

**SURVEY ON THE ECONOMIC SITUATION AND
SOCIAL STATUS OF THE ARTIST IN FINLAND**

**ARTS COUNCIL OF FINLAND
RESEARCH AND PUBLICATIONS UNIT
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Preface

This survey is the Finnish reply to the questionnaire on the Economic Situation and Social Status of the Artist in Europe. It was prepared to be presented to the European Symposium on the Status of the Artist at Hanasaari, Finland 30.5.–2.6.1992.

The survey is meant to serve as an instrument to evaluate the implementation of the Unesco Recommendation of 1980 on the Status of the Artist.

The survey is based mainly on data obtained from two ongoing studies at the Research and Publication Unit of the Arts Council of Finland: the social and economic status of artists and financing of the arts in Finland. It was compiled by the researchers of the Unit.

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I PUBLIC AUTHORITIES AND POLICIES AFFECTING THE POSITION OF THE ARTIST

I.1.1 Ministry responsible for cultural affairs and major public agencies

The present legislative and administrative framework for cultural policies was created in the 1960s and 1970s. Yet it derives its origin from three historical roots which can be traced back to the 19th century. They are the development of central government arts administration; the establishment and development of cultural institutions, art societies and artists' associations; and the development of municipal cultural administration. The system of public libraries, adult education and the maintenance of cultural heritage evolved parallelly to form the present system of central government and municipal cultural administration. During this century the administrative system of arts and cultural administration has expanded and it has been built upon the ideas of professional and local autonomy. Central government cultural administration has, however, remained rather small and until the beginning of 1990 also rather fragmented. There is no separate Ministry of Culture, the arts and culture belong to the jurisdiction of the Ministry of Education. It is led by two ministers, one mainly responsible for cultural affairs, the other for education and science. Since March 1990 the ministry has officially been divided into two sectors, one for education and science policies, the other for cultural policies. (See Appendix 1, The present structure of Finnish public cultural administration.)

The Ministry of Education is thus also the Ministry for Cultural Affairs in Finland. Cultural affairs have been taken care of by its several departments and special agencies and institutions. The main responsibility, however, lays since 1990 with the Department of Culture. The department is responsible for the following functions: the planning and implementation of cultural policies, the supervision of Central Government arts administration, the Arts Council of Finland, national and regional arts councils, state cultural institutes, public libraries, copyright questions and matters relating to audiovisual culture.

Ministry of Education; Minister for Cultural Affairs; Department of Culture, Department for International Affairs; Department of Higher Education and Research

The Arts Council of Finland consists of nine National Councils: National Council for Architecture, National Council for Cinema, National Council for Crafts and Design, National Council for Dance, National Council for Literature, National Council for Music, National Council for Photographic Art, National Council for Theatre, National Council for Visual Arts.

*National Committee for the Purchase of Works of Art
Finnish Film Foundation*

I.1.2 Major policy measures

The foundation of present Finnish policies relating to artists were laid during the 1960's. The system of state grants to artists is based on legislation (Artists' Grant Act of 1969). State grants to artists (flat monthly sum; tax-free) are granted by the nine national arts councils for periods of 1, 3 or 5 years and by the Ministry of Education for a period of 15 years upon the recommendation of the Arts Council of Finland. The number of artists receiving state grants is presently 483. The same law also prescribes professional chairs, i.e. posts of artist professorships to outstanding Finnish artists. The number of these posts is presently 12 and they can be held for a period of 5 years. The system of state grants to artists is complemented by a system of project grants to artists. In addition there is a system of grants awarded to writers and translators (as compensations for the use of their books in public libraries, but carried out as a grant system, the Library Compensation Act of 1961), by an artists' supplementary pension system (in 1991 some 900 artists received an annual pension from this scheme), by new copyright systems, and by a system of state prizes to artists awarded by national arts councils.

- a. Artist grants
- b. Project grants
- c. Artist professorships
- d. State prizes
- e. Supplementary artist pensions
- f. Quality support
- g. Support for national crafts and design exhibitions
- h. Support for experimental dance projects
- i. Support for dramatists
- j. Library compensations for writers and translators
- k. Public purchases of works of art
- l. Travel grants
- m. Project grants and state prizes for artists working in the field of children's culture

a.1 Short-term artist grants

TABLE 1. Number of one-, three- and five-year grants distributed annually

ART FORM	ONE-YEAR	THREE-YEAR	FIVE-YEAR
Architecture	5	1	-
Cinema	6	3	1
Crafts and Design	5	3	1
Dance	5	2	1
Literature			
- writers	19	9	5
- translators	4	2	-
Music	21	6	3
Photographic Art	4	2	1
Plastic Arts	15	11	10
Theatre	23	1	-
Critics	5	1	-
TOTAL	112	41	22

Source: Act 734/69, amend. 1990.

a.2. Long-term grants

TABLE 2. Number of artists receiving 15-year grants in 1992 by art form

Art form	NUMBER OF ARTISTS
Architecture	-
Cinema	6
Crafts and Design	7
Dance	2
Literature	34
Music	13
Photographic Art	6
Plastic Arts	36
Theatre	6
Total	110

b. Project grants: A sum equivalent to 50 artist grants is annually allocated as project grants (for materials, equipment, study trips, training courses, gallery and studio rents etc.). In 1992 a sum of 3.33 million FIM was allocated for 217 projects.

