



# Mobility Infopoint Mapping in Finland

TINFO – Theatre Info Finland

## **Mobility Infopoint Mapping in Finland**

Mapping carried out by TINFO - Theatre Info Finland as a part of the PRACTICS project – See Mobile, see Practical.

Hanna Helavuori (Director, TINFO - Theatre Info Finland)

Laura Pekkala (Project Coordinator, TINFO - Theatre Info Finland)



# TINFO

THEATRE INFO FINLAND

With the help of the advisory group:

Risto Kivelä (Chair of the OMC working group on mobility of artists and culture professionals 2008–2010)

Martina Marti (Freelance Director, Coordinator of the PRACTICS project until December 2010)

Ritva Mitchell (Research Director of CUPORE - Foundation for Cultural Policy Research)

Sanna Rekola (Director, Dance Info Finland)

June 2011

The PRACTICS project is supported by the European Commission's Directorate General for Education and Culture. This report reflects the views only of the authors, and the Commission cannot be held responsible for any use, which may be made of the information contained therein.

## TABLE OF CONTENT

<b>1 INTRODUCTION</b> .....	<b>5</b>
1.1 Terms of Reference .....	6
1.2 Methodology .....	6
<b>2 MOBILITY IN FINLAND</b> .....	<b>9</b>
2.1 The Wider National Context .....	9
2.2 The Finnish Model of Cultural Policy .....	11
2.3 Who is Mobile in Finland? .....	13
2.3.1 Information about Mobility .....	13
2.3.2 Volumes of Mobility .....	15
2.4 Key Players and Information Providers .....	24
2.5 Support for mobility .....	31
<b>3 OBSTACLES, SOLUTIONS AND INFORMATION NEEDS RELATED TO MOBILITY</b> .....	<b>36</b>
3.1 Obstacles to Mobility .....	36
3.2 Topics of Mobility Information .....	37
3.2.1 Social Security and Welfare .....	37
3.2.2 Taxation .....	38
3.2.3 Visas and Residence Permits .....	38
3.2.4 Employment and Local Job Markets .....	39
3.2.5 Copyright and IPR Legislation .....	40
<b>4 TOWARDS A MOBILITY INFOPOINT AND NETWORK</b> .....	<b>41</b>
4.1 General Remarks .....	41
4.2 Four-Dimensional Model for Mobility Information .....	41
4.2.1 Mobility Information and Service Point at CIMO .....	42
4.2.2 Advisory Group of National Authorities .....	44
4.2.3 Flexible Network of Strategic Partners .....	45
4.2.4 Peer-to-Peer Information Sharing .....	46
4.3 Key Principles of Mobility Information Provision .....	47
<b>5 CONCLUSION</b> .....	<b>48</b>
<b>SOURCES</b> .....	<b>50</b>
<b>ANNEXES</b> .....	<b>54</b>



# 1 INTRODUCTION

*“What makes me myself rather than anyone else is the very fact that I am poised between two countries, two or three languages and several cultural traditions. It is precisely this that defines my identity. Would I exist more authentically if I cut off a part of myself?”*

– Amin Maalouf

Mobility has always been a fundamental part of the arts. Thorough the ages, artists have travelled away from their country of origin to study or work, to collaborate with other artists, to share ideas and thoughts and get inspired by new styles and ways of doing things. It can be said that art knows no boundaries and neither do artists. The understanding of this kind of idea of mobility and its significance and role in general in the field of arts and culture works as a starting point for this paper.

Nowadays mobility is greatly emphasised within different policy programs both on a national and international level. Mobility of artists and culture professionals is promoted not only as an integral part of European cultural policy but also as a key instrument for integration within the EU and Europe. Finland has been actively involved in developing EU-policies for the mobility of artists and culture professionals on a governmental level<sup>1</sup> as well as through the participation in the OMC-working groups.<sup>2</sup> In the Finnish national context mobility is addressed by the policies for cultural exportation and internationalisation, which means that most support schemes are available under these policy frameworks. However, mobility should not be seen as an entity that can easily be detached from the arts field but preferably as a vital part of the creative process and the development of the diversity of expressions.

The aim of this study is to map the situation regarding mobility in the field of art and culture in Finland and to identify key players and possible organisations, which could take on the task of mobility infopoint as developed by the PRACTICS project<sup>3</sup>. Another objective of this paper is to study different issues connected to mobility: reasons for and obstacles to mobility, information needs of the operators and already existing information and its providers. However, this study is not intended to deliver a comprehensive picture of every form of support for mobility available in Finland. The study rather gives a general overview of the Finnish situation with regards to mobility including support schemes and information available in Finland and a set of examples and good practices.

In Finland discussion on mobility started first in **the field of visual arts** and at the moment of carrying out this research it has also reached **the field of performing arts**. This study concentrates mainly on these two sectors and only some central operators and examples from other sectors are introduced. The recommendations and possible solutions are targeted to enhance the mobility of artists and culture professionals from all sub-sectors.

---

<sup>1</sup> Council of the European Union, 2010; Council of the European Union, 2008

<sup>2</sup> OMC working group on the mobility of culture professionals, 2010

<sup>3</sup> More information about PRACTICS project: <http://www.practics.org>

The study focuses on the mobility of people, and **both outgoing and incoming flows** of mobility have been taken in account. This means that the study also aims to cover mobility from the perspective of hosting venues like art festivals and artists-in-residence programs.

In the framework of PRACTICS, the geographical scope of the study is the European Union, but also other regional aspects of mobility important to Finland and to Finnish operators have been considered.

Furthermore, this study concentrates mainly on the mobility of artists and culture professionals such as producers, managers, curators and researchers, who play a central role in the cultural production in an international context. However, we should not restrict the scope of mobility to artists and cultural professionals alone. Additionally, institutions of higher arts education are important operators of artistic mobility. At the moment the art universities and the art faculties of other universities in Finland are actively developing their international activities. At the same time Finnish higher arts education is also seen as a reason to move to Finland by future art professionals. The mobility of art students paves the way to growing and more intensive mobility in the future.

### **1.1 Terms of Reference**

In the context of this study "mobility" is to be understood as a temporary condition for artists or culture professionals working in the field of arts and culture who travel outside their country of residence. The definition follows the lines set up in the common framework of the PRACTICS project, even though the same phenomenon is also described with such terms as cultural exportation, cultural exchange or international cultural co-operation. In fact, only few surveys, policy papers and programs reviewed for this mapping use the actual word mobility. Furthermore, artists' mobility may be a feature of a variety of intercultural or international programs. Studying artists' mobility and its context hereby requires the mapping of a wide range of cultural policies and programs, including cultural co-operation, cultural and artists' exchange, international co-production schemes, international studios, artists' residencies and fellowships, international touring and different grants for travel, international projects and research.

So far, the concept of mobility is comparatively restrictive when examining the situation from an empirical basis. Mobility is not only something numerable but can also take the shape of informal, free networking or co-producing of artists and actors from different countries, places, backgrounds and cultures. Furthermore mobility has a strong connection with migration, meaning the passing or coming into a country for the purpose of permanent residence. Even though immigration is not in the main focus of this study it is necessary to understand the possibility of overlapping.

### **1.2 Methodology**

The mapping for a Finnish mobility infopoint was carried out by TINFO – Theatre Info Finland as part of the PRACTICS project in a first phase in autumn 2010 and then updated and finished between March and June 2011.

The research was carried out using three main methods: 1) desk research of existing literature (series of studies, policy papers, strategies and follow-ups) on mobility in Finland to map the situation in the art fields, 2) face-to-face interviews and e-mail consultations with actual and possible partners and stakeholders about their roles and needs and 3) a seminar on mobility

organised to test the ideas and findings of the research and also to open the discussion about possibilities to support mobility in the future.

Background research for the mapping was based on a series of studies carried out over the past few years. Desk research consisted of analysing the most relevant surveys and studies of interest particularly a still continuing study by CUPORE - the Foundation for cultural policy research (named TAKULI). Also strategies, policy papers and follow-ups carried out by the main cultural policy actors and organisations, such as the Arts Council of Finland and the Ministry of Education and Culture, were analysed with the aim to draw a picture of the Finnish context of mobility and key features of the art sector and policy.

Information was gathered through discussions with different organisations (listed in Annex 1) connected to mobility issues in order to collect existing information about mobility and to find possible solutions for a Finnish mobility infopoint and strategic partnerships for a mobility network. The study covered face-to-face interviews with and e-mail questionnaires sent to 1) CUPORE (concerning e.g. their ongoing study on mobility), 2) actual or possible beneficiaries, key operators and intermediaries in the art fields about their needs and the criteria for a Finnish infopoint, 3) representatives of public administrations dealing with mobility issues and 4) other actual or possible information providers.

More specific, the discussions were held with representatives of the following organisations dealing with the mobility of artists and culture professionals:

- CIMO - Centre for International Mobility
- The Arts Council of Finland
- The Art Information Centres: Dance Info Finland, Circus Information Centre, Finnish Literature Exchange (FILI) and the Finnish Music Information Centre (Fimic)
- The Ministry of Education and Culture

Artists' associations and labour unions such as the Musicians' Union and Theatre and Media Employees in Finland – TeMe were also consulted to collect information and to reflect the idea of an infopoint. Representatives of some professional organisation closely connected to the mobility of artists and other culture professionals - artists' residencies and art and culture festivals - were also interviewed to complete the general picture of mobility and to highlight both challenges and future trends.

The following national public authorities dealing with issues of mobility were consulted via e-mail or phone in order to find out how the status of mobile artists and cultural professionals is recognised in their organisations and to what extent they are able to fulfil the information needs of artists and culture professional:

- Finnish tax administration
- KELA - the Social Insurance Institution of Finland and its equivalents
- Employment and Economic Development Office

The seminar on mobility titled *Where Does Mobility Move?* was held in Helsinki 6 April 2011. In the framework of the PRACTICS project the aim was to raise awareness about current mobility policies and practices and to discuss different existing forms of support and how mobility schemes will and should be developed in the future. It was an important goal of the seminar to test the ideas and suggestions developed by the mapping, and to start the discussion of their implementation. The seminar addressed questions like: Does mobility information provision meet the needs of the sector? The seminar was organised by TINFO – Theatre Info Finland in cooperation with the EU-project TAIVEX<sup>4</sup> and the Ministry of Education and Culture. Besides the main audience – the Finnish mobility operators of different art fields - six PRACTICS partners (taking part in the PRACTICS Staff Exchange) also participated in the seminar. For the purpose of the mapping the discussions and feedback of the seminar provided new perspectives as well as relevant outcomes about current mobility issues in Finland and useful remarks concerning a possible mobility infopoint in Finland.

---

<sup>4</sup> <http://www.taivex.fi>



## 2 MOBILITY IN FINLAND

Mobility has been and still is a broadly emphasised theme in Finnish politics in general and it is also mentioned as one of the key areas of development in cultural policy papers and programs. The importance of mobility is emphasised especially in the context of international cultural exchange and cultural diplomacy as well as cultural exportation.<sup>5</sup> Even though mobility seems to be supported mostly within these categories it is also given an emphasis as an issue essentially linked to enhancing the arts in a broader sense. The Ministry of Education and Culture acknowledges the need to understand mobility not only as part of a culture export strategy but as a broader process which includes elements of cultural exchange and intercommunication, in other words incoming mobility like residential periods for visiting artists, international co-productions or visiting performances. All these forms of incoming mobility contribute to partnerships, new impulses and mutual learning. The private contacts and networks of artists function as a starting point, which can eventually lead to culture export or co-operation projects. The needs of different operators have to be taken into account and possible solutions from each perspective will be discussed later in this paper.

It is also important to note that the different art sectors in Finland are relatively self-organised and operate quite independently. Thus there is no single central operating body, which could take over the internationalisation and mobility of the arts in general but the tasks such as promoting and supporting Finnish arts abroad are shared by many actors independently or in collaboration with the Ministry of Education and Culture – the main governing body in the field of arts and culture. Since every art sector has its own needs and patterns of activity it is rather challenging to handle the mobility in the cultural sector on a general level. It is therefore also the aim of this report to broadly introduce mobility operators from Finland even though the specific questions are addressed mainly from the point of view of the visual and performing arts.

### 2.1 The Wider National Context

Finland is a small country located in Northern Europe. In 2010, the population was 5.4 million and the number of non-nationals was 3.1% of the total population. The official languages are Finnish, the native language of 92% of the population, and Swedish, the native language of 6% of the population. Beside these, the Sami language is recognised as an official regional language in Northern Lapland.<sup>6</sup>

The social structure of Finland constitutes of a civil society with a strong basis of democracy. Besides the public sector organisations, there is a great variety of self-governing, not-for-profit and voluntary-based associations, which have a central role in ensuring and securing the citizens' rights and interests. Siisiäinen and Kankainen<sup>7</sup> suggest that the role of non-profit organisations is significant in the Finnish social and political system and that there is no functioning substitute for

---

<sup>5</sup>Strategy for Cultural Policy, 2009; Culture - Future Force; Culture – Futures Force. Report on the futures of culture, 2010; Powering up Finnish cultural exports, 2008.

<sup>6</sup>Statistics Finland, Suomen virallinen tilasto: 2011

<sup>7</sup>Siisiäinen & Kankainen, 2009

the non-profit sector. It can be said that in general Finnish civil society is comparatively strong and influential in its effects and actions, which makes co-operation between public institutions and civic organisations functional.

In civic and organisational activities people have learned how to act together and take care of common matters. Civic activities have strengthened people's faith and trust in the democratic system of decision-making. The will to participate and influence is based on the experience that participating and influencing are possible and relevant. Mutual trust between public institutes and civic organisations requires governing and decision-making processes to be open and transparent. Finland as part of the Scandinavian countries adopted the idea of openness at a very early stage. Open governance is widely seen to be a key hallmark of Finnish contemporary decision-making. Open access to government files is secured under The Act on the Openness of Government Activities,<sup>8</sup> which decrees a general right to access any official document in the public domain held by public authorities and private bodies that exercise public authority, including electronic records.

The strong civil society and the open governance together with advanced information access should be seen as beneficial to mobility. Possibilities enabled by the existing transparency of the Finnish system should be taken into account together with the wide public access to different sources of information. The tradition of a strong civil society obligates to get NGOs and artists' associations involved in the implementation of new mobility policy programs.

One essential feature of Finnish society closely related to mobility information provisions is its advanced level as an information society. As the information society indicators (see table 1) show there is good potential to benefit from the use of the Internet and its online tools in the provision and distribution of mobility information such as country profiles, mobility opportunities and support schemes.

**Table 1. Information Society indicators in Finland**

Share of households with Internet access: 81 % (2010)
Share of households with a broadband connection: 76 % (2010)
Share of enterprises with Internet access: 100 % (2009)
Share of enterprises with broadband connection: 94 % (2009)
Share of enterprises which use the Internet for interaction with public authorities: 96 % (2009)
Share of individuals using Internet interacting with public authorities: 76 % (2010)
E-government usage by individuals in the last 3 months: 59 % (2010)
Frequency of Internet access of individuals (once a week, including every day) : 86 % (2010)

(Sources: Eurostat 2011, Statistics Finland 2011)

<sup>8</sup> Act on the Openness of Government Activities, 621/1999

## 2.2 The Finnish Model of Cultural Policy

The Finnish cultural policy system and public administration of the arts is simultaneously based on centralisation, decentralisation and a strong arm's-length principle – as in other Nordic countries. The state (the central government) holds the main responsibility for the national art and cultural institutions such as publicly subsidised museums, theatres and orchestras, local cultural services, subsidised associations and other organisational and civic activity, and the promotion of cultural exportation and equal access to arts and culture. However, this responsibility and decision-making power is shared with local municipalities (the local self-government) in providing, financing and maintaining a comprehensive system of cultural services.

