state and regional cultural institutions.
- Increasing support for international activities, particularly for participation in the Creative Europe programme.

52 This summary is based on proposals highlighted in the above-mentioned publications of the Swedish Arts Grants Committee as well as in the separate reconstruction report *Från kris till kraft (Restarting the Arts and Culture in Sweden)*, 2021.

## Improving the conditions for cultural and creative industries

Over 60% of all artists work at least part of the time as entrepreneurs. The pandemic has further highlighted the way artists fall between the cracks in social security systems.

- The Swedish Arts Grants Committee proposes that the special unemployment arrangements made for artist entrepreneurs during the pandemic be made permanent and included in unemployment insurance.
- Strengthening the social security of self-employed people or those with a combination of income sources and forms of employment. Providing more information on the system to actors.<sup>53</sup>
- Increasing the opportunities of self-employed people or those with a combination of income sources and forms of employment (kombinatörer) to access company and other business policy support. This also applies to the expanded definition of innovation proposed by the OECD that makes artists eligible for innovation support.
- Creating a new national strategy for the creative sectors.<sup>54</sup>
- Strengthening film production structures with a separate production incentive.<sup>55</sup>
- Strengthening export support for brokers in the cultural sector in collaboration with the Swedish Agency for Economic and Regional Growth and Swedish Arts Council.
- Establishing a separate coordination office for cultural sectors within the Government Offices for the purpose of coordinating joint development measures, data collection and cooperative structures.

## Digitalisation and copyright

During the pandemic, the demand for culture and arts through digital distribution increased, but business models must be further developed where legal issues are concerned. In a separate report titled *Digitaliseringens konsekvenser för konstnärers villkor*, the Swedish Arts Grants Committee has compiled proposals on legislation as well as the need to increase access to information, advice and expertise.<sup>56</sup> In addition, the report *Från kris till kraft* proposes that:

- The Swedish Arts Grants Committee is tasked with monitoring and analysing the impacts of the DSM Directive on artists' opportunities to work in a digital environment.
- The Swedish Intellectual Property Office (PRV) collects data on copyrights for government agencies, cultural institutions and other public actors.
- Together with the Swedish Arts Grants Committee, the PRV compiles profiled data on the sector for special groups.

53 <https://www.regeringen.se/pressmeddelanden/2021/10/regeringen-tillsatter-utredning-av-sjukpenninggrundande-inkomst/>

54 Swedish Government (2021). <https://www.regeringen.se/4ab058/contentassets/ee28d7ed5fd9406db86865a3207087dd/nationell-strategi-for-att-framja-de-kulturella-och-kreativa-naringarna-dir.-2021100.pdf>

55 <https://filmtvp.se/film-och-tv-industrin-efter-kulturministerns-besked-om-produktionsincitament-hela-sverige-ar-vinnare/>

56 Swedish Arts Grants Committee (2021d). [https://www.konstnarsnamnden.se/om-konstnarsnamnden/publikationer/digitaliseringens\\_konsekvenser](https://www.konstnarsnamnden.se/om-konstnarsnamnden/publikationer/digitaliseringens_konsekvenser)

- The PRV coordinates copyright guidance and advice aimed at culture sectors in cooperation with the Swedish Arts Grants Committee and Swedish Agency for Economic and Regional Growth.
- Artist copyright organisations and trade unions should have access to public support for increasing the provision of information and advice on copyrights. Public support should also be made available to commissioning organisations for this purpose. Support amounting to SEK 5 million (approx. EUR 500,000) has been proposed for these measures. The Swedish Ministry of Culture (Kulturdepartementet) would be responsible for determining the appropriate distribution of this support.
- The Ministry of Culture (Kulturdepartementet) should monitor how the financial conditions of cultural institutions and other actors in the cultural sector develop in relation to the digital accessibility of culture, including copyright costs.