TABLE 5. The development of expenditure on artist and project grants and professorships in 1987–1991 (in 1991 value)

YEAR	Short-term artist grants (1000 FIM)	Long term artist grants (1000 FIM)	Professorships (1000 FIM)	Project grants ^a (1000 FIM)	Total (1000 FIM)
1987	18.078	3.369	1.821	2.695	25.963
1988	19.629	4.267	1.934	2.687	28.517
1989	20.013	4.852	1.909	3.033	29.807
1990	20.482	5.503	1.935	3.060	30.980
1991	20.616	6.099	1.930	2.948	31.593

^a Project grants for artists working in the field of children's culture excluded.

d. **State prizes:** In 1991 a sum of 740.000 FIM was allocated as state prizes for artists.

TABLE 6. State prizes for artists in 1991 by art form

ART FORM	FIM	NUMBER OF PRIZES
Architecture	40.000	2
Cinema	90.000	6
Crafts and design	90.000	4
Dance	60.000	1
Literature	145.000	8
Music	75.000	2
Photographic art	65.000	1
Plastic arts	100.000	1
Theatre	65.000	1
Critics	20.000	1
TOTAL	740.000	27

e. **Supplementary artist pensions:** 65 supplementary pensions are annually distributed to artists. The pension was 5.200 FIM per month in 1991 and it is taxable income. In 1991 altogether 900 artists received supplementary pension. The pensions are paid by the Ministry of Finance, but granted by the Ministry of Education, Department of Culture upon the recommendation of the Arts Council of Finland.

f. **Ex ante and ex post quality support:** In 1991 some 1.9 million FIM was allocated as ex post or ex ante quality support for cultural production: to cinema production (ex post quality support for a film made during the previous year), photographic art (ex ante support to publish a book of photography) and crafts and de-

children's culture since 1981. In 1991 570.000 FIM was awarded to 42 projects and in addition 100.000 FIM was allocated as prizes.

I.1.5 Legislation

The following laws exist to promote the arts and the economic position of artists within the framework of cultural administration:

Promotion of the Arts Act (328/67, amend. 617/76, 839/82)
Act on Art Professorships and Artist Grants (734/69, amend. 1052/79, 1044/80, 947/81, 1178/88, 1173/89)
Act on Grants and Subsidies for Authors and Translators (236/61, amend. 216/67, 117/78, 1080/83) (Library Compensation Act)
Act on State Guarantees for Art Exhibitions (411/86)
Finnish Film Archives Act (891/78)
Film Archives Compilation Act (576/84)
Public Libraries Act (235/86)
National Art Museum Act (185/90)
Municipal Cultural Activities Act (1045/80, amend. 948/81)
Copyright Act (404/61, amend. 960/82, 442/84, 574/84, 91)
Act on Rights in Photographic Pictures (405/61, amend. 91?)
<i>State Council Decisions:</i>
On the acquisition of works of art to public buildings (125/70, amend. 1043/75, 20/84)
On support to film production (206/73, amend. 251/77)
On Supplementary Artist Pensions (75/74, amend. 929/84)

I.1.6 Public institutions employing artists

The education sector

Artists are employed as teachers at universities and colleges of art, vocational art schools, art schools for children and youth, secondary schools and adult education institutes.

TABLE 7. Teachers in the universities of art in 1990

INSTITUTION	NUMBER OF TEACHERS
Sibelius-Academy of Music	289
Theatre Academy	61
University of Industrial Arts	176
Total	526

Source: KOTA database.

maintained by the municipalities and they receive additional state subsidies for regional functions.

Regional Arts Councils have independent decision making power within the limits of the appropriations they receive from the state budget. They are nominated for a period of three years by the provincial government. There are 11 members in each council. They represent regional arts and cultural life. Over 40 per cent of the members in these councils were artists during the period from 1970 to 1988.

I.2.2 Groups of artists benefiting

Artists in the fields of architecture, cinema, crafts and design, dance, literature, music, photographic art, plastic arts, theatre, critics and "others".

I.2.3 Amount of grants in monetary terms

Regional level: Regional Arts Councils award grants and prizes to artists in their respective regions.

TABLE 10. Grants for artists by Regional Arts Councils in 1991 by art form

ART FORM	%
Architecture	0.1
Cinema	4.8
Crafts and design	11.4
Dance	4.7
Literature	14.2
Music	16.7
Photographic art	5.7
Plastic arts	32.9
Theatre	6.4
Others	2.5
Critics	0.6
TOTAL	100.0
FIM	7.3 million

Local level

There are 460 municipalities in Finland of which 94 are cities. The share of municipalities in the public financing of the arts and culture is 60 % and the share of the state is 40 %. Central government subsidises or transfers grants-in-aid to municipal cultural institutions (theatres, orchestras, public libraries, museums, adult education centres) as well as to non-institutional cultural activities. The system of central government subsidies to non-institutional cultural activities at the local level was legislatively established in 1980 (The Cultural Activities Act) and the majority of municipal cultural boards have been established after this.