The state provides financing for regional and local cultural institutions such as automatic transfers to the cultural institutions (public museums, theatres, orchestras, libraries, basic arts education, institutions of adult education and non-institutional municipal cultural activities). At the moment of carrying out this study new measures to finance the arts and culture are actively searched for and at the same time questions of public and private sector co-operation are actively discussed.<sup>9</sup>

On central government level, the Ministry of Education and Culture is advised by a number of expert bodies and agencies also on the implementation of agreed policies. Actual policy implementation in cultural and arts administration has been increasingly delegated to the arm's-length bodies, special agencies and quasi-governmental organisations. These bodies also have some independent decision-making power. In art policies the arm's-length approach including the great use of expertise and the principle of peer review in allocating grants for artistic work means that the authority is shared also together with civil society actors. Associations of professional artists and cultural workers play an important role in the formulation and implementation of policies concerning artists, as well as in determining grants and project funding and in the management of copyright organisations. The most important arm's-length body is the system of arts councils consisting of the Arts Council of Finland and its specific art form councils (for cinema, literature, visual arts, theatre, design, architecture, photography, music and dance) together with regional councils. This structure is responsible for implementing arts policies and provides peer group evaluation mechanisms for deciding grants for artists and artist-led projects. The aim of government cultural policy is to promote creativity, plurality and inclusion. In recent years the government has emphasised cultural exports and entrepreneurship, as well as creative industries and innovations and their contribution to economic growth. The role of culture as a promoter of well-being is one of the priorities as well.<sup>10</sup>

In her report of Artists' International Mobility Programs Judith Staines<sup>11</sup> presents that governments and different organisations support the international mobility of artists and their artworks due to one or more of the following four reasons: promotion or development of art, cultural diplomacy, art exportation and development co-operation. The promotion of art by means of mobility is mainly done through cultural policy while mobility in the context of cultural diplomacy is linked closely to the international relations of the state. Art exportation refers usually to international trade although its economic importance varies a lot from country to country. Culture development and cooperation

---

<sup>9</sup> Compendium 2011. Cultural policy profile – Finland

<sup>10</sup> id.

<sup>11</sup> Staines 2004

happens under the label of international aid. It should be taken into account that the objectives for supporting artists' mobility are often overlapping and one scheme cannot be prioritised above the other.

All the reasons for government support for mobility introduced by Staines can be found from the strategic level of recent Finnish cultural policy. Internationalisation (or more precisely "diversifying Finland's international influence") is stated to be one of the six strategic key areas of the strategic plan of the Ministry of Education's Strategy until 2015<sup>12</sup>. The other five key areas are securing educational and cultural equality, promoting intellectual growth and learning, increasing opportunities for participation, supporting the educational, cultural and economic competitiveness of Finnish society and improving performance in the Ministry of Education sector. Also the latest Strategy for cultural Policy (until 2020)<sup>13</sup> highlights international co-operation and activities together with intercultural dialogue. Multiculturalism, which is closely linked to incoming mobility, is strongly emphasised. Another political frameworks within which mobility is discussed is cultural exportation. International co-operation is then argued to be essential for artistic quality, but also aspect of cultural diplomacy exists.

A strong emphasis is given to the concept of cultural exportation in Finnish mobility policy. In the 2011 budget of the Ministry of Education and Culture some 8,5 million euros are earmarked for the implementation of cultural exports and internationalisation activities. Mobility in its broader sense is seen as a way to increase job opportunities, improve access to broader audiences as well as to strengthen and broaden competencies and creativity. In this context cultural diplomacy becomes important as a way to promote national visibility internationally.<sup>14</sup>

The Ministry of Education and Culture, the Ministry for Foreign Affairs and the Ministry of Employment and the Economy have a joint project of cultural export. The development program for cultural exportation 2007–2011 emphasises cross-sectoral co-operation. The aim is to create a support network for finding partners for cultural exportation and improving information about projects; to improve business knowhow in the cultural and art field and to promote the commercialisation of culture for the purposes of tourism. This is expected to create jobs in the field of art and culture, boost income from exports, and make Finnish culture better known in the world.<sup>15</sup> Under the cultural exportation scheme different mobility and export activities are supported directly from the Ministries or allocated via different professional bodies. However, cultural exportation is a rather narrow perspective on internationalisation and like the Arts Council of Finland noted in its development plan<sup>16</sup> it is not "healthy" to focus only on exportation, which requires mostly ready-made products or productions, when discussing international relations. The discussion should include more nuances.<sup>17</sup>

Finland has been active in most of the main cultural programs of UNESCO, the Council of Europe and the European Union. Nordic co-operation has a special position in Finnish international co-operation policies and Finland is represented in the cultural and educational committees, working groups and steering groups responsible to the Nordic Council of Ministers. There are also many

---

<sup>12</sup> Ministry of Education Strategy 2015, 2003

<sup>13</sup> Strategy for Cultural Policy, 2009

<sup>14</sup> Compendium 2011. Cultural policy profile – Finland ; Strategy for Cultural Policy 2009

<sup>15</sup> Mitchell 2007

<sup>16</sup> Ministry of Education and Culture 2011; Arts Council of Finland 2009

<sup>17</sup> Cultural Exportation Report, 2008; Arts Council of Finland 2009

agreements and programs defining international and Nordic cooperation in Finland concerning mobility, art and culture exchange, networking and communication together with the increasing distribution of works of art. However, the direct co-operation between different operators on the grass-root level is emphasised instead of formal agreements and treaties. The exportation politics is aimed to meet the needs of the actors and also considers networking as an aspect of exportation.<sup>18</sup>

### 2.3 Who is Mobile in Finland?

All the research and working papers studied for the purpose of this mapping address the fact that mobility is one of the key aspects of artistic creativity. Artists and other cultural professionals working in different fields of art emphasise the fact that international exchange and networking, as a result of both incoming and outgoing mobility, are fundamental for the existence and renewal of art. However, some other sector-specific reasons for mobility can be found and identified on the basis of previous studies and interviews. This chapter points out and analyses a few of them.

As an approximate generalisation one can say that the most mobile people in Finland in recent years have been young artists as well as those who search for an international career and those who already have international credentials. This concerns mainly the visual arts; the situation in the field of performing arts is quite similar with some differences: in circus for example, international mobility is an integral part of a group's activities and most circus groups already tour overseas regularly.

Mobility to Finland consists of artists and groups performing at art festivals or other events, artists having exhibitions in Finnish galleries and artists participating in artists' residence programs or visiting Finland for other professional purposes (via visitor programs for example). In the case of the performing arts (theatre, dance, circus and sometimes music) artists and groups are usually invited to perform or a tour in the country and there is a local producer or other intermediary like a host venue who usually takes care of the practicalities. In the visual arts the gallery operates as a hosting venue and its curator is the personal contact for the visiting artists. At the moment most artists-in-residence programs are targeted at visual artists but some of them are also open to performing artists and groups.

#### 2.3.1 Information about Mobility

Even though mobility is a matter of interest both to Finnish society in general and to many of the operators of the field in particular, numbers, volumes and qualitative features of the phenomenon can only be estimated since data collection is not organised systematically. **Existing information about different art forms is scattered, which makes it difficult to draw a comprehensive picture on the current situation of mobility.** A complete understanding of the existing mobility situation in Finland together with clear objectives (meaning what kind of mobility should be promoted) would be necessary for productive development work.

The main organisations collecting data on mobile artists and culture professionals at the moment are Statistics Finland, the Centre for International Mobility CIMO, the Arts Council of Finland, Art Information Centres and CUPORE – The Foundation for Cultural Policy Research. They are introduced in this mapping together with some independent operators such as labour unions and

---

<sup>18</sup> Compendium 2011

artists' associations that could operate as potential mobility information holders – or already operate as such. At the moment it seems that the data of different forms or categories of mobility is not commensurate enough for a precise analysis. There are differences in the point of view and criteria set for collecting data, so comparisons are difficult to make.

When considering mobility as part of a professional activity, labour unions and artists' associations could be relevant source of mobility information because they have good potential to collect information from both their members' working abroad (outgoing mobility) and members with a foreign background (incoming mobility). However, finding employment in Finland is difficult for foreign nationals and foreign artists and cultural employees might belong to labour unions of other sectors than the cultural (e.g. services, industry), especially if they are simultaneously employed outside the art sector.

At the moment no precise information about foreign members of the labour unions is collected but there are only estimations about their volumes. According to an in-house report made by the Central Organisation of Finnish Trade Union (SAK) the Musicians' Union has the biggest share of members with an immigrant or foreign background.<sup>19</sup> That can be explained by the fact that many musicians living in Finland during the time of the former Soviet Union, decided to stay in the country even after the collapse of the Soviet Union in the early 1990s. There are also many musicians holding a permanent post in an orchestra or for example at the national ballet and opera.<sup>20</sup> However there are many artists in Finland currently without an official artists' status and since there is no central place collecting information about foreign artists in Finland it is not easy to explore their specific information needs.

According to the Theatre and Media Employees in Finland (TeMe) there are about 20–30 foreign members from their approximately 4000 members, the figure mainly depends on how many international productions are going on in Finland but the volumes are not collected systematically. TeMe, who represents and serves many artists' unions from the performing artists including designers as well as directors, sees mobility as a complex issue, which depends on the specific production models of each sector. Artists and professionals from other Nordic countries especially join the labour unions in order to keep the unemployment security of their home country, which means that they are members of the Finnish labour union while staying in Finland. Foreign artists who are aiming to stay longer in Finland are joining the union when they got job from the culture sector.<sup>21</sup>

As a conclusion, centralised, clear and up-to-date information about mobility in all its forms would be necessary to further develop structures for mobility. To get a more comprehensive picture of mobility, statistics should cover at least flows of art students, artist-in-residence activities, the share of foreign citizens in professional associations and organisations, orchestras and operas, artist visits, touring and foreign participation at festivals, events and exhibitions. In other words, for the overall situation but also for implementing mobility policies, these information gaps should be covered. The following chapter introduces some information that is already available but it is impossible to draw a complete picture.

---

<sup>19</sup> Information based on discussion with Helena Hämäläinen (Central Organisation of Finnish Trade Union SAK)

<sup>20</sup> Information based on discussion with Jouni Heikkinen (Musicians' Union)

<sup>21</sup> Information based on discussion with Anne Saveljeff (TeMe )

## 2.3.2 Volumes of Mobility

### Mobility from Finland

#### *Theatre*

In the performing arts sector statistics of outgoing mobility are available but they only cover some aspects of mobility. The Art Information centres (TINFO – Theatre Info Finland, Dance Info Finland and Finnish Circus Information Centre) collect comprehensive data from Finnish theatres, dance and circus companies, their performances and audiences. Also the data of their international activities such as numbers of performances, spectators and countries visited are gathered and published yearly in the publication Finnish Theatre Statistics.

Finnish Theatre Statistics aim to include all the regularly operating professional theatres, which employ full-time professional staff throughout the year and have regular performance activities. Since 2000, Finnish Theatre Statistics cover both theatre groups who receive state subsidy as well as independent groups functioning on the basis of independent project grants. However, the scope of the statistics is limited since they do not cover all visits abroad by individual Finnish artists. For example, the international visits of Finnish artists working as choreographers, directors, scenographers, light or sound designers or actors for companies outside of Finland are not included.<sup>22</sup> Finnish theatres' visits abroad are shown in table 2.

**Table 2. Finnish theatres' visits abroad**

	Number of performances	Number of spectators	Number of countries visited	Number of theatres
<b>2000</b>	151	39 308	21	21
<b>2005</b>	140	15 860	10	15
<b>2010</b>	117	20 534	25	29

(Source: Finnish Theatre Statistics 2000–2010)

In recent years, there has been an increase in international activities of Finnish theatres and theatre professionals due to a development programme for cultural exportation initiated by the Ministry of Education and Culture, the Ministry for Foreign Affairs and the Ministry of Employment and the Economy (2007-2011). The possibilities to make Finnish culture better known abroad have increased, even though the vast majority of performing arts theatres and groups still lack resources to be internationally mobile. In 2010, most theatre groups travelling abroad were independent theatre groups.<sup>23</sup>

New projects have been initiated to increase the international exchange of theatre performances, the mobility of artists and theatre companies both in Finland and internationally. The project *TEKIJÄ "Touring network for Theatre"* (2011-2013) is aiming to increase national collaboration beyond language boundaries, between subsidised city theatres and independent professional theatre groups by creating a framework of touring activities. Collaboration between Finland and Sweden

<sup>22</sup> Finnish Theatre Statistics 2010

<sup>23</sup> id.

has also increased and a network *Scen unta Gränser* gathers different joint projects under its umbrella.

### **Dance**

Finnish dance statistics, collected yearly by Dance Info Finland and published together with the Theatre Statistics, offer information about Finnish dance companies' visits abroad. Statistical data has been collected directly from theatres, dance companies, event organisers and individual choreographers and they provide a reliable picture of the volumes of Finnish dance companies' international activities even though they do not cover every single action of international visits. For some of the Finnish dance companies international touring is a regular and established activity but the total volume varies quite a lot in different years as table 3 indicates.<sup>24</sup>

**Table 3. Finnish dance theatres' visits abroad**

	<b>Number of performances</b>	<b>Number of spectators</b>	<b>Number of countries visited</b>	<b>Number of companies and choreographers</b>
<b>2000</b>	182	58 761	25	30
<b>2005</b>	171	90 288	35	28
<b>2010</b>	247	156 900	24	29

(Source: Finnish Dance Statistics 2000-2010)

The great variation in volumes derives mainly from the lack of resources for international touring, meaning that there is no permanent funding for touring abroad. However, mobility of dance seems to be more extensive than the mobility of theatre and one important reason for that could be a lack of appropriate conditions, stages and venues, to perform in Finland. It is really problematic especially for independent dance groups to find a suitable place to perform, since the big theatre venues are usually run by institutional theatres and used for their own program (usually city theatres that receive subsidies from the state and the municipality). This is of course not the only reason, many dance companies also aim to tour abroad in order to reach greater audiences and there are also positive "pushing factors" for outgoing mobility. That is to say, several Finnish dance professionals are willing to develop their skills and artistic expression abroad.<sup>25</sup>

### **Circus**

Finnish Circus Information Centre collects data about the circus sector and its development. Finnish circus statistics has published as a part of Finnish Theatre Statistics first time since 2006. That year statistics only covered a part of the professional circus performances, because of the Finnish Circus Information Centre just started working. Later the statistics have been more comprehensive but like on case of theatre and dance it is not possible to ensure statistics cover all in artistic activities abroad. For example the information about individuals working, training, doing research or visiting

<sup>24</sup> Theatre Statistics 2000–2010

<sup>25</sup> Dance Statistics 2000-2009, Information from Pirjetta Mulari (Dance Info Finland)



someone abroad in other professional purposes outside the institutional structures, is not included.<sup>26</sup> Finnish circus companies' visits abroad are shown in table 4.