## 5. Literature and sources

- Abeledo-Sanchis, R. & Armengot, G.B. (2022). The COVID-19 Pandemic and Cultural Industries in Spain: Early impacts of lockdown. Edited by Salvador, E., Navarrete, T., & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (s. 194–207). Routledge (Routledge Research in the Creative and Cultural Industries).
- Abfalter, D. & Stini, S. (2022). Freelance classical musicians in Austria and the COVID-19 pandemic. Edited by Salvador, E., Navarrete, T., & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (s. 128–140). Routledge (Routledge Research in the Creative and Cultural Industries).
- Banks, M. (2020). The work of culture and C-19. *European Journal of Cultural Studies*, 23(4), 648–654.
- Belgium makes U-turn to allow theatres, cinemas to reopen (2021). <https://www.euractiv.com/section/coronavirus/news/belgium-makes-u-turn-to-allow-theatres-cinemas-to-reopen/> (Retrieved 18 Jan 2022).
- Bertacchini, E., Morelli, A. & Segre, G. (2022). The COVID-19 pandemic and structural change in the museum sector: Insights from Italy. Edited by Salvador, E., Navarrete, T., & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus*. Routledge (Routledge Research in the Creative and Cultural Industries).
- Bjarnason, F. & Sigurjónsson, N. (2021). COVID-19 - The return of cultural policy. Presentation at the Nordic Conference on Cultural Policy Research (NCCPR), Borås, Sweden, 10–12 Nov 2021.
- CISAC (2020) *COVID-19: Crisis, Resilience, Recovery - CISAC Global Collections Report 2020*. <https://www.cisac.org/services/reports-and-research/global-collections-report> (Retrieved 11 Jan 2022).
- CISAC (2021) *Global Collections Report 2021*. CISAC. [https://www.cisac.org/sites/main/files/files/2021-10/GCR2021%20CISAC%20EN\\_1.pdf](https://www.cisac.org/sites/main/files/files/2021-10/GCR2021%20CISAC%20EN_1.pdf) (Retrieved 11 Jan 2022).
- Compendium of Cultural Policies & Trends, Country profile: Ireland - Cultural policy system* (2020). <https://www.culturalpolicies.net/database/search-by-country/country-profile/category/> (Retrieved 13 Jan 2022).
- Comunian, R. & England, L. (2020). Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. *Cultural Trends*, 29(2), 112–128.
- Cosnard, D. (2020). A Paris, la Mairie prend le contrôle de lieux culturels en peril. *Le Monde.fr*, 5.8.2020. [https://www.lemonde.fr/culture/article/2020/08/05/a-paris-la-mairie-prend-le-contrôle-de-lieux-culturels-menaces\\_6048165\\_3246.html](https://www.lemonde.fr/culture/article/2020/08/05/a-paris-la-mairie-prend-le-contrôle-de-lieux-culturels-menaces_6048165_3246.html) (Retrieved 24 Jan 2022).
- Cour des Comptes (2021) *Audit flash: Le soutien du ministère de la culture au spectacle vivant pendant la crise sanitaire*. <https://www.cpnfsv.org/sites/default/files/public/pdf/D-Donnees-statistiques/covid/Cour%20des%20comptes%2020210929-Audit-flash-spectacle-vivant.pdf> (Retrieved 27 Jan 2022).
- Došeková, Z. & Svorenčík, A. (2022). The COVID-19 Pandemic and the Cultural Policy Response in Slovakia. Edited by Salvador, E., Navarrete, T., & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (s. 65–80). Routledge (Routledge Research in the Creative and Cultural Industries).
- Ekonomifakta (2021). Stödåtgärder – coronakrisen. <https://www.ekonomifakta.se/Fakta/Offentlig-ekonomi/Statsbudget/stodatgarder-coronakrisen/> (Retrieved 31 March 2021).
- Elstad, B., Jansson, D. & Døving, E. (2022). The COVID-19 Pandemic and Cultural Workers: Fight, Flight or Freeze in Lockdown?, Edited by Salvador, E., Navarrete, T., & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic. A European focus* (s. 83–97). Routledge (Routledge Research in the Creative and Cultural Industries),.
- City of Espoo (2020). Cultural grants by the City of Espoo in 2020. <https://www.espooli.fi/en/culture-and-leisure/grants-culture/cultural-grants-city-espoo-2020> (Retrieved 30 Dec 2021).
- EU (2021) *Rebuilding Europe. The cultural and creative economy before and after the COVID-19 crisis*. [https://www.rebuilding-europe.eu/\\_files/ugd/4b2ba2\\_1ca8a0803d8b4ced9d2b683db60c18ae.pdf](https://www.rebuilding-europe.eu/_files/ugd/4b2ba2_1ca8a0803d8b4ced9d2b683db60c18ae.pdf). (Retrieved 2 March 2022).
- Film & TV-Producenterna (2021). Film- och tv-industrin efter kulturministrarnas besked om produktionsincitament: "Hela Sverige är vinnare". 3 Oct 2021. <https://www.ekonomifakta.se/Fakta/Offentlig-ekonomi/Statsbudget/stodatgarder-coronakrisen/> (Retrieved 28 Jan 2022).

