

Effectiveness indicators to strengthen the knowledge base for cultural policy

Publications of the Ministry of Education and Culture 2011:16

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Contents

Foreword	4
1 Development of effectiveness assessment in central government	6
2 Assessment of effectiveness in cultural policy	10
3 Areas of cultural policy effectiveness goals and the indicators corresponding to them	31
4 Development needs and proposals concerning cultural policy indicators and other strategic information provision	41
Appendix: Cultural policy indicators	55
Sources	69

Foreword

Finnish cultural policy has been actively developed in recent years. In 2009, the Ministry of Education and Culture drew up its own strategy for cultural policy that extends to 2020, while a government report on the future of culture was completed in 2010.

These two documents discuss the changes affecting the cultural policy operating environment, set development targets and propose concrete measures for achieving them. However, simply setting targets and measures is not in itself enough. These days, the implementation of measures within central government needs to be monitored to determine whether the measures have achieved the targets set and whether the targets have been socio-politically relevant.

As part of its strategic development work, the Ministry of Education and Culture carried out a cultural policy indicator project. The project was conducted jointly with Statistics Finland and Cupore, the Finnish Foundation for Cultural Policy Research.

According to the assignment, the cultural policy indicator development project aimed to:

- 1) identify and define the key areas of cultural policy effectiveness indicators needed within the cultural administration supervised by the Ministry of Education and Culture,
- 2) review the need for information on the quantitative and qualitative indicators related to these,
- 3) collect, where possible, the required indicator data concerning the areas of effectiveness indicators or initiate action to acquire any missing data,
- 4) develop the statistics and information production system for the culture sector, based on the needs mentioned above, or recommend development measures, as well as
- 5) draw up a report on cultural policy indicators, describing the key observations and results related to the project's objectives.

The resulting report examines the need to create indicators on the societal effectiveness of cultural policy and the opportunities to create such indicators from the perspective of strengthening the knowledge base for cultural policy. It is very challenging to determine the sector's societal effectiveness due to the nature of artistic and cultural activities. Cultural activities are creative, active and dynamic and their impact is related to human experiences and interpretations. Moreover, the causal relationships of impacts are difficult to pinpoint and may not appear until quite some time has passed.

It can be difficult to distinguish the effectiveness of measures taken by cultural policy actors (such as the Ministry) from the cultural impacts resulting from other actions. They have mutual connections, but cultural impacts may also come about as a result of measures taken by administrative branches other than that of cultural policy. Correspondingly, cultural policy may have impacts other than purely cultural ones.

In the field of cultural policy, statistical data is best available with respect to the numbers of actors and participants involved in cultural offerings and the spheres of art and culture. Information is also available on participation in cultural education. Government support for art and culture is known, as is the share of GDP that is accounted for by the cultural and copyright sectors. In recent years, attempts have been made to obtain more information about the cultural economy in terms of consumption, imports and exports. These were some of the aspects that were designated as indicators describing the effectiveness of cultural policy in

this project. Not all of them are effectiveness indicators as such, but they still give a picture of the societal effectiveness of cultural policy as a part of the whole group of indicators.

The project also identified many issues that are important for demonstrating the effectiveness of cultural policy, but about which there is still too little systematic or reliable information for these issues to be called indicators. Such issues include cultural diversity, culturally sustainable development, intercultural dialogue, participation in culture and the well-being benefits of culture. New challenges include the use, consumption and production of culture online. It is particularly demanding to assess and verify the qualitative effectiveness of cultural policy measures, as well as to evaluate the impacts of culture and cultural policy when they involve many administrative branches. International projects aiming to develop alternative indicators to GDP are interesting in terms of demonstrating the impact of culture. At some point, the culture sector also hopes to get a composite indicator or index that can be used to prove the value or significance of culture to the nation's physical and mental wealth.

The report contains development proposals for obtaining information on these issues. For this to be possible, improvements are needed in academic research, sectoral research and the collection of statistics on cultural policy. The Ministry of Education and Culture must boost its strategic role as a developer in the sector and the part it plays in management through knowledge, in addition to engaging in cooperation with various information producers and users.

This report only forms a foundation for longer-term work aimed at strengthening our understanding of cultural policy indicators and related issues. Much remains to be done, although unfortunately there are insufficient resources for carrying out everything deemed necessary. The savings and productivity programmes of central government in Finland will make it more difficult to achieve the objectives. Consequently, the implementation of the development measures included in this report has only just begun.

This report includes a review of the prerequisites for producing indicators. It also contains a description of the needs to develop indicators. Some of the needs have been formulated into proposals for improvement. Moreover, the report includes a list of indicators that the Ministry of Education and Culture aims to use based on the information currently available. It is possible that not enough information will be available on all of the indicators.

The sources of information vary depending on the indicator. Various statistics provided by Statistics Finland are the main sources, while others include organisations in the field of art and culture, government agencies in the sector, the Ministry of Education and Culture, as well as other ministries. Cupore, the Finnish Foundation for Cultural Policy Research, plays an important role in information production, and the Foundation maintains a research institute of the same name, as well as undertakes academic research into cultural policy, which in Finland is conducted especially at the University of Jyväskylä.

This report does not deal with the broader question of how indicators can be used to steer cultural policy. The basic principle is that indicators cannot be used in a more demanding sense as a tool for steering cultural policy until the required knowledge base is solid enough and the indicators themselves are sufficiently versatile and encompass cultural policy operations as comprehensively as possible.

This report first describes the project's background in terms of the demands set by the planning and monitoring systems used for central government finances, and the development needs in the field of cultural policy. This is followed by a description of the starting points and methodology of the development of cultural policy indicators, and a discussion of the development work and relevant research that has already been carried out in Finland and abroad. A presentation is then given of the areas of cultural policy effectiveness indicators determined on the basis of an analysis of cultural policy goals, and the indicators defined for each area. The report ends with conclusions and development proposals related to the range of indicators that have been produced and the working group's assignment. A detailed list and descriptions of the indicators are provided as an appendix.

1 Development of effectiveness assessment in central government

1.1 Management by knowledge and redefinition of performance

Political decision-making and administrative operations require a comprehensive knowledge base of social phenomena and development trends. Knowledge lays the foundation for political guidelines aimed at improving operations in the sphere of social policy as a whole and in its different sectors. Knowledge is not only needed for steering operations, making decisions and implementing measures, but also for evaluating the impacts of policies, decisions and measures.

As the global operating environment and society become more complex and the factors affecting development more numerous, the challenges related to management by knowledge increase. The mere existence of knowledge is not enough: one must also be capable of summarising, interpreting and utilising knowledge in policy-making and administration. In addition, it is necessary to critically evaluate the usability of the available knowledge and to identify what is relevant from the ever-increasing mass of information.

The Finnish central government has used performance guidance since the 1990s. The central government reform project (2002) resulted in a recommendation to make performance guidance more effective and enhance accountability and performance responsibility. The fundamental maxim of performance guidance was defined as ‘societal

effectiveness’, which means results related to broad-based socio-political objectives. The reform project’s recommendations were made more concrete by the Working Group on the Final Central Government Accounts (Parempaan tilivelvollisuuteen [Towards better Accountability] (2003)). The steering system for central government finances and operations underwent considerable development after the Budget Act (1216/2003) entered into force at the beginning of 2004.

The goal was to develop the final accounts as a whole to promote accountability and decision-making. The Report on the Final Central Government Accounts was formed into a new report on the management of central government finances and submitted by the Government to Parliament. It includes appropriate and sufficient information about adherence to the budget, government revenues and expenditure, the government’s financial position, as well as performance, with the emphasis on information considered to be key in terms of the societal effectiveness of government activities (Indikaattorit [Indicators]... 2005, p. 25). Reporting should be undertaken in as clear and illustrative a manner as possible using both quantitative indicators and qualitative assessments for support.

The reform of performance guidance was based on a systematic effort to move the focus of political decision-making from inputs to outputs (Joustie 2009, p. 21). Indicators emphasising effectiveness data, which are already used when setting targets for operations, are key tools in this effort.

The reforms to performance guidance and accountability have also been linked to programme guidance, which has become increasingly common in recent years. The objective is to get the entire government to adopt the broad-based societal objectives defined in the Government Programme and in Government Policy Programmes instead of each administrative branch acting in line with its own interests and setting its own objectives (cf. Indikaattorit [Indicators]... 2005, p. 30). Administrative branches are bound by the effectiveness goals set by the Government and Parliament, while the effectiveness goals defined by ministries aim to specify and complement the objectives set at the higher level and to make them more concrete (ibid. p. 34).

The criteria used to set performance objectives and to report on their success were updated in connection with the reform of performance guidance and accountability. The concepts of societal effectiveness, economic efficiency, productivity and efficiency were brought together under a logical concept and introduced as a performance prism (Figure 1).

The performance prism will be used as one of the key frameworks to harmonise government guidance and reporting (Indikaattorit.[Indicators].. 2005, p. 31). Performance is considered to consist of two elements:

societal effectiveness and outputs. Since societal effectiveness is the ultimate result and objective of general government activities, it is placed at the top of the prism. Societal effectiveness goals are used to define the operational performance targets of different ministries and, most importantly, the government agencies and departments subject to them.

In the philosophy of the performance prism, societal effectiveness goals describe the state of society that policies aim at. This usually involves a change in the circumstances of society or its members. Societal effectiveness refers to the effects that the activities have on entities and societal objectives that aim to satisfy the needs of various social interest groups, ensure peace and stability in society, as well as to safeguard economic growth and well-being (Valtion tilinpäätösuudistuksen periaatteet [Principles for reforming the final central government accounts] 2003, p. 61). Societal effectiveness indicates the degree to which the targets set in social policy have been achieved, that is, how well social policy has succeeded on the whole. In practice, societal effectiveness is the sum of the outputs of numerous players and ultimately results from cross-administrative cooperation. (Ministeriöiden kustannuslaskennan kehittäminen [Developing cost accounting of the ministries] 2006, p. 15.)

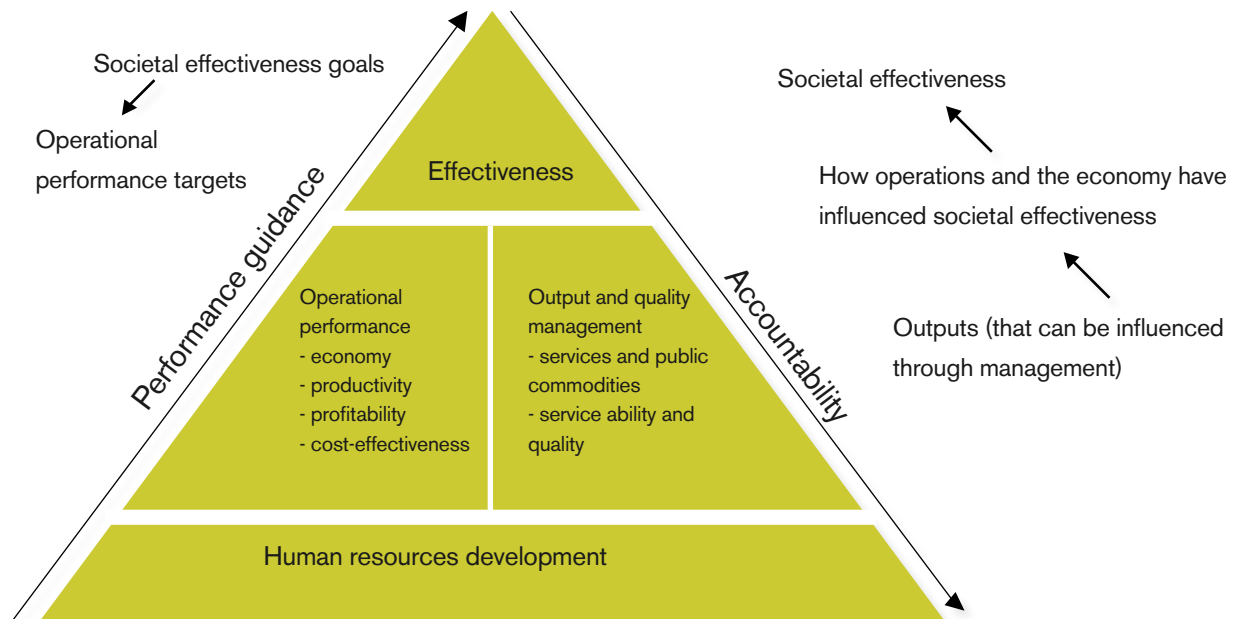


Figure 1. Performance prism indicating the mutual links between performance guidance and accountability, as well as between objectives and outputs.

The implementation of the Government Programme is monitored through the Government Strategy Document. It focuses on the themes cutting across the different administrative branches that are included in the Government Programme and on Government Policy Programmes. The Prime Minister's Office publishes assessments of the Government Programme's implementation in the middle and at the end of the Government term. Monitoring based on the Government Strategy Document has been conducted since 2003.

The justifications of the Budget's main titles of expenditure present the socio-political effectiveness goals that the ministries' operations aim at. In addition to the Budget, the ministries' operations are steered by their own strategies, operating and financial plans, annual performance plans, performance agreements concluded with public bodies or institutions, as well as by other official documents. The key documents related to the monitoring of the ministries' operations are the sections that the ministries prepare for the Government's Annual Report, their own annual reports, which also include the final accounts, as well as the sections the ministries prepare for the Report on the Final Central Government Accounts concerning the societal effectiveness of their own administrative branch in relation to the goals presented in the Budget.

The Ministry of Finance steers and supervises the budgeting and financial planning of the other ministries. The Government's joint controller function, which was set up on the basis of a recommendation of the Working Group on the Final Central Government Accounts (2003) and which operates in conjunction with the Ministry of Finance, assesses, supervises and develops national financial administration and its reporting systems. The controller function ensures that the reports on national financial administration and its performance contain appropriate and adequate information. It also coordinates and supervises the evaluation of administration. The National Audit Office is the supreme audit institution of state financial administration. It operates as an independent agency in conjunction with Parliament. The National Audit

Office improves state financial administration by auditing the financial statements and performance. In a special report submitted to Parliament, the National Audit Office evaluates the application of the central government spending limits, as well as the appropriateness and adequacy of information submitted by the Government to Parliament.

Publicising the objectives and results is an essential principle of the Government's reform of performance guidance (Joustie 2009, p. 21). An Internet-based NETRA reporting system was set up to support this principle. Ministries are obliged to supply key information about their goals, finances and outputs to the system. Documents related to performance guidance are available to all citizens online. The NETRA database is maintained by the Treasury.

1.2 Indicators as tools for performance guidance and monitoring

The Government's reform of performance guidance and accountability systematised the use of indicators in setting goals and performance reporting (Indikaattorit [Indicators]... 2005, p. 25). As such, the basic notion is simple, as is stated in the said publication: indicators can be used to set specific goals in different policy areas and to monitor the achievement of goals. Specific and quantitative goals can even be set at the level of the Government Programme, for example, by agreeing that the goal is to raise employment by at least 100,000 jobs by the end of the electoral term. Usually, however, the goals of the Government Programme are qualitative and indicate the direction of development (ibid., pp. 23–24).

According to the Ministry of Finance's indicator working group, different levels of performance guidance based on societal effectiveness goals call for different types of indicators (Indikaattorit. [Indicators].. 2005, p. 4). The selection of indicators should reflect the hierarchies of the performance prism (ibid. p. 29). The Government Programme and the Government Strategy Document constitute the highest national level at which indicators

are utilised. Above this come international benchmarking indicators (such as those used by the EU, UN or OECD). The second highest national level is made up of the Budget and budget proposal, central government spending limits, operating and financial plans, as well as performance target documents. These are followed, at the third level, by output, outcome and quality indicators designed for the internal guidance of administrative branches and government agencies.

The evaluation of societal effectiveness is challenging due to its expansive and multidimensional nature and the long timescales involved. According to the Ministry of Finance's indicator working group, the lack of a theoretical framework causes problems in reporting (Indikaattorit.[Indicators].. 2005, p. 8). Broad-based societal effectiveness and operational performance get easily confused if the difference between targets and measures is not clearly defined. As such, the amount of publicly supported services does not provide information about societal effectiveness. Instead, the results should be examined from the perspective of broad-based socio-political targets. The causal relationship between administrative outputs and societal effectiveness is often difficult to prove. Firstly, this is a question of partial effectiveness in many administrative branches, and secondly, indirect impacts are difficult to perceive. The impact of socio-political decisions and measures needs to be distinguished from the impacts of all other factors affecting the phenomenon in question. Furthermore, attention must also be given to the temporal delay of impacts, which may span decades.

Despite the challenges and problems involved in proving the societal effectiveness of different measures and sectors, the results of effectiveness assessments will most likely become more commonly used in the political administration system when planning the need to use society's resources and their allocation. Indicative of this is, for example, the statement made by the Government's policy work group on 24 February 2009, which urged the development of effectiveness assessments of policy measures. In October 2009, the Prime Minister's Office also adopted Findikaattori, an internet

portal with approximately 100 indicators on social progress, which more emphatically focuses attention on the top level of the socio-political performance prism.

2 Assessment of effectiveness in cultural policy

2.1 Proof of evidence a challenge in cultural policy

In Finland, cultural policy is supervised by the Ministry of Education and Culture. As the Ministry of Education and Culture, similar to other ministries, has increasingly begun to emphasise the strategic development of its administrative branch, management by knowledge has taken on a more important role. The working group on delegation and regionalisation (Tehtävien delegointi- ja alueellistamismahdollisuudet sekä ydintoiminnan kehittäminen opetus- ja kulttuuriministeriössä, [Options to delegate and regionalise duties and develop core operations in the Ministry of Education and Culture] (2003)) recommended that the Ministry of Education and Culture adopt the principle of strategic knowledge management. According to the proposal, the Ministry should develop duties supporting strategic decision-making in its administrative branch, as well as assume more responsibility for planning, organising, developing and utilising knowledge production in its sector. Strategic action and management by knowledge play a key role in the Ministry of Education and Culture's development programme for 2007–2011.

Similar to other administrative branches, cultural policy must report on its outputs and effectiveness within the framework of evidence-based policy-making and performance guidance. The culture sector has felt this to be problematic

for various reasons. The sector and its activities are of such a nature that they are difficult, and sometimes impossible, to characterise, especially with quantitative indicators. It is difficult, perhaps even impossible, to agree on unambiguous definitions of basic cultural concepts, such as culture, art and creativity. Cultural activities are dynamic and procedural. Many cultural impacts are relative, seeing as they involve human experiences and the assigning of meaning. It has been considered that this makes it more difficult to identify and compare impacts. Moreover, the causal relationships of cultural impacts are often difficult to detect. The problem is that the lack of data, analytical tools and resources often force assessments to focus on a small part of a bigger entity, which in itself is difficult to perceive. This blurs or distorts the picture of culture. It is also important to remember that the impacts in the culture sector may differ considerably and be difficult to anticipate, in addition to which they may be slow to emerge. (See Häyrynen 2004.)

The vagueness and cumulative nature of goals have been mentioned as problems of cultural policy internationally. According to Bonet and Négrier (2003, p. 110), new cultural policy goals are typically set on top of previous ones. In their view, the cultural policies of western democracies have evolved cumulatively over the past century,

as depicted in the table below. Their presentation also includes key indicators for different periods of cultural policy development.