**Table 4. Finnish circus companies' visits abroad**

	Number of performances	Number of spectators	Number of countries visited	Number of companies and choreographers
<b>2006</b>	94	14 375	14	14
<b>2008</b>	141	21 861	13	7
<b>2010</b>	191	64 822	20	10

(Source: Finnish Theatre Statistics 2006–2010)

In recent years the rise of the Finnish contemporary circus scene has been remarkable. It is also clear that strong international orientation has been fundamental for the development of the new Finnish circus. In spite of the increasing interest of audiences as well as rising demands in Finland, the market at home has been too small.<sup>27</sup> For example in 2009 when seven contemporary circus companies visited a total of 14 counties, the total attendance figure of Finnish contemporary circus companies was approximately 50 000 spectators in Finland and approximately 52 400 spectators abroad. This means that international performances made up more than a half of the total.<sup>28</sup> Compared to the other performing arts (theatre and dance in this context) the international activities of Finnish circus have been extensive: in 2009, the volume of circus companies' visits abroad were two times higher than theatres' visits and a quarter more than dance companies' visits.<sup>29</sup>

Mobility in the circus sector refers to Finnish circus companies touring overseas but also includes individual artists working and studying abroad for developing their profession. Thus the main reasons for international mobility are the lack of permanent jobs in Finland and better education opportunities abroad. Many circus artists have been moving abroad for their advanced studies and for getting international contacts already at an early stage of their careers. Contacts established already during their studies are an important factor for finding employment and for developing an international career.<sup>30</sup>

### **Visual arts**

In the field of visual arts the numbers of artists participating at biennials or exhibitions abroad are not available. The Finnish Fund for Art Exchange FRAME has information about mobility funded by themselves but systematic data collection is currently under development.<sup>31</sup> Despite the lack of

<sup>26</sup> Finnish Circus Statistics 2006–2009

<sup>27</sup> Aula 2011

<sup>28</sup> Finnish Circus Statistics, 2009

<sup>29</sup> Åstrand 2010, 88

<sup>30</sup> Åstrand 2010

<sup>31</sup> Discussion with Laura Köönikkä and Päivi Mustola (FRAME)

actual data on volumes, research has been carried out that provides a rather comprehensive picture of young and internationally operating Finnish visual artists.

Sari Karttunen<sup>32</sup> has studied the internationalisation of Finnish art and artists and focused especially on young visual artists in Finland. The term "young" referred to artist aged 35 or under, and visual arts were defined broadly including painting, sculpture, photography, media, video, performance, community and environmental art. One of the central tasks of the study was to examine the effects of a rapidly internationalised art scene on artists' occupational practices and ideologies. The results of the study indicate that there are many changes currently happening not only in the societal role of artists but also in their income formation. Previously artists used to be more dependent on the state and other sources of finance such as private foundations. Many artists' have also supported themselves doing second jobs for example teaching. Nowadays, mainly due to a general internationalisation, new career opportunities have opened up to Finnish artists. Karttunen concludes, that even though the internationalisation of the arts cannot generate overall economic growth, it might significantly increase the income of individual artists.<sup>33</sup>

Foreign galleries are playing a key role in the internationalisation process of Finnish artists. Galleries teach artists how to operate in a global art scene and transmit new forms and practices mainly through long-standing partnerships. For site-specific artists international biennials and other art events inviting them to work and providing them with the means to produce their artistic work are important supporters of mobility. Some biennials offer even residencies that include living costs and material allowance. As Karttunen points out, contemporary artists have to be globally linked.<sup>34</sup>

Apart from biennials and exhibitions abroad artist residencies are fundamental facilitators of mobility. Foreign residency programs are important opportunities for artists to concentrate on their artistic work.<sup>35</sup> The Finnish Artists' Studio Foundation aims to secure and rent working facilities and studio apartments for visual artists at a reasonable price and to contribute otherwise to enhance their working conditions. Its objective is to minimise the rents and other costs of the studio spaces and residencies as well as to promote and improve artists' opportunities to work in foreign countries. The Foundation finances artists' mobility via exchange programs, which are funded by the Arts Council of Finland.

The Finnish Artists' Studio Foundation<sup>36</sup> maintains a database of residencies and collects statistics on artists' working residencies abroad and in Finland. At the time of writing this mapping, complete information about volumes of artists working abroad through artist-in-residence programs is not yet available (the newest review will include years 2009–2010). Most residencies and the numbers of artists are shown in table 5.

---

<sup>32</sup> Karttunen 2009

<sup>33</sup> Karttunen 2009, 225-228

<sup>34</sup> id.

<sup>35</sup> Karttunen 2009, 228

<sup>36</sup> [http://www.artists.fi/en/member\\_service/studios](http://www.artists.fi/en/member_service/studios)

**Table 5. Number of Finnish artists' residencies abroad**

Organisation	Number of artists	More information
Finnish Artists' Studio Foundation	2–3 artists/year	
FRAME/HIAP – Helsinki International Artists program*	17 (in 2008) 10 (in 2009)	
Marbella/Grassina (Finnish Artists' Studio Foundation)	50–60/year	Only for Finnish artists
House of Finland/ St. Petersburg (Finnish Artists' Studio Foundation)	10 (since the beg. of 2011)	Only for Finnish artists
Villa Karo (Finnish-African Cultural Centre in Grand-Popo)	20–30/year	Only for Finnish artists or researchers
Marrazzo Romano (Väinö Tanner Foundation)	7 artists and 6 writers (in 2007)	For Finnish and Estonian artists and writer
Villa Lante (Institutum Romanum Finlandiae)	2 (2008)	
Circolo Scandinavo (Nordic artists' residency in Rome)	4 (2008)	
Artists' studio in Athens, Greece (Finnish Institute in Athens)	9/year	
Artists' studio in Oaxaca, Mexico	9 (2009)	
Cité Internationale des Arts (Paris, France)	44 (2010–2011)	
Artists' Studio in New York (Finnish Cultural Institute in New York)	20/year	Includes new ISCP-residence with the Alfred Kordelin Foundation
Hôtel Cheillon (Finnish Cultural Foundation)	3	
Schloss Wiepersdorff (Finnish Cultural Foundation)	3	

\* Correct volumes of HIAP, introduced as an operator later in this paper, will be higher. HIAP has started its own artists-in-residence program lately.<sup>37</sup>

<sup>37</sup> E-mail from Riikka Suomi-Chande (Finnish Artists' Studio Foundation)

In addition to these, the Regional Arts Councils have own apartments for example in Berlin, Prague, Spain and India, but further information about them is not provided by the Finnish Artists' Studio Foundation. It must also be taken into account that artists who are accepted at an international artist residency can apply for a grant directly to the Arts Council.<sup>38</sup>

## **Mobility to Finland**

### ***Hosting venues: festivals, cultural houses and galleries***

There is no comprehensive picture of foreign performing and visual artists moving to Finland for a short-term residency – e.g. for working or studying – since there is no operator who would collect these kinds of statistics. At the moment site- and sector-specific information is scattered because it is only gathered by hosting venues such art festivals and production houses. The following examples of hosting venues in performing arts sector are all operating internationally and offering a variety of international programs.

#### **CASE: Kiasma Theatre – performing arts at the heart of the Museum of Contemporary Art**

Kiasma Theatre broadens the activities of KIASMA - the Museum of Contemporary Art - towards the performing arts. Its artistic program, known for its interdisciplinary and experimental performances of both Finnish and international groups, consists of drama, dance, performance, music, multimedia, film and video art. The theatre also introduces art movements, participates in cultural policy discussions and hosts international seminars and conferences.

More Information: [www.kiasma.fi/calendar/kiasmatheatre](http://www.kiasma.fi/calendar/kiasmatheatre)

---

<sup>38</sup> Information from Riikka Suomi-Chande (Finnish Artists' Studio Foundation)

**CASE: Zodiak – Center for New Dance**

Zodiak – Center for New Dance, established in 1997, is a production, performance and event venue for contemporary dance in Helsinki, Finland. Zodiak provides a collegial community and a production organisation for contemporary dance artists. For the audience, Zodiak offers a versatile repertoire of the most interesting artists and trends in contemporary dance.

Zodiak is the most significant production house of Finnish contemporary dance, known for its uniqueness, innovativeness and importance in Finland and abroad. Zodiak is the only theatre and dance house in Finland that has an own international festival, provides touring abroad, invites foreign productions to Helsinki, provides international occupational education and international cooperation in the fields of outreach and community dance.

See more: [www.zodiak.fi/](http://www.zodiak.fi/)

**CASE: Dance Arena**

Dance Arena is a support organisation for international exchange and especially the import of contemporary dance. It organises two festivals: Moving in November and Side Step Festival. Both festivals are annual and present both international performances and Finnish work. Dance Arena is part of various international networks and projects.

More information: [www.tanssiareena.fi](http://www.tanssiareena.fi)

**CASE: Cirko - Center for new circus**

Cirko is the Finnish contemporary circus centre, which aims to develop circus as an art form. Nowadays Cirko, founded in 2002, is an active player in the international circus scene. International shows feature in the Cirko-festival line-up while workshops and master classes led by international circus artists introduce the newest tendencies and techniques to local participants. International artists as well as festival and venue promoters are frequently invited to Cirko's events, and then help to spread the word about Finland's top quality circus companies and shows.

See more: [www.cirko.net](http://www.cirko.net)

Key players of incoming mobility are artists' residencies, in particular festivals and short-term residencies, which make it possible for foreign artists to work in Finland. Festivals, galleries, culture houses and other hosting venues are crucial operators when talking about incoming mobility to Finland. Particularly festivals which function as part of wider networks due to the nature of their work can be considered as a main junction in the mobile and international contemporary art and culture scene. It can be said that networking based on personal contacts is an essential part of the activities of festivals.

According to a review of festivals in Helsinki undertaken by the City of Helsinki Cultural Office, the festivals are interested to increase and develop their international actions: to increase the number of foreign guests, and collaboration with foreign festivals, to raise the volume of artist exchanges, to develop cultural and artistic exportation and touring and to promote the visibility of their happening abroad. Festivals are important organisations both for professionals and students and in the context of cultural exchange have been important players both for cultural importation and exportation. The networks behind festivals have been in the background of successful mobility programs such as HIAP – Helsinki International Artists-in-Residence program. International and cross-border relations usually based on personal contacts are crucial for the festivals themselves, especially for smaller festivals and happenings. Even though the festivals are operating mainly locally, their networks are globally linked. Festivals are the places where artists can absorb new influences and meet colleagues from around the globe.<sup>39</sup>

#### **CASE: IHME Days – Contemporary Art Festival**

IHME Days is a contemporary arts festival organised by Pro Arte Foundation Finland focusing on visual arts and aiming to enhance the status and visibility of the visual arts, and to improve the relationship between the visual arts and the public, and to make it more accessible. The Foundation's work is international and directed both at the general public and professionals. It takes place each year in the spring and is aiming to increase the understanding of and interest in visual arts. The Days include lectures, discussions and workshops and try to offer alternative forms of discussing art. In addition, the festival aims to implement works of art in collaboration with the local community. The goal is to give viewers an opportunity to share their experiences and interpretations of the work with other members of the public.

See more: [www.ihmeproductions.fi/en.php](http://www.ihmeproductions.fi/en.php)

#### **Artists-in-residencies**

In the 1990s, residency programs and international guesthouses were founded rapidly all over the world because of regional development and the development of the creative industries. According to Kokko-Viika<sup>40</sup> the estimated number of residencies for visual artists is already about 900 globally. Some of them offer only material resources (time, space and a peaceful environment) for artistic work, but others are operating more like liaison bodies for contemporary artists travelling from one project, biennial or residency to another without a permanent stay. This new type of artistic work, consisting of groups of international culture workers, challenges the traditional structures of art policies and makes supporting mobility even more essential. Since Finnish artists-in-residencies are small and comparatively separated from each other there is a need to develop the field as a whole so as to meet the needs of the contemporary art world.<sup>41</sup>

Most of the artists' residences in Finland are meant for visual artists (38 residencies) while the number of residencies for other art sectors are remarkably smaller: there are three residencies each for writers and for musicians or composers and two each for performing artists and intercultural artists. It is clear that the biggest need at the moment is to develop residency opportunities also for

---

<sup>39</sup> Silvanto 2007

<sup>40</sup> Kokko-Viika 2008, 11

<sup>41</sup> Interviews with Irmeli Kokko (HIAP) and Eva Neklyueva (Baltic Circle)

the other sectors than the visual arts. This requires new ways of understanding the concept of residencies since performing artists who usually work in groups need more space and other resources than individual artists. At the same time it would also be crucial to develop a system of residencies to meet the needs of the internationalised arts scene. This could be for example artist-in-residence programs which are created around thematic questions, and would operate on an inter-artistic basis. That is why the change from "studio-thinking" towards a more co-operative and co-productive understanding of residencies is warmly welcome.<sup>42</sup>

**CASE: Baltic Circle – festival and new type of artist-in-production residence scheme**

Baltic Circle is an international contemporary theatre festival, organised by the Finnish Q Theatre, which takes place every year in Helsinki. It started in 1996 as a project which promoted intercultural exchange mainly in the Baltic Sea region, and was developed during the following years to become a meeting point and full-service festival where artists and audiences come together to explore art. Besides presenting new talents of contemporary theatre it also organises a diverse set of activities such as training programs, seminars, workshops, discussions and club events. Nowadays Baltic Circle also works actively as a platform for developing new trends and ideas. In 2010 and together with HIAP - Helsinki International Residency Program, Baltic Circle initiated a residency project for contemporary theatre and the performing arts. The residency is based on the idea of an "artist-in-production" which means that the focus is on the process rather than the product or outcome.<sup>43</sup>

See more: [www.balticcircle.fi](http://www.balticcircle.fi)

---

<sup>42</sup> Information from Irmeli Kokko (HIAP) and Eva Neklyeva (Baltic Circle)

<sup>43</sup> Information based on interview with Eva Neklyeva (Baltic Circle)

## **2.4 Key Players and Information Providers**

### **The Ministry of Education and Culture**

Within the government, the Ministry of Education and Culture is responsible for developing education, science, cultural, sport and youth policies, as well as international cooperation and preparing EU-affairs in these fields. The Ministry promotes and creates favourable conditions for culture and is responsible for strategic planning development in the cultural sector. The government steers the implementation of cultural policy by means of legislation, the government program and other policy instruments. With its departments and divisions it governs and guides the art sector through the information provision and performance contracts. The remit of the Ministry comprises national and cultural and art institutions; publicity funded and subsidised museums, theatres and orchestras; local cultural provisions; and subsidises civic activities as well as activities by organisations and associations.

### **The Arts Council of Finland**

The main body concerning the promotion of the arts is the Arts Council of Finland. It is an expert body subordinate to the Ministry of Education and Culture working according to the arm's-length principle. The Arts Council carries out arts promotion by distributing the appropriations for art and artists according to the law and statute and the state budget. The Art Council grants support for artistic activities on the basis of the artistic quality of artworks or projects and on the basis of their significance in terms of cultural policy. In addition to peer review, decision-making takes into account regional, linguistic, gender and age factors. The Arts Council system is extended to the regional level via 13 Regional Arts Councils, operating currently under the administrative umbrella of the national system of Arts Councils. Basically, the arts councils have the same functions at regional level (grants and other support to artistic work, project grants) as the Arts Council of Finland and its art form councils have nationally.

According to the Promotion of the Arts Decree (1105/1991), one of the objectives of the Arts Council is to promote Finnish arts abroad and international cooperation in the field of arts. At the moment there is an internal organisational development process going on in the Arts Council and strategic work in this field is currently starting. That means that that Arts Council's activities concerning international issues and mobility, such as support and information provision, are also under development and consequently it is too early to assess the Art's Council's future role as a mobility actor.<sup>44</sup> However, since the Arts Council is the most important public system supporting artistic activities in Finland, its integral connection to other mobility actors should be ensured.