- Florida, R., Rodríguez-Pose, A. & Storper, M. (2021). Cities in a post-COVID world. *Urban Studies*, 1-23. Pre-published online. DOI:10.1177/00420980211018072.
- Frame (2020). Survey on the impacts of the COVID-19 pandemic and its prolongation on the activities of actors in the arts, culture and creative sectors. Responses in the visual arts field. Frame Contemporary Art Finland. [https://frame-finland.fi/wp-content/uploads/2021/04/Raportti-OKM-koronakysely-2020\\_koonti-visuaaliset-taiteet\\_Frame-Contemporary-Art-Finland-1.pdf](https://frame-finland.fi/wp-content/uploads/2021/04/Raportti-OKM-koronakysely-2020_koonti-visuaaliset-taiteet_Frame-Contemporary-Art-Finland-1.pdf)
- Heiskanen, I., Ahonen, P. & Oulasvirta, L. (2005). *Taiteen ja kulttuurin rahoitus ja ohjaus: kipupisteet ja kehitysvaihtoehdot*. Cupore publications 6. Foundation for Cultural Policy Research.
- City of Helsinki (2021a). Recovery grants for arts and culture in autumn 2021. <https://www.hel.fi/kulttuurin-ja-vapaa-ajan-toimiala/en/grants/cultural-subsidies/recovery-grants-for-arts-and-culture-in-autumn-2021> (Retrieved 28 Jan 2022).
- City of Helsinki (2021b). Call for Applications: Special coronavirus grant in autumn 2021. 24 Sep 2021 <https://www.hel.fi/kulttuurin-ja-vapaa-ajan-toimiala/en/grants/cultural-subsidies/cal-for-applications-special-coronavirus-grant-fall-2021> (Retrieved 28 January 2022).
- Hirvi-Ijäs, M. & Sokka, S. (2019). *Suomen taide- ja taiteilijapolitiikka 2019*. Center for Cultural Policy Research Cupore. Tietovihko 2.
- Hylland, O.M. (2021). Tales of temporary disruption: Digital adaptations in the first 100 days of the cultural Covid lockdown. *Poetics*, pp. 101-602. Pre-published online. DOI:10.1016/j.poetic.2021.101602.
- IDEA Consult et al. (2021). *Research for CULT Committee - Cultural and creative sectors in post-COVID-19 Europe: crisis effects and policy recommendations*. European Parliament, Policy Department for Structural and Cohesion Policies, Brussels. [https://www.europarl.europa.eu/thinktank/en/document/IPOL\\_STU\(2021\)652242](https://www.europarl.europa.eu/thinktank/en/document/IPOL_STU(2021)652242) (Retrieved 9 Dec 2021).
- Jakonen, O., Luonila, M. Renko, V. & Kanerva, A. (2020). Katsaus koronan vaikutuksista taiteen ja kulttuurin alojen toimintaedellytyksiin ja kulttuuripolitiikkaan Suomessa (An overview of the impacts of the COVID-19 pandemic on the fields of art and culture and cultural policy in Finland). *Kulttuuripolitiikan tutkimuksen vuosikirja*, 5(1), 50-59. DOI:10.17409/kpt.100430.
- Janiszewska, D., Hannevik Lien, V., Kloskowski, D., Ossowska, L., Dragin-Jensen, C., Strzelecka, M., & Kwiatkowski, G. (2021). Effects of COVID-19 Infection Control Measures on the Festival and Event Sector in Poland and Norway. *Sustainability*, 13(23), 132-165. DOI:10.3390/su132313265.
- City of Joensuu (2022). Luovan alan ja tapahtumien tuki. Viisi toimenpidettä. <https://www.joensuu.fi/luovan-alan-exit> (Retrieved 7 Jan 2022).
- Johnston, R. (2021) *The Art of Recovery – Survive, Stabilise, Strengthen. The Report of the Culture, Arts and Heritage Recovery Taskforce*. Culture Division, Northern Ireland. <https://www.communities-ni.gov.uk/system/files/publications/communities/dfc-culture-the-art-of-recovery.pdf>.
- Kangas, A. & Pirnes, E. (2015). Kulttuuripoliittinen päätöksenteko, lainsäädäntö, hallinto ja rahoitus. Edited by Heiskanen, I., Kangas, A. & Mitchell, R. (edit.), *Taiteen ja kulttuurin kentät. Perusrakenteet, hallinta, lainsäädäntö ja uudet haasteet*. Tietosanoma.
- Karttunen, S. & Mäenpää, M. (2020) Koronakriisi kärjistää kulttuuritalouden rakenteellista epävakautta ja epätasa-arvoa (The corona crisis exacerbates the structural instability and inequality of the cultural economy). *Kulttuuripolitiikan tutkimuksen vuosikirja*, 5(1), s. 46-49. doi:10.17409/kpt.100449.
- KELA (2021). Temporary changes to unemployment benefits and to labour market subsidies for the self-employed expire. 24 Nov 2021. [https://www.kela.fi/en\\_US/web/en/-/temporary-changes-to-unemployment-benefits-and-to-labour-market-subsidies-for-the-self-employed-expire-simplified-application-rules-extended-until-end](https://www.kela.fi/en_US/web/en/-/temporary-changes-to-unemployment-benefits-and-to-labour-market-subsidies-for-the-self-employed-expire-simplified-application-rules-extended-until-end) (Retrieved 16 Jan 2022).
- The Swedish Arts Grants Committee (Konstnärsnämnden) (2020). Företagsplanering för konstnärligt yrkesverksamma. [https://www.konstnarsnamnden.se/Sve/PDFer/Foretagsplanering\\_for\\_konstnarligt\\_yrkesverksamma\\_2020.pdf](https://www.konstnarsnamnden.se/Sve/PDFer/Foretagsplanering_for_konstnarligt_yrkesverksamma_2020.pdf)
- The Swedish Arts Grants Committee (Konstnärsnämnden) (2021a). Konstnärsnämndens krisstipendier till konstnärer 2020. En uppföljning av utformning, målgrupper och utfall. Rapport 2021:1. <https://www.konstnarsnamnden.se/Sve/Publikationer/PDF/coronarapport.pdf>
- The Swedish Arts Grants Committee (Konstnärsnämnden) (2021b). Företagande. 3 Nov 2021.