The details of this framework and its suitability for the Finnish setting can be debated, but the basic notion of the different development stages, or rationales, of cultural policy existing side by side is most likely true and also corresponds to Finnish descriptions of cultural policy development stages (see, e.g., Heiskanen 1994; Kangas 1999). The

fact that some of the cumulative goals are at least implicitly conflicting and reflect different ideologies, which Kangas (1999, 176), among others, refers to, also explains why work involving indicators is difficult in this particular administrative branch. One of the recurring questions in the setting of goals in art and cultural policy is the choice between or balancing of a normative or relative notion of culture (see, e.g., Häyrynen 2006, pp. 105–106).

Cumulative evolution of cultural policies in western democracies

Period	Dominant rationale	Intervention sectors	Final goals	Examples of indicators
19th century to 1945	Patriarchal, elitist and nationalist	Archaeological patrimony, libraries and archives, fine arts	Conservation, construction of the national identity, public instruction, art education of the elite	Protected monuments, national distribution of school books, educational level, number of art schools
1945–1960	Artistic	Fine arts and contemporary art	Diffusion of high culture, creativity, quality and freedom of expression	Number of quality institutions and festivals, seminal art performances
1960–1980	Socio-cultural	Traditional culture, diversity and pluralism, mass culture, popular culture, means of communication	Cultural democratisation, social integration and cohesion, cultural participation and democracy	Social and territorial decentralisation of supply, inter-class participation, activities by non-professionals
1980–2000	Economic and cultural development	Audiovisual sector, natural and intangible patrimony, new communication technologies, multimedia	Domestic cultural production and diffusion, full employment, competitiveness and growth, multiculturalism, cultural cooperation	Percentage of GDP, export capacity, supply of multicultural education, balanced international exchanges

Source: Bonet and Négrier 2003, p. 110.

The obligation to verify the effectiveness of operations subjects administration to transparency, as is explained in the report prepared by the Ministry of Finance's indicator working group (2005, p. 3). Apart from being a threat, this can be seen as an opportunity to increase visibility and to secure a foothold in the cultural policy sector. The idea has also emerged in international debate, which has encouraged parties to seize the opportunity to improve the status of art and culture (see, e.g., Madden 2005, p. 217). The challenge to demonstrate societal effectiveness may be even more interesting in a multi-faceted sector and administrative branch such as cultural policy. New perspectives on developing the sector and specifying the setting of goals may arise if comparable effectiveness assessment criteria, assessment frameworks and individual indicators are considered jointly with other administrative branches.

Those working in the administrative branch of cultural policy feel that the sector is often relegated to a socio-political role that is smaller than its true significance. The experience has been that cultural topics and cultural policy are ignored when discussing socio-politically important matters (cf. the Council of Europe's report *In from the Margins* 1996). The development of effectiveness assessments, with all its challenges, may be one way to 'come in from the margins'. This means that the issue would no longer revolve only around the socio-political significance of cultural policy, but would emphasise the entire cultural dimension of social development, which has been considered important ever since UNESCO joined the group of cultural policy players in the late 1960s.

So far, it has proved difficult to make the concept of broad-based culture more concrete in politics (see, e.g., Pirnes 2008). Efforts were made, for example, in connection with the UN World Decade of Cultural Development 1988–1997, when the relationship between culture and development was defined such that culture is considered a factor that inspires development instead of only being a consequence of it. The goal has been to give culture, as a dimension of development, a role alongside economic and social development. In Finland, the

fundamental cultural nature of social development was expressed, for example, in the 1992 report on cultural policies (KUPOLI) and in the parliamentary cultural policy report based on it published the following year. KUPOLI (1992, 245) outlined a vision for the development of cultural policy and, consequently, social policy, which was based on a society of culture where the cultural values adopted by people permeate society, guiding decision-making and actions.

The work of the arts and artists policy committee, completed in 2002, as well as the 2003 Government resolution on the arts and artists policy, based on the committee's work, expound on the wide-ranging impacts of art on the development of individuals and communities. Culture and art are also described as being key factors in renewing and developing the foundation of social innovation. As an opportunity for self-development, art is considered to be a fundamental cultural right, as expressed in the Constitution of Finland (*Valtioneuvoston. [Government...]. 2003, p. 6*). Moreover, the resolution expresses the goal of giving culture more influence in social policy. The 'in from the margins' principle is explicitly mentioned in the discussion on how to improve the use of culture in regional development (*ibid. p. 8*).

A stronger integration of the cultural dimension in socio-political decision-making came up in the Ethics of Cultural Policy project initiated by the Ministry of Education and Culture in 2005. The report by Hannele Koivunen and Leena Marsio (2006) discusses cultural rights from various perspectives. It also describes international initiatives to develop indicators on the ethics of cultural policy. The report covers cultural policy from perspectives such as diversity, the politics of identity, globalisation and sustainable development. The ethics of cultural policy were ultimately described using the concept of 'fair culture'. Fair culture means the realisation of cultural rights and the inclusion of people in cultural signification, irrespective of their age, gender, minority group, language, ability, and ethnic, religious or cultural background. Two of the measures proposed in the report dealt with indicators. One of these recommended that a project

be set up in Finland from 2007 to 2010 to develop indicators on the ethical assessment of cultural policy. The other proposed that the development of Fair Culture indicators should constitute Finland's initiative in the European Union's Year of Cultural Dialogue, which was celebrated in 2008. However, these recommendations were not put into practice.

In the future, the importance of culture as a force and dimension of social development will be a point of interest in cultural policy and a tool used to mainstream the cultural perspective. In the Swedish Government's recent cultural policy report (Kulturutredningen 2009, p. 95), this issue has been highlighted under the term aspect policy.

UNESCO and the Council of Europe will continue to advance the themes of culture and development, as well as culturally sustainable development. Both organisations are also working on indicators related to these themes, which will enhance international awareness of these issues through comparative analysis. New emphases – the cultural dimension of development, as well as the development of the culture industry and creative sectors – have typically found their way into Finnish cultural policy through discussions within UNESCO, the OECD, the Council of Europe, the EU and other international organisations. International recommendations and agreements are nationally binding. One of the latest examples is the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which entered into force worldwide in March 2007 (also known as the Cultural Diversity Treaty)¹.

2.2 Assessment of cultural impacts and the effectiveness of cultural policy

Cupore, the Finnish Foundation for Cultural Policy Research, has published two works related to the background, theories and methodology of cultural policy indicators: *Kulttuuristen vaikutusten arviointi kulttuuripolitiikan toimenkuvana* [Evaluation of

Cultural Impacts as a Function of Cultural Policy, 2004] written by Simo Häyrynen, as well as *Kulttuurin arviointi ja vaikutusten väylät* [Evaluation of Culture and Channels of Impacts, 2005], edited by the aforementioned. Both publications were put together by Cupore on an initiative of the Ministry of Education and Culture, and they are considered to constitute the preliminary work for the recent indicator project.

In his publication (2004), Häyrynen discusses the assessment of cultural impacts as an operating model comparable to the assessment of environmental impacts. The Act on Environmental Impact Assessment Procedure entered into force in Finland back in 1994. While cultural impacts are not synonymous with the effectiveness of cultural policy, they do have some mutual connections. Other policy fields may also have cultural impacts, just as the impacts of cultural policy may be other than purely cultural in nature. The assessment of cultural impacts can be linked to what was stated above on the realisation of cultural development in society. This means that the assessment of the effectiveness of cultural policy builds on a broad-based concept of culture and that such an assessment can in itself be understood as an activity in the field of cultural policy.

Proposals concerning the evaluation of cultural impacts have been made in recent years, but a practical framework and measures have yet to be created. Cultural impacts have been included in the assessment of environmental impacts to some degree. According to the Finnish Act on Environmental Impact Assessment Procedure, environmental impacts of a cultural nature include, for example, the direct and indirect impacts affecting living conditions and comfort, community structure, buildings, landscape and cultural heritage. Correspondingly, proposals have been made both in Finland and abroad concerning the assessment of social impacts, health impacts and impacts on human beings. Cultural themes have mainly been associated with the latter. (See Häyrynen 2004, pp. 19–25; Kangas 2005, pp. 113–116.)

¹ Finland was actively involved in the preparations of the treaty and was one of the first EU member states to ratify it in June 2006. The European Community ratified it in December of the same year during Finland's EU Presidency.

Cultural impacts are sometimes evaluated in the Government's cross-administrative policy programmes. Of the sitting Government's policy programmes, the programme for the well-being of children, youth and families has adopted indicators such as the use of children's culture and art services and the art hobbies of young people. They are related to the objective of preventing social exclusion². Democracy indicators produced in connection with the Citizen Participation Policy Programme, one of the preceding Government's programmes, include, under the theme of 'informed citizenship', matters such as municipal education and culture expenditure per capita and library lending figures per capita. In the array of sustainable development indicators, compiled by the Ministry of Environment and which encompass several administrative branches, culture services are mentioned in connection with the share of consumption expenditure of households accounted for by services, while libraries are mentioned in the examination of the distance of services from the home. Culture, defined in broad terms as the human development index (HDI), is one of the top key indicators of sustainable development (www.ymparisto.fi; more about HDI on page X of this report).

Evaluations carried out in cross-sectoral activities can lead to important progress in the assessment of cultural impacts and in highlighting the cultural dimension. However, to understand cultural impacts as a whole, we need a more multi-faceted and systematic approach focused specifically on this theme. Under this basis, the next phase of cultural policy evolution could turn into a period of true cultural development (cf. Bonet and Négrier 2003). From the perspective of cultural policy, this would mean a shift from the assessment of individual aspects of cultural development to that of the big picture and, from the perspective of social policy, a shift from the analysis of individual dimensions of social development to an examination in which culture would be treated as a key dimension of development.

The assessment of cultural impacts or the impacts of cultural policy remain vague if insufficient attention is given to defining the concept of culture. A specific, appropriate and transparent definition provides a framework within which assessments are carried out and for the themes on which they focus. In its broadest sense, culture can be understood to encompass all forms, processes and outcomes of human activities. The administrative branch of cultural policy obviously does not cover all of this. Moreover, a definition as broad as this would most likely create insuperable problems also in the assessment of cultural impacts. Under a slightly narrower interpretation, culture could be considered as being an essential element of the identity and lifestyles of people and communities or it could be defined as consisting of creative significations, actions and practices in social environments. None of these views offers a full match with the administrative branch of cultural policy, but they could function as viable starting points in the assessment of cultural impacts.

In Finland, the field of cultural policy and administration has traditionally been linked to the arts and cultural tradition, both of which are still at its core. Today, the scope of cultural policy activities is wide, ranging from citizens' opportunities to participate in culture and undertake independent activities to the economic significance of culture.

As illustrated by the periods of cultural policy evolution defined by Bonet and Négrier (2003), the emphasis on citizens' participation and independent approach dates back to the 1960s and 1970s. In the 1980s, economic impacts began to be increasingly used to explain cultural policy. The participation and well-being of citizens, as well as cultural diversity have taken centre stage in the 21st century. To an increasing degree, culture is now considered to be an industry and an inherent part of the national economy. Technological development and the adoption of new media have also modified the field of cultural administration. In practice, the administrative field of cultural policy consists of artistic and other creative activities and their impacts

² http://www.minedu.fi/lapset_nuoret_perheet/Seuranta_ja_arviointi.

on the experiences and lifestyles of individuals and groups, as well as on society and the national economy.

What is more, cultural policy defined as actions affecting cultural development is not synonymous with cultural policy defined as an administrative branch. Cultural policy can be understood to encompass all of the players and actions that influence cultural activities and development (depending on the way in which the concept of culture is defined). This includes all parties with the power to define and execute cultural policy, as well as the means used to influence the functions and practices targeted by the objectives and measures.

In central government, Parliament and the Government as a whole are considered to be cultural policy actors. They steer the implementation of cultural policy through legislation, the Government Programme, the Budget and other policies and decisions. Within Government, the responsibility for cultural policy implementation has been assigned to the Ministry of Education and Culture, which is divided into the Department for Education and Science Policy and the Department for Cultural, Sport and Youth Policy (with the third department being the Administration Department). National cultural policy is mainly the responsibility of the Department for Cultural, Sport and Youth Policy. For example, the Budget class dealing with art and culture (29.80) comes under the Department's administration. Art education, as well as education and research in the fields of art and culture, which are connected to cultural policy, are handled, on the other hand, by the Department for Education and Science Policy. They are essential in creating a foundation for the professional development of the cultural sector and citizens' cultural participation. Youth policy, which is the responsibility of the Department for Cultural, Sport and Youth Policy, also includes tasks related to culture.

The Ministry of Education and Culture is not directly responsible for the performance guidance of all other cultural policy actors and neither does it have other financial and administrative connections to them³. In addition to the Ministry of Education and Culture and the government agencies under it, the key cultural policy actors include municipalities as well as actors in the third sector and individual citizens. Municipalities – often in cooperation with third sector actors – are largely in charge of the offering and infrastructure of regional and local art services, in addition to granting support for local cultural activities. The Ministry of Education and Culture steers municipalities through legally binding norms (Acts, decrees and decisions), resource control (statutory government contributions, discretionary transfers), information guidance (training, guidelines, manuals, letters) and the supervision of legality. The State and municipalities have joint administrative responsibility for the effectiveness of cultural policy in Finland. The impacts are often more visible at the local level.

Third sector cultural policy actors include associations and foundations maintaining cultural activities and institutions, as well as foundations supporting culture and the arts. As foundations have boosted their role as cultural funders in recent years, their influence on cultural policy has also strengthened. The amount of support distributed by investment foundations largely reflects changes in the national economy and the development of stock markets. In the field of support for artists, for example, funding granted by foundations came close to that of the Arts Council of Finland towards the end of the first decade of the 21st century. (Oesch 2008.)

The role of market actors can be roughly estimated on the basis of household cultural expenditure, which is quite notable (around four million euros in 2006, according to Statistics

³ The government agencies under the performance guidance of the Ministry of Education and Culture include the Arts Council of Finland, the National Art Councils and Regional Arts Councils, the Finnish National Gallery, the National Board of Antiquities, the Library for the Visually Impaired, the Governing Body of Suomenlinna, the National Audiovisual Archive, the Finnish Board of Film Classification and the Finnish Institute for Russian and East European Studies. The performance agreements made with government agencies define the agencies' operational targets within the scope of the appropriations granted.

Finland), since most of it takes the form of market consumption. Mass media expenditure (such as newspaper and magazine subscription fees, televisions and set-top boxes, TV licence fees, pay-television fees) accounts for a notable share of this. Market-based press and digital media exert considerable influence on cultural policy. However, corporate art and culture sponsorship is not particularly extensive in Finland and seems to have further decreased of late (Oesch 2005).

Ministries other than that of Education and Culture also carry out duties that affect the development of culture both in its broader and narrower meaning. The culture sector is influenced, for example, by the Ministry of Employment and the Economy, whose measures support the creative economy and related research and product development. The Ministry is also responsible for regional development, in which culture plays an increasingly important role. The Ministry of Transport and Communications is responsible for legislation governing television and radio broadcasting, as well as the communications market. It is also responsible for issues concerning the radio, television and other forms of communication, which many other countries assign to the Ministry of Culture and cultural policy.

The Ministry of the Interior is in charge of matters related to immigration, a topic of growing significance in an increasingly multicultural society. The Democracy and Language Affairs Unit of the Ministry of Justice promotes civil society and especially the activities of NGOs, in addition to advancing public participation as well as research and reporting related to these topics. Cultural tasks and aspects can also be found in employment, social, health, economic, tax, foreign, trade and environmental policies. The areas of responsibility that are obviously shared with other administrative branches include issues related to the built and cultural environments, cultural exports and cultural tourism. Welfare policy is closely linked to cultural policy, while many cross-sectoral forms of 'new policies', such as innovation policy or sustainable development policy, can be analysed through their cultural dimensions or content.

2.3 Indicators in politics and cultural policy

2.3.1 Indicator classes and selection criteria

Indicators are pointers or alarms that reveal a change in the state of affairs. They are statistical indicators of a kind that condense an increasing flow of information into a form that is easier for users to control and understand. Indicators describe the essential dimensions of phenomena and show the direction of their development. The objective is to measure progress towards the target state (or the approach of an undesirable state).

A distinction is often made between a statistical figure that describes the situation in neutral terms and an indicator that measures the achievement of a goal. Individual statistical figures or compilations of them can, however, function as indicators if they are contextualised and interpreted from the perspective of goals. A statistical indicator is typically expressed as a ratio or percentage, and it often involves the use and comparison of a time series. The most 'refined' indicators, which often demand long-term development, are those that summarise data in a single figure (such as GDP or HDI, the Human Development Index). However, they risk being ambiguous and non-transparent. Barometers based on surveys as well as maps that enable geographical or other comparisons can also be used as indicators.

There are many different classes of indicators, though no single, generally accepted categorisation exists. Distinctions can be made on the basis of the technology and methodology involved or based on the purpose of use. The difference between simple and composite indicators was explained above. Another frequently used distinction is that made between quantitative and qualitative indicators, although no general agreement has been reached on the meaning of this. The division into qualitative and quantitative indicators can be based on the calculation method (cf. qualitative and quantitative research methods), the scale of variables (categorical

and ordinal versus interval and ratio⁴) or the target of the measurement (quality or quantity).

A qualitative indicator can be a verbal description, evaluation or classification, or it can be understood to mean a survey of human experiences and opinions. Sometimes a qualitative indicator refers to an indicator that evaluates quality and is expressed verbally or numerically. It is also possible to contrast quantitative indicators and qualitative evaluations, the latter of which can be carried out, for example, using an expert panel. Objective and quantitative aspects can be combined and contrasted with subjective and qualitative aspects. This is the case, for example, when satisfaction with services is considered to be a qualitative indicator (versus the number of service points, staff, opening hours or the average queuing time of customers).

When considering the purpose of use and usability, it is possible to talk about background and guiding indicators or monitoring and performance indicators. Policy indicators are special types of indicators that are openly bound to specific political goals and strategies. They are tools used to set socio-political goals, plan measures, conduct monitoring and make decisions. The purpose of a policy indicator is to assess the change brought about by public intervention towards a defined goal. An indicator linked to a goal measures the achievement of the goal or the change in effectiveness resulting from a policy or programme. Indicators of this type can only be set if the objective of the policy or programme is known and if it can be clearly expressed.

The Ministry of Finance's indicator working group (2005, p. 4) lists relevance, validity and reliability as the key requirements for indicators used in performance guidance and accountability. These are general criteria related to statistical operations, research and assessment. By relevance the working group (2005, p. 38) means that an indicator — or a group of indicators or a composite indicator

formed from individual indicators — truly reflects the core of the intended phenomenon. The validity of an indicator, on the other hand, means that the indicator measures exactly what it is intended to measure (which may also be an irrelevant feature of the phenomenon). A reliable indicator is statistically reliable in terms of the measurement (but may still be irrelevant or invalid in terms of content) (ibid.).

According to the indicator working group, (2005, p. 38) indicators must be able to describe development but also look into the past in order for them to be suitable as tools for socio-political guidance. The indicator framework calls for theoretical clarity, while the concepts used and their mutual relationships must be precisely defined. When dealing with the performance prism, the goals concerning social development and the indicators describing them must be distinguishable from policy tools and the indicators describing them (ibid. p. 4). The relationships between functional near-term or interim goals and long-term social goals must be clear (ibid.).