### **CIMO - The Centre for International Mobility**

CIMO - The Centre for International Mobility CIMO is an independent agency under the Ministry of Education and Culture. The main task of CIMO is to promote international co-operation and mobility with a specific emphasis on education, training, employment and young people. CIMO provides expertise and services in international mobility and co-operation to the clients at home and abroad and administers scholarship and exchange programs and is responsible for implementing nearly all

---

<sup>44</sup> Email from Eija Ristimäki (Arts Council of Finland)



EU education, training, culture and youth programmes at national level (in its role as the Finnish Cultural Contact Point).<sup>45</sup>

### **Ministry for Foreign Affairs, embassies and consulates**

The Ministry for Foreign Affairs is responsible for international cultural co-operation in Finland in the contexts of cultural diplomacy. Thus the ministry of Foreign Affairs controls the diplomacy aspects of cultural co-operation and guides cultural and art institutes and many expert bodies (like the art information centres) in their fields of work. Finnish embassies and consulates all over the world have, of course, an important role not only in implementing "official cultural diplomacy", but also as liaison points in the information networks of actors in international cultural co-operation. The Finnish embassies and missions abroad have a total of 70 professionals who work under the Department for Communication and Culture of the Ministry for Foreign Affairs.

### **The Finnish cultural and scientific institutes**

The Finnish cultural and scientific institutes (17 at present) are independent organisations working abroad in the service of Finnish academic and cultural life. The goals and missions vary depending on the current directors or board members of the foundations funding particular institutes but the most common activities are events, lectures, discussions and exhibitions organised in co-operation with local partners. The institutes do not have a common program, planning or co-ordinating bodies, although they are working in close cooperation with one another operating as a network, which is supported by the Ministry of Education. Their joint venture, named Network for Cultural Export, constitutes an integral part of Finland's cultural exchange activities. Together with international organisations they are serving all persons and parties who want to set up projects to reach joint goals. It also provides significant support for Finnish cultural export efforts and the internationalisation of research. The role of Finnish Cultural Institutes abroad has been discussed and plans for change have been drafted.

### **Other ministries**

In the context of mobility the **Ministry of the Interior** and its subordinate Directorate of Immigration are responsible for immigrant and refugee management, for example the provision of residence permits to immigrants. Apart from that, policies regarding labour market and employment issues of immigration were transferred to the **Ministry of Employment and the Economy**.

### **Foreign Cultural Institutes**

There are many foreign cultural institutes in Finland, such as Centre Culturel Français, Goethe Institute, Istituto Italiana di Cultura and British Council. These institutes, located mainly in Helsinki, are international organisations for culture and education of their home countries and depending on the objectives, offering information about language and culture, promoting co-operation between local actors and organising for example cultural events and festivals.

---

<sup>45</sup> [www.cimo.fi](http://www.cimo.fi)

## Art Information Centres

Sector specific expertise and information about mobility, cultural exchange and exportation of each art sector is provided by the art information centres. The main information centres are Dance Info Finland, TINFO - Theatre Info Finland, the Finnish Circus Information Centre, FILI – Finnish Literature Exchange and Finnish Music Information Centre – Fimic. Alongside FRAME (now partly in a new formation) and in line with their varying tasks connected to the promotion of their respective art sectors, they encourage, promote and facilitate international exchange, artist-artist linkages and partnerships, and are actively involved in advising the Ministry of Education and Culture in the planning of cultural export strategies.

All the centres are members of various international organisations and network and they also form **a network of art information centres**, which together with other export organisations, Design Forum Finland and the Finnish Film Foundation, play a fundamental role in mobility. In the field of cultural heritage it is the Finnish Museums Association who aims to develop its activities towards a heritage and museum information centre.

The information centres and the other sector-specific organisations have a wide experience and tacit knowledge, information capital about mobility. Information based on this knowledge and experience is already now provided to producers, festival curators, agencies, individual artists and other culture professionals. This kind of information has intrinsic value and can be shared. This should be seen as an opportunity when thinking of the information centres' role as information providers in a mobility network.

In the following paragraphs, the art information centres, their tasks and activities are described in more detail.

**TINFO – Theatre Info Finland** is an organisation providing information and support services to theatre professionals in Finland and abroad. It facilitates artistic networks and supports international co-productions and partnerships as well as promotes Finnish contemporary theatre and drama internationally. TINFO offers customer services and have expertise in providing accurate information on the current program of professional theatres, contacts of professionals, theatres and theatre organisations and consultant information for media. Statistical information about Finnish theatre (Finnish theatre statistics) is provided yearly and online information (newsletters, website) is offered and updated regularly. TINFO also organises international and national events, seminars, workshops and festivals and is active as the administrator of different development projects both on a national and international level (for example export projects as part of the Finnish cultural export strategy). TINFO is also well networked and operates as a member of many networks both nationally and internationally.<sup>46</sup>

**Dance Info Finland**, the art information centre in dance sector, is in charge of promoting the development of Finnish dance art and improving its status and operating conditions in society. It acts as a broad-based expert organisation whose activities include service and advisory work; reporting, publications and promotional activities; research, education and development projects; and making a political impact. Dance Info Finland's aims are pursued by means of both domestic and internationally oriented work. Dance info Finland also practices international networking and is

---

<sup>46</sup> [www.tinfo.fi](http://www.tinfo.fi)

a member of several international organisations and networks promoting co-operations between dance artists and other members of the field.<sup>47</sup>

**The Finnish Circus Information Centre** contributes to the artistic development and promotes the cultural and social status of Finnish circus, and it also creates and maintains international contacts. Its activities include service and advisory work, disseminating information about the circus field, and acting as an influential force in culture politics. It collects and documents information about professional Finnish circus and publishes and translates material and compiles statistics and reports related to activity in the circus field. The Finnish Circus Information Centre co-ordinates the circus art exportation projects as part of a broad-based Finnish cultural export strategy.<sup>48</sup>

**FILI – Finnish Literature Exchange** defines itself as a hub for translators, publishers and authors. The organisation promotes the mobility of literature and supports the translation of Finnish literature (prose, poetry, literature for children and young people, drama, comics, anthologies and magazines). It organises literary events and author visits or presentations by experts in the literary field around the world. FILI offers translation grants to professionals as well as travel grants for translators for covering the costs of a study or work trip. FILI works in close association with many international book fairs, literature events, publishers, embassies and cultural institutes, other literature information centres, libraries and universities.<sup>49</sup>

**The Finnish Music Information Centre – Fimic** is the expert organisation for Finnish music. Fimic increases the awareness and availability of Finnish music, and aims to generate new performances both in Finland and abroad. Fimic's objective is to benefit the entire music business and to cover all music genres. Fimic provides information actively, and offers customer and expert services to music professionals around the world. In addition, Fimic organises and initiates diverse promotional activities.<sup>50</sup>

**FRAME - Finnish Fund for Art Exchange**, currently in a new formation, provides services and acts as an expert body in international exchanges relating to the visual arts. FRAME, established in 1992, works within the Finnish Fine Arts Academy Foundation and is primarily funded by the Finnish Ministry of Education and Culture. FRAME awards grants to create opportunities for Finnish visual artists to produce, exhibit and present their work abroad. FRAME also gives support to Finnish artists' participation at international biennials and similar events. To promote links between Finland and the international contemporary visual art scene, FRAME works in partnership with international artist-in-residence programs. The aim is to provide residencies and opportunities for research, production and presentation abroad to Finnish artists.<sup>51</sup>

**Design Forum Finland** is the promotion organisation of Finnish design, which aims to enhance the design sector and to promote business in Finland. Beside its activities in Finland (e.g. running of a shop and exhibition space, promotion of usage of design in other industries) it also carries out different international projects aiming to increase the export of designed products and design expertise.<sup>52</sup>

---

<sup>47</sup> [www.danceinfo.fi](http://www.danceinfo.fi)

<sup>48</sup> [www.sirkusinfo.fi](http://www.sirkusinfo.fi)

<sup>49</sup> [www.finlit.fi](http://www.finlit.fi)

<sup>50</sup> e-mail from Meira Pappi (Fimic)

<sup>51</sup> [www.frame-fund.fi](http://www.frame-fund.fi)

<sup>52</sup> [www.designforum.fi](http://www.designforum.fi)

**The Finnish Film Foundation** is an independent foundation, supervised by the Ministry of Education and Culture. It develops Finnish film production, distribution and exhibition and allocates public support for different film activities. The foundation is also responsible for the cultural export and international promotion of Finnish films. The international promotion of Finnish short and documentary films carried out by the foundation is also supported by AVEK – The Promotion Centre for Audio-Visual Culture in Finland. On the grounds of a contract made with the Ministry of Education and Culture, the foundation grants support to international film festivals held in Finland. The Finnish Film Foundation is integrally responsible for the cultural export of Finnish film.<sup>53</sup>

In the field of cultural heritage the **Finnish Museums Association** would be one possible provider of mobility information. The association's tasks include promoting the interests of the museum sector and advancing museums' activities through participating in the development of legislation, museum work and the financial status of museums (e.g. Ministry of Education working group on digitalisation of the cultural heritage). In its strategy for 2007–2013 the Finnish Museums Association considers international activities to be one of its fields of operation. It is the aim of the association to develop its role towards becoming a heritage and museum information centre and to acquire expertise about cultural exportation in the heritage field.<sup>54</sup>

### **Higher Art Education organisations**

A high standard of education is highly valued in Finland in general and art education is seen as an important tool for enhancing the arts. The institutions of professional arts education and training are administratively separated from the rest of the cultural and arts administration. In 2010, culture-related higher education was provided by altogether 39 educational units: 24 in polytechnics and 15 in universities.<sup>55</sup> The highest degree of arts education is provided by arts universities, the Theatre Academy, Sibelius Academy and the Academy of Fine Arts, the Aalto University's School of Art and Design, the Department of acting at the University of Tampere and the Faculty of Art and Design at the University of Lapland. These educational organisations are offering over 40 international study programs and courses. Educational organisations are also carrying out different projects in co-operation with foreign partners and these projects increase not only the international reputation of the organisations but also the interest of the arts students. For example the Department of acting at the University of Tampere is involved in the EU-funded Prospero project<sup>56</sup>, which aims to concretise the versatile European identity while creating a network of theatre producers, festivals and supporters, research institutions and theatre education.

Art universities are key operators in the field of mobility particularly because they help to develop a concept of mobility that is based on a process of a two-way exchange rather than the mobility of ready-made works of art. They are in a key position to support the mobility of arts students and the networking of future artists already during their studies.

---

<sup>53</sup> [www.ses.fi](http://www.ses.fi)

<sup>54</sup> [www.museoliitto.fi](http://www.museoliitto.fi)

<sup>55</sup> Arts Education And Cultural Education In Finland, 2010

<sup>56</sup> <http://www.t-n-b.fr/en/prospero/projet/index.php>

## **Art and Culture Festivals**

As noted previously, art and culture festivals are central operators, especially concerning incoming mobility. Together with other hosting venues such as cultural houses and galleries they already work as mobility information providers for artists, groups and other culture professionals visiting Finland. Most of the Finnish art and cultural festivals and events are organised by NGOs and most of them during summer time. Producers, curators and other intermediaries working for festivals, culture houses or galleries are taking care of many practicalities of visiting artists and groups such as taxation and social security issues as well as visas and work permits. Thus these intermediaries are already now holding a lot of valuable mobility information and sector-specific knowledge. Many of the interviewees pointed out that the most relevant and up-to-date sector-specific information can currently be obtained from this grass-roots level.<sup>57</sup>

Finland Festivals is a collaboration forum for Finland's leading cultural events, with nearly one hundred affiliated events including multi-arts festivals and specialist events for concert and vocal music, chamber music, jazz, folk music and culture, pop and rock, dance, theatre and literature, as well as visual arts. It assists festival events in Finland and abroad in marketing, negotiating partnership agreements and organises training, consulting and networking for its members and works actively to improve operating conditions for festivals and to influence government policy in its sector. Finland Festivals also compiles audience figures (measured by audience and tickets sold) for its member events and publishes them on their website. Finland festival as an umbrella organisation for the biggest Finnish festivals is a possible information collector and provider.<sup>58</sup>

## **Artists' Associations and Labour Unions**

As pointed out earlier Finland is a strong civil society where artists' associations and labour unions play a central role. The following organisations would have good possibilities to work in co-operation with national and local authorities and to function as information providers for issues related to employment and working conditions connected to mobility. Some of them (for example TEME - Theatre and Media Employees in Finland) already now provide consultancy to foreign artists to prevent double-markets where agreements between employers' organisations and unions are not followed. TEME also gives guidance to Finnish artists working abroad and to foreign artists about work conditions and rights in Finland.<sup>59</sup> The main legal instruments that regulate the use of the Finnish labour force are the Act on Labour Contracts and the Act on Civil Servants. Both define the rights of the employees and the obligations of the employers. The Finnish tri-partite system of collective bargaining (income negotiations) "activates" these laws regularly and may result in their revision. They - as well as the rounds of collective bargaining - are relevant from the point of view of the performing arts and cultural services. Self-employed artists and freelance workers are, of

---

<sup>57</sup> Compendium 2011

<sup>58</sup> <http://www.festivals.fi/>

<sup>59</sup> Information based on a discussion with Raimo Söder, director of TeMe

course, outside these laws and the more comprehensive system of collective bargaining, although the result of the latter may influence also the level of income of freelance groups.<sup>60</sup>

**Artists' associations and labour unions in the cultural sector in Finland:**

Artists' Association of Finland (<http://www.artists.fi/>)

Association of Finnish Sculptors (<http://www.artists.fi/sculptors/>)

The Society of Finnish Graphic Artists ([http://www.artists.fi/english/liitot\\_frame.html](http://www.artists.fi/english/liitot_frame.html))

Finnish Painters ' Union (<http://www.artists.fi/painters/>)

Union of Artist Photographers (<http://www.artists.fi/vtl/photo.html>)

Artist Association MUU (<http://www.muu.fi/>)

Finnish Musicians' Union (<http://www.musicfinland.com/sml/>)

Finnish Actors' Union (<http://www.nayttelijaliitto.fi/>)

Union of Finnish Dance Artists (<http://www.teme.fi/sttl/>)

Finnish Association of Designers Ornamo (<http://www.ornamo.fi/>)

Association of Finnish Film Directors (SELO) (<http://www.selo.fi/english>)

The Union of Finnish Writers ([http://www.suomenkirjailijaliitto.fi/index\\_eng.asp](http://www.suomenkirjailijaliitto.fi/index_eng.asp))

Finnish Association of Architects, SAFA (<http://www.safa.fi/>)

Theatre and Media Employees in Finland (TeMe) (<http://www.teme.fi/summary.htm>)

Association of Finnish Theatres (<http://www.teatteriliitto.fi>)

The Finnish Theatre Centre (<http://www.teatterikeskus.fi>)

---

<sup>60</sup> Compendium, 2011 Country profile: Finland

## 2.5 Support for mobility

### Funding Instruments and Schemes

In Finland support for artists' and culture professionals' mobility is offered on all operating levels: governmental, municipal and non-governmental (foundations, organisation). The schemes for mobility vary from schemes to bring foreign cultural professionals into the country, artist-in-residence programs to event participation grants, postgraduate training courses, market development grants, support for the participation of professionals in trans-national networking, research grants or scholarships, touring incentives for groups or project and production grants for international activities. Some of the schemes are targeted at Finnish nationals but some are open also to foreign cultural professionals.