Average municipal expenditure on non-institutional cultural activities was 22 FIM per inhabitant in 1987. About one third of this was used to subsidise cultural organisations or groups maintaining or initiating some form of cultural activity.

Exact information about direct support to artists by the municipalities is not available. The following figures indicate the amount of grants awarded to artists by cities. The 10 largest cities awarded grants to artists with the amount of 2,3 million FIM in 1989.

CITY	INHABITANTS	FIM
Helsinki	490.849	501.000
Tampere	171.275	307.000
Espoo	169.384	331.000
Turku	158.888	137.000
Vantaa	152.534	280.000
Oulu	99.746	311.500
Lahti	92.851	166.000
Kuopio	79.756	20.000
Pori	76.402	40.000
Jyväskylä	66.418	189.500
Total	1.558.103	2.283.000

I. 3 Other ministries and agencies and their relevant policies

Ministry of Finance (taxation, supplementary artist pensions) Ministry for Foreign Affairs (e.g. support for projects abroad) Ministry of Labour (employment) Ministry of Social Affairs and Health (social security) Ministry of Trade and Industry (e.g. support for industrial design)

year. Artists do not have non-standard provisions for levelling out fluctuations in income. Losses incurred in a given year are deductible over the following taxation periods. An officially recognized loss is reductible over the following five years, depending on the artist's income level. On the whole, however, income fluctuations do not permit levelling-out procedures. All professional expenses are deductible from income for tax purposes. In practice the tax authorities may decide that an expense that an artist regards as a professional expense is a private expense and therefore non-deductible.

In Finland there is a 22 per cent *sales tax* on goods and products. The percentage is calculated from the prices not including taxes.

Exceptions on sales tax

Plastic artists do not have to pay sales tax when they sell their own work of art and they may import their own works of art made abroad without having to pay sales tax.

Ministry of Finance makes annually the decision on art competitions which will be exempt from taxation. There were 46 tax-free art competitions in 1991 in the following fields: architecture 3, cinema 3, crafts and design 4, dance 3, literature 4, music 19, photography 5, plastic arts 2 and theatre 2. State grants are exempt from taxation. Also other grants awarded by public institutions are free of tax up to the amount of one-year state grant.

Sales tax is not levied on magazines or newspapers when they are subscribed, nor on magazines published by non-profit organizations.

Cinema and theatre tickets are tax-free.

There are no tax-exemptions of sales tax on books. A book's price was distributed as follows in 1990 (on an average):

Bookstore	32 %
Publisher	25 %
Printing	18 %
Sales tax	15 %
Author	10 %

Source: Pitkänen & Lankinen 1991.

I.3.3 Legislation

The Employees' Pensions Act TEL

The Sickness Insurance Act

The Employment Act (275/87)

LEL Pension Act on Short-term Employment

YEL Entrepreneurs' Pension Act (468/69)

TaEL Pension Act on Permanently Employed Artists and Journalists (662/85)

II.2 Copyright systems

Copyright organizations

Traditional copyright organizations

Teosto - The Finnish Composers' International Copyright Bureau

New reproduction and neighbouring rights organizations

Gramex - The Copyright Society of Finnish Performing Artists and Phonogramme Producers

Kopioisto - The Finnish Reproduction Rights Organization

Kuvasto - The Plastic Artists' Copyright Association

TEOSTO. The purpose of Teosto is to protect the copyrights of composers and authors in Finnish music in Finland and abroad. It grants performing and reproduction rights for public use of music, collects compensations from the public use of music and allocates the collected funds to copyright holders.

GRAMEX. Gramex was established in 1967 to protect the rights of performing artists and phonogramme producers. Gramex monitors the development of copyright legislation and its implementation both in Finland and abroad. It allocates collected compensations to the holders of rights. Gramex maintains **ESEK** - The Performing Music Promotion Centre.

KUVASTO. The Visual Artists' Copyright Association KUVASTO was established in 1987 to protect the rights of visual artists. It collects compensations for the reproduction and exhibiting of works of art and distributes the revenues collected to right-holders. KUVASTO maintains the Promotion Centre for Visual Arts VISEK. KUVASTO has five member organizations, the professional associations of Finnish plastic artists. About 85 per cent (830) of professional visual artists have joined this organization as clients. In 1990 Kuvasto distributed copyright fees to 442 clients. The total sum thus distributed was FIM 530.000. The economic importance of copyright fees is scant to visual artists: in 1990 they varied from FIM 50 to FIM 10.000.

The Promotion Centre for Plastic Arts **VISEK** - was established in 1988 to promote Finnish visual arts. It is maintained by KUVASTO. VISEK supports the presentation of works of art in the audiovisual media, educational and arts programmes, video arts and performances.

fessional organisations of artists and producers and promotion centres (AVEK, ESEK and VISEK).