The indicator working group (2005, p. 38) sets the following requirements for a good indicator in the performance prism framework:

- a small number but a wide scope
- understandability
- avoidance of overlaps
- easy access
- international comparability
- a clear connection with policy goals.

The Government financial controller (2006), on the other hand, sets the following requirements for a good (policy) indicator⁵:

- It must be clearly linked to policy goals and tools.
- It must describe the core of the intended phenomenon (relevance to guidance and management).

⁴ A variable is categorical or nominal, if the values it receives can only be categorised but not put into order of size. Examples of such variables are gender, fields of study, makes of car and countries of production.

⁵ The guidelines reflect the SMART criteria: specific = measures what it is supposed to (validity); measurable = the topic/theme can be measured; available = the information can be obtained at reasonable cost; relevant = relevant in terms of the measured target; time-bound.

- It ensures the valid measurement of the intended matter (validity).
- It is understandable both in terms of content and the area of application.
- It does not overlap with other indicators.
- It is easily available.
- It is comparable (preferably internationally).
- It offers a sufficient view of the future (forecasting ability; development of the indicator as well as the sought or predicted development).

2.3.2 Special features in the selection of cultural policy indicators

As specified in the assignment, this project focused on identifying key effectiveness indicators for the administrative branch by analysing the objectives of cultural policy and their mutual relationships. The focus of the indicator work was restricted to the reporting responsibilities and development projects of the Ministry of Education and Culture, which were defined during the reform of central government's performance guidance and accountability, as well as to the Ministry's own macro-level planning and monitoring needs. The criteria for effectiveness indicators, set by the Ministry of Finance and the Government financial controller, have been taken into account in this work.

The project steering group wishes to emphasise that the indicators presented in this report reflect choices made from the perspective of current policy goals from a large group of existing or imaginable indicators describing social development and its sub-areas. At this stage, the availability of data and cost issues have played a critical role in their selection, in addition to their relevance from a cultural policy perspective. Given that indicators always simplify reality, it is obvious that the ability of this set of indicators to describe cultural policy as a whole must be evaluated critically and their further development must be continued. In the long run, an inadequate and outdated indicator system is problematic in view of the status of the administrative branch and socio-political guidance as a whole.

Social activities cannot always be simplified in the same way to formulate commonly used and accepted types of indicator. Thus, they are not always directly comparable with one another. The critical question is whether the indicators selected in this project offer a sufficiently wide and versatile description of the operating environment and goals of cultural policy or whether they emphasise easily measurable but irrelevant issues. There is little material available that can be directly used in indicator work concerning the meanings, experiences and interpretations considered to be key in the field of art and culture. There is no unanimity on the concept of creativity even though the objectives of cultural policy include promoting creative work (artistic activities) and, more widely, all kinds of creativity in society. All this makes it difficult to measure the progress of creativity in any other way but indirectly, for example, based on the amount of appropriations granted.

International discussions have also highlighted the risk that evidence-based decision-making might further emphasise instrumental goals in the field of cultural policy (see, e.g., Selwood 2006, p. 36). What the question ultimately boils down to is how big a role art and culture as such or different types of activities can have in relation to broad-based socio-political objectives. The measurement of 'cultural value' involves many problems from an instrumental perspective. Characteristics of public goods are often associated with culture. It is nearly impossible to prove how much added value culture or the cultural dimension alone produce in exchange processes that are determined on a financial basis, and it is even more difficult to do so when dealing with social processes. The broader the concept of culture, the more multi-faceted the problem becomes.

The relationship between quantity and quality constitutes a particular challenge when evaluating the effectiveness of cultural policy. According to Häyrynen (2004, pp. 27–28), in the bulk of assessment research conducted to date, the effectiveness of culture and cultural policy has been described using statistical methods, meaning that culture has been treated as numerically measurable. Evaluations based on statistical data are often less

complicated to carry out than qualitative assessments and easier to generalise. It is also relatively easy to find comparison data for such evaluations.

Moreover, people often trust statistics more than other materials in socio-political discussions and decision-making. According to Häyrynen, statistical classifications may, however, result in the loss of the special features of artistic work and activities. Statistics have a tendency to focus on formally organised activities and established classifications, even though the field of culture and the interactions within it change continuously and unpredictably. In Häyrynen's opinion, this means that the assessment of the impacts of culture and cultural policy should not be based on statistical methods and materials alone.

The indicator framework used for national performance guidance and accountability includes indicators that measure quality, since it is one of the key attributes emphasised in the reform. Quality may refer to, for example, the quality of public services from the customer's point of view, in which case it can be measured using opinion surveys (customer satisfaction) (Indikaattorit.[Indicators].. 2005, p. 25). In the case of cultural policy, however, quality is a more multi-faceted challenge and is essentially related to core issues concerning the sector and the nature of its activities. It often seems difficult to measure quality with methods other than qualitative ones. Häyrynen (2006, p. 172) points out that statistics – and quantitative indicators in general – tend to marginalise the qualitative selection essentially related to cultural policy.

The goals of cultural policy include promoting the arts and the operating conditions of both artists and other actors in the culture sector; advancing citizens' participation, inclusion and community spirit; supporting cultural activities and the economy created around it; as well as protecting cultural heritage. It is not all that simple to measure the achievement of goals, since, as mentioned in chapter 2.1, assessments must take into consideration the diversity and long-term nature of cultural impacts. At their longest, the periods may span centuries or millennia and even at their shortest, years or decades. This, along with other issues related to the nature

of culture, should also be taken into consideration when assessing the effectiveness of cultural policy. According to Häyrynen (2004, p. 30), it can be difficult to examine the diversity and subjectivity of impacts affecting human beings with quantitative indicators and statistics.

The generalisation of assessment results also involves challenges caused by the diversity and versatility of cultural activities. However, diversity is one of the core objectives of cultural policy, while cultural experiences help to construct cultural identities, individual empowerment and life management, as well as social relationships. It is important to identify differences between cultural groups because cultural activities, and especially participation in institutional cultural offerings, are manifested in different ways in different groups. Cultural tastes and divisions into fields of art are other issues related to the challenges of assessing the effectiveness of cultural policy that call for qualitative evaluations.

The question of the quality of art introduces a special challenge to the effectiveness assessment of cultural policy. In line with the nature of its role, the Ministry of Education and Culture does not put a value on the content of art and culture. Instead, in accordance with long cultural policy traditions, the task has been assigned to the field itself to be conducted on the basis of peer assessment. If required, the functioning of this arrangement can be assessed within the framework of the administrative responsibility for cultural policy held by the Ministry of Education and Culture.

When examining quality in effectiveness assessments, the Ministry of Finance's indicator working group (2005, p. 32) found that qualitative considerations can also be quantified by converting them into figures corresponding to school grades. Even when converted into figures, they still remain estimates and partly subjective. This interpretation may be theoretically valid, but in practice, problems may arise if quantified qualitative assessments take on a life of their own and the thinking behind them is forgotten or no longer taken into consideration when applying indicator data in different contexts.

Qualitative assessment methods	Quantitative assessment methods
Describe issues that are difficult to split into measurable elements (happiness, good life, enjoyment) Verbal description of qualitative matters (such as the impacts related to happiness, enjoyment or community spirit) Qualitative assessments provide answers to questions such as 'what', 'where' and 'how'	Describe changes that can be expressed as measurable attributes (euro, dB or days in care) Quantitative assessments provide answers to questions such as 'how much' and 'when'
Examples of methods: Analysis of interactive material Interview Negotiations/discussion Delphi	Examples of methods: Cost-benefit analysis Measurable indicators Diffusion models Questionnaire

Source: Kauppinen and Tähtinen 2003, p. 18.

When discussing the interpretation and usability of indicators, it may be useful to take into consideration the analysis of Häyrynen (2004, pp. 44–51) concerning the identification of effectiveness, which was presented in the context of cultural policy but is also applicable in broader terms. According to Häyrynen, certain features of phenomena are experienced as being positive or negative in this context, while others are totally ignored in political and administrative observations. For example, the negative environmental impacts of cultural events or cultural tourism are not brought up in the same way as those of other types of event production and tourism. These observations are of significance when evaluating the interest of social players to demonstrate the positive effectiveness of their own activities in situations where effectiveness assessments are used as criteria for distributing the resources of society.

In this project, the focus of attention was basically restricted to indicators immediately available in central government monitoring systems, which means that the selected cultural policy effectiveness indicators do not cover the entire field and sector of cultural policy – let alone evaluate cultural impacts in the sense described by Häyrynen (2004). Using his classification, the definition chosen for the project could be characterised as 'assessment of the immediate functionality of the administrative

sector' (p. 9), 'internal assessment of cultural administration' (p. 18) or 'administration-oriented assessment' (p. 19). The question of the diverse and often indirect social effectiveness of culture led to such extensive discussions that it was impossible to cover all of the issues involved in depth within the limits of the assignment, even though they were discussed at the steering group's meetings and in workshops.

One of the essential guidelines of the cultural policy indicator project was the requirement that indicators should be transparent. Indicators must be methodologically reliable and objective, in addition to which their commitment to specific policy goals must be clearly indicated. The purpose of indicators is to make political decision-making and the results of activities carried out by the administration implementing the decisions transparent, which is one of the key principles of the reform of the performance guidance system. This requires that the connection between cultural policy goals and each individual indicator, as well as the whole group of indicators, is expressed as clearly as possible. According to this criterion, indicators must be sufficiently simple and unanimous, as well as easy to interpret and communicate to extensive social circles.

The formulation and selection of cultural policy indicators also emphasise the resources perspective. To ensure continuity, information must be available

and updatable at moderate cost. Many of the selected indicators are of the kind that are already produced, for example, in connection with the creation of cultural statistics by Statistics Finland or for which the required data material could be obtained with minor additional work. The criteria for economic efficiency and availability led to the cultural policy indicators presented in the project being mainly quantitative. The ultimate goal, however, is to also develop qualitative indicators and assessments to describe cultural activities and the culture sector. Indicators that would be useful for the planning and monitoring of cultural policy, but with respect to which not enough information is yet available and the obtainment of which would require considerable additional resources or qualitative research and investigation, have been formulated as proposals for development.

The assessment of cultural impacts and cross-sectoral policies, as well as cross-sectoral activities such as the policy programmes included in the programmes of the past Government term, can be seen to present opportunities for cultural policy assessment, and for the development of cultural policy as such. Based on the title of his report discussed above (*Kulttuuriset vaikutukset kulttuuripolitiikan toimenkuvana [Cultural impacts as the Function of Cultural Policy]*, Häyrynen (2004) implies that cross-sectoral assessments should be adopted as part of the range of cultural policy tasks. He considers cultural impacts to be crucial factors in the cultural policy operating environment (*ibid.* p. 54). In Häyrynen's opinion, freedom from restrictions created by the division of tasks between administrative branches – what could be called 'non-system-bound assessment of cultural impacts' – could broaden administrative officials' understanding of culture as a whole and their own role more broadly in social policy (*ibid.* p. 87). In this project, this approach is reflected in some of the development proposals presented in the report. They can be understood as tools for the mainstreaming of cultural policy.

2.4 Development projects focusing on cultural policy effectiveness indicators outside Finland and in international organisations

2.4.1 Cultural indicator boom and levels of examination

To provide a foundation for the indicator project, similar projects evaluating the effectiveness of cultural policy elsewhere in the world were sought using literature and Internet sources. IFACCA, the International Federation of Arts Councils and Culture Agencies, which has surveyed indicator work carried out around the world and within international organisations in recent years, was also contacted. In 2005, IFACCA published its widely cited basic survey *Statistical Indicators for Arts Policy*. Christopher Madden (2004, 2005a, 2005b), who has worked as research analyst at IFACCA, has published several articles about the international comparability of cultural statistics and indicators.

Indicators describing culture and cultural policy are currently being developed in many other countries around the world as well as within international organisations. What we are seeing is a worldwide indicator boom affecting all socio-political sectors (see Sauli and Simpura 2004). In terms of this wide-ranging phenomenon, this report focuses on the part that deals with the measurement of cultural policy impacts and effectiveness.

In many countries, effectiveness indicators have been created in response to the verification obligation of public administration resulting from evidence-based decision-making. The shift from indicators describing input or resources to indicators portraying output and impacts took place in public administration back in the 1990s. It was influenced by 'new public management' as well as new policies in strategic management and performance guidance. Furthermore, it was partly strengthened by the recession of the early 1990s, which made the requirement for increasing productivity imperative and called for more detailed verification of achievements overall.

IFACCA's work on indicators deals expressly with indicators for art and cultural policy as opposed to indicators describing the culture sector or cultural life in broader terms. The Statistical Indicators for Arts Policy publication suggests that indicator work be initiated by considering the level at which impacts will be measured. Indicators are divided into those operating at the macro, meso and micro levels. At the macro level, the focus is on the wider impacts of cultural policy measures and, for example, the links between culture and development. At the micro level, assessment focuses on individual art institutions or programmes (ibid. p. 23.)

The present indicator project deals with the macro and meso levels of this table, examples of which include articles by Jordi Baltà (2004), Colin Mercer (2002), Göran Nylöf (1997), François Matarasso (1997) and Rick van der Ploeg (2004). The articles of Baltà and Mercer are clearly at a more generic level than the approach adopted in the project of the Ministry of Education and Culture. Baltà discusses the development in Africa of cultural indicators on human development. The activities concerned relate to operations carried out within UNESCO. The themes covered by the indicators include cultural rights, equality, creativity and cultural entrepreneurship. In addition to statistics, the activities concerned the creation of databases and

the dissemination of best practices. Mercer's article is also linked to the relationships between culture and development and proposes indicators that can be used to measure links between cultural policy and human development. Mercer divides indicators into four themes: 1) cultural vitality, diversity and sociability, 2) cultural access, participation and consumption, 3) culture, lifestyle and identity and conviviality, 4) culture, ethics, governance and conduct.

Mercer's indicators are included in his report *Towards cultural citizenship: Tools for cultural policy and development*, prepared for the Bank of Sweden Tercentenary Foundation. The report is related to the UNESCO report *Our Creative Diversity*, published in 1995 in conjunction with the World Commission on Culture and Development. Mercer's starting points are the concepts of cultural citizenship and cultural basic rights, as well as the principle of sustainable development. The indicators presented in the report are verbal descriptions of themes that should be discussed when assessing the influence of cultural policy in the advancement of human development.

In his article, Göran Nylöf (1997) examines the methods used in country evaluations carried out since 1985 under the Council of Europe. Nylöf was personally in charge of the methodologies used

Indicator type	Focus	Culture examples	Selected references
Macro	Generic	Cultural indicators for development	Baltà (2004) Mercer (2002) Nylöf (1997)
Meso		Indicators for evaluating national cultural policy	Matarasso (1997)
		Indicators for evaluating art policies	van der Ploeg (2004)
		Performance indicators for cultural institutions	Joy et al (2004) South West Arts Marketing (2000) Pignataro (2003)
Micro	Specific	Indicators for evaluating community arts programs	Keating (2002)

Source: IFACCA/Statistical Indicators for Arts Policy 2005, p. 23.

in Sweden's evaluation (1992). Robert Wangermée (1993), who developed country evaluation methods as a consultant in the early 1990s, pointed out the need to create a reliable knowledge base for monitoring and evaluating cultural policy, placing special emphasis on the role of indicators. Wangermée highlighted the need to consider cultural policy goals and the related value sets when assessing the effectiveness of cultural policy methods, since the field involves more than a technical input-output analysis alone. (Mitchell 2002, pp. 6–7.) Finland's country evaluation, for which a great number of statistical and indicator data was produced, was completed in 1995. By 1999, the evaluation had been carried out in 15 countries. Since then, the project has expanded to countries outside Europe, such as Vietnam.

The country evaluations carried out within the Council of Europe have considerably advanced international development work on indicators evaluating the impacts and effectiveness of cultural policy. In relation to the project, Augustin Girard (1992) drew up an indicator report that made use of, above all, data on evaluations conducted in Sweden and France at the time. Girard presented the statistical data and their interpretation on the same page, the goal being for readers to first study the tables and then acquaint themselves with the related comments. Interpretation relied heavily on contextualisation, which required wide-ranging knowledge of the features of each country's cultural, social and economic life. Above all, the statistical and indicator data had to be considered in relationship to the goals of cultural policy. The purpose was to measure the internal effects of cultural policy measures (input–output) as well as their ultimate effectiveness with respect to citizens' cultural participation. (Girard 1992, p. 6.)

In the IFACCA table, meso-level indicators are represented by the articles written by François Matarasso and Rick van der Ploeg. Matarasso has become famous especially for his articles dealing with the social impacts of culture, one of which is *Use or ornament?* (1997), which is mentioned in the table. Matarasso has been especially involved in developing indicators assessing cultural

programmes at the level of local communities (e.g., 1996 and 2001). The publication of van der Ploeg (2000/2004) titled *Cultuur als confrontatie* is a document that has reformed the main principles of Dutch cultural policy. The author wrote it in 2000 when acting as State Secretary. The document defines cultural diversity, reaching an increasingly wide and diverse public, as well as cultural entrepreneurship as the priorities of cultural policy. The author used a great deal of statistical data to support his arguments.

2.4.2 International organisations and communities

The compilation of cultural statistics started internationally in the 1960s and 1970s in the Council of Europe and UNESCO, which was expressly set up to serve the cultural policy sector that began to emerge at the time (see, e.g., Karttunen 2004). UNESCO's cultural statistics framework, which has been subject to wide-ranging influences, was established in 1986 as the result of international cooperation. The development of indicators was also carried out in connection with the framework. Leif Gouiedo, from Statistics Sweden, for example, drew up several indicator reports (1985; 1993). Indicators were specifically seen as tools for cultural policy and planning, and they were to serve cultural policy decision-making and implementation throughout the process. Indicators were primarily expressed as different types of ratios. Gouiedo (1985, p. 28) divided cultural policy planning into the following phases: 1) survey of the situation, 2) decision-making, 3) implementation and 4) the evaluation of impacts (ibid. p. 28). The corresponding indicators were 1) to provide assistance in the preparation of decisions and 2) in the actual decision-making, 3) to monitor activities and 4) to measure the results.

In practice, much of the statistics and indicator work carried out within UNESCO in the 1980s and 1990s focused on surveying situations, which meant conducting questionnaire surveys to identify citizens' cultural needs and cultural obstacles. Indicators related to decision-making did not get much attention, and in the case of implementation,

the focus was primarily on public cultural budgets, as well as institutional networks and trends in the amount of services provided by them. As for output, most of the data collected dealt with the preservation of cultural heritage and the cultural participation of citizens. Indicators provided background information on and descriptions of the sector rather than offered strict evaluations of the outputs in relation to the goals. From the perspective of effectiveness assessment, what is noteworthy in Gouiedo's model is that the measurement of results was restricted to the cultural sector (similar to Girard above). Outputs of cultural policy were considered to include, for example, growth in the cultural participation of citizens, but not the impact of cultural participation on, say, social cohesion.

Structural differences between countries can partly explain the emphases of the international cultural statistics presented in connection with Gouiedo's indicator report (1985). It would have been important to contextualise the data in different ways to enable comparisons between countries at least to some extent. It was for this purpose that UNESCO developed the concept of cultural policy databases. In Europe, the concept has been put into practice through the Compendium project, initiated by the Council of Europe in 1998. In addition to verbal descriptions of the cultural policy profiles of different countries, the database now contains a great deal of quantitative information about statistics and indicators.