### Public Funding

The Arts Council Finland allocates support for international activities by awarding travel grants, grants for international co-operation and for artist-in-residence schemes. Apart from that, the national councils distribute support for international activities through other support schemes (e.g. project grants). In the context of the Art Council's grant schemes, international activities means activities carried out abroad. In 2010, altogether 970 000 euro was granted for international activities. One fourth of the amount was allocated to multidisciplinary projects (named art form "other", mainly artist residencies). The Arts Council Finland's support for international activities in 2010 is presented in more detail in tables 6 and 7.<sup>61</sup>

**Table 6. Arts Council Finland's support for international activities in 2010**

Travel grants	244 320 €
Residencies of Regional Arts Councils	95 830 €
Other support schemes (project and production support for international activities by National Art Councils)	107 000 €
Grants for cultural cooperation, cultural export activities or cultural exchange	399 090 €
Artist in residence scheme (support for domestic residencies excluded)	129 430 €
<b>Total</b>	<b>975 670 €</b>

(Source: Karhunen 2011)

<sup>61</sup> Karhunen 2011

**Table 7. Arts Council Finland's support for international activities by art form in 2010**

Art Form	€	%
Other*	271 630	28
Visual Art	157 160	16
Music	126 760	13
Crafts & design	97 690	10
Theatre	72 270	7
Dance	63 110	6
Photography	56750	6
Media Art	44 630	5
Literature	42 180	4
Architecture	21 210	2
Cinema	11 880	1
Circus art	10 400	1
Total	975 670 100	100

(Source: Karhunen 2011)

Nordic co-operation has a special position in Finnish international co-operation policies. Finland is represented in the cultural and educational committees, working groups and steering groups responsible to the Nordic Council of Ministers, and Finland also participates in the Nordic Cultural Fund, which is administered by the Secretariat of the Nordic Council of Ministers in Copenhagen. Finland has bilateral Cultural Funds with all the other Nordic countries and these cultural funds are administered by the Swedish-Finnish Cultural Centre at Hanasaari located in Helsinki. The Ministry of Education and Culture allocates the Finnish share of funds for Nordic co-operation. In their cooperation, the Nordic countries highlight cultural exchange, the visibility of Nordic countries and their cultures in Europe, and cooperation with neighbouring areas. New forms of support are also being sought through mobility and residence programs.<sup>62</sup>

**The Nordic Culture Point** is the contact point for Nordic cultural cooperation. It serves as a secretariat for the culture programs and expert groups of the Nordic Council of Ministers, provides information on the programs and supplies advice to those applying for support. The Nordic Culture Point also profiles Nordic culture within and outside the Nordic region. The institution is established at Suomenlinna (Sveaborg) in Helsinki under the auspices of the Nordic Council of Ministers. The Nordic Culture Point runs a mobility program, which consists of three different forms of funding: 1)

<sup>62</sup> Compendium 2011



mobility support, 2) network funding and 3) support for artist residencies. These three schemes cover artistic processes as a whole.<sup>63</sup>

Many **municipalities** offer public financing for the mobility of artists and for international projects. The City of Helsinki for example has its own funding scheme for festivals and international artists' visiting them. The City of Helsinki's Cultural office offers also funding for international activities of groups from or productions made in Helsinki. The support requires an invitation from abroad and in 2010 all the recipients were from the performing arts scene. Even though the yearly amount is small (75 000 euro) and the average share of each recipient is only 1 801 euro, it is valued to be indispensable. In many cases even small amounts have been crucial for applications to other funding sources and thus made it possible for project to be realised. There is a need for developing this funding scheme in the future to better meet the needs of operators<sup>64</sup>. Since many of the companies (for example app. 70 % of dance companies<sup>65</sup>) are operating in the Helsinki metropolitan area, the responsibility of the municipalities in this area is substantial.

### ***Private Culture Foundations and Trusts***

The purpose of the **Finnish Cultural Foundation** is to "promote and develop cultural and economic life" in Finland. In a line with this mission statement, the foundation provides grants to individuals and groups working in science and the arts, and to people and organisations in other fields of intellectual and cultural endeavours. It also gives study and travel grants to promote the internationalisation of Finnish artists and cultural professionals. In recent years the Finnish Cultural Foundation has allocated annually some 1.2–1.5 million euro to visual artists, authors and translators to go abroad. The amounts vary from 2 000 euro up to 20 000 euro depending on the field of art and the applicants' credentials. The Finnish Cultural Foundation also allocates grants to artists for artist-in-residence stays in Hotel Chevillon in France and at Schloss Wiedersdorf in Germany. Only Finnish nationals or foreign residents in Finland are eligible to apply for funding. Grants are awarded annually from the Foundation's Central Fund and 17 Regional Funds, as well as various donor funds, in accordance with the wishes of the donors concerned and the regulations governing the funds in question. In addition to providing grants, the Foundation also arranges courses, lectures, and other events in the arts, sciences, and other fields, and maintains an art collection.<sup>66</sup>

**Jenny and Antti Wihuri Foundation** aims at promoting and supporting cultural and economic development in Finland. The main purpose is to promote especially Finnish culture but it is also possible to apply for a grant as a foreign researcher working in Finland on a topic related to the foundation's objectives. The foundation fulfils its purpose by distributing grants and awards and otherwise giving financial aid to activities, thus furthering the cultural and economic life of the country. For example in 2009 the distribution of grants and awards amounted to 9 million euro. The grants are available for research in art and society and projects from visual arts, music, literature and theatre are supported.<sup>67</sup>

---

<sup>63</sup> <http://www.kulturkontaktNord.org/>

<sup>64</sup> City of Helsinki Cultural Office 2011; discussion with Petri Rostedt (City of Helsinki Cultural Office)

<sup>65</sup> Information based on discussion with Pirjetta Mulari (Dance Info Finland)

<sup>66</sup> <http://www.skr.fi>

<sup>67</sup> <http://www.wihurinrahasto.fi/>

**Svenska kulturfonden** (Swedish Cultural Foundation in Finland) consists of more than 450 individual funds created by private donors. The purpose of the foundation is to support the cultural and educational activities of the Swedish-speaking population in Finland and to promote Swedish as a minority language in a broad sense. The budget for the present year (2011) amounts to about 38 million euro. The work of the foundation is divided into eight lines of action: arts and culture, education, Swedish language, social cohesion through NGOs and other third sector associations, the social sector, media, investing in premises for culture and education, and international activities. In addition to its grant-making activities, the foundation initiates larger projects in the fields of culture and education, organises conferences on varying themes for key groups, and awards a number of prizes each year. In order to fulfil its mission, the foundation cooperates with a wide range of other foundations and organisations, both on a national and international level.<sup>68</sup>

### ***Residency Programs***

The **Kone Foundation** awards grants for research in the humanities, social sciences and environmental sciences. In addition it maintains the Saari Residence as a research and production facility for researchers and artists. Residencies are provided for two- to three-month stays and the application is open to all artists and to researchers whose work is currently supported by a Kone Foundation grant. In summer the residence also hosts groups of residents. The residence has a wide range of workspaces, from a hall for theatre and dance to researchers' rooms. The Saari Residence can host eight individual researchers and artists at any given time. For the group residencies, larger numbers are possible. The Saari Residence is also well connected to different artists' organisations as well as universities and their staff assists the residents in finding possibilities for collaborative work which best suit the residents' individual needs.<sup>69</sup>

The **Artists' Association of Finland** (AAF), founded in 1990, aims at enhancing the working conditions of visual artists particularly by securing and offering reasonably rated working facilities and studio apartments. AAF is a non-profit organisation and its objective, once administrative expenses have been accounted for, is to minimise rents and other costs of studio spaces and residencies as much as possible. On their website in the section "Guest studios and residencies", they list diverse artist-in-residence programs in Finland which are open to international guests.<sup>70</sup>

**HIAP - Helsinki International Artist-in-residence Program** is the largest international residency centre in Finland and the only one operating in the capital. The program is focused primarily on the visual arts and is open to artists from various disciplines. Residencies are also offered to dancers, choreographers, writers and researchers within several special programs, and in co-operation with FRAME - Finnish Fund for Art Exchange it offers curatorial residencies in Helsinki for international visual arts curators via the Helsinki International Curatorial Program. The aim of the program is to provide foreign curators with the opportunity to carry out research on Finnish fine art, to build contacts with Finnish art practitioners and cultural organisations and to develop international curatorial projects involving Finnish partners.<sup>71</sup>

The main objectives of the HIAP residency program are to provide international arts professionals with the opportunity to undertake creative work, conduct research and carry out special art projects

---

<sup>68</sup> [www.kulturfonden.fi/en](http://www.kulturfonden.fi/en)

<sup>69</sup> [www.koneensaatio.fi/en/manor/](http://www.koneensaatio.fi/en/manor/)

<sup>70</sup> [www.ateljeesaatio.fi/english/index.htm](http://www.ateljeesaatio.fi/english/index.htm)

<sup>71</sup> [www.hiap.fi](http://www.hiap.fi); [www.frame-fund.com](http://www.frame-fund.com)

and to present the creative work of international artists to audiences in Helsinki. Its aim is also to offer, through collaborative exchange programs, opportunities for artists based in Finland to work at residency centres abroad and to foster international collaboration, exchange and dialogue in the arts. HIAP encourages artists-in-residence to carry out collaborations with local artists and arts organisations and to realise projects accessible to a wide range of audiences. While working on their projects during the residency, guest artists have access to HIAP administrative support and to contacts with local arts professionals and organisations. The public events organised for and by the artists-in-residence include group and solo exhibitions, screenings, presentations, lectures, workshops, discussions, concerts, open studios and other special events.<sup>72</sup>

The **Arte Association** is an association of professional artists in Turku, which aims at promoting visual arts by supporting artists' work. It considers internationalisation as a one of its main principles and aims at developing international networking and contacts as a part of its actions. The Arte Association runs an artist-in-residence program in Turku, on the South-Western coast of Finland, which offers residencies to new media artists, working at the intersection of new technologies and contemporary art. The residency program is specialising in new media art such as a performance art, sound art, video art and installations. In 2012 residencies are lasting from one to three months and the artists chosen are provided with free accommodation, a studio, and the possibility of exhibiting their work either in Sumu's studio space or at another gallery in Turku.<sup>73</sup>

---

<sup>72</sup> [www.hiap.fi](http://www.hiap.fi)

<sup>73</sup> [www.arte.fi](http://www.arte.fi)

# 3 OBSTACLES, SOLUTIONS AND INFORMATION NEEDS RELATED TO MOBILITY

## 3.1 Obstacles to Mobility

Richard Polacek<sup>74</sup> has pointed out four horizontal difficulties for mobility inside the EU live performing sector: 1) visas and work permit for non-EU citizens, 2) social security regulations which are differing according to nationality and employment status of the artists, 3) taxation and in particular bilateral agreements on double taxation and national rules on withholding taxes and value-added tax and 4) intellectual property rights and the multitude of right holders. These main difficulties and obstacles to mobility are depending on the employment status, duration of residence or nationality of the artist or culture professional. Within these main areas also the following difficulties were mentioned in his study: 5) EU and national rules are too different and ill-adapted, 6) national administrative procedures are too complex, time-consuming and incoherent, 7) information about applicable rules and procedures is insufficient and 8) financing and funding are problematic. Since Polacek's study covered also organisations from Finland, its outcomes are applicable and relevant in the Finnish context. Also the OMC working group on the mobility of culture professionals<sup>75</sup> has discussed and analysed EU-wide mobility issues and made recommendations based on its work. These are all relevant to the situation in Finland.

Apart from issues that are common to all European countries there are also some place- and country-specific obstacles to mobility. In Finland the distant geographical location of the country is a big obstacle for all art sectors and the Finnish language, which is not widely spoken, is a problem especially for the art forms based on language. Most of the interviewees<sup>76</sup> consulted for this mapping argued that the lack of suitable financial instruments and resources for international activities is the most concrete obstacle to mobility. It was also mentioned that the categories and funding schemes are too narrow and strict. For example it is seen and experienced by the sector as hard and too complicated to find suitable funding for co-productions with partners from certain countries, since most of the funding schemes promote co-operation within the EU or the Nordic-Baltic dimension. National funding, as the one provided by the Arts Council of Finland and not targeted at a specific geographical area, can be seen as a solutions to this problem even though the allocated amounts are currently too small to meet the needs of the sector and since the application process is too bureaucratic.

Apart from these areas, the lack of up-to-date information about existing support structures for mobility was highlighted and mentioned as an obstacle. In this context it is important to remember that the obstacles and information needs vary from case to case, which makes it impossible to find one solution, which would be suitable for all operators. The mobility needs of an individual artist invited to work abroad are different to the ones of a company touring overseas regularly or of an international co-production team who considers mobility issues right from the beginning of the project .

---

<sup>74</sup> Polacek, 2007

<sup>75</sup> OMC working group on the mobility of culture professionals, 2010

<sup>76</sup> Listed in annex 1; also participants of the seminar on mobility held April 2011 in Helsinki

## **3.2 Topics of Mobility Information**

The main mobility information needs based on common framework of the PRACTICS project are 1) information about existing support schemes and opportunities for mobility (grants, residencies etc.) 2) information about regulative issues (especially taxation and social security but also visas, work permits and intellectual property rights) and 3) country profile (context of mobility, local employment and job markets, training and study possibilities). In the following paragraphs, these issues are analysed in more detail to give an overview of the Finnish situation.

### **3.2.1 Social Security and Welfare**

Social security in Finland is based on residence or employment, which means that the right to social security benefits depends on how long a person intends to stay in Finland. The state social security system, administered by KELA - the Social Insurance Institution of Finland, covers cases of illness, maternity, disability and retirement. Cultural workers, including most of the cultural professionals, employed in publicly owned or publicly supported cultural service systems, are covered by the compulsory social security and pension systems. The situation is similar for those who are more permanently employed by cultural companies. This overall social security protection does not, however, cover self-employed artists and freelance cultural workers. There have been attempts to improve the unemployment insurance and social security system (especially pension system) of self-employed artists and non-taxable grant receivers.

With regard to insurance schemes, artists are treated as other wage earners or entrepreneurs and there is no sector-specific services offered to art and culture professionals. General questions about moving to or from Finland are handled by the International Relations Unit at KELA's Administration Department, which has a coordinating role in international affairs. Face-to-face service is also available and KELA offices provide assistance to Finns staying or working abroad for less than a year and to persons moving to Finland. If one is planning to stay abroad for more than a year as a posted worker, student, researcher, civil servant or as a pension recipient or applicant, or if one is a worker hired locally, KELA's office for International Affairs also provides information and assistance.

On its website KELA also provides general information in English about social insurances, for example a brochure *Moving to Finland - Your social security rights when moving to Finland* can be downloaded from the site. Face-to-face guidance is also provided, but art-sector specific knowledge is not necessarily found.

It is important to mention that the Social Insurance Institution of Finland is also dependent on decisions of the Finnish Centre for Pension (this concerns for example artists working in more than one EU-country). As of the beginning of 2009, persons who are recipients of a grant or scholarship in Finland have to have a statutory pension and employment accident insurance and this is done through the Farmers' Social Insurance Institution Mela which handles the social insurance of Finnish farmers.