TABLE 12. Distribution of copyright revenues by different copyright organisations and promotion centres in 1990

ORGANISATION	MILLION FIM 1990
AVEK	
- production support	9,0
- individual grants	4,2
- research projects	1.0
KUVASTO	0.5
ESEK	15.4
GRAMEX	20.7
TEOSTO	84.8
KOPIOSTO	6.3

Source: Annual reports of organisations, Culture and media 1990:3, Central Statistical Office of Finland; Sauri 1990.

II.3 Sponsorship systems

In Finland there are no special measures to promote private sponsorship of the arts nor tax deductions as regards purchasing works of art by companies. Some of the sponsorship expenditures can, however, be deduced as advertising costs. Donations to cultural institutions and associations by private companies are tax deductible up to an amount of 150 000 FIM per donation (private persons do not have this right). Those cultural institutions and associations which can receive donations which are tax deductible are decided upon by an expert group nominated by the Ministry of Finance.

In 1990 the largest Finnish companies (some 300) supported the arts and bought works of art to the extent of 51,6 million FIM. In the following a comparison is made between the same companies in 1984, 1987 and 1990. It must be added here that companies seldom support individual artists. Companies sponsor mainly music festivals, art exhibitions and other spectacular events. Donations are given in most cases to foundations (which in turn support artists by awarding grants and prizes). Other support usually consists of buying tickets to theatres, concerts, opera, exhibitions etc. (to personnel and customers) and works of art (mainly graphic art) as presents. Economic recession which started in 1990 can be immediately seen in the sponsorship figures.

III ARTISTS IN SOCIETY: NUMBER, COMPOSITION AND SOCIAL STATUS

III.1 Number of professional artists

Unesco's *Recommendation concerning the Status of the Artist* defines an artist in the following manner: "An artist is a person who considers his/her artistic creation a fundamental part of his/her life and who contributes to the development of art and culture in this way".

For the purposes of the European Symposium on the Economic and Social Status of the Artist we have used three types of sources to indicate the number of artists in Finland. We have used *census data* to be able to make comparisons with other countries using similar sources and also to be able to indicate the growth in the number of artists over a longer period of time in Finland, and the *number of members in professional associations of artists*. The third source of data stems from the *research project concerning the social and economic position of artists* carried out by the Research Unit of the Arts Council of Finland (see Heikkinen 1989 & 1992; Irjala 1991 & 1992; Karhunen 1990, 1991 & 1992; Karttunen 1988, 1991 & 1992; Mitchell 1992; Smolander 1992). The data on plastic artists and writers pertains to 1984 and the data on artists in the fields of cinema, crafts and design, dance, music, photographic art and scenic art to 1989.

Number of artists according to census data

The census data used here stem from 1970, 1980 and 1985. The last census was undertaken in 1990 but there are no statistics concerning occupations available yet. The categories of artistic occupations within the census are problematic, e. g. photographic artists belong to a hybrid grouping called 'photographers and cameramen'. Artistic, arts-related and non-artistic occupations are in many cases included in the same grouping, and it is usually impossible to reach a more detailed level.

Number of artists belonging to professional organisations

In Finland artists' professional organisations play a major role in the access to the professional field and to the system of state grants to artists (see p. 2). Their role is particularly important as regards bargaining power vis-à-vis public authorities. This holds true especially in the field of performing arts.

The performing arts

TABLE 16. Members of *musicians'* and *composers'* professional organisations in 1983 and 1989 (membership numbers are overlapping)

ORGANISATION	1983	1989	Change 83-89 %
The Finnish Musicians' Association	2675	3137	17.3
The Rock Musicians	151	253	67.5
The Society of Finnish Composers	71	89	25.4
The Association of Finnish Soloists	248	307	23.8
The Guild of Light Music Composers and Authors ELVIS	218	257	17.9
Total	3363	4043	+20.2

Sources: Mitchell & Ristimäki 1983, Irjala 1991.

TABLE 17. Members of professional organisations in the field of *scenic art* in 1989-1991

ORGANISATION	1989	1990	1991	Change 89-91 (%)
Union of Finnish Theatre Technicians	850	871	831	-2.2
Union of Finnish Set Designers ^a	171	194	207	+21.0
Union of Finnish Theatre Directors	250	262	269	+2.2
Finland's Actors Union ^b	1609	1592	1608	+0
Association of Theatre Managers in Finland	75	60	51	-32.0

^a Including costume designers.

^b Including singers and dancers employed by the National Opera and dancing groups of theatres.

Source: Central Association of the Finnish Theatre Associations.

TABLE 21. Members of professional organizations in the field of *crafts and design* in 1983 and 1989 (some figures are overlapping)

ORGANIZATION	1983	1989	Change %
Fashion Designers	190	200	5 %
Craftsmen	39	170	336 %
Industrial Designers	300	210	-30 %
Interior Architects	250	300	20 %
Textile Designers	230	260	13 %
Grafia	515	835	62 %
Graphic Designers	62	72	16 %
Freelance Graphic Designers	-	117	
Union of Journalists' in Finland ¹	-	201	

¹ Members who worked as graphic designers.

Sources: Mitchell & Ristimäki 1983; Irjala 1990, Heikkinen 1992.