UNESCO's cultural statistics framework (1986) has recently been modified to account for the changes brought about by globalisation and the development of the Internet. On the one hand, the new framework aims to describe the cultural economy to a greater extent than before and, on the other hand, it also tries to answer the needs of emerging countries, for example, by including intangible cultural heritage in the framework.

The framework template was produced on the basis of a consultancy agreement in Great Britain, after which member states and professionals were

consulted in 2008 and 2009. Final approval of the reform was scheduled to take place in 2009. The effectiveness assessment of public cultural policies has not played a key role in the reforms, nor has the development of indicators been discussed yet. To ensure the feasibility of international comparisons, information provision will rely on materials that use internationally harmonised classifications (sectors, professions, products etc.). Work is currently being undertaken within UNESCO to develop cultural diversity indicators and indicators for monitoring the Convention on the Promotion and Protection of the Diversity of Cultural Expressions, which came into force in 2007⁶.

In its report, *Our Creative Diversity*, published in 1995, the World Commission on Culture and Development proposed the drawing up of a world culture report. UNESCO published the first culture report in 1998 and another one in 2000. The extensive reports contain articles on the relationships between culture and development, written by several experts from various perspectives, as well as a separate section on statistics and indicators. The thematic topics of the first report were culture and the economy; cultural rights and ethics; creativity; markets and cultural policy; as well as public opinion and global ethics. The second report focused on cultural diversity, conflicts and pluralism. In these reports, culture is defined widely to encompass the lifestyles of individuals and communities.

The preparatory document for developing cultural indicators for the world culture report was published by UNRISD (the United Nations Research Institute for Social Development) in 1997. In addition, an international seminar on indicators was arranged in connection with the Culture Counts conference, organised jointly by the World Bank, UNESCO and the Government of Italy in Florence in 1999. The person in charge of the indicators for the published reports was Leo Goldstone (World Statistics Ltd). The culture report and its statistical appendices were intended to be published every two years.

⁶ Final Report: Expert Group Meeting (EGM) on the Statistical measurement of the diversity of cultural expressions (2007). <http://www.uis.unesco.org/template/pdf/cscl/cultdiv/mtgreport.pdf>.

In the early 21st century, UNESCO concluded that the number of world reports on different sectors produced since the early 1990s was enormous in view of the organisation's capacity. It decided instead to change over to a single annual world report with changing themes (UNESCO World Report), the goal being to gain greater visibility compared with previous reports. The UNESCO Institute for Statistics (UIS), founded in 1999, is today responsible for the statistical sections of the reports. The UNESCO World Report on Cultural Diversity has been in the making since 2006, and should be published in the near future.

Work on human development indicators and the Human Development Index (HDI) has been conducted within the United Nations Development Programme (UNDP). Data have been published in Human Development Reports (HDR), which have been drawn up since 1990. The special theme of the 2004 report was 'Cultural Liberty in Today's Diverse World'. The term referred to cultural rights, people's ability to live in accordance with their own identity and choices. The antonym of cultural liberty is political, economic and other types of exclusion related to one's lifestyle, ethnic background, language or religion. The report contains both discussions about the assessment of the field and a great deal of figures and tables. It suggests that people and their rights should once again be put at the core of cultural policy.

Indicators on macroeconomic impacts, international trade, investments, the production value chain, information technology and intangible rights, companies and tourism have been produced in connection with the Creative Economy & Industries programme of UNCTAD (the United Nations Conference on Trade and Development). The goal of the 2008 Creative Economy report is to offer evidence-based analyses of the economic significance of the creative industries. According to the report, the topic could be examined from the perspective of employment, the use of time, trade, added value and copyright. The development of indicators in this special field is still incomplete, however, and some of the information is not available even in developed countries.

The Creative Economy report suggests that culture satellite accounts based on national accounts could be used to present information on the cultural economy for use in public and private decision-making. National accounts have been developed internationally under the lead of the UN and are used in most countries around the world. The report describes cultural satellite projects that the Convenio Andrés Bello organisation has initiated in Latin America. The worldwide diffusion of the method is expected to take several years, and the resources are not expected to suffice everywhere. Consequently, the report ends up measuring the economic significance of the creative industries on the basis of existing world trade statistics. The report's extensive statistical appendix reviews the import and export of commodities and services provided by the creative industries in different countries around the world. One of the suggestions is that countries with sufficient data and resources should use both satellite accounts and trade statistics, which are considered to be complementary.

International organisations have begun to pay more attention to national economy indicators and their inability to properly describe development and well-being. An example of this is the esteemed Commission on the Measurement of Economic Performance and Social Progress (also known as the Stiglitz Commission), which was established in 2008 at the initiative of France to consider the measurement of links between economic development, the quality of life and sustainable development. In addition to France, the Commission includes the OECD, UNDP, the World Bank and a great number of internationally well-known representatives of universities. The Commission published its report in September 2009. As such, culture has not been greatly emphasised in the report's explanations. Nevertheless, the report draws attention to the amount of leisure time as an important indicator of well-being. Likewise, it emphasises the importance of education, talent and opportunities, as well as day-to-day activities, freedom of speech, social participation and social contacts for well-being.

The OECD, for its part, has for several years spoken in favour of expanding the description of social development. It also hosts a broad-based project known as Measuring The Progress of Societies. At the beginning of September 2009, the OECD published a draft of a framework for measuring the progress of societies. The proposed taxonomy includes sections such as knowledge and understanding, work and leisure, freedom and self-determination, cultural heritage, as well as arts and leisure.

The OECD Statistics Directorate compiles economic statistics that are used as the basis for the work of the OECD, develops international statistical standards and cooperates with other international statistics agencies in statistical activities. The OECD produces some indicators related to leisure time. The Project on the International Measurement of Culture, carried out during the first decade of the 21st century, examined, among other things, ways to measure the economic and social importance of culture (see Gordon and Beilby-Orrin 2006). Unfortunately, due to insufficient funding, only the first phase of the project was carried out. The plans included assessing the economic importance of culture using satellite accounting and developing statistics in the fields of cultural participation and leisure time.

The EU has also worked actively to improve the description of societal progress. In August 2009, it published a policy paper entitled GDP and Beyond: Measuring Progress in a Changing World. The goal is to complement GDP with environmental and social indicators; and the aim is to publish an environmental index annually. Components of well-being mentioned in the report include income, public services, health, leisure, wealth, mobility and clean air. The objective is to draw attention to inequality in these fields.

Eurostat, the EU's statistical office operating under the European Commission, produces and publishes statistics for the European Union and its member states. The indicators of the European Statistical System (ESS) can be divided into short-term Euro indicators, long-term indicators, structural indicators and sustainable development indicators. Culture does not play a major role among them.

Eurostat released a cultural statistics publication in 2007. In addition, Eurostat and the European Commission's Directorate-General for Education and Culture have commissioned a couple of Eurobarometer studies to provide information about cultural participation and the appreciation of culture (e.g., European Cultural Values 2007). A small module on cultural participation was also included in the 2006 EU-SILC (EU Statistics on Income and Living Conditions) and the EU Adult Education Survey. No actual work on cultural policy indicators has been performed yet within the EU, though it is true that, for example, cultural employment and cultural participation figures, expressed as percentages, can be used as indicators, especially if they are interpreted more closely in relation to their context.

The European Commission has shown particular interest in the economic importance of culture and the creative industries within the Union. In 2006, it commissioned a study on the economy of culture in Europe. The study provided information about the sector's revenues and share of GDP, which are considered to be key indicators in the field. Their links to cultural policy measures and their effectiveness are not analysed in greater detail in the report. A report on the impact of culture on creativity, commissioned by the European Commission, was published in summer 2009. The report's aim was to consider, both theoretically and politically, the way in which culture-based creativity influences society's economic – and to some extent its social – progress. It contains hardly any statistics or calculations.

ERICarts (European Institute for Comparative Cultural Research) and the Council of Europe, which cooperate to produce the cultural policy Compendium mentioned above, have also created a framework for evaluating cultural diversity, social cohesion and intercultural dialogue as a part of the Compendium (Foote 2005). It could mainly be characterised as a descriptive list of questions, which is nevertheless called an indicator. The list functions as a normative tool for peer assessment.

2.4.3 Examples of national indicator projects

The UK's Department of Culture, Media and Sport (DCMS) has created a special toolbox for collecting and presenting data required for evidence-based decision-making. It mainly consists of cultural statistics, which provide data on the situation and development trends that can be used when planning future policies. The Arts Council of England, which operates under the performance guidance of the DCMS, conducts annual surveys of organisations receiving regular funding.

In 2005, the DCMS set up an internationally influential programme on the creative economy. It was based on sectoral mapping, which has also been adopted in many other countries, such as Singapore. Projects evaluating the compilation of statistics on the creative industries and the economic impacts of the creative sectors have been launched both nationally and regionally as a part of the creative economy programme.

The debate about the 'value of culture' that has gone on in the UK in recent years is also interesting from the perspective of the cultural policy indicator project (see, e.g., Bunting 2007; Holden 2004). In short, the debate has focused on the need for public intervention and on social benefits in the field of culture. The main issue has been whether public support for culture can be justified in its own right or whether it always requires instrumental justification (see Selwood 2005, p. 116). Discussion topics have included the priorities in cultural policy, the attention given to the views of different interest groups and participants, as well as the quality of cultural services and products. Accountability and the demand for transparency have also been raised. It has been proposed that the value of culture be measured using surveys, barometers and indicators. According to Eleanora Belfiore (2004), the demands of New Public Management have strengthened the 'instrumental turn' in cultural policy in the UK.

In addition to Australia and France, Canada is a world leader in the compilation of cultural statistics. The Observatoire de la culture et des communications du Québec (OCCQ) has developed an indicator system based on the work of IFACCA. The system, introduced in the publication *Counting Culture in Quebec: A System of Indicators for Culture and Communications* (2007), includes 14 key indicators, measuring either economic or societal impacts. The Quebec indicators are primarily related to cultural policy, but they are not designed only for use by public administration and cultural policy actors, but rather to serve all players in the culture sector. In other words, the indicators are not managed solely on the basis of official cultural policy goals. Furthermore, the publication explicitly denies any effort to measure the effectiveness of specific cultural policy activities (*ibid.* p. 31).

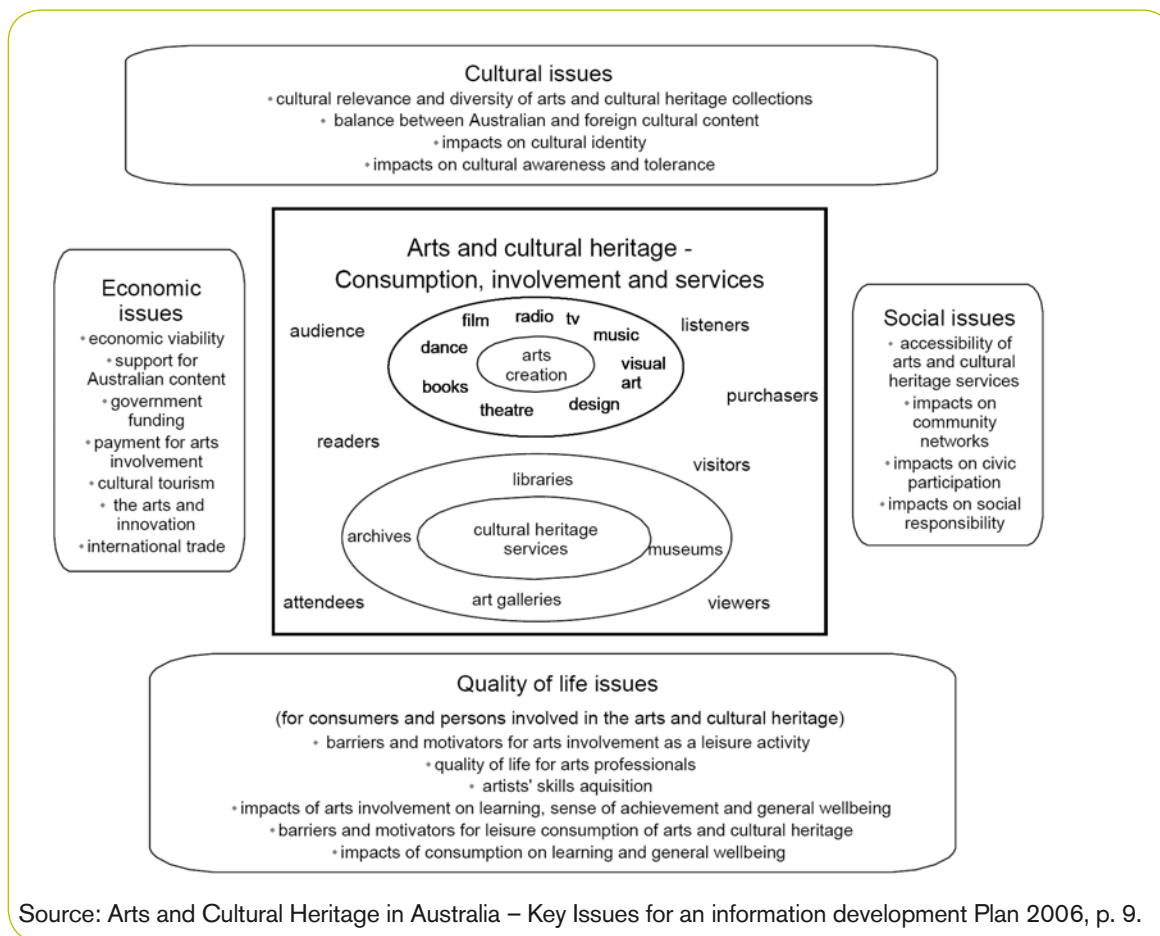
A knowledge base project dealing with cultural policy has been carried out in Australia in the past few years. It also has points in common with the development of cultural policy indicators in Finland. The Australian indicator work has also been influenced by the requirements of the country's Department of Finance. The project has been jointly carried out by the Bureau of Statistics and the Cultural Ministers Council and is closely linked to the design and monitoring of cultural policy. However, the goal is also to serve wider circles of users.

In 2008, the Australian project resulted in a framework for research and the compilation of statistics (*Arts and Cultural Heritage in Australia* 2008). The 'value of culture' has also been a central theme in the debate in Australia, which is presented at the beginning of the publication (*ibid.* pp. 3–11). The 'societal effectiveness' and 'public value' of cultural policy appear to be closely related based on the introduction.

14 most important cultural indicators in Quebec

Economic Indicator	Objective
1. Ratio of the GDP of the culture and communications sector to total GDP	Measures culture's share of the economy. Cultural GDP measures the value of economic resources devoted to culture. Indicates cultural vitality.
2. Cultural products export index	Measures the change in the value of cultural product exports. Indicates cultural vitality.
3. Cultural products price index	Measures the change in the cost of cultural products. Indicates economic accessibility to culture.
4. Cultural industries concentration index (production and distribution combined)	Measures the degree of concentration of the industry to help understand challenges in accessing the market. Indicates economic accessibility.
5. Total cultural products sales index	Measures change in the value of cultural product sales. Indicates evolution in cultural consumption.
6. Share of the total cultural products market	Evaluates the situation of Quebec cultural products in the total of cultural products sold. Indicates cultural vitality and, in the Quebec case, cultural diversity.
7. Make-up of total sales by producing country index	Measures change in the extent of cultural diversity according to country of origin. Indicates the change in openness of Quebecers to other cultures.
Social Indicator	Objective
8. Ratio of the number of cultural workers to the total labour force	Measures the evolution of the strength of the culture labour force. Indicates cultural vitality.
9. Number of distribution establishments per 1,000 residents	Measures the accessibility of culture.
10. Ratio of household spending on culture to spending on leisure	Measures change in the share of household spending on culture as a part of spending on leisure. Indicates cultural vitality.
11. Composite index of attendance at cultural establishments	Measures the patrons of cultural establishments to indicate the growth in participation in culture.
12. Composite index of involvement with cultural activities	Measures the prevalence of different cultural behaviour habits. Indicates cultural vitality.
13. Ratio of time spent on cultural activities to total leisure time	Measures changes in the social time devoted to culture. Indicates cultural vitality.
14. Ratio of new works to the total supply	Measures developments in new original content in culture supply. Indicates cultural vitality.

Source: Allaire 2007, p. 13.



In Australia, indicator development is based on the goals of cultural policy, which have been analysed using official documents. A survey of the central themes of and need for a knowledge base on cultural policy was carried out to collect background information from a wide circle of cultural actors (Arts and Cultural Heritage in Australia 2006). The impacts of cultural policy are analysed in four areas: culture, economy, society and quality of life (see the figure below). The analysis progresses logically by considering the key cultural policy research topics in each thematic field and by presenting source material suitable for each field or by making proposals on the required information collection. Research topics are explained using references to cultural policy goals and key cultural policy issues.

Statistics New Zealand and the New Zealand Ministry for Culture and Heritage launched a joint programme on cultural statistics in 1993. A report titled Cultural Indicators for New Zealand was published in 2006 as a part of the programme, the aim being to highlight the main development trends in the culture sector. It was hoped the publication would make the sector more approachable to the general public and promote debate about the role, value and function of culture in society. Another key goal was to offer tools for measuring the effectiveness of official cultural policy. (ibid. p. 1.)⁷ An updated version of cultural indicators for New Zealand was published in 2009.

In New Zealand, indicators have been developed for five key thematic areas in the culture sector,

⁷ Cultural Indicators for New Zealand (2006), http://www.stats.govt.nz/NR/rdonlyres/65AFBAD3-DC5F-4DC2-9D90-EBC0E7284FF/0/SNZculturalindicatorsreport_1Augustversion.pdf.

namely engagement, identity, diversity, social cohesion and economic development. The thematic areas were selected on the basis of arguments related to cultural policy and sociology, and a number of indicators were designed for each area in order to measure the achievement of the outcomes (ibid. p. 2). The rationale for selecting each indicator was described by listing the technical and methodological data involved, as well as the links to cultural policy goals. The publication focuses on macro-level indicators, that is, strategic and sustainability indicators.

The theme of engagement in the New Zealand indicator framework deals with employment in the culture sector and the creative industries, the median income, frequency of engagement in cultural experiences, barriers to cultural experiences and household spending on cultural items. Identity is measured, among other things, by the number of speakers of Maori and the amount of local content on television. Indicators used for diversity include grants to minority ethnic cultural groups and participation in ethnic cultural activities. The New Zealand cultural statistics programme only makes proposals concerning social cohesion indicators, since no material is currently available. Economic development is assessed by measuring income in the cultural industries, the value added in the creative industries, as well as the creative industries' proportion of the total value added in industry.

An indicator study was recently conducted in Hong Kong, one of the goals of which was to produce indicators to describe the effectiveness of public support for culture. Other tasks included developing a knowledge base for the creative industries and evaluating the 'cultural vitality' of Hong Kong. The objective was to develop the indicator publication into a Hong Kong brand product, to be released every 12 or 24 months, which would fuel debate on art and culture. The indicator survey was carried out by International Intelligence on Culture under the leadership of Rod Fisher and in cooperation with Colin Mercer, representing Cultural Capital Ltd. The project turned to the cultural statistics frameworks of UNESCO, Eurostat, Australia and Taiwan, among others, for background information. The section on

the creative industries was modelled especially on the development measures of the UK's Department of Culture, Media and Sport. The Hong Kong report also included a proposed creativity index. (Hong Kong etc. 2005.)