- <https://www.konstnarsnamnden.se/konstnarsguiden/foretagande> (Retrieved 25 Jan 2022).
- The Swedish Arts Grants Committee (Konstnärnsämnden) (2021c). Coronapandemins konsekvenser för konstnärers villkor. Återrapportering av regeringsuppdrag. Rapport 2021:3. Enheten för utredning och analys. [https://www.konstnarsnamnden.se/Sve/PDFer/Konstnarsnamnden\\_Coronapandemins\\_konsekvenser\\_for\\_konstnarers\\_villkor\\_2021.pdf](https://www.konstnarsnamnden.se/Sve/PDFer/Konstnarsnamnden_Coronapandemins_konsekvenser_for_konstnarers_villkor_2021.pdf)
- The Swedish Arts Grants Committee (Konstnärnsämnden) (2021d). Digitaliseringens konsekvenser för konstnärers villkor. Återrapportering av regeringsuppdrag. [https://www.konstnarsnamnden.se/om\\_konstnarsnamnden/publikationer/digitaliseringens\\_konsekvenser](https://www.konstnarsnamnden.se/om_konstnarsnamnden/publikationer/digitaliseringens_konsekvenser)
- The Swedish Arts Grants Committee (Konstnärnsämnden) (2022). The Swedish Arts Grants Committee (Konstnärnsämnden). <https://www.konstnarsnamnden.se/> (Retrieved 25 Jan 2022).
- The impact of the coronavirus situation on grants* (2021). *City of Helsinki*. <https://www.hel.fi/kulttuurin-ja-vapaa-ajan-toimiala/en/grants/cultural-subsidies/impact-of-the-coronavirus-situation-on-grants> (Retrieved 17 December 2021).
- Kugler, L. (2021). Non-fungible tokens and the future of art. *Communications of the ACM*, 64(9), 19–20. doi:10.1145/3474355.
- Association of Finnish Local and Regional Authorities (2020). Esimerkkejä ja hyviä käytäntöjä: Kuinka kunta voi tukea ja tuottaa taidetta ja kulttuuria korona-aikana? Johanna Selkee. 16 Apr 2020. <https://www.kuntaliitto.fi/opetus-ja-kulttuuri/kuinka-kunta-voi-tukea-ja-tuottaa-aidetta-ja-kulttuuria-korona-aikana> (Retrieved 7 Jan 2022).
- Association of Finnish Local and Regional Authorities (2022). Kuntien myöntämä yksinyrittäjien korona-avustus. <https://www.kuntaliitto.fi/elinvoima-ja-tyollisyys/kuntien-elinkeinopolitiikka/kuntien-myontama-yksinyrittajien-korona-avustus> (Retrieved 10 Jan 2022).
- Lamonica, A.G. & Isernia, P. (2022). The COVID-19 pandemic and cultural industries in the EU and in the UK: A Perfect Storm. Edited by Salvador, E., Navarrete, T., and Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus*. (pp. 11–26). Routledge (Routledge Research in the Creative and Cultural Industries).
- Life Worth Living - Oversight Group: Implementation Progress Report* (2021). <https://www.gov.ie/en/news/e7f78-latest-updates-from-the-arts-and-culture-recovery-taskforce/> (Retrieved 28 Jan 2022).
- Life Worth Living. The Report of the Arts and Culture Recovery Taskforce* (2020). <https://www.gov.ie/pdf/?file=https://assets.gov.ie/97103/f957257b-e3f1-4268-b4a4-1d5917bb5c59.pdf#page=null> (Haettu 28.1. 2022).
- Luonila, M., Renko, V., Jakonen, Karttunen, S. & Kanerva, A. (2022). The effects of the COVID-19 pandemic on the field of Finnish cultural industries: Revealing and challenging policy structures. Edited by Salvador, E., Navarrete, T. & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (pp. 46–64). Routledge (Routledge Research in the Creative and Cultural Industries series).
- Mair, J. & Smith, A. (2021). Events and sustainability: why making events more sustainable is not enough. *Journal of Sustainable Tourism*, 29(11–12), 1739–1755. DOI:10.1080/09669582.2021.1942480.
- Montalto, V., Sacco, P. L., Alberti, V., Panella, F., & Saisana, M. (2020). *European Cultural and Creative Cities in COVID-19 times: jobs at risk and the policy response*. [https://op.europa.eu/publication/manifstation\\_identifier/PUB\\_KJNA30249ENN](https://op.europa.eu/publication/manifstation_identifier/PUB_KJNA30249ENN) (Retrieved 18 Jan 2022).
- Munasinghe, M. (2020). COVID-19 and sustainable development. *International Journal of Sustainable Development*, 23(1–2), 1–24. DOI:10.1504/IJSD.2020.112182.
- Swedish Agency for Cultural Policy Analysis (2021). *One year with the pandemic. Consequences and state, regional and municipal efforts during the pandemic in the field of culture*. Report 2021:2. <https://kulturanalys.se/wp-content/uploads/2021/10/Ett-ar-med-pandemin-webb-1.pdf>
- Swedish Agency for Cultural Policy Analysis (2022a). About us <https://kulturanalys.se/en/about-us/> (Retrieved 25 Jan 2022).
- O'Hagan, J. & Borowiecki, K.J. (2022). Orchestrating Change: The future of orchestras post COVID-19. Edited by Salvador, E., Navarrete, T., and Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (s. 254–267). Routledge (Routledge Research in the Creative and Cultural Industries).