### 3.2.2 Taxation

In Finland tax revenue is the public sector's most significant source of income. The Tax Administration collects the majority of Finnish taxes and tax-like payments. The decisions about Finnish taxation are made by the Finnish Parliament and the European Union, as well as by the municipalities and parishes who have their own decision-making power concerning tax percentages of municipal and church tax. Tax legislation is drafted by the Ministry of Finance and enacted by Parliament. Tax services for specific international tax situations (like for example questions regarding income from sources outside Finland and relocations from Finland to another country) are provided online and by phone to individuals, students, workers and professional employees.<sup>77</sup>

Taxation information services for artists and culture professionals are not centralised on the national administrative level, but the local tax office of the capital region<sup>78</sup> has a support unit for general international personal taxation issues. There they are competent to give advice also to artists and culture professionals about international-related issues, such as double taxation.

In 2010, KELA and the Finnish Tax Administration started a co-operation to advise those coming to work in Finland and those planning and aiming to work abroad. They started a service point called *In To* in the city centre of Helsinki which gives advice and instructions to those moving to the Helsinki Metropolitan Area about the matters that first arise on coming to Finland. In addition to those who have arrived for work purposes, *In To* helps job applicants coming to Finland and companies hiring and recruiting foreign labour. *In To* also serves entrepreneurs, students and the companies hiring staff from abroad. Even though, only a few of their customers have been working in the field of art and culture, this kind of co-operation between different sectors of public administrations is useful to consider when planning mobility information services targeted for the arts sector.<sup>79</sup>

### 3.2.3 Visas and Residence Permits

In Finland a professional status for artists does not exist. Being an artist is based on the announcement of one's profession and income generated through an artists' profession. The Finnish immigration service is the main authority on matters concerning residence permits. It is their principle to provide services in accordance with values such as openness, competence and justice. The application process takes place in co-operation with other government officials like the local police or a diplomatic mission abroad. Inside Finland the police handles residence permits and in the case of EU citizen the local police is in charge of registering them. Nordic citizen do not need a visa or residence permit for residing or working in Finland. For non-EU citizens or equivalent persons the Finnish residence permits must be applied for at a Finnish embassy or consulate in the country of residence of the applicant. EU citizens and citizens of Liechtenstein and Switzerland can freely work in Finland if the work lasts for a maximum of three months. After that, they must register to have the right to reside in Finland, but they do not need a special residence permit. Citizens of the Nordic countries (Sweden, Norway, Denmark and Iceland) are registered at a Register Office if they stay in Finland for longer than six months. EU citizens may reside in Finland as jobseekers for a reasonable

---

<sup>77</sup> <http://www.vero.fi>

<sup>78</sup> Pääkaupunkiseudun verotoimisto in Finnish

<sup>79</sup> <http://www.vero.fi>; <http://www.infopankki.fi/en-GB/into/>; Mandip Kaur (In To Finland)

time after a three-month period without registering their right of residence, if they continue to look for employment and if they have a real chance of finding employment.<sup>80</sup>

A residence permit is needed for non-EU citizens who intend to work in Finland. A third-country national who has entered the country either with a visa or visa-free is not allowed to engage in remunerated employment in Finland but has to apply for a residence permit. A residence permit can be granted on the basis of either temporary work or work of a continuous nature. In granting the permit, the needs of the labour market are taken into consideration. The aim of the residence permit praxis is to support the possibility of those who are on the employment market to gain employment. Thus, the availability of work force is also supported. Granting a residence permit for an employed person requires that the alien's means of support be guaranteed. The employment and economic development office will estimate both the labour political requirements and the sufficiency of the means of support.<sup>81</sup>

There is the right to employment on another basis than a residence permit for an employed person: An alien has an unlimited right to work in Finland if he or she has been granted a fixed-term Finnish residence permit on grounds that he or she serves as a professional athlete or trainer; works for a religious or non-profit association, or professionally in the field of science, culture, or the arts; works for a company executive or mid-management or holds an expert position that requires special skills; or is engaged professionally in the field of mass communication. The right to work concerns only the above-mentioned duties. If a person has been granted a residence permit on the basis of work in one of the above-mentioned duties, and he or she wants to work in a different professional field, he or she needs, as a rule, a residence permit for an employed person. Persons who do not need a residence permit for an employed person include professional artists or athletes or assistants to them who, upon invitation or under contract, work for no more than three months in Finland.

### **3.2.4 Employment and Local Job Markets**

There is no specific services provided for or information targeted at artists or other culture professionals in Finnish Employment governance since artists are considered as ordinary job seekers. In general information about open job vacancies and working opportunities is spread via formal and informal channels. The Employment and Economic Development Office (an operating body under the Ministry of Employment and Economy) upholds a database of work opportunities available in Finland on its website ([www.mol.fi](http://www.mol.fi)). However, not all open posts are published, especially in the field of arts and culture, therefore it is often useful and even advisable in this sector to establish direct contact to organisations who seem likely employers. Also, professional organisations such as the Art Information Centres and other sector-specific associations offer information about job offers and formal information channels.

The Ministry of Employment and the Economy has published online an information brochure *Working in Finland* to help those planning to move to Finland. The brochure is a comprehensive information package available in many languages, also in English, and it offers useful facts about the country and the culture, working and employment services, employment legislation and collective agreements, taxation, permits required when moving to Finland, education opportunities, social security in Finland (unemployment security, pensions, health care,) and important contact

---

<sup>80</sup> <http://www.migri.fi>

<sup>81</sup> id.

information ([www.mol.fi/finnwork](http://www.mol.fi/finnwork)). Even though the information is not specifically focused on artists and culture professional it is a useful tool for anybody aiming to move to Finland.

### 3.2.5 Copyright and IPR Legislation

Copyright and Intellectual property right collecting organisations in Finland are:

- The Finnish Composers' Copyright Society **Teosto** for composers, lyric writers, arrangers and music publishers, **Kopioisto** for authors, publishers and performing artists and
- **Gamex** for performing artists whose performances have been recorded on phonograms and of producers of phonograms.
- **Kuvasto** for visual arts,
- **Sanasto** for writers and translators and
- **Tuotos** for producers in the culture industries.

The responsibilities of these organisations vary but most of them aim to promote, supervise and manage the rights of the copyright holders and improve the administration of copyrights. They represent different foreign copyright holders in Finland and negotiate agreements as well as collect and distribute copyright payments to holders and distribute royalties from the use of copyrighted work of arts and pieces. The Ministry of Education and Culture is responsible for copyright legislation and administration. Teosto has been contracted by the Ministry of Education and Culture to collect the compensation from the levy on media copying. Together with some of the artists associations and labour unions the copyright collecting organisations have a joint organisation, the Copyright Information and Anti-Piracy Centre, for monitoring and preventing copyright violation.<sup>82</sup>

---

<sup>82</sup> Compendium 2011



# 4 TOWARDS A MOBILITY INFOPOINT AND NETWORK

## 4.1 General Remarks

In this mapping we have analysed the context of mobility in Finland and special features of Finnish society in order to create a Finnish country profile of mobility and offer a possible solution for a Finnish mobility infopoint. The idea of mobility infopoints, based on the concept developed by the PRACTICS project, is to provide information about mobility and to help artists and other culture professionals to be mobile and work internationally. As mentioned in the previous chapter, the main information areas for information provision addressed by the PRACTICS infopoints are:

- 1) regulatory issues (social security, taxation, visas and work permits and IPR),
- 2) national funding and financing opportunities for mobility and
- 3) country profile and local employment and job market.

The context of mobility differs greatly between European countries and there is a need to find suitable solutions for different local contexts – in the case of our mapping for the Finnish situation. Mobility both from and to Finland is not as big in terms of volume as in Central Europe. This is due to geographical and demographical characteristic of the country (distant location, small language group, small population). Likewise, the general attitude towards mobility and the willingness to support and encourage mobility are important factors influencing the national mobility context.

The negotiations and discussion carried out with different stakeholders for the purpose of this mapping clearly showed that there is a strong will to enhance mobility and to facilitate mobility information provision in Finland.

## 4.2 Four-Dimensional Model for Mobility Information

In order to organise the mobility information provision in Finland in a functional way, we suggest a model, which consists of four integral parts. It is based on the common framework developed by the PRACTICS project and adapted to the national context so as to benefit existing structures. In this way synergies would be encouraged and already existing expertise could be benefited from in the most favourable way. The four dimensions of the model are the following:

- 1) Mobility Information and Service Point,
- 2) Advisory group of public authorities,
- 3) flexible network based on strategic partnerships and
- 4) peer-to-peer information sharing

The Mobility Information and Service Point is very much in line with the concept of the PRACTICS infopoint. Part two and three of the Finnish model are an attempt at structuring the strategic partnerships also identified in the PRACTICS common framework in the country specific case of Finland. Part four is an addition to the PRACTICS model and conceived particularly in view of the Finnish situation with a relatively small arts sector where individual operators have been able to

acquire considerable knowledge and expertise relevant to international mobility over the past decades.

#### **4.2.1 Mobility Information and Service Point at CIMO**

After mapping the context of mobility and mobility information needs and topics, we suggest the following model as the Finnish Mobility Infopoint. In accordance with the concept developed and piloted in the course of the PRACTICS project, this infopoint, named Mobility Information and Service Point, would work as an information gateway connecting artists and other culture professionals to mobility information and resources such as grants and funding schemes. The infopoint would function as a linkage between different operators and levels of action. It would also be a central coordinating element for the other three dimensions of our model.

Based on discussions with Finnish mobility operators such as the art information centres, Arts Council of Finland and CIMO and with the general agreement of other information providers, we suggest that the Finnish Mobility Information and Service Point would take its place at the Centre for International Mobility CIMO. We conceive CIMO as the best placed organisation to take responsibility for coordination the Finnish mobility network, to collect and provide mobility information from the different art and culture sectors and to play an active role in the PRACTICS network. Placing the Mobility Information and Service Point at CIMO was already introduced and discussed in the seminar on mobility (*Where Does Mobility Move?*) in Helsinki in April 2011. The suggestion for choosing CIMO was positively received by the stakeholders of the sector.

There are many benefits in setting up the Finnish Mobility Infopoint at CIMO. The aim of the infopoint is very much in line with CIMO's latest strategy (until 2020)<sup>83</sup> which defines CIMO as an organisation aiming to help make Finnish society more international. CIMO's mission is "towards a global-minded Finland" for which mobility and cultural exchange will play an important role. CIMO has also a long experience of customer-orientated service provision such as telephone and email guidance and upholding a service point for visitors. CIMO also collects and produces information for use of different customer-groups and it has also previous experience keeping statistics on mobility – mainly from the education sector.

Through its participation in different national and international networks, in several international and EU programs, advisory and steering groups and for example the Euroguidance-network, CIMO already maintains good connections and relations to Finnish society and to many international partners. CIMO is also the Cultural Contact Point for the European Union's Culture Program in Finland and responsible for providing information about the program and the funding possibilities available. Because of that CIMO has already good connections to actors at grass-root level and holds knowledge and information about many national and international funding opportunities. The way the Cultural Contact Point works is flexible and customer-orientated, and it has accumulated expertise by providing tailor-made guidance targeted at different actors in the field.

CIMO is also adequately neutral to operate as a central point of a wider network of artists and culture professionals and not too sub-sector specific. All art information centres have different profiles and they are set up to fulfil variable needs of the sub-sector they represent. This means that there are differences in the roles, objectives and targets they set themselves to meet the needs of

---

<sup>83</sup> CIMO 2011

their respective art sector. However, this also means that CIMO would need to acquire relevant sub-sector specific information to be able to provide an expert service to operators from the different arts sectors and to meet their varying mobility needs.

While CIMO has good prerequisites in terms of facilities and accumulated know-how, it is critical to understand that additional resources are needed to carry out the tasks of a mobility infopoint. Setting up and running a Finnish mobility infopoint is estimated to require at least two additional staff members.

#### **CASE: The Euroguidance network as EU-wide mobility network**

The Euroguidance network functions as a good example of the implementation of an EU-wide mobility network as well as an adaptable model for organising mobility Infopoint for artists and culture professionals in practise. Euroguidance is a network of centres linking together the Careers Guidance systems in Europe. The main objectives of Euroguidance are to promote mobility and to help guidance counsellors and individuals to understand better the opportunities available to European citizens throughout Europe. The target groups of the network are guidance practitioners in the domains of education and employment and indirectly students, pupils, parents, trainers of guidance practitioners. Other European networks and national and local authorities are important partners as well. Funding for the network's costs come from both the EU's Lifelong Learning Program and national funding.

CIMO - the Centre for International Mobility has been the Finnish partner of Euroguidance since the organisation was appointed by the Ministry of Education and Culture in 1995. Because Euroguidance is rather similar to the planned network of mobility infopoint of the arts in terms of its mission, it can be used as an example of good practice which connects the European and the local level under the same umbrella. The four-dimensional model introduced in this mapping consists of elements adopted from Euroguidance.

See more information: <http://www.euroguidance.net/>

We have named the Finnish infopoint "Mobility Information and Service Point" in order to highlight its customer-orientated and user-friendly approach. In line with the concept developed by the PRACTICS project, the main objectives of the Mobility Information and Service Point would be to provide up-to-date and reliable information and an efficient service together with a tailor-made service for artists and culture professionals. More specifically, the Mobility Information and Service Point would provide information and guidance on two level: 1) direct (face-to-face or online) consultancy to individual artists and other professionals and 2) up-to-date mobility information offered online.

As mentioned earlier, Finland is an information society where a large amount of information is provided online. Many sites also provide information in English – apart from the two national languages Finnish and Swedish – even though it must also be said that information might be difficult to be found for foreigners. One of the tasks of the infopoint would therefore be to make existing information more easily accessible. It is easily conceivable that CIMO would provide downloadable brochures and reports on artists' and culture professionals' mobility, as well as links to useful sites

concerning taxation, social security, employment and working conditions, and special sub-sector information. This information could be collected in an Artists' Mobility Database, tool which would certainly be very welcome.

#### **4.2.2 Advisory Group of National Authorities**

As the PRACTICS project has shown, close partnerships with stakeholders at different levels are important for the efficient operation of a mobility infopoint. We suggest that the Ministry of Education and Culture appoints an advisory group consisting of public authorities from different sectors to ensure the development of these partnerships on a national level.

This advisory group would work more intensively during the first steps of setting up the mobility infopoint in order to build a mutual understanding of information needs and topics. This would simultaneously strengthen the commitment of public administrations and authorities. Later the advisory group would be invited to meetings by the mobility infopoint when necessary.

#### **The advisory group would consist of representatives of the different sectors of public administration:**

- Ministry of Education and Culture, CIMO;  
Arts Council of Finland;  
Finnish Culture Institutes;
- Ministry of Foreign Affairs and embassies;
- Ministry of Employment and Economy;
- Ministry of Interior;
- Ministry of Social Affairs and Health,  
The social insurance Institution of Finland (KELA)  
and its equivalents; and
- Ministry of Finance and Finnish Tax Administration

#### **Together with professional organisations and trustees:**

- Intellectual property rights organisations, and
- Artists' associations and labour unions

A wide range of different ministries and public sectors is listed here since most of mobility issues and obstacles are possible to address only in co-operation with other stakeholders from outside the culture sector. It is, however, crucial for the successful working of the advisory group that art-specific knowledge is ensured in the group. This is why we suggest that at least one representative of the arts sector appointed by Arts Council of Finland would join the group. CIMO – as the coordinator of the infopoint and mobility network – would function as a link between the network of strategic partners (official information providers) and artists and culture professionals (individuals and groups working in the field).