3 Areas of cultural policy effectiveness goals and the indicators corresponding to them

3.1 Goals for the cultural policy of the Ministry of Education and Culture

What has made the development of effectiveness indicators challenging has been the need to understand the links between different cultural policy goals and, thus, to clarify the goals. If the setting of goals is unclear, it is impossible to identify key indicator areas and define the indicators related to them. The diversity of cultural activities and cultural policy actors makes it difficult to unambiguously describe goals, especially if they must be defined numerically. The setting of goals is also guided by the deep structures of cultural policy, which form the foundation for topical challenges related to the development of social or cultural policy and the rhetoric involved. Furthermore, both the content and phrasing of goals may be characterised by special projects or objectives that differ from year to year. This in turn can lead to ambiguously written political and administrative texts.

Cultural policy effectiveness indicators can be examined based on the idea of cultural policy, that is, its socio-political purpose (e.g., the art and artist policy programme's perspective of cultural policy as a promoter of a creative welfare society), its general objectives (e.g., the advancement of creativity or equality) or the detailed goals and measures of its administratively based policy areas (artist policy,

cultural heritage policy, library policy etc.). The abstract nature and generality of cultural concepts makes it difficult to use the idea of cultural policy to define areas of indicators. If, on the other hand, indicator areas are examined on the basis of different fields of cultural policy, there is a risk of getting bogged down by details, even though each of the fields can and must have their own indicators. If the examination of indicators is based on general objectives linking different areas of cultural policy, as was the case in this project, the challenge is to identify the temporal dimension of the objectives. The objectives and their rhetorical formulation depend on general socio-political and cultural policy development. This is why indicators must be continuously developed in parallel with the policy area that is the subject of the effectiveness measurement. At their deepest level, the objectives of cultural policy, along with the corresponding indicators, can be assumed to be relatively stable.

To ensure that the temporal dimension was taken into account when outlining the general goals of cultural policy, the first phases of the project included a textual analysis of the goals set for the effectiveness and outcomes of cultural policy in previous cultural policy steering documents (budget proposals, operating and financial plans, performance plans) drawn up by the Ministry of Education and Culture. They were also examined in relation to the most recently defined goals. The

purpose was to determine the additions or changes by which expressions that had changed over time or which were otherwise open to interpretation could form a foundation for the analysis of indicator areas and, thereafter, individual indicators. The picture arrived at in this way was compared to the cultural policy strategy 2020, which was being drawn up at the time, in order to determine the issues that should be taken into consideration when defining indicator areas and indicators.

In line with the cultural policy strategy extending to 2020, the goal of cultural policy is to advance creativity, diversity and participation. Work to achieve the goals includes improving the operating environment of artists and other creative workers, as well as cultural and art institutions; the preservation and development of cultural heritage and environments; equal and wide-ranging access to and the availability and use of culture; cultural production; employment and entrepreneurial activities in the field; and strengthening the cultural foundation of society. The Ministry of Education and Culture follows a policy whereby cultural heritage, creativity, art and other culture develop favourably and the resources related to them support individuals, communities and the nation. This ensures that Finnish society evolves as a creative welfare society that follows a policy of global responsibility. Finland is also an active international actor in cultural policy.

Coupled with the Ministry's administrative responsibilities and tasks, as well as the prevailing political goals, this vision forms the foundation for the development of cultural policy indicators. The indicators must be linked to the Ministry's powers and the environment in which cultural policy operates, but in view of their development, it is important to follow the debate and trends within the field – both in Finland and in other countries.

In line with the cultural policy strategy, the key fields of cultural policy operations are art and artist policy, cultural heritage policy, library policy, cultural export policy, as well as copyright policy and audiovisual policy. To achieve its goals, the Ministry of Education and Culture has adopted performance, resources, normative and information

guidance. Resources guidance takes place through the Budget. Normative guidance takes place by applying and developing legislation in the sector. Information guidance relies on sectoral strategies as well as action plans and other programmes. It is, however, important to note that the Ministry is directly responsible for the performance guidance of only some of the numerous parties involved in the implementation of cultural policy.

The strategy introduces the vision of developing cultural policy through individual effectiveness goals. Moreover, it lists a number of measures that the Ministry of Education and Culture plans to carry out to implement the vision in practice. These, however, do not represent all of the Ministry's cultural policy measures. The various policy areas have their own action programmes, which can be revised where necessary and which complement and specify the setting of goals and measures for the cultural policy strategy. Examples of these include the National Strategy for Built Heritage (2001), the Children's Culture Policy Programme (2003), the Audiovisual Policy (2005) and the Cultural Export Promotion Programme (2007), as well as the nearly completed Visual Arts Policy Programme. Cultural policy also affects the implementation of the previously mentioned cross-sectoral themes.

In addition to the cultural policy strategy of the Ministry of Education and Culture and the strategies and action programmes of individual policy sectors, the Government Programme is an important document guiding the Ministry's cultural policy. It sets the main goals for each government term of office. The Government Programme of Prime Minister Matti Vanhanen's second Cabinet specified a set of common goals for developing culture, sports and youth policies, which were regional and gender equality, easy access, activities that encourage civic participation and a sense of community, especially as regards special groups, as well as measures that build the capacity of non-profit civic organisations. The Government also aims to preserve the national monopoly of the betting system and use lottery proceeds for the purposes set forth in the Lotteries Act, in compliance with the act on the criteria for the distribution of betting proceeds.

The Government Programme states that cultural policy will support the diversity of art and cultural heritage, cultural institutions, the provision of services catering for various population groups and regions, the fostering of creativity, civic activity and economic growth. The Government's special measures also aim to strengthen the creative economy and increase the economic significance of culture by promoting cultural exports and entrepreneurial activity, ensure the functioning of copyright legislation and the copyright system, as well as enhance the status of cultural and art institutions and opportunities for freelance artists. The measures also include libraries, children's and young people's cultural pursuits, art education and a safe media environment, the application of art and Finnish film production. Individual topics mentioned in the Government Programme include reviewing issues related to value-added tax on cultural products, introducing a tax-free system of cultural vouchers, as well as reforming the tax treatment of royalties.

The goals set in the budget proposal for 2010 reflect the operating conditions prevailing at the time the cultural policy indicator project was carried out. According to the budget proposal, the cultural policy strategy 2020 aims to create opportunities for developing art, culture, creativity and cultural heritage and thus encourage diversity and participation in society.

The budget proposal for 2010 includes the following goals for the effectiveness of cultural policy:

- 1) The cultural foundation and the power of education will be emphasised by improving the employment of and the framework conditions for creative workers, by improving access to culture and information, as well as by promoting the preservation and active use of cultural heritage.
- 2) The creative economy, availability of cultural services and provision of cultural content will be enhanced regionally and locally to develop regions and the living environment.
- 3) Civic participation and a sense of community will be improved by boosting access to art and culture, supporting the use of cultural services and enhancing opportunities for participation.

- 4) Competitiveness will be strengthened by promoting the provision and distribution of cultural content, the cultural economy and cultural exports and exchange, developing a well functioning copyright system and improving the framework conditions for cultural entrepreneurship.

3.2 Areas of cultural policy effectiveness indicators

In line with the Government resolution on art and artist policy (2003) and the cultural policy strategy of the Ministry of Education and Culture, the indicator project defined the aim of cultural policy as being to promote a creative welfare society. This aim – or vision – positions cultural policy in relation to general social policy.

The promotion of creativity, diversity and participation were defined as being the overall goals of cultural policy. To create a foundation for indicator work, the field of cultural policy effectiveness indicators was divided into four areas: 1) the strengthening of society's cultural foundation, 2) creative workers, 3) culture and citizens and 4) culture and the economy (see the figure below). Areas 2, 3 and 4 reflect the goals that have accumulated within cultural policy over different periods (cf. Bonet and Negrièr above). This division into effectiveness areas was used as the basis for formulating and defining individual indicators.

These areas of effectiveness indicators are not fully commensurable and sometimes overlap. The same applies to the goals of cultural policy: the maintenance of art institutions, for example, can be seen as an instrument used to employ artists, ensure the equal provision of art services to citizens and to provide attractive engines for cultural tourism. Of the defined indicator areas, 'creative workers' and 'culture and citizens' are the most independent (and possibly the most intrinsic) ones, but 'culture and the economy' is related to both. 'The strengthening of society's cultural foundation', however, can be understood to offer a foundation or environment for operations in all other areas. Thus, it is also connected to the mainstreaming of the cultural perspective, which has become considerably more prominent recently.



Figure: Cultural policy goals and areas of effectiveness indicators

1) Cultural foundation of society

Human action arises from people's ability and wish to express themselves, produce alternative meanings for things, as well as bring about human and communal development in activities based on them. Culture includes cultural heritage resulting from activities arising from human creativity; art and science as especially developed fields of creative activities; as well as the diversity and development of lifestyles and values. For people to fully realise their creative side, society must ensure the fundamental rights of individuals, and their views on life, beliefs and traditions must be respected. (For further details, see Pirnes 2008, pp. 103–167.)

As an area of cultural policy indicators, the cultural foundation of society means advancing the cultural dimension of social activities through cultural policy. Another goal is to highlight the dimension in social policy and all administrative branches. The aim to strengthen the cultural foundation of society means, among other things, developing the cultural infrastructure, enhancing knowledge and understanding of culture ('cultural literacy', 'cultural competence', 'cultural capital'), as well as taking related cultural competence and

cultural factors into consideration in all activities. In other words, this indicator area evaluates both the state of the culture sector (e.g., cultural offering) and the cultural themes seen in cooperation between or at the interfaces of different administrative branches.

The cultural policy strategy makes separate reference to regional development and sustainable development in connection with this effectiveness goal (see below: vision for cultural policy by area of effectiveness goals). Culture, media and art education, as well as education in the fields of art and culture are part of this entity. Art education and education in the fields of art and culture are the responsibility of the Department for Education and Science Policy at the Ministry of Education and Culture. The production, provision and infrastructure of culture lie at the core of Finnish cultural policy assessments. They show the amount of creative activity in society, as well as the measures taken by society to strengthen its cultural foundation and the extent to which it has considered such measures to be important. The enhancement, preservation, protection and active use of cultural heritage also belong to this indicator area.

2) Creative workers

Artistic activity is at the core of creativity and culture, and it has been considered to be an intrinsic value in developed and civilised societies. Improving the opportunities for creative work is one of the key responsibilities of cultural policy.

For artistic and other creative work to be possible to a sufficient degree and for the provision of creative work to be versatile, artists need public support, especially in a small country like Finland. The position of professional artists – educational and professional opportunities, income and social security – is discussed in connection with studies of the indicator area, irrespective of where and how they work – as freelancers, entrepreneurs, art institution employees or in some other way. The development and impacts of public support for artists are key aspects of evaluation, but surveys of the number, age and gender distribution, regional location, educational background and needs,

professional activities, as well as financial and social position of artists and other cultural workers are also needed.

3) Culture and citizens

Creativity and culture affect all people by providing them with both an opportunity to act creatively and enabling them to enjoy the fruits of other people's creativity. People's own creative activities can mean amateur artistic work or other types of cultural activities and participation within the sphere of civil society. Enjoying other people's creative work means the use of cultural offerings and services as a member of the audience. Both perspectives support the cultural participation of citizens and help them experience themselves as valuable members of society. This brings out the positive impacts of culture, such as the support it provides to well-being, life management and the development of identity.

Some of the key objectives of cultural policy include supporting citizens' independence, activeness and participation, as well as enabling equality in the availability and accessibility of cultural services. Availability is related to the range of services or products offered and to their versatility. Regional availability of a service or product is not yet sufficient proof of its functionality and, thus, availability for different people.

Accessibility, on the other hand, means the opportunity to participate irrespective of the different characteristics of individuals. An accessible cultural attraction serves different types of audiences well and ensures that everyone has the opportunity to participate and gain experiences and thus participate in culture. The accessibility of culture can be improved by eliminating obstacles to participation, which may relate to the senses, communication, difficulty in comprehension, attitudes, physical or economic factors and gaps in decision-making. Good availability and accessibility also involve creating and providing cultural services in an interactive way with new tastes and practices developing in civil society.

The achievement of participation, engagement, availability and accessibility goals must be monitored

by different population groups (age, gender, mother tongue, place of residence, socio-economic status, educational level, ethnic group, disability etc.)

It is also important to examine the development of different situations and events, as well as the development of people's cultural tastes, activities and use of time. In terms of cultural policy, it is important to determine how the available offering corresponds to the interests and needs of different people.

4) Culture and the economy

The social impacts of culture and creative activity can be examined through their experiential, social or economic significance. Experiential impacts have been the traditional focus of attention (spirituality and experiences). For various reasons, the emphasis has shifted to economic impacts over the last two decades. The cultural policy strategy 2020 promises to pay increasing attention in the future to the impacts on social well-being.

Measurements of the economic significance of the cultural industries provide an opportunity to participate in discussions and measures that involve the impact of various functions and sectors on economic activities and growth. The increased importance of the creative economy and creative industries as a result of the development of the information society has been noted in individual countries and the EU. This in turn has boosted interest in the direct and indirect economic impact of the cultural sectors. This also applies to copyright sectors. Surveys related to these issues show how culture is linked to industrial, financial, trade, export, employment and regional development policies.

The impact of cultural and copyright sectors on the economy can be measured with indicators traditionally used to evaluate the development of the national economy, such as the sector's share of the GDP. The result gives an idea of the economic structure and cultural intensity of a country. However, it is not an overarching result: cultural diversity and its complex cascading effect calls for complementary surveys even when assessing

economic impacts. The efforts made to develop more versatile indicators of development alongside or to replace GDP is a welcome trend from the perspective of the cultural sectors (see, e.g., the Opinion of the European Economic and Social Committee 2009/C 100/09).

On the other hand, the assessment of the economic significance of culture using the traditional framework for national accounts should be further developed to take into account, for example, the extent of voluntary work in the sector. Statistics Finland is currently preparing culture satellite accounts at the provincial level to determine regional profiles. The goals and measures stated in the cultural policy strategy (2009) include the diversification of cultural provision, as well as the promotion of cultural entrepreneurship and exports, which means that the development of the cultural economy also needs monitoring tools and indicators of a more individual nature. Alongside regional surveys, information on individual fields of art and culture is also greatly needed.

As stated above, the cultural policy of the Ministry of Education and Culture uses the same areas of effectiveness goals as those chosen for the indicator project. The strategy also defines the vision for developing cultural policy up to 2020 in relation to these areas, offering important information for selecting and further developing the indicators needed to evaluate the effectiveness of cultural policy.

Vision for the cultural policy strategy 2020 by area of effectiveness goals

Cultural foundation

Culture and creativity, cultural heritage and cultural environments have a strong position in society. The value, significance and impacts of culture are better understood. Cultural issues have become a part of regional and other societal development. The status of art, cultural heritage and media education has strengthened. Cultural industries have adopted practices compliant with sustainable development, and cultural policy contributes to the implementation of sustainable development policy.

Creative workers

Participants in the art and culture sectors are now better able to operate, and have better jobs and income within a national economy that emphasises intangible production. Art and culture benefit from a strong funding structure. The forms of support for art are flexible and extend to activities involving multiple sectors and methods, as well as cooperation between art and science. Art institutions are actively involved in development activities. The protection of intellectual property safeguards the rights of creative workers to their own work, as well as their ability to operate.

Culture and citizens

Citizens actively participate in cultural activities in a multicultural Finland. Culture and library services are equally available and accessible to all, and the inclusion of different population groups and opportunities to pursue leisure activities are realised in the Finnish cultural environment. The status of the Sami culture as an indigenous culture has strengthened. The cultural rights of linguistic minorities have been safeguarded.

Information and communications technology is efficiently used in the provision of services. The long-term storage of key cultural heritage materials has been safeguarded, and the materials are available in digital format.

The utilisation and application of art and culture in different fields improve the well-being and life management of individuals and communities.

Culture and the economy

The economic importance of culture has further strengthened. Forms of funding for the production, distribution, marketing and sales of culture have become more wide-ranging, while companies and other players in the sector know how to make better use of them. Professionally strong and versatile cultural sectors operate on a financially sound basis, contributing to the establishment of the creative economy.

Copyright has considerable, value-adding importance to the national economy. Copyright benefits the entire cultural production value chain, creating economic benefits to artists, producers, publishers, other holders of rights and distributors.

Cultural entrepreneurship and exports have become an established part of the production and economy of culture. Finland is an interesting operating environment for international players in the field of culture.

3.3 Cultural policy indicators by area of effectiveness goals

The indicators chosen in the project to depict the effectiveness of cultural policy are introduced below in accordance with the division into indicator areas presented above. As mentioned, the division into areas is not logically uniform in every respect, but it offers a framework for the identification of indicators. In practice, many of the chosen indicators are linked to more than one area of effectiveness indicators, as explained in the descriptions.

The criteria used to select indicators were described in chapter 2.3.2. In addition to the aspects discussed, the selection was influenced by the wish to limit the number of indicators and keep it manageable. The Ministry's departments in charge of culture were asked to provide a maximum of five proposals for each area of cultural policy goals. The final number of indicators came to 16, although they

were not equally divided between the four areas. Since most of the indicators include sub-fields, the total number of individual indicators is 49. In many cases, the development aim is to combine some of the sub-indicators into composite indicators or indexes.

The chosen indicators show variation in their links to social effectiveness, and some of them describe the outcome of the Ministry's operations or the inputs available to it (e.g., budgetary share accounted for by culture). These were considered to be necessary in terms of the strategic planning and monitoring of the Ministry's own activities, which were elements incorporated into the assignment. Output indicators were also included on purpose in the Vindi project, carried out by the Academy of Finland and Tekes, the Finnish Funding Agency for Technology and Innovation, which developed indicators for the effectiveness of science, technology and innovations (Lemola et al. 2008, p. 9).

The list of indicators, included as an appendix to this report, presents the content of each indicator along with additional remarks. For each indicator, the explanation includes the related cultural policy goals, as well as the indicator's relevance or interpretation framework used to assess the effectiveness of cultural policy. The cultural policy goals originate from the cultural policy strategy 2020 of the Ministry of Education and Culture or from other documents steering the sector. In this context, relevance to cultural policy refers to the indicators' relationship to the previously described areas of cultural policy effectiveness goals. This has been the ultimate reason for the selection of an indicator. The list of indicators also names the key information sources and information providers for each indicator and refers to any potential development needs.

In addition to the report, the indicator project resulted in a detailed description form for each indicator, which deals with relevance to cultural policy, the availability of information and practical implementation of information production, limitations to interpretation, as well as international comparability. The purpose of the descriptions is to make the indicators more transparent and systematic. The forms are used by the departments

in charge of cultural matters at the Ministry of Education and Culture. The key elements of the descriptions are based on the model presented in the IFACCA publication *Statistical Indicators for Arts Policy* (2005, p. 12).