- OECD (2020). *Culture shock: COVID-19 and the cultural and creative sectors*, OECD. <https://www.oecd.org/coronavirus/policy-responses/culture-shock-covid-19-and-the-cultural-and-creative-sectors-08da9e0e/#fnotea0z3> (Retrieved 3 Dec 2021).
- OKM (2011). *Vapaan kentän ammattilaisryhmien toimintaedellytysten parantaminen*. Opetus- ja kulttuuriministeriön työryhmämuistioita ja selvityksiä 2011:14. Ministry of Education and Culture.
- OKM (2021). Kulttuuri- ja luovien alojen uudistumisen rakennetuki. <https://okm.fi/-/kulttuuri-ja-luovien-alojen-uudistumisen-rakennetuki> (Retrieved 4 Jan 2022).
- OKM (2022). Usein kysyttyä kulttuurin, liikunnan ja tapahtuma-alan tukipaketista. <https://okm.fi/korona-tukipaketti> (Retrieved 25 Jan 2022).
- City of Oulu (2022). Koronavirusinfo tapahtumajärjestäjille. [https://www.ouka.fi/oulu/tapahtumat/oulun\\_tapahtumien\\_koronainfo](https://www.ouka.fi/oulu/tapahtumat/oulun_tapahtumien_koronainfo) (Retrieved 5 Jan 2022).
- Pietralunga, C. & Dassonville, A. (2021). Culturebox, une caisse de résonance pour le spectacle vivant, *Le Monde.fr*, 31 Jan 2021. [https://www.lemonde.fr/culture/article/2021/01/31/culturebox-une-caisse-de-resonance-pour-le-spectacle-vivant\\_6068271\\_3246.html](https://www.lemonde.fr/culture/article/2021/01/31/culturebox-une-caisse-de-resonance-pour-le-spectacle-vivant_6068271_3246.html) (Retrieved 11 Jan 2022).
- Pisotska, V. & Giustiniano, L. (2022). The COVID-19 Pandemic, Cultural Work and Resilience. Edited by Salvador, E., Navarrete, T., & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (s. 98–113). Routledge (Routledge Research in the Creative and Cultural Industries).
- Prokúpek, M. & Grosman, J. (2022). The COVID-19 pandemic and cultural industries in the Czech Republic. Edited by Salvador, E., Navarrete, T. & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic. A European focus* (s. 226–238). Routledge (Routledge Research in the Creative and Cultural Industries).
- Government of Sweden (2021). Nationell strategi för att främja de kulturella och kreativa näringarna. <https://www.regeringen.se/4ab058/contentassets/ee28d7ed5fd9406db86865a3207087dd/nationell-strategi-for-att-framja-de-kulturella-och-kreativa-naringarna-dir-2021100.pdf>
- Swedish Government Offices (Regeringskansliet) (2015). Mål för kultur. 24 Mar 2015. <https://www.regeringen.se/regerings-politik/kultur/mal-for-kultur/> (Retrieved 25 Jan 2022).
- Swedish Government Offices (Regeringskansliet) (2021a). Från kris till kraft. Återstart för kulturen (Restarting the Arts and Culture in Sweden). SOU 2021:77. <https://www.regeringen.se/remisser/2021/11/remiss-av-sou-202177-fran-kris-till-kraft-aterstart-for-kulturen/>
- Swedish Government Offices (Regeringskansliet) (2021b). Regeringen tillsätter utredning av sjukpenninggrundande inkomst. 19 Oct 2021 <https://www.regeringen.se/pressmeddelanden/2021/10/regeringen-tillsatter-utredning-av-sjukpenninggrundande-inkomst/> (Retrieved 28 Jan 2022).
- Rodríguez-Camacho, J. A., Rey-Biel, P., Young, J. C., & Sánchez, M. M. R. (2022). Artists in the COVID-19 pandemic: Use of lockdown time, skill development, and audience perceptions in Colombia and Spain. Edited by Salvador, E., Navarrete, T. & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (pp. 141–174). Routledge (Routledge Research in the Creative and Cultural Industries).
- Rossi, F. & Mariotti, I. (2022). The COVID-19 Pandemic, Coworking Spaces and Cultural Events: the case of Italy. Edited by Salvador, E., Navarrete, T. & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (pp. 114–127). Routledge (Routledge Research in the Creative and Cultural Industries).
- Ruusuvirta, M., Lahtinen, E., Rensujeff, K. & Kurlin Niiniahho, A. (2020). *Arts and Culture Barometer 2020. Taiteilijat ja taiteen tekeminen kunnissa (Status of artists and artistic work in local municipalities)*. Center for Cultural Policy Research Cupore web publications 67.
- Saari, L. (2021). *Kulttuurin puolesta. 24 keinoa kulttuuri- ja taidealan tukemiseksi covid-19 pandemian jälkeen*. Central Organization for Finnish Culture and Arts Associations - Kultury
- Association of Finnish Foundations (2022). Koronakriisi ja säätiöt. <https://saatiotrahastot.fi/koronakriisi-ja-saatiot/> Updated 19 Jan. (Retrieved 24 January 2022).
- Saukkonen, P. (2014). *Vankka linnake, joustava sopeutuja vai seisova vesi? Suomalaisen kulttuuripolitiikan viimeaikainen kehitys*. Center for Cultural Policy Research Cupore web publications 23/2014.