The advisory group would benefit also national administrations dealing with artists' mobility and employment. At the moment public authorities in general do not have enough expert knowledge about the arts so that they could provide guidance on issues concerning artists' mobility. At the

moment no special attention is given to meet the needs of this special group, there is a need for increased awareness of artists' mobility and their special needs.

### 4.2.3 Flexible Network of Strategic Partners

Strategic partnerships have a great relevance in Finnish society which is comparatively open and easily inclusive and where several informal networks already exist between the key players of the field. We therefore suggest that apart from the advisory group of public authorities a flexible network of strategic partners is set up. This network would consist of professionals from the different art sectors. The main objective of this flexible network would be to function as a link between the field and decision-making bodies. Another important objective would be to discuss the objectives of the infopoint and the current topics concerning the mobility of arts and culture. Thus it would also function as an evaluation mechanism for the mobility Infopoint.

These strategic partners would be all the operators responsible for providing mobility information introduced earlier in this paper. So the strategic partners of this network would be information providers and their partnerships should be very close yet at the same time flexible. Meetings of this flexible operating network would be organised regularly (e.g. once a year) to share up-to-date information and thus to simplify the exchange of information between the different public and governmental institutions and NGOs. In order to create commitment and mutual trust between strategic partners we recommend that all the partners would be already included during the process of setting up the infopoint. This is also important when engaging representatives of the field.

The co-operation and communication between strategic partners should be coordinated by the Mobility Information and Service Point set up by CIMO. More specific strategic mobility partners in Finland would be the following organisations:

- Ministry of Education and Culture;
- Ministry of Foreign Affairs;
- Arts Council of Finland;
- Art information centres;
- The Finnish cultural and scientific institutes;
- Higher Art Education organisations;
- Artists' residence programs;
- Art and Culture Festivals, cultural houses, galleries and other receiving organisations and hosting venues;
- Artists Associations and Labour Unions and
- Different existing networks of individual artists and culture professionals around mobility (e.g. On the Move, Trans Europe Halles)<sup>84</sup>

This flexible network would be more focused on art-specific questions than the advisory group whose task would be to deal with regulatory issues. However, efficient and reliable communication

---

<sup>84</sup> <http://on-the-move.org/>; <http://www.teh.net/>

flows and the sharing of information between these strategic partners must be ensured and CIMO would have an important role in that.

#### **4.2.4 Peer-to-Peer Information Sharing**

In a country like Finland with a population of only 5.3 million it could be relatively easy to ensure participatory information production and peer-to-peer information exchange at grass-roots level. With the help of social media, tacit knowledge and empirical information could be passed on. At the same time this could challenge the hegemony of traditional media and "gatekeepers" and give rise to new experts of mobility. In our model the fourth part of the mobility network built around the infopoint would be peer-to-peer information provision via social media and different online platforms. The idea is based on the fact that the Internet has changed the dynamics of information production and exchange.

The role of the infopoint would be to offer a platform, for example to host a website or online forum. This open and flexible way of communication would offer an important supplement to information delivered via official channels. The platform would need to be regularly maintained by the infopoint and it would serve as a way for individual artists and culture professionals (producers, curators, translators, agents) wishing to be mobile to connect with operators and companies who are already working globally. At best, information users would turn into information providers or at least contributors and valuable experiences of artists and cultural operators who are already successfully mobile would be shared. This peer-to-peer information cannot be compared to the formal information given by authorities but the value of this kind of information lies in its subjectivity and the personal experience of the provider.

### 4.3 Key Principles of Mobility Information Provision

To ensure an efficient and accessible infopoint, and to make sure high-quality information is shared via networks related to the infopoint, we have defined the following principles for the Finnish context:

1. Ensuring easy access for everyone
2. Taking a service-orientated approach allowing flexibility
3. Building commitment and mutual trust between strategic partners
4. Simplifying the exchange of information between different governmental institutions and NGOs
5. Enhancing public engagement: active peer-to-peer information
6. Strengthening an open source approach
7. Actively using different medias and sources
8. Implementing awareness: the quality of existing databases run by official administrations should be improved with special pages dedicated to artists
9. Continuing monitoring of own actions
10. Active reacting based on monitoring and feedback
11. Facilitating access to all information sources (regulatory, NGOS, statistics)
12. Producing guidelines for managing and monitoring cultural mobility and new needs

Strong commitment and mutual trust between its members are at the core of a successful mobility network. This means that all activities in support of mobility should be open and accessible for all interested. Both information channels, formal and informal, should be made accessible to all operators. Thus, the key question remains: how to ensure the reliable, efficient communicate of high-quality, up-to-date information about mobility. This requires regular feedback from the users as well as monitoring and evaluation of the operational environment to ensure the efficiency of the system and that the service really meets the needs of the cultural sector.

Finally, when implementing the concept developed by the PRACTICS project to establish a mobility information service connecting artists to comprehensive mobility information and resources, we need to find solutions, which enable synergies and avoid overlapping. This is particularly important in the Finnish context with the above-mentioned strong involvement of civil society in the governance of the country and the ease in public access to information.

## 5 CONCLUSION

After mapping the Finnish context of mobility and putting forth the four-dimensional model for a Finnish mobility infopoint, we conclude with the main points of the study:

- There is a good basis for information provision in Finland. Transparency and the well-developed information society support information provision also for mobility purposes.
- Mobility is essentially a bilateral exchange so national policies and their implementation should cover equally incoming and outgoing mobility. At the moment the Finnish discourse emphasises cultural exportation, which puts an unjustified stress on outgoing mobility.
- Information about mobility in different art forms is scattered and uneven. This makes it difficult to draw a general picture of mobility in Finland. Before systematic and comprehensive data collection is organised, it will not be possible to make comparisons or further analyse the mobility of artists and culture professionals.
- To enhance the mobility of artists and culture professional, more official information (especially about social security, taxation) should be made available specifically for artists. At the moment most Finnish public organisations do not recognise art-specific questions in their systems.
- Based on our mapping it is significant to note that the main obstacle to mobility is lack of funding. The main problem is that funding schemes do not cover the entire circle of the artistic process from the initial idea to the ready product or production. At the moment the existing funds do not recognise the specific needs of the performing arts sector. Several artists mentioned the funding schemes of the Nordic Culture Point as very beneficial and adapted to the artistic process. An example of good practice could therefore be Heinämaa's proposal "De Fyra Modulernas Modell" for new Nordic mobility and residence programs.<sup>85</sup>
- Political awareness and the will to boost artists' and culture professionals' mobility is high among the authorities and other key players. There exists a clearly manifested will to enhance mobility and to facilitate mobility information provision. Also mutual understanding about the strategies and their implementations is widely shared.
- Apart from the traditional mobility facilitators, new partners and information providers should be identified amongst festivals, new types of residencies and labour unions. They operate as key players on mobility issues and more attention should be paid to their activities and potential in the future.
- Finally, mobility should be considered in its broadest sense also when planning and implementing the promotion of mobility. For example, it would be reasonable to connect the ongoing development of artist residencies in Finland to the broader question of enhancing mobility.

---

<sup>85</sup> Heinämaa 2006



## **RECOMMENDATIONS, PROPOSALS FOR ACTIVITIES**

The Ministry for Education and Culture will enhance mobility

- by starting negotiations with CIMO – Centre for International Mobility for setting up a mobility infopoint
- by allocating sufficient additional resources (two full-time equivalent person years) to CIMO and thus ensuring “art-specific” knowledge in the infopoint
- by nominating a high-level advisory group of public authorities for mobility
- by calling together members of the network of strategic partners together with the Arts Council of Finland
- by organising a seminar or a workshop in co-operation with CIMO for the operators at grass-roots level in order to clarify the specific information needs of the field.
- by creating a mobility strategy and by renewing the artists' mobility grant scheme in co-operation with the Arts Council and the art information centres.
- by participating actively at the European level in the process of building up a network of culture mobility information services, including the follow-up activities of the PRACTICS pilot project.

## SOURCES

Act on the Openness of Government Activities 621/1999

[Available online: <http://www.finlex.fi/en/laki/kaannokset/1999/en19990621>]

Alku, Annikki (2011) Nykysirkuksen nousukausi. Teatteri-lehti 3/2011.

Arts Council of Finland (2009) Taiteen keskustoimikunnasta Taiteen edistämiskeskus. Esitys valtion taidetoimikuntajärjestelmän kehittämisestä.

Arts Education And Cultural Education In Finland (2010) Policy Analysis Reports of the Ministry of Education and Culture 2010:2. Available online:

[http://www.minedu.fi/OPM/Julkaisut/2010/koulutuksen\\_tila.html?lang=fi&extra\\_locale=en](http://www.minedu.fi/OPM/Julkaisut/2010/koulutuksen_tila.html?lang=fi&extra_locale=en)

Cimo (2011) Strategy 2020: Towards Towards a global-minded Finland. E-publication.

Available online: [http://www.e-julkaisu.fi/cimo/strategy\\_2020/](http://www.e-julkaisu.fi/cimo/strategy_2020/)

City of Helsinki Cultural Office (2011) Kohde- lähikulttuuri- ja kansainväliseen toimintaan tarkoitettut avustukset vuonna 2011. Kulttuuri- ja kirjastolautakunta. Liite asiaan Kulttj/4. 15.2.2011

Compendium (2011) Cultural policy profile – Finland. <http://www.culturalpolicies.net/>

Council of the European Union (2010) Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on the [Work Plan for Culture 2011-2014](#) [Official Journal C 325 of 2.12.2010]. Available online:

[http://europa.eu/legislation\\_summaries/culture/cu0007\\_en.htm](http://europa.eu/legislation_summaries/culture/cu0007_en.htm)

Council of the European Union (2008) Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on the [Work Plan for Culture 2008-2010](#) [Official Journal C 143 of 10.6.2008]. Available online:

[http://europa.eu/legislation\\_summaries/culture/cu0001\\_en.htm](http://europa.eu/legislation_summaries/culture/cu0001_en.htm)

Culture – Futures Force. Report on the futures of culture (2010) Publications of the Ministry of Education, Finland 2010:18. Ministry of Education. Available online:

[http://www.okm.fi/OPM/Julkaisut/2010/Kulttuuri\\_-\\_tulevaisuuden\\_voima\\_Toimikunnan\\_ehdotus\\_selonteoksi\\_kulttuurin\\_tulevaisuudesta.html?lang=fi&extra\\_locale=en](http://www.okm.fi/OPM/Julkaisut/2010/Kulttuuri_-_tulevaisuuden_voima_Toimikunnan_ehdotus_selonteoksi_kulttuurin_tulevaisuudesta.html?lang=fi&extra_locale=en)

Culture in development cooperation; Cultural sectors in sustainable development policy (2011) Publications of the Ministry on Education and Culture, Finland 2011:5

Available online:

[http://www.minedu.fi/OPM/Julkaisut/2011/Culture\\_in\\_development\\_cooperation.html?lang=en](http://www.minedu.fi/OPM/Julkaisut/2011/Culture_in_development_cooperation.html?lang=en)

Eurostat (2011) Statistics 2009–2010

<http://epp.eurostat.ec.europa.eu/portal/page/portal/eurostat/home/> (26.4.2011)

Finnish Dance Statistics (2000–2010) Published in Finnish Theatre Statistics (2000–2010) TINFO – Teatterin tiedotuskeskus ry: Helsinki

Finnish Circus Statistics (2006–2009) Published in Finnish Theatre Statistics (2006–2009) TINFO – Teatterin tiedotuskeskus ry: Helsinki.

Finnish Theatre Statistics (2000–2011) TINFO – Teatterin tiedotuskeskus ry: Helsinki

Heinämaa, Riitta (2006) De fyra modulernas modell. Ett nytt nordiskt mobilitets- och residensprogram. <http://www.norden.org/fi/julkaisut/julkaisut/2006-516>

Information systems to support the mobility of artists and other professionals in the culture field a feasibility study. Final report (2009) Study commissioned by DG Education and Culture of the European Commission. Available online:  
[ec.europa.eu/culture/documents/cultural\\_mobility\\_final\\_report.pdf](http://ec.europa.eu/culture/documents/cultural_mobility_final_report.pdf)

Karhunen, Paula (2011) Support granted by the Arts Councils 2010. Facts and Figures 1/2011. Arts Council of Finland.

Karttunen, Sari (2009) "Kun lumipallo lähtee pyörimään". Nuorten kuvataiteilijoiden kansainvälistyminen 2000-luvun alussa. ("It's kind of like a snowball starts rolling." The internationalisation of young visual artists in Finland. English abstract.) Taiteen keskustoimikunta: Helsinki.

Kokko-Viika, Irmeli (2008) Taiteilijaresidenssitoiminnan merkitys nykytaiteen tuotannossa. Jyväskylän yliopisto. Kulttuuripolitiikan/taidekasvatuksen pro gradu -tutkielma.  
[https://jyx.jyu.fi/dspace/.../URN\\_NBN\\_fi\\_jyu-200807015572.pdf?sequence...](https://jyx.jyu.fi/dspace/.../URN_NBN_fi_jyu-200807015572.pdf?sequence...)

Kulturkontakt Nord 2011 <http://www.kulturkontaktnord.org/> (7.6.2011)

Kuusi, Sara (2007) Ainutlaatuista ja ajankohtaista – Katsaus helsinkiläisiin festivaaleihin. Teoksessa Satu Silvanto (toim.) Festivaalien Helsinki. Jyväskylä: Gummerus.

Ministry of Education Strategy 2015 (2003) Publications of the Ministry of Education 2003:35. Ministry of Education. Available online:  
[http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2003/liitteet/opm\\_155\\_opm35.pdf?lang=en](http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2003/liitteet/opm_155_opm35.pdf?lang=en)

Mitchell, Ritva (2007) Trends of international mobility of Finnish artists. Published online:  
<http://live.labforculture.org/2007/02/MEAC-I/MEAC-I-Finland.pdf>

Mitchell, Ritva. Renovation of the Nordic Mobility and Artists-in-Residence Programmes. <http://www.mobility-matters.eu/web/mobility-case-studies.php> (15.4.2011)

Mitchell, Ritva. Main Mobility Schemes in 35 European countries. [www.mobility-matters.eu/web/files/37/en/Finland.pdf](http://www.mobility-matters.eu/web/files/37/en/Finland.pdf) (15.4.2011)

OMC working group on the mobility of culture professionals (2010) FINAL REPORT AND RECOMMENDATIONS TO THE CULTURAL AFFAIRS COMMITTEE on improving the conditions to support the MOBILITY OF ARTISTS AND CULTURE PROFESSIONALS, June 2010  
Available online: [http://ec.europa.eu/culture/key-documents/doc/MOC\\_final\\_report\\_en.pdf](http://ec.europa.eu/culture/key-documents/doc/MOC_final_report_en.pdf)

Poláček, Richard (2007) Study on impediments to mobility in the EU Live Performance Sector and on Possible Solutions. Mobile, Home.