Cultural policy indicators by effectiveness area

Cultural foundation

Cultural offering and its degree of domestic origin and novelty

- Volume of cultural offering
- Degree of domestic origin in cultural offering
- Share of new productions of cultural offering

Cultural education

- Art, cultural heritage and media education in general education
- Basic education in the arts
- Provision and use of children's cultural services
- Audience development by art institutions

Cultural heritage and environment

- Identification and maintenance of archaeological remains
- Restoration of buildings with cultural value
- Museum collections
- Digitisation of materials in the National Digital Library

International mobility and exchanges in the culture sector

- Finnish art and culture performances abroad and their audience figures
- Number of performances by and audiences for international art institutions and groups in Finland
- Participation in international culture, media and mobility programmes
- International events arranged by cultural institutions and diplomatic missions
- Residency activities
- State guarantees for art exhibitions

Government support for art and culture

- Size of the culture budget and its share of the total expenditure of the Ministry of Education and Culture and the Government.
- Internal allocation of the culture budget

Creative workers

Art and culture labour force

- Labour force in the cultural industries
- Art professionals, their economic and social position
- Students of art and culture
- Placement of graduates in the culture sector
- Labour force with qualifications in the culture sector

State grants and subsidies to artists, as well as the employment of artists in cultural institutions receiving government support – > State support for artists and jobs in cultural institutions funded by the State

- Support for artistic work
- Subsidies for artists and authors
- Artist professorships
- Life pensions for artists
- Coverage of support for artists in the profession
- Artists' jobs in cultural institutions receiving government support

Culture and citizens

Cultural hobbies and participation

- Time spent on culture and art
- Art and culture hobbies
- Participation in art and cultural events

Cultural participation in information networks

- Use of cultural network services
- Acquisition of cultural products or services in online stores

Visits to cultural events and institutions, and government support in relation to the number of visits and tickets sold

- Visits to cultural events and institutions
- Government support per visit
- Government support per ticket sold

Regional availability of culture

- Physical cultural infrastructure in different regions

- Subsidies for the renovation and establishment of cultural facilities by province

- Provision of publicly supported, market-based cultural services by region

- Government art and culture expenditure per resident in different provinces

Culture and the economy

Share of GDP accounted for by the cultural industries

Household consumption expenditure on culture

Enterprises in the cultural industries

Trade balance of the cultural economy

- Total exports and imports of cultural commodities and services

- Most significant import and export articles and trade partners in the field of culture

- Economic significance of cultural tourism

Share of GDP accounted for by copyright sectors

4 Development needs and proposals concerning cultural policy indicators and other strategic information provision

4.1 Implementation, maintenance and evaluation of the indicator system

The goal of the cultural policy indicator project was to identify and define the key fields of policy effectiveness linked to the cultural policy steered by the Ministry of Education and Culture. Other objectives included collecting the required indicator data or initiating the measures needed to acquire missing data. Moreover, the project was also expected to survey information needs concerning the indicators and, based on this, develop the statistics and information production system for the culture sector or make the necessary proposals for development.

The cultural policy indicator project has boosted awareness of how important it is to maintain the sector's strategic information and statistics base, while providing stimuli for its development and for the broad-based assessment of its effectiveness. The work increased understanding of the risks and weaknesses, as well as the strengths and opportunities related to the use of indicators. Among the project's positive impacts is the observation that considering and selecting indicators may help to clarify the goals of cultural policy and advance

argumentation on the subject. Specifying the goals and evaluating their attainment strengthen the sector.

Public debate about indicators provides representatives of the sector and administrative branch with an opportunity to raise issues concerning the cultural dimension in all sub-fields of social policy. The risks and weaknesses are mainly related to too one-sided an interpretation and use of indicators as a tool in cultural policy discussion and guidance, as well as interruptions in their continuous development and assessment in terms of their relevance to cultural policy.

The project ended up dividing indicators describing the effectiveness of cultural policy into four areas: 1) cultural foundation, 2) creative workers, 3) culture and citizens and 4) culture and the economy. A total of 16 indicators were defined, but most of them also include sub-indicators. The effectiveness areas are the same as those used in the cultural policy strategy of the Ministry of Education and Culture, approved in 2009, as a result of the two processes being carried out in parallel.

The basic idea provides a good basis for identifying monitoring needs in terms of the whole field, as well as individual projects and programmes. With reference to the performance prism presented at the beginning of the report, used to describe the government's performance guidance and accounting approach, the model can be understood as being hierarchical and cumulative (see above, p. X). According to the assignment, the project focused on the top of the prism, which is where societal effectiveness is positioned. Societal effectiveness goals are used to define the target outputs of different ministries and government agencies and the departments subject to them. The indicators describing their operations must be correspondingly related to upper-level indicators. Indicators illustrating the operations of government agencies in the art and culture sector, subject to the performance guidance of the Ministry of Education and Culture, should be linked to the framework of cultural policy effectiveness indicators.

Assigning and creating cultural policy indicators is not a one-off project, but calls for continuous development. The division into effectiveness areas is not permanent, since it depends on the goals and emphases of cultural policy at any given time. The same applies to the indicators' relevance to cultural policy. This is why indicators must be continuously developed to reflect the changes affecting the setting of goals. The overarching vision of cultural policy remains relatively stable: any new goals usually accumulate on top of and parallel with previous ones. It is important to note, however, that new goals and emphases may sometimes conflict with old policies, while interpretations about the big picture may acquire new emphases over time.

Strategic priority areas or other individual emphases depend on the goals of the Government Programmes and policy programmes, as well as on international or other social debate. Changes in emphases may affect the position of individual indicators, as well as the identification and assignment of indicator areas and their mutual relationships. Sometimes individual indicators remain in the core group, but are interpreted in a new light in terms of cultural policy.

It is important to continuously assess how the range of indicators created in the project can describe cultural policy as a whole and its key goals. There is no point in revising the entire range every now and then, since long time series are valuable in both indicator work and the compilation of statistics. The indicators developed are used in a constantly changing environment. Information production cannot be restricted to prevailing policy goals and the corresponding indicators. What is needed, instead, is a reserve that can be used to evaluate the impact of phenomena that may previously have been marginal but which increase the importance of cultural policy.

The purpose of illustrating the outcome and effectiveness is to increase the transparency and accountability of activities carried out within central government and to increase social debate on them. To achieve this in cultural policy, it has been necessary to implement the proposed indicators or try to apply them in different monitoring needs and systems. The appropriate use of indicators in a way that benefits the sector requires that the competence involved in the traditional role of officials is expanded. This means developing a single strategic sub-area. It is important to present the sector's effectiveness data in an understandable form and to make it available to decision-makers and citizens.

Online portals have recently become more common distribution channels for indicator data. Examples of this include sustainable development indicators. The Prime Minister's Office and Statistics Finland have jointly set up a Finnish portal for one hundred indicators related to social development, along with their metadata. The portal, known as Findikaattori, was released in 2009. The same model can also be implemented for the cultural policy indicators described in this report. Some of them will be included in Findikaattori.

PROPOSAL 1: The Ministry of Education and Culture and its departments in charge of cultural matters use the cultural policy effectiveness indicators proposed in the cultural policy indicator project in their own effectiveness monitoring practices and develop procedures for the assessment of effectiveness jointly with Statistics Finland and other information providers involved in assessments. When launching new cultural policy processes or projects, the related indicator needs are always reviewed in relation to the assessment framework drawn up in this project.

PROPOSAL 2: The Ministry of Education and Culture provides its officials with training in the use and utilisation of indicator data as a tool for strategic operations and social communication. A cooperation group shall be established in the Department for Cultural, Sport and Youth Policy, and a coordinator shall be appointed to be responsible for the needs of management by knowledge. The group will deal with matters related to the development of cultural policy information production, as well as the development and use of effectiveness and other indicators.

PROPOSAL 3: To follow up on this work, the Ministry of Education and Culture and Statistics Finland will create a cultural policy indicator portal on the Ministry's website, which will serve cultural policy strategy work and performance guidance processes. The portal will be linked to the Government's Findikaattori portal.

4.2 Transforming themes in need of development into indicators

The group of indicators defined in this project does not yet include all the issues that are important to cultural policy. In many cases, the required knowledge base is missing or needs to be significantly improved. There is a need for more statistical data and other information about the culture sector, as well as for methodological development work related to indicators and their use. These are not simple tasks

to carry out due to the reorganisation of the public sector and cuts in public funding, for instance.

Mainly as a result of the shortcomings in the knowledge base, it has been impossible to include important themes, such as cultural diversity, intercultural dialogue, sustainable development, participation in culture, the well-being benefits of culture and the cultural development of the information society, in the indicator range. However, these are now essential from the perspective of cultural policy and are also themes highlighted in the cultural policy strategy of the Ministry of Education and Culture. Among other things, the strategy defines culture, which is considered a means to promote well-being, as one of the priority areas in the advancement of cultural policy. Similarly, the Ministry of Education and Culture pledges to draw up an action programme for sustainable development in the field of cultural policy and to take multiculturalism into consideration in all cultural policy measures in the future. The strategy also aims to secure the cultural rights of citizens and different population groups, as well as the availability and accessibility of, and thus participation in, culture.

In terms of developing the production of indicators, the concepts and goals related to the cultural policy themes mentioned above have not yet been sufficiently clarified nationally or internationally. For example, discussions about the exact meaning of equal availability and participation in the case of ethnic groups, minorities and sub-cultures have not been had to any great extent even in Finland. Sustainable development is considered to be a culturally important issue, but differentiating cultural sustainability from social sustainability has proved to be difficult. In connection with a survey currently underway on the health and well-being benefits of culture, it has been found that research information about the theme is available both internationally and in Finland, but that it is still fragmentary and insufficient. The goal now is to collect this information both in the project in question and in the Art as a Meeting Platform project, which is part of the Development of Innovation and Skills System programme financed by the Ministry of Education and Culture and

the European Social Fund. In connection with the steering of the latter project, the Ministry of Education and Culture has proposed that an evaluation model for the effectiveness of these types of activities be developed.

International indicator development work is currently underway, for example, in IFACCA and ERICarts. UNESCO houses an expert group that has been given the task of developing terminology and the compilation of statistics related to cultural diversity. An ESSnet project involving the compilation of cultural statistics is to be launched in the European Union. It will touch on at least some of the themes mentioned above. The project will follow up on the development work carried out in the 1997–2001 LEG Culture project, which aimed to improve European cultural statistics.

PROPOSAL 4: The Ministry of Education and Culture will assess indicator needs related to culturally sustainable development in the sustainable development action programme to be drawn up. The Ministry of Education and Culture will evaluate the promotion of information and indicator needs related to the well-being benefits of culture in relation to the policies of the Art and Culture for Well-being action programme to be completed in 2010.

The themes of cultural diversity and multiculturalism are weakly represented in the range of indicators due to insufficient material. Existing statistics and registers are not particularly useful, especially for the purpose of monitoring trends in multiculturalism. At this stage, it is mainly represented by a person's mother tongue, which has been used as a variable whenever possible (e.g., composition of the artist profession, applicants and recipients of state grants, audiences at cultural events, the provision of cultural commodities and services). Surveys, for example, often do not ask respondents about their origins or inclusion in ethnic groups because of the sensitive nature of such matters, even though the collection of this information is basically allowed for research purposes and the compilation of statistics under the Personal Data Act and Statistics Act. The Finnish Foundation

for Cultural Policy Research and the Arts Council of Finland are currently conducting special studies on multiculturalism and the cultural activities of immigrants, which will enable better thematic indicators to be developed in the future.

The small size of samples also hampers information collection on other special groups. Sample sizes are continuously being reduced, even in large surveys of the entire population, such as the leisure survey conducted by Statistics Finland, due to cost considerations. However, information about the cultural hobbies, use of cultural services and participation in organisations among special groups would make it possible to evaluate how cultural rights are being realised in practice and the extent to which the targets set are being attained (e.g., the accessibility programme of arts and culture 2006–2010). In order to collect information on minorities, we need to conduct individual surveys or increase the number of special samples focused on minorities in broad-based population surveys. Sufficient sample sizes are also needed to monitor cultural diversification in terms of the variation in tastes and interests. This will naturally lead to additional costs.

PROPOSAL 5: The Ministry of Education and Culture will pay special attention to the need to monitor cultural diversification and multiculturalism in the field of cultural policy. Statistics Finland will look into the opportunities to increase sample sizes in the leisure survey to obtain useful and reliable information on immigrants and other small special groups.

The equal availability and accessibility of culture involves many procedures which need to be monitored. These include the price development of cultural events, as well the impact of prices on the number and composition of visitors. As stated in the Fair Culture report, Finland lacks comparable statistics on the social allocation of public support to culture (Koivunen and Marsio 2006, 43). The impacts of free events, days and hours, as well as other forms of cultural policy subvention, should also be evaluated from the perspective of different population groups (e.g., socio-economic status,

education, ethnic background, age and place of residence). It is also important to monitor the opinions of citizens: for example, those who do not use cultural services should be asked for the reasons and factors leading to their non-participation.

The culture voucher, which was introduced at the beginning of 2009 as a new means to increase the consumption of cultural services, provides a way to carry out monitoring and assessment. As for more traditional instruments, assessment could target the Ministry of Education and Culture's purchasing subsidy for low-volume quality literature that municipalities grant to libraries.

PROPOSAL 6: The Ministry of Education and Culture will develop methods and practices for monitoring the impacts of the use of cultural policy tools and measures related to the availability and accessibility of cultural services. In terms of accessibility, this will take place as a part of the accessibility programme for arts and culture. An assessment of the use of culture vouchers will be initiated.

The availability of culture can be studied using the indicator of regional availability, which is included in the defined range of indicators. It will first be implemented in a traditional table format based on existing statistics and registers (theatres, museums, libraries, cultural facilities, art stores and galleries, bookstores, art schools etc. by province). Later on, the goal is to develop an atlas depicting the regional and local availability of cultural services. Geographic information can be used to study the distances of services and to evaluate the target service availability in relation to the number of residents in different regions. Map information can also be used, for example, when considering the opportunities for and ways to arrange new services, such as regional networking or services, to ensure that services are regionally available also in the future. In addition to this, map information also serves the development of cultural tourism.

PROPOSAL 7: The indicator for the regional availability of culture will be expanded and clarified by including availability data in a map format. Statistics Finland will play a key role in the development of the atlas.

As for the topics highlighted in the cultural policy strategy, attention should also be given to the impact, which is partly impossible to forecast, that developments in information and communications technology will have on the culture sector and the use of cultural services. Cultural content is increasingly available in information networks, and familiarity with their use is increasing and also spreading to older age groups. The range of indicators includes indicators related to the digital preservation and availability of national culture, as well as cultural participation in information networks. Especially the latter topic calls for more subtle research, statistics and registers that can take into consideration the special features of online cultural activities, such as the merging of virtual communities, the roles of producer and consumer, or the roles of professionals and amateurs (produsage, prosumerism, social media etc.). The annual EU survey of the use of information and communications technology carried out by Statistics Finland already includes several questions about the online use of culture and offers a good foundation for expanding the knowledge base in the field.

PROPOSAL 8: Statistics Finland will develop ways to monitor citizens' cultural participation in information networks.

4.3 Cooperation in indicators concerning cultural education

This working group report highlights the importance of cross-sectoral processes for evaluating the impacts of cultural policy and culture. The indicators defined in the project and relevant to the monitoring of cultural policy include those focused on cultural education. Some of them are related to matters handled by the Department for Cultural, Sport

and Youth Policy at the Ministry of Education and Culture, but the administrative responsibility in matters related to art education, basic education in the arts, as well as education in the art and culture sectors, is held by the Ministry's Department for Education and Science Policy. Educational and leisure opportunities in art and culture offered by non-formal educational institutions, especially by adult education centres, are key forums for developing citizens' participation and self-esteem, as well as individual creativity. This makes the monitoring of their availability and accessibility another important element of the knowledge base for cultural policy.

Comprehensive monitoring of education in the art and culture sector calls for cooperation between the Department for Education and Science Policy and the Department for Cultural, Sport and Youth Policy, which will serve the interests of both parties. In spring 2009, the departments engaged in cooperation to produce an analysis of the current state of the Finnish art education system. The focus of review was on the regional availability and the availability of each field of art in art education services. The analysis will be used to derive measures to develop the art education system.

PROPOSAL 9: In line with the goals of the development programme for 2007–2011 of the Ministry of Education and Culture, the Ministry's Department for Education and Science Policy and the Department for Cultural, Sport and Youth Policy will increase cooperation in matters related to art and cultural education, which will also enable the related effectiveness indicators to be jointly developed. It may be necessary to establish a cooperation group to strengthen collaboration in the field.

4.4 Assessment of legislation and the funding system

Even though the report emphasises the need to produce comprehensive information on the cultural dimension of society, the primary goal of indicator work is to assess the effectiveness of cultural policy,

which is defined as a sector of central government. Since the Ministry of Education and Culture carries out much of its cultural policy implementation by enforcing legislation and granting funding to the sector, it is essential to monitor the functioning of these measures and to evaluate the results from the perspective of cultural policy. Legislation and funding steer practices and influence the field of culture and opportunities for cultural activities in an important way.

The cultural policy strategy of the Ministry of Education and Culture includes policies and development plans related to both legislation and funding. According to the strategy, the Ministry will evaluate the possibilities to clarify legislation on the administration of art and culture. In this context, evaluation means surveying the needs and opportunities for reforms, as well as the needs and opportunities to enact a framework act on the promotion of culture. From the perspective of the indicator project, it would be important for the survey to be based on or to contain assessments of the functioning of existing legislation and for any amended legislation to be systematically evaluated in the future. Assessments of this kind must take into account the fact that the impacts of legislation may be difficult to anticipate and are sometimes contradictory to the original goals. For example, the impacts that the statutory government funding system has on the fields of theatre, dance and music should be studied from these perspectives, since the problems that the freelance sector experiences in these fields may be of an unanticipated kind.

The strategy looks into the ability of the funding system and criteria to react to different types of changing needs. The systems and criteria will be made more versatile in order to support both qualitative and innovative development activities. From the perspective of the indicator project, these development projects should be based on an evaluation of the functioning of funding practices and forms. The greater the extent to which quality and innovation are used as the basis for funding, the greater the certainty that difficult questions will arise related to qualitative assessment. The effectiveness of funding should also be comprehensively evaluated

at regular intervals (cf. the assessments of the effectiveness of research funding carried out by the Academy of Finland).

The evaluation of copyright legislation is also important in terms of cultural policy. The Finnish Foundation for Cultural Policy Research launched a project in May 2009 with the aim of formulating a comprehensive assessment method for the functioning of the copyright system. This will create a foundation for an assessment that can be used not only to draw up a national copyright policy and strategy but also to plan measures to develop legislation and the copyright system. The method will consist of a group of selected evaluation targets and indicators, which will form the basis for evaluating the functioning of the system in different countries and for identifying best practices.

The Ministry of Education and Culture has also agreed with the Secretariat of the World Intellectual Property Organization (WIPO) to study the potential for launching a corresponding international project. The methodology will be carried out in two phases, the first of which will consist of devising an assessment methodology, evaluating its feasibility and creating a draft of the methodology. In the second phase, the methodology will be tested and possibly further developed in addition to adapting it to the corresponding WIPO project.

PROPOSAL 10: The Ministry of Education and Culture will include an analysis of evaluation needs in the legislation and funding surveys or development measures set out in its cultural policy strategy.

4.5 Development of qualitative indicators

Questions related to quantity and quality are very interesting and challenging in terms of cultural policy. In its steering of the use of the performance guidance mechanism and the related monitoring methods, the Ministry of Finance allows the evaluation of both quantitative indicators and qualitative assessments.