- Schrijen, B. (2019). *Duurzaamheid in de culturele sector. Steppingstones voor toekomstig duurzaamheidsbeleid*. Boekmanstichting & Bureau 8080. <https://www.boekman.nl/verdieping/publicaties/duurzaamheid-in-de-culturele-sector/> (Retrieved 27 Jan 2022).
- Schrijen, B. (2021). 'Hoe cultuur de wereld kan redden'. *Boekman*, 127, 4–9.
- Simon, J.P. (2022). The COVID-19 Pandemic and Cultural Industries in France: Cultural Policy Challenged. Edited by Salvador, E., Navarrete, T. & Srakar, A. (edit.), *Cultural Industries and the COVID-19 Pandemic: A European focus* (pp. 27–45). Routledge (Routledge Research in the Creative and Cultural Industries).
- SKR (2021). Valtion ja säätiöiden yhteinen rahasto kasvattaa esittävän taiteen tukea uudella mallilla. 9 Nov 2021 Finnish Cultural Foundation <https://skr.fi/ajankohtaista/valtion-ja-saatioiden-yhteinen-rahasto-kasvattaa-esittavan-taiteen-tukea-uudella> (Retrieved 17 Jan 2022).
- Sokka, S. (2022). Aims and allocations of public funding for culture in Finland. Edited by Sokka, S. (edit.), *Cultural policy in the Nordic welfare states. Aims and functions of public funding for culture* (pp. 48–67). Nordisk kulturfakta 2022:1. Nordic Council of Ministers.
- Swedish Arts Council (2021). Krisstöd. Krisstöd till kulturen – behov och utfall – med anledning av covid 19. <https://www.kulturradet.se/globalassets/start/publikationer/krisstod-till-kulturen-2020.pdf>
- Swedish Arts Council (2022a). Om kultursamverkansmodellen. <https://www.kulturradet.se/i-fokus/kultursamverkansmodellen/om-kultursamverkansmodellen/> (Retrieved 25 Jan 2022).
- Swedish Arts Council (2022b). About us. <https://www.kulturradet.se/en/about-us/> (Retrieved 25 Jan 2022).
- Swedish Arts Council (2022c). Kulturella och kreativa näringar. <https://www.kulturradet.se/i-fokus/kulturella-och-kreativa-naringar/> (Retrieved 25 Jan 2022).
- Swedish Authors' Fund (2021). Verksamhetsberättelse för år 2020 med ekonomisk redovisning. <https://www.svff.se/pdf/Verks20boksl.pdf>
- Swedish Authors' Fund (2022). Swedish Authors' Fund. <https://www.svff.se/> (Retrieved 25 Jan 2022).
- Arts Promotion Centre Finland (Taike) (2019). Grants and subsidies 2 Oct 2019 <https://www.taike.fi/en/grants-and-subsidies> (Retrieved 25 Jan 2022).
- Arts Promotion Centre Finland (Taike) (2020). Taike awards 533 COVID-19 grants after first round of applications 7 May 2020. <https://www.taike.fi/en/newsitem/-/news/1312114> Retrieved 25 Jan 2022.
- Arts Promotion Centre Finland (Taike) (2021a). Corona. 8 Dec 2021. [https://www.taike.fi/en/corona\\_en](https://www.taike.fi/en/corona_en) (Retrieved 25 Jan 2022).
- Arts Promotion Centre Finland (Taike) (2021b). Fourth call for applications for COVID-19 support for the arts and culture sectors beginning 29 March. Press release. <https://www.taike.fi/en/newsitem/-/news/1360331> (Retrieved 7 Jan 2022).
- Arts Promotion Centre Finland (Taike) (2021c). Special subsidies for communities to alleviate the impacts of the COVID-19 pandemic. Arts Promotion Centre Finland (Taike). 30 Nov 2021. <https://www.taike.fi/en/grants-and-subsidies/-/stipend/W65wBanBpVuo/viewStipend/11182> (Retrieved 7 Jan 2022).
- Dance Info Finland (2020). Korona on aiheuttanut tanssin kentälle dominoefektin, jonka vaikutukset ulottuvat pitkälle tulevaisuuteen. Sanna Kangasluoma, 18 May 2020. <https://www.danceinfo.fi/artikkelit/korona-on-aiheuttanut-tanssin-kentalle-dominoefektin-jonka-vaikutukset-ulottuvat-pitkalle-tulevaisuuteen/> (Retrieved 21 Dec 2021).
- Tapahtumateollisuus (2021). Tapahtumateollisuuden toimialatutkimus 2020. Part 1. <https://www.tapahtumateollisuus.fi/wp-content/uploads/2020/07/Tapahtumateollisuuden-toimialaraportti-2020-osa-1.pdf> (Retrieved 21 Dec 2021).
- Statistics Finland (2021). Tilastotietoa koronatilanteesta. <https://guides.stat.fi/kotimaisentilastotiedonopas/tilastotietoakoronatilanteesta#s-lg-box-wrapper-17966803> (Haettu 21.12.2021).
- Swedish Agency for Economic and Regional Growth (2021). Kulturella och kreativa näringar. <https://tillvaxtverket.se/statistik/kulturella-och-kreativa-naringar.html> (Haettu 25.1.2022).
- TINFO Theatre Info Finland (2020). Mitä korona tarkoittaa teatterin ekosysteemille? [https://www.tinfo.fi/fi/Mita\\_korona\\_tarκοittaa\\_teatterin\\_ekosysteemille](https://www.tinfo.fi/fi/Mita_korona_tarκοittaa_teatterin_ekosysteemille) (Retrieved 21 Dec 2021).
- City of Turku (2020). Poikkeusolojen vaikutukset yhteisöjen avustuksiin. Uutinen. 1 April