TABLE 22. Members of professional organisations in the field of *cinema* in 1983 and 1989

ORGANISATION	1983	1989
Association of Finnish Film Directors	37	
Association of Finnish Film and Video Workers	240	
Finnish Film Producers		
Finnish Society of Cinematographers	18	

Literature

TABLE 23. Members of professional *writers'* associations in 1984 (Figures are overlapping.)

ORGANIZATION	MEMBERS
The Union of Finnish Writers	494
Society of Swedish Authors in Finland	172
The Finnish Dramatists' Union	269
The Association of Finnish Writers for Children and Youth	128

Source: Heikkinen 1989.

There were 817 members in the *Union of Finnish Critics* in 1990.

TABLE 25. Number of artists on the basis of research population in 1989

	MEN	WOMEN	TOTAL
Artists in the field of cinema ¹			
Dancers & choreographers	112	456	568
Graphic designers	575	489	1064
Musicians & composers ²	-	-	4043
Photographic artists	202	52	254
Scenic artists ³	1038	815	1853

¹ Includes film producers, directors, cinematographers, film editors, and sound engineers.

² The share of women was 21 per cent in the sample.

³ Includes actors, directors, artistic managers, dramaturges, set designers, costume designers and light and sound designers.

The composition of Finnish artists

Gender and age

In many fields of art women account for a considerably smaller share than men. In particular among musicians and composers as well as photographic artists there are only few women. Men and women are evenly distributed among scenic artists; and two-fifths of visual artists and authors are women. In the field of dance the situation is reversed: women represent the majority. The same holds true for some areas in crafts and design, too.

The age distribution of photographic artists is skewed towards the young due to the recent emergence and growth of the field itself. Also dance artists, because of the physical requirements of their work, are young compared both with the total work-force and the artistic work-force as a whole. In contrast, many plastic artists and writers continue their artistic work many years after the formal retirement age.

TABLE 26. Artists by age and gender in 1989

1989 ARTISTS	AGE						TOTAL	N	WOMEN
	-20	20-29	30-39	40-49	50-59	60-			
Dance artists	6	52	24	12	6	1	100	568	80.3 %
Graphic designers	0	15	36	31	12	6	100	1064	45.6 %
Musicians & composers	1	23	27	26	12	9	100	1134	20.6 %
Photographic artists	0	12	45	21	14	8	100	254	20.5 %
Scenic artists	0	13	28	28	15	14	100	1801 ¹	44.0 %

¹ There are 52 persons in research population whose age is not known.

Sources: Heikkinen 1992, Irjala 1992, Karhunen 1992, Karttunen 1992, Smolander 1992.

The undergraduate and postgraduate degrees offered are Master of Arts, Licentiate of Arts and Doctor of Arts. The average time to take the Master's degree is from four to seven years.

TABLE 29. Institutions giving higher arts education in 1990

INSTITUTION	COURSES/DEPARTMENTS	STUDENTS	DEGREES	TEACHERS
Sibelius Academy	solo performance, jazz, folk, church, music education, conducting, opera, composition, theory	1295	101	289
Theatre Academy	acting, directing, dramaturgy, dance, sound and lightning design	268	14	61
University of Tampere	Department of Acting	41	3	6
Academy of Fine Arts	painting, graphics, sculpture, audio-visual arts, photography, landscape and environmental art	116	20	14
University of Industrial Arts (UIAH)	stage design, photography, graphic design, cinema, textile design, industrial design, costume design, ceramics, interior architecture and furniture design	1119	56	176

Source: KOTA Database 1990.

The function of the Academy of the Fine Arts is to give practical and theoretical instruction in the fine arts and to enhance the development of the fine arts. The four-year graduate programme leads to a diploma in painting, graphics and sculpture. In the Department of General Studies instruction is given in audiovisual arts, photography, landscape and environmental art and installations as well as in art theory.

In the University of Industrial Arts in Helsinki (UIAH) there were 1021 graduate students and 65 post-graduate students in 1990. About 5 % of applicants are yearly accepted as students. The UIAH is divided to three departments. The Department of Art Education, the Department of Product and Environmental Design (Institutes of Ceramic and Glass Design, Interior Architecture and Furniture Design, Textile Design, Industrial Design Engineering, Clothing and Fashion Design) and the Department of Visual Communication (Institutes of Film, Graphic Design, Stage Design and Photography). In addition the UIAH has as separate units The Finnish

The Theatre School (founded in 1943) became the *Theatre Academy* in 1979. Higher education for lighting and sound designers was initiated in 1986 and for dancers and choreographers in 1983. Post-graduate studies were started at the Theatre Academy in 1988 and there are currently 11 post-graduate students.

The School of Applied Arts in Helsinki (founded in 1962) gained university status in 1973 and became the *University of Industrial Arts in Helsinki* (UIAH). Post-graduate studies were introduced in 1981. The UIAH has offered Licentiate's degrees since 1981 and Doctor's degrees since 1983. The UIAH's college level "evening school" was discontinued in 1988. University level education for costume designers was started in the end of 1980's.

Studies at the *Lahti Design Institute* were lengthened from three to four years in 1985. The *Artenomist's* degree was introduced at the same time.