This project has not yet resulted in as many qualitative indicators for the effectiveness of cultural policy or proposals for their development as would be needed in view of the nature of the sector. The work focused on surveying basic cultural policy indicators that can be directly used in monitoring documents for which the Ministry of Education and Culture must produce information as a part of central government and the ministry responsible for cultural policy. The goal in the future is to be able to develop qualitative indicators based on cooperation between the Ministry of Education and Culture and Statistics Finland and within sectoral cultural policy research, as well as academic research.

In cultural policy, the question of quality does not only refer to qualitative evaluation but to the evaluation of quality itself. The indicator project brought up the idea of creating an expert barometer or some other similar tool to develop the assessment of quality in cultural policy. The criteria and practices for quality and its assessment in the field of art and cultural policy should be made increasingly transparent. Evaluations could be carried out on, for example, the artistic quality of productions in publicly funded art and cultural institutions. Evaluations could be implemented, for example, by using critique and research in the field or peer assessments between institutions and agencies, and at an international level, where possible (cf., e.g., the assessment commissioned by the Academy of Finland, Research in Art and Design. 2009).

Questions about quality assessment may also arise in connection with the overall assessments of actors in the field. The Finnish National Opera and the Finnish National Theatre are about to launch an international evaluation of their operations. The Arts Council of England has recently drawn up a plan, according to which public inputs into culture would be evaluated partly as a self-assessment and peer evaluation of publicly funded organisations.

PROPOSAL 11: The qualitative assessment of the culture sector will be developed by such means as utilising sectoral research and using expert barometers. Good international quality assessment models in the field of art and cultural policy will be analysed to create a foundation for operations.

4.6 Further development of indicators for the cultural economy

The group of indicators specified in this project defined the cultural economy as a monitoring area of its own, since it has been a key element in cultural policy goal-setting since the 1990s. Indicators for the cultural economy include the share of GDP of the culture and copyright sectors, as well as the budget share of culture, irrespective of the fact that they are not true indicators of societal effectiveness. Corresponding indicators are used in many sectors. The EU, for example, uses the share of GDP of R&D expenditure as an indicator for economic policy, since its growth is interpreted as being an important way to achieve the EU's goal of competence-based high technology (Indikaattorit. [Indicators].. 2005, p. 9). In Finland, the budget share of culture has traditionally been used to indirectly deduce numerous issues, ranging from the social evaluation of the sector to the success of the Ministry of Culture in its tasks. Public cultural expenditure has also been a key indicator in international cultural policy debate and research since the 1970s.

In recent years, the Ministry of Education and Culture and Statistics Finland have jointly created culture satellite accounts, which involve the calculation of the share of GDP of culture, employment, imports and exports and consumption within the framework of the national accounts (Culture Satellite Accounts 2008). To date, there has been little systematic information on the economic significance of culture that would be comparable to other sectors. The pressure to produce such information in the field of culture has increased as the economic impacts of different activities and sectors have become key targets of socio-political monitoring.

It may seem paradoxical that the Ministry of Education and Culture and Statistics Finland have jointly developed the calculation of the share of GDP of culture at a time in which GDP, which is an indicator of economic activity, has been strongly criticised internationally for being used as an indicator of general development. GDP does not take into consideration the impact of economic activities on human, social or ecological development, which is understood holistically and with an emphasis on ethical aspects. Nevertheless, it is safe to assume that the GDP indicator will continue to be used in its current form for quite some time, since it is methodologically well established and internationally comparable, as well as being broadly known and used. It is also safe to say that it will be supplemented and expanded in many ways based on the perspective of well-being and this may result in the creation of similar international standards.

Many other calculations, such as green accounting or social accounting, have been proposed to supplement GDP. Green accounting is an environmentally adjusted indicator of national production, while social accounting focuses on the impacts of production on the distribution of income. New ideas are presented, for example, in the report of the Stiglitz Commission mentioned above, in the EU's GDP and Beyond policy and in the work carried out within the OECD to evaluate social development on a broader scale. The calculation of the economic significance of household work (household satellite) also extends across the basic framework of national accounts. The efforts to develop alternative or supplementary indicators for GDP are particularly interesting for cultural policy, since the impacts that culture and cultural policy have on development are often linked to these types of issues.

The domestic calculation of the GDP for culture is currently being developed to enable reviews at the provincial level. In the future, if there are sufficient resources the aim will be to expand the satellite in such a way that the economic impact of voluntary work, which is considerable in many fields of culture, could also be taken into consideration. It would also be important to be able to distinguish the shares of different sub-sectors (art, design, communication,

etc.) of the total share of GDP of culture. This would give a better picture of the effectiveness areas of cultural policy measures. As for the copyright economy, key development goals include identifying the impacts of piracy. The economic significance of copyright sectors have been evaluated in recent years in surveys carried by the Turku School of Economics. The Ministry of Education and Culture has also financed the development of the copyright economy knowledge base.

The culture satellite project found shortcomings in the basic statistics for cultural exports, especially concerning foreign trade in services. Special export and import reports have been drawn up in some cultural sub-fields, while information about other fields is very fragmented and unsuitable for comparisons. For example, Musex (Music Export Finland) conducts annual surveys on music exports. According to Markus Leikola and Päivikki Leroux (2006, p. 92), the statistics available on exports in cultural sub-sectors are still too weak overall for them to be of use in business development.

PROPOSAL 12: The Ministry of Education and Culture and Statistics Finland will continue to develop satellite accounts. In connection with the development of regional satellite accounts, the goal is to better identify the sectors that constitute the core of cultural policy.

PROPOSAL 13: Other statistics, monitoring and assessment needs related to cultural exports (including the development of basic information and statistics about the sectors' own cultural exports) will be considered in the Cultural Export Promotion Programme.

4.7 Preparation of composite indicators

In addition to producing information about the economic significance of culture, it is important to compile information about the overall social importance and impacts of culture. Culture satellite accounts prepared in the framework of the national

accounts can be supplemented to achieve broader accounts of cultural development. Culture accounts could pave the way for composite indicators or indexes that summarise different types of information on the social significance of culture and enable regular monitoring of cultural development overall. The production of composite indicators or indexes is a challenge in any socio-political field, since they are such powerful tools for explaining the importance of various matters in social policy and in public. The field of cultural policy deserves at least one broadly known and used index that would enable cultural development to be monitored.

In 2003, the Ministry of Education and Culture commissioned a report (Robert Picard, Mikko Grönlund and Timo Toivonen/Media group at the Turku School of Economics) to develop a Cultural Life Index (Means for... 2003). The proposal was to first form three sub-indexes to describe the availability of culture, cultural participation and the production of culture. The average of these would result in an overall index for cultural life (ibid. p. 5). The goal would be to create an internationally comparable index.

There have been some international attempts to develop cultural indexes. The Human Development Index (HDI), which is linked to culture, has already become internationally well established. It is an indicator of well-being and opportunities for a good life developed by the United Nations Development Programme (UNDP), which takes into account economic variables (GDP), as well as factors related to the education and health of citizens. The Cultural Diversity Index (CDI) has been discussed, among other things, within ERICarts (Compendium) and the Council of Europe in connection with intercultural indicators (see Foote 2005). This mainly involves a list of questions used to monitor the situation in each country. The European Commission put forward an initiative in 2003 on the preparation of annual reports on cultural diversity to create international standards (Koivunen and Marsio 2006, p. 124).

The EU has also made preparations for developing creativity indicators, which might even result in a creativity index. The Centre for Research

on Lifelong Learning (CRELL), coordinated by the European Commission's Joint Research Centre, is currently looking into ways to measure creativity in an internationally comparable manner⁸.

The discussions conducted in the indicator project resulted in the proposal for a cultural value index or cultural capital index as composite indicators to broadly describe social significance. Both are related to strengthening the cultural foundation of society. The idea of an index to describe cultural value is based on the need to comprehensively monitor the social importance of culture. The index would consist of several sub-variables. In addition to the economic importance or other objectively determined value of culture, the index could include factors requiring subjective evaluation. A core consideration in the creation of a cultural value index is the importance that citizens give to culture in their own lives. Satisfaction with the cultural services available and citizens' willingness to pay for cultural services is one of the internationally used indicators (for example, in Australia), which could be utilised in this connection. In Finland, the leisure survey prepared by Statistics Finland offers a comprehensive review of the role of citizens as an audience of culture, their own cultural hobbies and the personal value they get from the use of culture.⁹

In Finland, the opinions of citizens on cultural services have been surveyed ad hoc, for example, in the Culture Barometer commissioned by the Ministry of Education and Culture (1999) and in the Kunta–Suomi project on Finnish municipalities. The introduction of a barometer-type research method calls for the clarification of concepts and for methodological research in line with the barometer

method. Since the value and usability of barometer-type methods are largely based on their recurring use, sufficient resources are needed for information collection and interpretation. The concept of a cultural service is not firmly established but is, however, used in various meanings in talk about cultural policy. In everyday contexts, the concept may be even less established.

An index for cultural capital could refer to the significance of culture as a part of human capital or as the physical and mental wealth of the nation. It can also be understood as the accumulation of citizens' cultural capital or as the development of cultural competence (see Mercer 2005). The concept of cultural capital must be clearly defined in this context to ensure that it is not confused, for example, with the power-laden, high culture-oriented concept. As a part of the cultural policy indicator package, the cultural capital index could describe the ability of citizens to receive, interpret, use and utilise cultural messages and meanings in their own lives. In an increasingly global and multicultural society, intercultural competence, which is becoming increasingly important, can be understood to be a part of cultural capital. On the other hand, cultural capital also means a socially and economically utilised resource in the economy of meaning.

Research shows that childhood hobbies are a key factor promoting participation in art and culture and thus strengthen cultural capital. The leisure survey conducted by Statistics Finland is a good source for evaluating the role of the childhood home. It looks into the respondents' own cultural hobbies, as well as their mother's and/or father's cultural and social hobbies in the childhood home¹⁰. The survey

⁸ In relation to this, CRELL arranged a conference on the measurement of creativity in May 2009 jointly with the European Commission's Directorate-General of Education and Culture (DG EAC).

⁹ The leisure survey conducted by Statistics Finland studies the personal value of the following cultural matters: music listening, cinema-going, familiarity with cinematic art, concert-going, opera-going, familiarity with the world of music, familiarity with art, visits to art exhibitions, newspaper reading, familiarity with literature, book reading, television watching, theatre-going, familiarity with the world of theatre and radio listening. In addition, the respondents have been asked whether they agree or disagree with the following statements: 'what attracts me in literature are emotions and human relationships', 'classical music corresponds to my likes and tastes', 'art is important to me as a hobby'.

¹⁰ The leisure survey of Statistics Finland asks whether the mother and/or father played an instrument, sang in a choir or elsewhere, painted, wrote novels or poems, read books, acted, did handwork, participated in social activities (organisations, political activities), were involved in religious activities, did sports or other exercise, walked in nature or spent time in the countryside. The survey also asks whether the mother and/or father used to visit the theatre, concerts, art exhibitions, movies, libraries, sports competitions or other events.

examines how the hobby of reading is passed on to children by reading books out loud, as well as with whom children have gone to cultural events, art exhibitions, museums and sports events.

The significance of people's own cultural activities cannot be ignored. Culture is not created only by professionals or cultural institutions but also through self-learning and amateur activities. This view is important especially because the administrative point of view is often only about the move 'from culture to society' instead of how 'culture is born out of the social'. We are in many ways moving towards a society in which amateur activities create new professions, in which good amateurs also become professionals in old fields and in which amateurs are increasingly used as a resource for product development (such as games and television series). Amateurs are also used in the production of content for cultural products (e.g., readers' photos and videos, YouTube). That is to say, we are moving towards a society in which the position of expertise and the notion of professionalism are developing in a whole new way. This phenomenon is referred to by the term prosumerism.

It is always challenging and time-consuming to develop and adapt indexes to show the social significance of culture and the effectiveness of cultural policy measures. Moreover, the development of indexes is not an end in itself. Culture satellite accounts as a method monitoring the cultural dimension, as explained above, would require, among other things, a new, valid, reliable, transparent and broadly accepted theory and calculation framework, as well as regularly produced statistics and research information for it. The analysis and interpretation of results would also be exceptionally demanding and would consist of many different perspectives.

Nevertheless, efforts to move in this direction should be maintained. It is also possible to move towards the target in small steps. One realistic alternative is to survey the permeating impacts of culture in different fields of policy. As stated in this report, administrative measures targeting culture have been placed centrally under the cultural policy responsibility of the Ministry of Education and

Culture, but measures affecting cultural development are also carried out in other administrative branches. In central government, cultural policy can be seen to ultimately consist of the entity formed by all these measures. To evaluate the impact of this type of broadly understood cultural policy on cultural development, we need research on the permeating impacts of measures targeting culture in different sectors of social policy. This, too, is a very demanding task and calls for an extensive research programme that could include both qualitative and quantitative sections, as well as the development of the indicators needed to describe the permeating impact.

PROPOSAL 14: As a part of its management by knowledge policy and strategy, the Ministry of Education and Culture will participate in the efforts to develop composite indicators or indexes for the culture sector or, more broadly, for monitoring the social impact of culture. The Ministry of Education and Culture will contribute to launching a research programme on the permeating impacts extending into different administrative branches, for example, in connection with the sectoral research policy for the field.

4.8 Development of a statistical and information production system

The cultural policy indicator project showed that the information management system serving cultural policy monitoring needs must be developed in many ways. The 20 selected indicators (and their sub-fields) are only a fraction of the information and statistics base needed to set goals for cultural policy and evaluate their achievement.

Statistical material needed to survey the current situation and to understand future trends is produced, for example, by Statistics Finland, the National Board of Antiquities (museums), the Arts Council of Finland (grants and subsidies to art), the Ministry of Education and Culture, Regional State Administrative Agencies, the Association of Finnish Local and Regional Authorities and municipalities,

the Finnish Film Foundation (cinema), the Theatre Information Centre (theatre, dance, circus, opera), the Finnish Circus Information Centre (freelance circus), the Association of Finnish Symphony Orchestras (member orchestras), Finland Festivals (member festivals) and copyright organisations. Cooperation with the Association of Finnish Local and Regional Authorities is particularly important. In the past few years, it has cooperated with Cupore, the Finnish Foundation for Cultural Policy Research, in surveying the organisation and funding structures of cultural activities in cities and is currently developing indicators for the culture sector. In the long run, synchronising the indicator work of two public funding parties could result in a more comprehensive view of the practical impacts of cultural policy.

More attention must be paid to the scope and reliability of culture sector statistics and their mutual comparability in the future. The problems caused by the sample size used in the leisure survey of Statistics Finland have already been referred to. The concepts and practices used in statistics produced by different parties should be harmonised, for example, in the fields of visitor categorisation and the calculation of visitor numbers. Categorisations concerning the economy and activities have many differences that hinder, for example, the assessment of the effect of public inputs on outcomes or the share of public subvention per ticket bought or per customer contact. Information production has clear shortcomings, for example, in the visual arts, popular music, cultural tourism and association-based cultural hobbies, and in the freelance sector overall¹¹. The development of statistics on the freelance music field started in 2009 as a part of the VAKA project, which was coordinated by the Finnish Musicians' Union and supported by the European Social Fund. The Ministry of Education and Culture has begun to coordinate efforts to make cultural tourism

statistics more systematic by commissioning a preliminary survey from the University of Joensuu.

One of the key tasks of indicators is to assist in forecasting future trends and planning activities. Long time series are important when drafting development trends, but they are not available for the monitoring of all issues relevant to cultural policy and only some can be retrospectively construed. Indicator data also needs to be updated often enough so that it remains up to date. In the case of some of the indicators included in the new range, information is produced rarely, sometimes only every ten years. This is especially true of the two key sources for the Culture and Citizens section – the leisure survey and the time use survey – both of which are produced by Statistics Finland.

To date, the leisure survey has been conducted in 1981, 1991 and 2002. The date for the next survey has not yet been decided, so the information from 2002 will still be used for some time to come. With funding from the Ministry of Education and Culture, efforts have been made to solve these issues in the interim by adding a limited number of cultural participation questions to the time use survey of Statistics Finland, which is also carried out around every ten years. This has enabled the key issues in cultural participation trends to be monitored every 4–6 years. Nevertheless, information about the use of time with respect to culture is still available only every ten years. The particular strength of the time use survey is its international harmonisation and extensive comparison options, even though the information it offers about culture is relatively rough. The time series used in the Finnish time use survey provides information for 1979, 1987–1988 and 1999–2000. The collection of new material is currently underway, the first results of which will be released in autumn 2010.

¹¹ Information on voluntary work in civic activities is lacking, even though it is examined in surveys of Statistics Finland for the population as a whole. The leisure survey provides information on civic activities and the survey on the use of time on voluntary work. If the culture satellite accounts can be further developed and expanded in the future, voluntary work could be included in it (cf. the household satellite). A big international project coordinated by the Johns Hopkins University in the United States also focuses on voluntary work. In relation to workforce studies, the International Labour Organisation (ILO) has put forward an initiative to assess the scope of voluntary work.

No decisions about the future of the leisure survey have been made by Statistics Finland. The situation is alarming from the perspective of cultural policy indicator work. Many of the key indicators are based on the leisure survey. Moreover, many of the development challenges will need information specifically provided by the leisure survey (for example, the fragmentation of the culture audience, the diversification of cultures, cultural needs and the participation of the immigrant population, new forms of cultural participation and a community spirit, the use of social media etc.).

PROPOSAL 15: Statistics Finland will safeguard the future of the leisure survey as the main survey assessing cultural participation, inclusion and civic activities in Finland. The usefulness of its content must be further developed. A sufficient sample size must be ensured for the survey so that it can also be used to study new and small population groups, activities selected by fewer people, participation in cultural and other similar organisations etc. While some forms of participation do not require as frequent monitoring, the working group believes that Statistics Finland should develop a monitoring system that produces information on the most important forms of cultural participation more frequently and in a form that can be compared with previous information.

In addition to having an information and indicator system, it is essential to make full use of sectoral research when developing a strategic knowledge base for cultural policy. Sectoral research also needs to be extensively developed in the long term for information production needs, taking into consideration the needs of assessment surveys. This project brought up several new areas of evaluation important to cultural policy, but the specification of topics and the definition of the questions has been left for future projects. The Ministry of Education and Culture plans to conduct a survey of the needs of sectoral research on cultural policy, which is linked to the cultural policy strategy. In this connection, it is important to determine which of the development proposals made in this report

influence the needs of sectoral research.

The Research Unit of the Arts Council of Finland and the Finnish Foundation for Cultural Policy Research, Cupore, both of which conduct sectoral research on cultural policy, have produced information in their numerous surveys, which can be used to evaluate effectiveness. The Arts Council of Finland has mainly focused on research into the status of artists, in addition to conducting recurring surveys of the organisation and funding system in the field of culture (e.g., cultural associations, funds and companies).

The indicator project found that established studies about the status of artists needs to be complemented with information about, for example, the international mobility of artists and other players in the culture sector (from Finland to other countries and vice versa). Individual information is obtained, for example, through CIMO (student and teacher exchange) and the Arts Council of Finland (residence division), but only sporadic information is available on exchanges arranged outside official channels or merely using international systems. Depending on the field of art, little or no information is available on independent mobility. Surveys of the experiences, opinions and wishes of artists are needed with respect to residence activities. The impact that mobility, contacts and exchange programmes have on the international appreciation of Finnish art and the cultural export economy would also be valuable fields of assessment.