2020. [https://www.turku.fi/uutinen/2020-04-01\\_poikkeusolojen-vaikutukset-yhteisojen-avustuksiin](https://www.turku.fi/uutinen/2020-04-01_poikkeusolojen-vaikutukset-yhteisojen-avustuksiin) (Retrieved 5 Jan 2022).
- UK Department for Digital, Culture, Media & Sport (2018). *Culture is Digital*. <https://www.gov.uk/government/publications/culture-is-digital> (Retrieved 27 Jan 2022).
- UNESCO (2020). *Culture in crisis: policy guide for a resilient creative sector*. <https://unesdoc.unesco.org/ark:/48223/pf0000374631> (Retrieved 10 Dec 2021).
- UNESCO (2021). Cutting Edge: Brokering a new future for cultural policymaking. <https://en.unesco.org/news/cutting-edge-brokering-new-future-cultural-policymaking> (Retrieved 25 Jan 2022).
- United Nations (2015). *Transforming our world: the 2030 Agenda for Sustainable Development - Resolution adopted by the General Assembly on 25 September 2015*. <https://documents-dds-ny.un.org/doc/UNDOC/GEN/N15/291/89/PDF/N1529189.pdf?OpenElement> (Retrieved 24 Jan 2022).
- Vallet, C. (2021). Covid-19: en Belgique, le secteur culturel manifeste contre la fermeture des salles imposée par le gouvernement, *Le Monde.fr*, 27 Dec 2021. [https://www.lemonde.fr/culture/article/2021/12/27/covid-19-en-belgique-le-secteur-culturel-manifeste-contre-la-fermeture-des-salles-imposee-par-le-gouvernement\\_6107398\\_3246.html](https://www.lemonde.fr/culture/article/2021/12/27/covid-19-en-belgique-le-secteur-culturel-manifeste-contre-la-fermeture-des-salles-imposee-par-le-gouvernement_6107398_3246.html) (Retrieved 18 Jan 2022).
- State Treasury (2022a). Financial support for businesses during Covid-19 <https://www.valtiokonttori.fi/en/covid19support/> (Retrieved 10 Jan 2022).
- State Treasury (2022b). Event guarantee. <https://www.valtiokonttori.fi/en/service/eventguarantee/#general-information> (Retrieved 10 Jan 2022).
- Finnish Government (2020a). Koronapandemian vaikutukset kulttuurialalla. Raportti kyselyn vastauksista (Impacts of COVID-19 pandemic in the cultural sector in 2020–2021 - Report on responses to a survey). Ministry of Education and Culture, Department for Culture and Art Policy. Finnish Government Publications 2020:14. <http://urn.fi/URN:ISBN:978-952-287-902-8>
- Finnish Government (2020b). Koronapandemian vaikutukset kuntien kulttuuritoimintaan (Effects of the COVID-19 Pandemic on the Cultural Activities of Municipalities). Ministry of Education and Culture, Department for Culture and Art Policy. Finnish Government Publications 2020:23.
- Finnish Government (2021). Koronapandemian vaikutuksia kulttuurialalla 2020–2021. Raportti kyselyn vastauksista (Impacts of COVID-19 pandemic in the cultural sector in 2020–2021 - Report on responses to a survey). Finnish Government Publications 2021:26. <http://urn.fi/URN:ISBN:978-952-383-654-9>
- Ministry of Finance (2022). Valtion talousarvioesitykset. <https://budjetti.vm.fi/indox/index.jsp> (Retrieved 25 Jan 2022).
- van Haaften-Schick, L. & Whitaker, A. (2020). *From the Artist's Contract to the Blockchain Ledger: New Forms of Artists' Funding Using NFTs, Fractional Equity, and Resale Royalties*. SSRN Scholarly Paper ID 3842210. Social Science Research Network. DOI:10.2139/ssrn.3842210.
- World Economic Forum (2018). *Creative Disruption: The impact of emerging technologies on the creative economy*. [https://www3.weforum.org/docs/39655\\_CREATIVE-DISRUPTION.pdf](https://www3.weforum.org/docs/39655_CREATIVE-DISRUPTION.pdf) (Retrieved 22 Dec 2021).

## Annex 2: Outline of individual interviews

### Background

1. What is your background? What is your role in the development of the arts sector?

### Goals and examples of reconstruction

2. What do you think the reconstruction of the arts sector is about?
3. Which is the most important need/problem that the reform of the arts sector should respond to?
4. Which is the most important need/problem that the reform of society should respond to?
5. Which example would you highlight as an idea or action that the reconstruction and reform of the arts sector should aim for?

### Perspective of capability in the reconstruction

*In this context, capability refers to the broader ability of an organisation or ecosystem to achieve its goals, whether they involve business or societal activity. Capabilities are intangible characteristics and factors, such as competence, knowledge, expertise or interactive skills, or tangible ones, such as various technologies and devices that support activities. (Kyvyykkyksien johtamisen käsikirja)*

6. What kinds of capabilities do arts sector ecosystems need for sustainable activities? How do digitalisation and the platform economy, for example, change the necessary capabilities?
7. How can the capabilities you named be built? Who can promote their development?