The *Sibelius-Academy* (founded 1882) was upgraded to university level in 1980. The departments of jazz music and folk music were established in 1983.

The *Academy of Fine Arts* will be upgraded to university level in 1993.

III.2.3 Application and acceptance to higher education

The enrollment to the artists' training institutions is highly competitive in Finland. The share of applicants admitted to the institutes of higher education in the arts varied from 2 to 23 per cent in 1991. The demand for professional training in the arts is constantly growing.

According to the statistics published by the Ministry of Labour there were 1,740 artists registered as unemployed job seekers in January 1992. Details of the development of unemployment among some of the artistic professions in 1991-1992 are given in Table 32. The extent of unemployment among the artistic work-force is closely correlated with the business cycle. During the current recession period the number of unemployed artists has been rising dramatically. Recession can also be seen in the development of the company sponsorship of the arts (see Tables 13 and 14).

TABLE 32. The development of unemployment among artistic professions in 1991-1992

PROFESSION	NUMBER OF UNEMPLOYED JOB-SEEKERS		CHANGE	
	February 1991	February 1992	Number	%
Actors	48	94	+46	+96
Ceramic and glass artists	12	26	+14	+117
Composers	5	7	+2	+10
Conductors	2	5	+3	+150
Dancers	18	36	+18	+100
Dramaturges	3	6	+3	+100
Graphic artists	16	39	+23	+144
Graphic designers	28	93	+65	+232
Illustrators	6	14	+8	+133
Industrial designers	14	30	+16	+114
Interior designers	15	47	+32	+213
Musicians	275	414	+139	+51
Painters	91	134	+43	+47
Photographers and cameramen	104	244	+140	+135
Sculptors	12	29	+17	+142
Singers	18	46	+28	+155
Stage designers	8	18	+10	+125
Textile artists	18	50	+32	+178
Textile designers	8	14	+6	+75
Theatre directors and producers	21	55	+34	+162
Writers	6	14	+8	+133

Source: Ministry of Labour, Employment Statistics.

IV ECONOMIC POSITION: ARTISTS' INCOME AND ITS COMPONENTS

IV.1 Types of artistic employment

The term 'freelancer' is somewhat ambiguous. A freelancer may be employed by an agency, which takes care of his performance and contract arrangements. Alternatively, a freelancer might arrange all his contracts himself, without being permanently employed anywhere. Social security arrangements presuppose an employment relationship. If no employment relationship exists, the freelance performer is considered as self-employed, and therefore responsible for taking care of the social security arrangements himself.

TABLE 33. Principal employment status of artists according to census data in 1985

EMPLOYMENT STATUS/ PROFESSION	EMPLOYER %	SELF- EMPLOYED %	EMPLOYEE %	MEMBER OF AN ENTREPRENEUR FAMILY %	NUMBER OF ARTISTS
Plastic artists	1.5	58.9	36.3	3.2	1910
Writers and critics	1.7	70.4	25.0	2.8	460
Directors & managers	4.8	14.6	79.9	0.8	378
Performing artists in theatre and opera	0.5	5.2	94.2	0.1	1069
Musicians	0.6	8.2	90.8	0.4	4642
Photographers and camera- men	9.2	25.0	62.6	3.2	2004
Industrial designers and artists	4.9	26.5	66.0	2.7	1501
Architects	11.4	8.4	79.1	1.1	2416

Source: Census data, Liikkanen 1988.

TABLE 35. Average and median taxable income of artists per year in 1989

	TAXABLE INCOMES IN 1989 (FIM)		
	ALL	MEN	WOMEN
<i>Musicians</i>			
Average	149.000	155.000	124.000
Median	131.000	135.000	111.500
<i>Scenic artists</i>			
Average	138.000	146.000	127.000
Median	127.000	129.800	122.900
<i>Dance artists</i>			
Average	79.000	100.000	74.000
Median	73.600	95.100	70.000
<i>Cinema</i> ¹			
Average	123.600	131.300	102.500
Median	110.800	115.800	94.200
<i>Photographic artists</i>			
Average	107.000	116.000	74.000
Median	96.600	108.400	66.100
<i>Graphic designers</i> ²			
Average	157.300	181.200	128.400
Median	142.000	165.000	122.000

¹ Includes different professions in the field of cinema: film directors, sound technicians and engineers, editors, etc.

Sources: Irjala 1992, Heikkinen 1992, Karhunen 1992, Karttunen 1992, Mitchell 1992, Smolander 1992.

Following figures represent the average income of the gainfully employed, wage earners and entrepreneurs in 1989 according to the Statistics Finland 1992. The comparison between the income of artists and the whole population is somehow misleading because the statistics include the whole population, and not the breakdown between different educational and professional groups. Presently there is no data available as regards breakdown by education, age etc (the income statistics for 1989 will be available only in the autumn of 1992). The use of average income is also problematic because there are great differences between age-groups.

TABLE 36. Average income of Finns subject to state taxation in 1989

	GAINFULLY EMPLOYED FIM	WAGE EARNERS FIM	ENTREPRENEURS FIM
All	90.400	100.600	84.100
Men	111.300	116.800	98.300
Women	80.300	84.100	62.600

Source: Tax database of the National Board of Taxes 1989, Statistics Finland 1992.