Powering up Finnish cultural exports (2008) Chair: Director General Petri Tuomi-Nikula (Ministry for Foreign Affairs) Secretary: Special Government Adviser Kimmo Aulake (Ministry of Education) and Head of Division Timo Heino (Ministry for Foreign Affairs) Publications of the Ministry of Education, Finland 2008:43. Available online:

[http://www.minedu.fi/OPM/Julkaisut/2007/esitys\\_kulttuuriviennin\\_kehittamisohjelmaksi.html?lang=fi&extra\\_locale=en](http://www.minedu.fi/OPM/Julkaisut/2007/esitys_kulttuuriviennin_kehittamisohjelmaksi.html?lang=fi&extra_locale=en)

Regional development measures for the creative economy and culture 2010–2020 (2010)

Reports of the Ministry of Education and Culture, Finland 2010:13 Available online:

[http://www.minedu.fi/OPM/Julkaisut/2010/Luovan\\_talouden\\_ja\\_kulttuurin\\_alueelliset\\_kehittamistoimenpiteet\\_2010\\_2020.html?lang=&extra\\_locale=en](http://www.minedu.fi/OPM/Julkaisut/2010/Luovan_talouden_ja_kulttuurin_alueelliset_kehittamistoimenpiteet_2010_2020.html?lang=&extra_locale=en)

Siisiäinen, Martti & Kankainen, Tomi (2009) Järjestötoiminnan kehitys ja tulevaisuudennäkymät Suomessa. In publication Suomalaiset osallistujina. Katsaus suomalaisen kansalaisvaikuttamisen tilaan ja tutkimukseen. Oikeusministeriön julkaisuja 2009:15.

Silvanto, Satu (toim.) (2007) Festivaalien Helsinki. Urbaanin festivaalikulttuurin kehitys, tekijät ja kokijat. Helsingin kaupungin tietokeskus. Jyväskylä: Gummerus.

Staines, Judith (2004) Artists' International Mobility Programs, D'Art Topics in Arts Policy, no.17, International Federation of Arts Councils and Culture Agencies, Sydney, [available online:

[http://www.ifacca.org/ifacca2/en/organisation/page09\\_BrowseDart.asp](http://www.ifacca.org/ifacca2/en/organisation/page09_BrowseDart.asp)]

Statistics Finland. Suomen virallinen tilasto (2011) Väestörakenne [verkkojulkaisu]. ISSN=1797-5379. Helsinki: Tilastokeskus (26.4.2011). Available online: <http://www.stat.fi/til/vaerak/>

Strategy for Cultural Policy (2009) Publications of the Ministry of Education, Finland 2009:45.

Ministry of Education. Available online:

[http://www.minedu.fi/OPM/Julkaisut/2009/Kulttuuripolitiikan\\_strategia\\_2020?lang=fi&extra\\_locale=en](http://www.minedu.fi/OPM/Julkaisut/2009/Kulttuuripolitiikan_strategia_2020?lang=fi&extra_locale=en)

TAKULI-research project (unpublished studies of the ongoing project):

- Hanna Liefländer. Kirjallisuus liikkeellä. Kirjailijoiden ja kirjallisuuden liikkuvuus. Kulttuurintutkimuksen edistämissätiö Cupore: Takuli Taiteilijoiden liikkuvuus –tutkimus (unpublished)

- Hanna Liefländer. Movies on the Move. Elokuvan ja elokuvan ammattilaisten liikkuvuus. Kulttuurintutkimuksen edistämissätiö Cupore: Hanna Liefländer. Takuli Taiteilijoiden liikkuvuus - tutkimus (unpublished)

- Hanna Liefländer. Tanssi liikkeellä. Tanssin ja tanssitaiteilijoiden liikkuvuus. Kulttuurintutkimuksen edistämissäätö Cupore: Hanna Liefländer. Takuli Taiteilijoiden liikkuvuus –tutkimus (unpublished)

- Hanna Liefländer. Teatteri liikkeellä. Näyttämötaiteilijoiden, teatteriryhmien ja näytelmien liikkuvuus. Kulttuurintutkimuksen edistämissäätö Cupore: Takuli Taiteilijoiden liikkuvuus –tutkimus (unpublished)

The Cultural Exportation Report (2011) Ed. Ilmi Villacis. Publications of the Ministry of Education and Culture, Finland 2011:5 Published in Finnish 2009. Available online:  
<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/OKM05.pdf?lang=en>

Åstrand, Riikka (2010) Sirkusalan ammatillinen koulutus ja työelämä. Taiteen keskustomikunnan Taiteen keskustoimikunta, Helsinki.

# ANNEXES

## **Annex 1: LIST OF INTERVIEWEES**

Anne Saveljeff, TEME - Theatre and Media Employees in Finland (17.4.2011)  
Eija Ristimäki, Head of Communications, the Arts Council of Finland (5.5.2011)  
Eva Neklyaeva, Festival Director, Baltic Circle (8.4.2011)  
Hanna Boman, Head of Unit, Information Services, CIMO – Center for International Mobility (23.2.2011)  
Hanna Hietaluoma-Hanin, Programme Manager, Culture Contact Point Finland, CIMO – Center for International Mobility (21.3.2011)  
Helena Hämäläinen, Central Organisation of Finnish Trade Union (SAK) (4.5.2011)  
Iris Schwanck, Director, FILI - Finnish Literature Exchange (15.9.2011)  
Irmeli Kokko, Chairperson, HIAP – Helsinki International Artists Programme (17.3.2011)  
Jouni Heikkinen, Controller, Finnish Musicians Union (18.4.2011)  
Jutta Jaakkola, Director, Fimic - Finnish Music Information Centre Fimic (15.9.2011) Kristo Kenner, suunnittelija, Eläke- ja toimeentuloturvaosasto, KELA (18.3.2011)  
Laura Köönikkä, Artistic Director FRAME - Finnish Fund for Art Exchange (5.5.2011)  
Leif Jakobsson, Chairman, the Arts Council of Finland, (14.2.2011)  
Mandip Kaur, In To Finland/ Pääkaupunkiseudun verotoimisto (14.3.2011)  
Pauliina Suoniemi, Legal Department, Finnish Centre for Pensions (7.3.2011)  
Petri Rostedt, Grants for culture and arts, City of Helsinki Cultural Office (3.5.2011)  
Pirjetta Mulari, International Affairs', Dance Info Finland (21.4.2011)  
Päivi Mustola, Coordinator, FRAME – Finnish Fund for Art Exchange (3.5.2011)  
Raimo Söder, Director, TEME - Theatre and Media Employees in Finland  
Riikka Leskinen, Senior Programme Adviser, Culture Contact Point Finland, CIMO – Center for International Mobility (23.2.2011)  
Riikka Suomi-Chande, Coordinator, Finnish Artists Studio Foundation (5.5.2011)  
Ritva Mitchell, CUPORE (August 2011)  
Sanna Rekola, Director, Dance Info Finland (15.9.2011)  
Sinikka Hyyppö, director, Uudenmaan työlupayksikkö, Vantaan työvoimatoimisto  
Sirpa Mattila, Ulkomaan yksikkö, KELA (9.3.2011)  
Taneli Lallukka, veroasiantuntija, Verohallinto (17.3.2011) Tomi Purovaara, Director, Finnish Circus Information Center (15.9.2011)

## **Annex 2: IMPORTANT WEBSITES**

### **Public organisations**

The Ministry of Education and Culture:	<a href="http://www.minedu.fi">http://www.minedu.fi</a>
The Arts Council of Finland: <a href="http://www.taiteenkeskustoimikunta.fi/">http://</a>	<a href="http://www.taiteenkeskustoimikunta.fi/">http://www.taiteenkeskustoimikunta.fi/</a>
The Centre for International Mobility	<a href="http://www.cimo.fi/frontpage">http://www.cimo.fi/frontpage</a>
The Ministry for Foreign Affairs	<a href="http://www.formin.fi">http://www.formin.fi</a>
The Ministry of the Interior	<a href="http://www.intermin.fi/en">http://www.intermin.fi/en</a>
Ministry of Employment and the Economy	<a href="http://www.tem.fi/">http://www.tem.fi/</a>

### **Art information centres**

TINFO – Theatre Info Finland	<a href="http://www.tinfo.fi">http://www.tinfo.fi</a>
Dance Info Finland	<a href="http://www.danceinfo.fi">http://www.danceinfo.fi</a>
Finnish Circus Information Centre	<a href="http://www.sirkusinfo.fi">http://www.sirkusinfo.fi</a>
FILI – Finnish literature exchange	<a href="http://www.finlit.fi/fili/en/">http://www.finlit.fi/fili/en/</a>
FRAME - Finnish Fund for Visual Arts	<a href="http://www.frame-fund.fi/">http://www.frame-fund.fi/</a>
Finnish Music Information Centre – Fimic	<a href="http://www.fimic.fi/">http://www.fimic.fi/</a>
Design Forum Finland	<a href="http://www.designforum.fi/">http://www.designforum.fi/</a>
Finnish Film Foundation	<a href="http://www.ses.fi/en/">http://www.ses.fi/en/</a>
Finnish Museums Association	<a href="http://www.museoliitto.fi/en.php">http://www.museoliitto.fi/en.php</a>
Finnish cultural and academic institutes network of institutes	<a href="http://www.institute.fi/">http://www.institute.fi/</a>

### **Residencies**

HIAP –	
Helsinki International Artists Programme	<a href="http://www.hiap.fi/">http://www.hiap.fi/</a>
Finnish Artists' Studio Foundation	<a href="http://www.ateljeesaatio.fi/">http://www.ateljeesaatio.fi/</a>
Kone Foundation The Saari Residence	<a href="http://www.koneensaatio.fi/en/manor/">http://www.koneensaatio.fi/en/manor/</a>
Mustarinda	<a href="http://www.mustarinda.fi/en">http://www.mustarinda.fi/en</a>
The Arte Association	<a href="http://www.arte.fi">http://www.arte.fi</a>

### **Festivals and happenings**

Finland festivals	<a href="http://www.festivals.fi/">http://www.festivals.fi/</a>
Helsinki festival	<a href="http://www.helsinginjuhlaiviikot.fi/en">http://www.helsinginjuhlaiviikot.fi/en</a>
Baltic Circle	<a href="http://www.balticcircle.fi">http://www.balticcircle.fi</a>
IHME-päivät	<a href="http://www.ihmeproductions.fi/en.php">http://www.ihmeproductions.fi/en.php</a>

### **Venues**

Tanssiareena ry.	<a href="http://www.tanssiareena.fi/home/?L=1">http://www.tanssiareena.fi/home/?L=1</a>
Cirko – Center for New	<a href="http://www.cirko.net">http://www.cirko.net</a>
Zodiak - Venter for new Dance	<a href="http://www.zodiak.fi/">http://www.zodiak.fi/</a>
KIASMA theatre	
<a href="http://www.kiasma.fi/calendar/kiasmatheatre">http://www.kiasma.fi/calendar/kiasmatheatre</a>	

## Art Universities

Theatre Academy	<a href="http://www.teak.fi/">http://www.teak.fi/</a>
Sibelius Academy	<a href="http://www.siba.fi">http://www.siba.fi</a>
Academy of Fine Arts	<a href="http://www.kuva.fi">http://www.kuva.fi</a>
Aalto University, School of Art and Design	<a href="http://www.taik.fi">http://www.taik.fi</a>
Department of acting, University of Tampere	<a href="http://naty.uta.fi/">http://naty.uta.fi/</a>
Faculty of Art and Design, University of Lapland	
<a href="http://www.ulapland.fi/Suomeksi/Yksikot/Taiteiden_tiedekunta.iw3">http://www.ulapland.fi/Suomeksi/Yksikot/Taiteiden_tiedekunta.iw3</a>	

## Artists' associations and labour unions in the cultural sector in Finland

Artists' Association of Finland	<a href="http://www.artists.fi/">http://www.artists.fi/</a>
Association of Finnish Sculptors	<a href="http://www.artists.fi/sculptors/">http://www.artists.fi/sculptors/</a>
The Society of Finnish Graphic Artists	<a href="http://www.artists.fi/english/">http://www.artists.fi/english/</a>
Finnish Painters ' Union	<a href="http://www.artists.fi/painters/">http://www.artists.fi/painters/</a>
Union of Artist Photographers	<a href="http://www.artists.fi/vtl/photo.html">http://www.artists.fi/vtl/photo.html</a>
Artist Association MUU	<a href="http://www.muu.fi/">http://www.muu.fi/</a>
Finnish Musicians' Union	<a href="http://www.musicfinland.com/sml/">http://www.musicfinland.com/sml/</a>
Finnish Actors' Union	<a href="http://www.nayttelijaliitto.fi/">http://www.nayttelijaliitto.fi/</a>
Union of Finnish Dance Artists	<a href="http://www.teme.fi/sttl/">http://www.teme.fi/sttl/</a>
Finnish Association of Designers Ornamo	<a href="http://www.ornamo.fi/">http://www.ornamo.fi/</a>
Association of Finnish Film Directors (SELO)	<a href="http://www.selo.fi/english">http://www.selo.fi/english</a>
The Union of Finnish Writers :	<a href="http://www.suomenkirjailijaliitto.fi/">http://www.suomenkirjailijaliitto.fi/</a>
Finnish Association of Architects, SAFA	<a href="http://www.safa.fi/">http://www.safa.fi/</a>
Theatre and Media Employees in Finland (TeMe)	<a href="http://www.teme.fi/summary.htm">http://www.teme.fi/summary.htm</a>
Association of Finnish Theatres	<a href="http://www.teatteriliitto.fi/index_eng.htm">www.teatteriliitto.fi/index_eng.htm</a>
The Finnish Theatre Centre	<a href="http://www.teatterikeskus.fi">http://www.teatterikeskus.fi</a>
Association of Independent Producers in Finland (SATU ry)	<a href="http://www.satu.fi/?page=27">http://www.satu.fi/?page=27</a>
Music Export Finland	<a href="http://www.musex.fi/">http://www.musex.fi/</a>

## Intellectual Property Right organisations

Teosto (composers, lyric writers, music publishers)	<a href="http://www.teosto.fi">http://www.teosto.fi</a>
Kopioisto (authors, publishers and performing artists)	<a href="http://www.kopioisto.fi">http://www.kopioisto.fi</a>
Gramex (Performing Artists and Phonogram Producers)	<a href="http://www.gramex.fi/">http://www.gramex.fi/</a>
Kuvasto (visual artists)	<a href="http://www.kuvastory.fi/">http://www.kuvastory.fi/</a>
Sanasto (literary copyright holders)	<a href="http://www.sanasto.fi/in-english/">http://www.sanasto.fi/in-english/</a>
Tuotos (film and audiovisual producers)	<a href="http://www.tuotos.fi">http://www.tuotos.fi</a>

## Some Cultural Foundations and Trusts

Finnish Cultural Foundation	<a href="http://www.skr.fi">http://www.skr.fi</a>
Jenny and Antti Wihuri Foundation	<a href="http://www.wihurinrahasto.fi/">http://www.wihurinrahasto.fi/</a>
Svenska kulturfonden	<a href="http://www.kulturfonden.fi/">www.kulturfonden.fi/</a>
The Nordic Culture Point	<a href="http://www.kulturkontaktNord.org/">http://www.kulturkontaktNord.org/</a>



## **Projects and networks**

TAIVEX – Finnish Art Information Centres'

Training Programme for Art Exchange:

<http://www.taivex.fi>

Scen unta Gränser

<http://www.hanaholmen.fi/sv/kulturcentrum/projekt/scen-utan-granser>

Theatre Touring Network project (TEKIJÄ):

<http://www.tekija.info>

## **Public Administration**

### **Social security and health care**

KELA - the Social Insurance Institution of Finland

<http://www.kela.fi>

### **Taxation**

Finnish tax administration

<http://www.vero.fi>

### **Visas and work permits**

Ministry of Interior

<http://www.migri.fi>

### **Employment and work opportunities**

Employment and Economic Development Office

<http://www.mol.fi>