### Measures for improving sustainability in the independent arts sector in the reconstruction process

The functional capacity of the independent arts sector is one of the key dimensions of reconstruction and the focus of this report. The various dimensions of sustainability, or social, economic, cultural and ecological sustainability, challenge current approaches in the field, both from the perspective of its internal sustainability and its social sustainability. For example, economic sustainability is one of the background assumptions of this report: we assume that funding for arts will not increase significantly in the future.

8. What do you think the key sustainability challenges of the independent arts sector are and what measures would you take to improve them?
  - a. Social sustainability  
*Ensuring equal opportunities for people to well-being, exercising their fundamental rights and obtaining the basic requirements for living, and facilitating participation in decision-making in their own countries and globally. Accepting diversity and balanced growth as well as acknowledging and respecting the rights of all.*
  - b. Economic sustainability

*A sustainable and stable economy provides a solid foundation for all other sustainable development. Without a stable economic foundation, it is impossible to pay salaries or invest in employee wellbeing or environmentally friendly development. An economy founded on a sustainable basis also makes it easier to face new challenges, including higher social security and health expenditure brought about by an ageing population.*

c. Cultural sustainability

*Preserving aspects related to culture, including language, traditions and customs. In culturally sustainable development, diversity and balanced growth are accepted, and the rights of all are acknowledged and respected.*

d. Ecological sustainability

*Preserving biodiversity and adapting the economic and material activities of humankind to the global natural resources and natural resilience.*

## **Actions and policies**

1. At what level should essential changes be made in the reconstruction process?
2. Who will be able to make this happen?

## **Annex 3:**

### **Interviewed experts and readers**

#### **Interviewed experts:**

Kai Amberla, Finland Festivals  
Dahlia El Broul, Catalysti ry  
Lauri Grünthal, University of the Arts Student Union (ArtSU)  
Antti Huntus, Arts Promotion Centre Finland (Taike)  
Sini Kaartinen, University of the Arts Student Union (ArtSU)  
Raija Koli, Frame Contemporary Art Finland  
Jenna Lahtinen, LiveFIN ry  
Riku Lievonen, Cirko (now Pohjoisranta BCW)  
Sören Lillkung, Svenska kulturfonden  
Katarina Lindholm, Dance Info Finland  
Max Mickelsson, Milton  
Markus Nordenstreng, Finnish Music Creators' Association  
Rita Paqvalén, Culture for All  
Lottaliina Pokkinen, Lehtinen Legal Oy  
Kaisa Rönkkö, Music Finland  
Jaana Simula, Globe Art Point  
Linnea Stara, TINFO Theatre Info Finland  
Venla Styrman, Union of Finnish Art Associations  
Veli-Markus Tapio, Finnish Cultural Foundation  
Paula Tuovinen, Arts Promotion Centre Finland (Taike)

#### **Report readers:**

Samu Forsblom, City of Oulu  
Katri Halonen, Metropolia University of Applied Sciences, Cultural Management  
Antti Huntus, Arts Promotion Centre Finland (Taike)  
Outi Järvinen, Arts Management Helsinki

## **Annex 4:**

### **Survey questions**

1. a. What measures do you think could be taken to improve sustainability in the independent art sector (economic, ecological, cultural or social)?  
b. At what level should this be carried out? Who should take action?
2. Which of the transition paths listed below does the measure support? If none of the mentioned paths describes the desired direction, please add your own.

### **Transition paths**

As the report related to the reconstruction programme was produced, a number of phenomena and themes came up, based on which we have identified six main directions of change. At this point, these directions are still in the process of being defined and may change in the final report.

#### **1. Sustainable revenue generation models**

The first path focuses on diversification and continuity of revenue generation models at different levels of arts ecosystems.

#### **2. Arts as part of society**

The second path examines the normalisation of arts in society as well as increasing the degree of understanding between the arts sector and society at large. For example, this involves business or social policy that is compatible with typical modes of working in the arts sector, diversifying the uses of art, and increasing the appreciation of art in different segments of society.

#### **3. Diversity**

Issues involving diversity include increasing and maintaining diversity, enhancing equality, identifying structural problem areas and addressing them. Diversity is approached both internally within the arts sector and at the societal level.

#### **4. Institutional capacity**

Institutional capacity refers to the sustainability of structures and operating practices and its development as well as the sustainable use and exploitation of resources. For example, it can mean adequate resources for cooperation or planning, or opportunities for putting practices on a permanent footing sustainably.

#### **5. Structural changes**

On development directions involving structural change, support is provided for identifying change needs related to operating models and structures and carrying through the changes as well as ensuring long-term resilience at different levels. Current changes include digitalisation, changes in the remit and funding of municipalities, and changes in arts funding resulting from the reduction in gambling revenues. How can we adapt to changing situations, how can we influence them, and how can we change our ways of doing things and our attitudes? How can the resilience of society be increased and supported?

#### **6. Ecological sustainability**

Ecological sustainability involves both the internal sustainability of the arts sec-

tor and broader sustainability issues. How can the ecological sustainability of art content be improved, how can the arts sector operate more sustainably, and how can arts promote sustainability more widely in society?

1. Do you think this measure needs other transition paths to become reality, even if it is not directly aligned with them?

**TAIDE-  
YLIOPISTO** x