TABLE 39. Total income of *fiction writers* in 1984, by gender

1000 FIM	MEN %	WOMEN %	TOTAL %
- 50	17	33	24
50 - 150	55	55	55
150 -	27	12	21
Total (%)	100	100	100
Total (N)	650	448	1098

Source: Heikkinen 1989.

IV.3 Sources of income

The income data used by the research project on the social and economic position of artists (Arts Council of Finland) stems from the National Board of Taxes. The breakdown of income into that derived from artistic work and other income cannot be examined on the basis of this taxation data, nor can the specific sources of income be indicated. The only available example of the breakdown of different sources of income for artists pertains to fiction writers living in capital district in 1984 (table 40).

TABLE 40. The average percentage breakdown of different sources of income for *part-time* and *full-time fiction writers* living in capital district in 1984 (n=81)

SOURCE OF INCOME	PART-TIME WRITERS %	FULL-TIME WRITERS %
Regular salary	45	3
Other remunerations	13	14
Pension	4	9
Royalties and copyright compensations	10	19
Library compensations	12	25
Artists' grants	6	22
Other grants	2	2
Other incomes	6	4
	100	100

Source: Heikkinen 1989.

Problems relating to uneven distribution of income

According to the latest income statistics (Statistics Finland, forthcoming) the average income of a Finnish wage-earner was 100.600 FIM in 1989. According to the ongoing studies on the economic and social status of artists 33 % of artists working in the field of music, 29 % of scenic artists, 68 % of dance artists, 53 % of photographic artists and 45 % of artists working in the field of cinema earned less than 100.000 FIM in 1989. These figures do not include tax free grants to artists. Their significance as a source of income varies among groups of artists. Later analysis will show their impact on the earnings of artists, but seen as a whole they do not change the average income of an entire artistic population. The figures indicate that particularly in the field of *non-institutionalised* or *poorly subsidised arts* like dance, cinema and photographic arts artists have generally low wages. Only 7 % of cinema artists, 3 % of photographic artists and none of dance artists earned more than 250.000 FIM. These figures also include income for non-artistic work. In all of the art fields studied female artists earned less than male artists.

As Bruno S. Frey and Werner W. Pommerehne (1989) have indicated not all artists are poor. Average salaries of artists permanently employed in theatres and orchestras have better wages than most of the self-employed artists and their wages do not much differ from those of other similarly trained population. Harold Horowitz (1983) has also indicated that particularly performing artists have benefited from the development modern media. While top opera singers in former times had an audience restricted by the size of the opera house, today they can capture an audience of millions of people owing to television, video and CDs and in particular to the radio and records. This phenomenon concerns, however, only a few top artists, the so called superstars (cf. Towse 1992). The phenomenon can also be seen in Finland even though to a much lesser extent due to the size of the home markets. Some six per cent of artists working in the field of music earned more than 300.000 FIM in 1989, and three per cent of scenic artists. In Finland earning more than 300.000 FIM annually is considered a very good salary, but it would hardly be of an international superstar. As a group of artists graphic designers seem to be the group of artists best off: 9 per cent of them earned more than 300.000 FIM in 1989. But again there is great variance in earnings among them.

ties". Generally artists whose main source of income comes from the profession of an artist, are taxed as tradespeople according to the Restrictive Trade Practices Act.

It is unclear as to which of the acts is applied as the basis for taxation. Practices vary because tax authorities *lack sufficient information on the artist's profession*. The aim of artistic activities is not economic profit, but high-quality artistic work. Insecurity regarding one's position in the taxation system renders an artist's work more difficult.

An increasing number of artists have established companies in order to administer their work for taxation reasons. An artist's work entails strong personal input and this has led to unpleasant tax-related consequences. The tax authorities have dismantled artist-undertakings and added this income to the personal taxable income. This demarcation of boundaries has caused problems in adapting the act on tax withholding. The tax note does not always free the employer from an obligation to withhold taxes.

Main problems of artists' taxation concern *deducting professional expenses* from earnings, the *concept of source of income* and the deficiency of options available for *income equalization* and its reserve.

The income derived from artistic work and earnings by artists subject to the Income and Property Tax Act are part of the same source of income. Thus they are entitled to deduct expenses arising from their artistic work from other income source, such as salary. For example, the expenses of a soloist concert suffering losses can be deducted from income gained out of orchestral work, or material expenses from teaching fees, if there is not sufficient income from sales of works to cover them. Earnings of an artist taxed under the Restrictive Trade Practices Act are not considered as part of the source of income for professional activities. Thus the above mentioned possibility for deductions does not apply.

The law or taxation practice should be changed so that other income closely linked to artistic activities will also be considered part of the source of income.

In conjunction with the revision of the Income and Property Tax Act, the presumption for reasonable deductions from artistic activities was abolished. This has emphasized the importance of demarcation between amateur and professional artists. *Unless there is sufficient income from artistic work, the tax authorities easily interpret the artist as*

Revision of sales tax

In the memorandum presented in February 1992 by the working group for expanding the basis of sales tax, a transfer to a system of *value added tax* is proposed. According to the Government's recent programme, this would be effective as of beginning of 1994. Adopting the VAT system was set as a precondition for EC membership.

In practice this proposal means that services will become taxable items as well. Cultural and entertainment events will be exempted from VAT. With reference to reasons of consumption neutrality, however, a separate entertainment tax is proposed. Transfer of incorporeal rights would generally be subject to taxation. However, transfer of copyright for literary and artistic works would be exempt from taxation. Similarly a performing artist's presentation of literary or artistic work and transfer of the right to a sound or visual recording of this kind of performance would not be subject to taxation. Sales of visual art products would be taxable and so would art handicraft and applied art products.

Products of art should not be subjected to taxation. Cultural and entertainment services, transfer of copyright and the outcome of artistic activities should be exempt from indirect taxation. The plans to subject cultural and entertainment services to separate entertainment tax should be also prevented.

Social security

As far as social security is concerned the distinction between *freelance* and *employed artists* is decisive. The Finnish social security system is largely based on statutory payments remitted by employers and, the amount allotted to the recipients depends on their income level. This applies to *pension funds, unemployment benefits and sick leave compensation*.

In theory the distinction between these two types of employment is sharp. However, this distinction causes problems for several groups of artists; in practice it becomes very problematic to define to which of the two categories an artist belongs. There are certain freelancers caught between the two definitions. It is not quite clear whether their social security benefits are derived from short-term contracts, or would it be to

In Finland, only dancers with the National Ballet are entitled to retire at the ages of either 42 or 46. For other dancers, the normal retirement age is 65. Implementing a similar pension security system to cover the latter will not succeed if employers are to finance it; expensive pension policy schemes would immediately knock down the best Finnish dance groups. Efforts have been made to seek public support for these pension schemes, but with little success. At present professional organizations are investigating the possibility of state-run retraining programmes enabling dancers, without the pension security schemes, to retrain themselves in other professions, thus accumulating their pensions in a normal way until the statutory retirement age. So far, public support for these schemes has not been forthcoming, although examination into the possibilities of retraining has commenced in collaboration with labour authorities.

Short-term *grants* make no provision for the recipients' *pension policies*. The grants can be 1, 3 or 5 years in duration and during that period permanent employment is not allowed. The same artist can have several grant periods. Short-term grants should make provision for the artists' pension policy.

Unemployment benefits - subsistence security

Artists with steady employment are entitled to unemployment benefits. Professional organizations have noticed that unemployment benefits based on the needs of "normal" working life are often insufficient in the field of arts. Nevertheless it is possible to receive unemployment benefits.

Securing the subsistence of a free artist is more difficult. The grant system is not sufficient to cover subsistence of all artists and other social security mechanisms are not familiar with all the problems. Thus it may be humiliating to turn to these mechanisms. Some sort of support to low-income artists would be necessary.

varied from two to fifteen percentages. There seems to a constantly growing demand for professional training in the arts.

At the same time the number of professional artists who are unemployed or under-employed has grown sharply. Until recently the future of professional training in the arts has been discussed in terms of further development and growth. Presently, however, there are also critical voices as regards the expansion of training opportunities. Particularly in the field of visual arts possibilities for vocational training have grown and at the same time unemployment or under-employment has increased.

Another question which needs to be discussed in this context is the general arts education in comprehensive and vocational schools. When the economic and social status of the artist is hampered by a lack of working opportunities and lack of demand for the works of art the question of educating an appreciative public for the arts can be seen as highly relevant. Arts education provides a means of enjoying the arts for people who would not learn to enjoy the arts from their families or from their peer groups.

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APPENDIX 2. Further information on artists based on ongoing studies by the Research Unit of the Arts Council of Finland

Dance

TABLE 41. Development of *unemployment* among the members of Finnish Union of Dance Artists in 1989-1991

YEAR	PERSONS	% OF MEMBERS
1989	21	5 % (444)
1990	22	5 % (453)
1991	50	11 % (468)

TABLE 42. Taxable *income* of dance artists in 1989 by gender

TAXABLE INCOME (FIM)	MEN (%)	WOMEN (%)	TOTAL (%)
0-49000	30.4	38.6	37.0
50000-99000	24.1	33.1	31.3
100000-149000	26.8	20.4	21.6
150000-199000	11.6	5.5	6.7
200000-	5.4	0.9	1.8
Total	100.0	100.0	100.0
N	112	456	568

Source: Smolander 1992.

Scenic art

TABLE 43. Scenic artists by *gender* and *profession* in 1989

PROFESSION	MEN %	WOMEN %	TOTAL %
Actor	62.6	66.5	64.3
Director + manager	12.8	9.3	11.3
Dramaturge	2.2	4.7	3.3
Set designer	6.5	6.0	6.3
Costume designer	0.2	4.5	2.1
Lighting + effects	9.0	0.3	5.1
Multiprofessional	5.2	5.6	5.4
Other/not known	1.5	3.1	2.2
Total (%)	100.0	100.0	100.0
Total (N)	1038	815	1853

Source: Karhunen 1992

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