PROPOSAL 16: The compilation of statistics in the culture sector will be reviewed and developed so that the information, statistics and production of indicators by different actors form an entity. The cultural statistics cooperation group set up by Statistics Finland, with members from the Ministry of Education and Culture and Statistics Finland, regularly monitors the development of effectiveness assessment as a whole, as well as related development needs, and makes proposals for the implementation of practical measures. It is important for the working group to regularly invite relevant parties working on the compilation of cultural statistics and users of statistical information to its meetings.

PROPOSAL 17: The Ministry of Education and Culture will regularly evaluate its research needs related to the development of effectiveness assessment as part of the survey of sectoral research needs. The Ministry of Education and Culture will express its wish to the Arts Council of Finland that more information be available on the internationalisation of artists in future surveys on the status of artists.

This project brought up the proposal made by many parties over the years that Finland should begin to publish a culture yearbook similar to, for example, the reports published about the state of the environment. This was last proposed under the heading of ‘The state of Finland – Yearbook of cultural development’ in the report of the subgroups for the national creativity strategy (Kolme puheenvuoroa... [Three opinions on the advancement of creativity] 2005, pp. 46–47). According to the report, the yearbooks could be thematic (the perspective of creativity was suggested as the first one) and would not necessarily need to be published every year, despite their name. If the proposal for the yearbook is realised in the future, the results from the assessment of cultural impacts would form a natural part of the content. The assessment of effectiveness must be developed considerably for this to be achieved, but the idea offers an incentive to work to highlight the effectiveness of cultural policy and the impacts of culture, as well as to develop related indicators.

Cultural foundation

Cultural offering and its degree of domestic origin and novelty

Volume of cultural offering

- Number of performances, exhibitions, events etc.
- Cinema and audiovisual offering
- Music, recordings
- Theatre, opera, dance, circus
- Visual arts (exhibitions)
- Cultural events
- Literature (titles)
- Libraries (collections, new acquisitions; opening hours)
- Museums (collections, exhibitions; opening hours)

Indicator's relevance to cultural policy:

The volume of cultural offering indicates the amount of cultural production available to citizens. The problem is that a meaningful statistical unit varies depending on the field of art and culture and that the amount of information available is not sufficient in all fields, so it would most likely be impossible to create a composite indicator for cultural offering .

Degree of domestic origin of cultural offering

- In the sub-fields of culture mentioned above (where suitably comparable information is available)

Share of new productions of cultural offering

- In the sub-fields of culture mentioned above (where information is available)

Indicator's relevance to cultural policy:

The degree of domestic origin of cultural offering and the share of new productions of the overall offering describe the creativity and vitality of Finnish cultural life. The shares of cultural products and services from Finland, the Nordic countries, Europe, the USA and elsewhere offer one perspective on cultural diversity.

Cultural education

Art, cultural heritage and media education in general education

- The number of hours allocated to arts, crafts and physical education in pre-primary education, basic education and upper secondary education
- Compulsory hours and optional hours
- Coverage of age group
- Qualitative evaluation of Koulukino (School Cinema) activities every five years (Ministry of Education)

Indicator's relevance to cultural policy:

The position of art, cultural heritage and media education in the education system and the number of children and young people benefiting from such education indicates the degree to which society appreciates creative and artistic expression, familiarity with cultural heritage and skills in media use from the perspective of the development of individuals and as a resource for social development. The number of hours allocated to arts, crafts and physical education indicate the degree to which society considers it necessary to offer art education to the entire age group. These subjects form the basis for the creation of an active and versatile cultural audience as well as for discovering individual artistic creativity.

Basic education in the arts

- Provision by field of art and region, calculated coverage of the age group, average price by field of art

Indicator's relevance to cultural policy:

The number of individuals with access to basic education in art and their regional distribution is an indication of the availability of these forms of activities in different parts of the country and thus of children's and young people's opportunities to use art and culture to support their development at different stages of life.

Provision and use of children's cultural services

- Qualitative evaluation of the Taikalamppu (Magic Lamp) network every five years; annual data collection on visitors and activities (Ministry of Education)

Indicator's relevance to cultural policy:

The provision of children's cultural services is an indication of the availability of such activities in different parts of the country and thus of children's and young people's opportunities to use art and culture to support their development at different stages of life.

Audience development by art institutions

- Number of audience development events by type
- Number of participants by age and gender

Indicator's relevance to cultural policy:

The number of people reached by the audience development work of art institutions (as well as the number of people reached by different forms of art and cultural education and by children's cultural services) describes the opportunities for increasing the audience and competence base in art and culture. However, the compilation of statistics is still deficient and needs to be developed.

Cultural heritage and environment

Identification and maintenance of archaeological remains

- The number of maintained and identified archaeological remains in relation to the target level, which the National Board of Antiquities defines in the maintenance plan for archaeological remains
- Time series

Indicator's relevance to cultural policy:

A considerable share of valuable built heritage is privately owned, and archaeological remains are protected at their location. Their preservation and good maintenance can be influenced by the Government's support policy. The indicator for the identification and maintenance of archaeological remains describes the increase in social awareness of the cultural environment. As such, the indicator cannot, however, fully describe the phenomenon.

Restoration of buildings of cultural value

- The amount of restoration subsidies granted by the National Board of Antiquities in relation to the number of nationally valuable cultural heritage sites

Indicator's relevance to cultural policy:

The scope of restoration subsidies for buildings of cultural value depicts the appreciation of the cultural environment and the public's responsibility for its maintenance.

Museum collections

- Number and accumulation of museum collections by type of museum (time series)

Indicator's relevance to cultural policy:

The number and annual accumulation of museum collections is an indication of the preservation of cultural heritage and increase in national wealth.

Digitisation of materials in the National Digital Library

- By type of material
- Degree of achievement of annual and absolute targets set for individual parties

Indicator's relevance to cultural policy:

The volume of digital materials available through the National Digital Library's customer interface in museums, libraries and archives indicates the degree to which core national cultural heritage and information related to it can be accessed through information networks.

International mobility and exchanges in the culture sector

Finnish art and culture performances abroad

- Number of performances abroad by art institutions and groups as well as their audience figures
- International screenings of Finnish films promoted by the Finnish Film Foundation
- International events arranged by cultural institutions and diplomatic missions

Indicator's relevance to cultural policy:

International events arranged by cultural institutions or diplomatic missions or by other parties are an indication of the activity of Finnish actors in the promotion of cultural exchange and exports. The international run of performances and audience figures for different fields of art indicate the interest shown towards Finnish art and culture internationally. However, the knowledge base is partly deficient, and the information is not always mutually comparable.

The number of performances by and audience figures for international art institutions and groups in Finland

Indicator's relevance to cultural policy:

The number of performances by international art institutions and groups in Finland indicates the activity of Finnish cultural actors as concerns the monitoring and exploitation of international trends in different fields of art. Audience sizes provide information on the public's opportunities for and interest in getting acquainted with international art offerings. See also the previous item.

Participation in international culture, media and mobility programmes

- Student exchange in the art and culture sector
- Teacher exchange in the art and culture sector
- Participation of Finnish actors in EU media and culture programmes
- Participation of Finnish actors in Nordic culture and mobility programmes

Indicator's relevance to cultural policy:

The indicator gives an idea of the internationality of the Finnish art and culture sector.

Residency activities

- International artist and curator visitors in Finland
- Visits by Finns to international residencies

Indicator's relevance to cultural policy:

The number of people participating in residency activities gives an idea of the internationality of the art and culture sector.

State guarantees for art exhibitions

- Number of exhibitions receiving support and the amount of support

Indicator's relevance to cultural policy:

The practice of granting state guarantees for art exhibitions shows the artistic and economic significance of the work put on display. The number of exhibitions receiving a state guarantee indicates the level of activity of the museums' international relations and the opportunity to arrange important exhibitions with the help of a state guarantee.

Government support for art and culture

Size of the culture budget and its share of the total expenditure of the Ministry of Education and Culture and the Government

- Long time series
- In proportion to GDP

Indicator's relevance to cultural policy:

The culture budget's share of the national economy indicates the status of cultural policy compared to other administrative branches. It can also be interpreted as roughly measuring society's appreciation of culture.

Internal allocation of the culture budget

- Breakdown by target (government/national institutes, central government transfers to local government and statutory subsidies, artists, other), by fields of art and culture (calls for separate surveys by, for example, the Arts Council of Finland), as well as by the type of appropriation (lottery proceeds vs. budgetary funds, statutory vs. discretionary)

Indicator's relevance to cultural policy:

On the one hand, the internal allocation of the culture budget shows the emphases of cultural policy and, on the other hand, it provides information on mobility. A considerable proportion of the funds are tied in advance to central government transfers to local government and to statutory subsidies. The proportion varies by field of art. The proportion of the culture budget accounted for by lottery proceeds indicates the extent to which the opportunities of cultural policy depend on the public's enthusiasm for playing the lottery and on maintaining the monopoly of Veikkaus Oy (the Finnish Lottery). Different fields of art also pay attention to the way in which government support is allocated among institutions and freelancers and how it affects the emergence and permanence of such allocations (requires separate surveys or evaluations).

Creative workers

Art and culture labour force

Labour force in culture sectors

- Number of people employed by sector and region (province)
- Percentage of all people employed by province
- Time series

Indicator's relevance to cultural policy:

The targets and scope of cultural education are decided upon in the field of educational policy. From the perspective of cultural policy, it is important to monitor the correspondence between education and labour force needs. The labour force in the cultural industries provides information about the power of culture to employ people (the entire value chain from creative work to distribution). Provincial distributions indicate the strengths and weaknesses of different areas and help to identify areas in need of special support or development projects.

Art professionals, their economic and social position

- Number by field of art, art profession, gender, age, mother tongue, place of residence, level of education and professional position (Statistics Finland Labour Force Survey; art profession as a full-time or part-time occupation)
- Average income and multi-professionalism based on the previous variables (as enabled by the sample of the Labour Force Survey)
- Questionnaire data from surveys on the status of artists conducted by the Arts Council of Finland around once every ten years (partly different base group than that used in the Labour Force Survey) concerning the topics mentioned above; in addition: sources of income and their mutual relationships, economic and other significance of grants, share of copyright income; functioning of taxation and social security; need for further education, etc.

Indicator's relevance to cultural policy:

The number of people working in an art profession, as well as the ratio between the employed and unemployed, indicates the extent of demand for an arts labour force and any growth or decline trends. Gender, mother tongue and regional variables are linked to the equality perspective in working in art professions. What is essential in the information on the economic position of artists is the degree to which artists can support themselves through their own artistic work, their other sources of income and the importance of grants as enablers of artistic work.

Students of art and culture

- Old and new students, applicants and those accepted, graduates at different levels and in different fields of education
- Proportion of all students at different levels of education

Indicator's relevance to cultural policy:

The number of students of art and culture provides information about the renewal and allocation of the labour force. The number of applicants points to the appreciation for the field and its attractiveness among young people.

Placement of graduates in the culture sector

- Number of graduates in the culture sector in the past 3–5 years and their employment (employed/unemployed/student/outside the labour force/abroad)
- Placement in tasks corresponding to education and satisfaction with the education received (requires a survey)

Labour force with qualifications in the culture sector

- Total number by field of education
- Proportion (%) of the labour force with a degree
- Placement in a culture profession or in the culture sector
- Unemployment percentage by field of education
- Time series

Indicator's relevance to cultural policy:

The ratio between graduates in the culture sector and graduates in the labour force indicates the overall potential in the field (resource perspective) as well as its input in other sectors. The unemployment percentage of graduates provides information on the number of study places and priorities in the culture sector in relation to demand in the labour market.

State support for artists and jobs in cultural institutions funded by the State

Support for artistic work

- Recipients and applicants of grants and subsidies, as well as the sums applied for and received by field of art, gender, age, mother tongue and place of residence
- Time series

Indicator's relevance to cultural policy:

The fundamentals of cultural policy include identifying the meaning and freedom of art. Artists are supported to ensure the existence of art and Finland's status as a civilised country. Annual grants and artist professorships are particularly important in fields that lack a network of institutions and jobs, such as literature and the visual arts. The same applies to the freelance field, which is based on project-based work, for example, in the fields of dance and theatre.

Subsidies for artists and authors

- Recipients and applicants of grants by duration of grant, field of art, gender, age, mother tongue and area of residence
- Trend in the total of annual grants (cost of living index)
- Time series

Indicator's relevance to cultural policy:

Comparisons between the numbers of grant applicants and recipients provides information about the demand for and sufficiency of available grants in different fields of art. This information can be compared to information on the total labour force in different fields of art obtained from the Labour Force Survey and to the number of members of artist organisations. Comparisons of the distributions by age, gender, mother tongue, regional and art field of applicants and recipients provide information on the achievement of the equality principle in the awarding of grants.

Special surveys provide information, for example, on the genre distribution of applicants and recipients of support within a specific field of art. This shows how the diversity of art and cultural life is being realised in practice.

Artist professorships

- By field of art and gender
- Time series

Indicator's relevance to cultural policy:

See the previous item.

Life pensions for artists

- New pensions granted by field of art
- Recipients and applicants of pensions by field of art, gender, age, mother tongue and area of residence
- Ratio between number of applicants and pensions granted
- Pensioners by age, gender and place of residence
- Total of pensions paid and average pension

Indicator's relevance to cultural policy:

The number of applicants for and recipients of life pensions for artists is monitored because the pension cover that artists earn from their work is low in many fields of art, and because artists are often not financially able to pay for private pension insurance.

Coverage of support for artists in the profession

- Calculated coverage (number of recipients of grants based on the register of the Arts Council of Finland in relation to the number of artists provided by the Labour Force Survey of Statistics Finland)
- Individual survey data from the special survey conducted by the Arts Council of Finland around once every ten years
- Time series

Indicator's relevance to cultural policy:

The coverage of support for artists in the profession indicates the importance that grants have for work in each field of art. The interpretation also relies on surveys on the status of artists, which determine the production and funding structures in different fields.

Artists' jobs in art and cultural institutions receiving government support

- Artistic personnel in theatres, the opera, orchestras etc.; person-years by field of culture and province

Indicator's relevance to cultural policy:

The indicator provides information on the role of art and cultural institutions as employers in the sector.

Culture and citizens

Cultural hobbies and participation

Time spent on culture and art

- Cultural events (cinema; theatre, concerts; art exhibition, museum; library; other cultural events and entertainment)
- Art hobbies (own work) (unspecified art hobbies; visual arts; performing arts; literary art hobbies; other art hobbies)
- Reading (unspecified reading; newspapers; magazines; books; other reading)
- Television and video watching
- Radio listening
- Music listening (unspecified music listening; listening to music on the radio; listening to recordings; listening to music from other sources)
- Composite indicator: how much of these activities overall (min/day, min/week, min/year); incl. or excl. the share of television and radio
- Breakdown by age, gender, mother tongue, socio-economic position, level of education and area of residence
- Reading hobby: has the respondent read a book in the past 12 months; does the respondent regularly read newspapers and/or magazines
- By age, gender, mother tongue, socio-economic position, level of education
- Library visits: How many times has the respondent visited a library in the past year
- By age, gender, mother tongue, socio-economic position, level of education

Art and culture hobbies

- Writes poems, short stories, novels etc.
- Plays an instrument
- Takes singing lessons or belongs to a choir, singing group or band
- Belongs to a theatre club or amateur theatre company
- Engages in drawing, painting, porcelain painting, sculpting or other forms of visual arts
- Takes photographs
- Shoots videos
- Composite indicator: does any of the activities listed above
- By age, gender, mother tongue, socio-economic position, level of education and area of residence; the sufficiency of sample must be ensured to obtain information on immigrants and minorities
- Separate survey of super active individuals and non-participating individuals

Participation in art and cultural events

- Visits cultural events at least once a year
- Cinema; theatre; dance performance; concert; opera; art exhibition or museum; other museum; music, dance, theatre, cinema or other event or festival
- Breakdown by age, gender, mother tongue, socio-economic position, level of education and area of residence
- Separate surveys of super active and non-participating individuals

Indicators' relevance to cultural policy:

Citizens are offered cultural content through public or publicly funded service production as well as through market production. The indicators illustrate the significance of different cultural activities and forms of culture in people's lives and the way in which they compete for people's time. The Government's cultural policy aims to monitor and ensure that citizens get wide-ranging content and opportunities.

- The trends in citizens' use of time and cultural tastes and differences by group of variable provide information used to develop cultural policy. Changes in cultural behaviour are indications of the effectiveness of policy measures taken by the public sector (State and municipalities) among citizens.
- Indicators are used to monitor how the time spent on culture is allocated to different types of activities – visits to events, own work, reading, listening to music and following the media.

Cultural participation in information networks

Use of cultural network services

- Online music listening or downloading from network to computer or other device
- Exchange of movies, music etc. via peer network
- Downloading of movies or video clips to own computer
- Fee-based use of audiovisual material (music, movies, videos)
- Internet radio listening or Internet television viewing
- Reading or downloading of online newspapers or news services
- Use of browser-based news services
- Regular subscription to an online publication or news service
- Viewing of content sent by other users (e.g., YouTube, Flickr)
- Blog reading
- Creation or maintenance of own blogs
- Message posting on discussion forums or in newsgroups
- Registered use of social network services
- Breakdown by age, gender, place of residence

Acquisition of cultural products or services in online stores

- Theatre, concert, movie or other tickets
- Music, movies, videos
- Books, magazines
- Products or services related to photography
- Breakdown by age, gender, place of residence

Indicator's relevance to cultural policy:

The use of digital technology and online environments offer new ways to increase the diversity of culture and creative activities, as well as activity by citizens. The threshold for receiving and producing cultural content may be lower online, and new forms of communality may also come into being online. The opportunity to acquire cultural products and services online may make activities less bound to time and space, which may be an important factor increasing equality in the use of cultural content and services (e.g., people with reduced mobility or living in remote regions). The increasingly common use of information networks has many other impacts on cultural policy as well. Some of the old activities may move to the online environment (replacement) and possibly change form. Brand new forms of culture and cultural activities may also come into being in networks. The convergence of the roles of producer and consumer is a relevant theme for cultural policy.

Visits to cultural events and institutions, and government support in relation to the number of visits and tickets sold**Visits to cultural events and institutions**

- Libraries (physical and virtual visits to public libraries; loans and study material publications from the Library for the Visually Impaired)
- Performing arts (theatre, opera, dance, circus; publicly funded theatres and the National Theatre)
- Music (symphony orchestras)
- Museums (managed full-time)
- Cinema (viewers of Finnish films)
- Cultural events (national)

Indicator's relevance to cultural policy:

The number of visits indicates public interest in different cultural services. The number of visits can be examined in relation to the indicator for the regional availability of culture.

Government support per visit

- In the previous sub-fields when reliable and meaningful information is available

Government support per ticket sold

- In the previous sub-fields when reliable and meaningful information is available

Indicator's relevance to cultural policy:

Government support for art and culture in relation to the number of visits or tickets sold highlights the extent to which the State believes it to be necessary or possible to support art and cultural institutions so that they can work towards meeting the cultural policy goals related to the availability and accessibility of cultural services as well as participation and inclusion in them.

Regional availability of culture

Physical cultural infrastructure in different regions

- Buildings, facilities
- Broken down by field of culture
- By municipality, province; in proportion to the population

Subsidies for the renovation and establishment of cultural facilities by province

- By type of facility

Provision of publicly supported and market-based cultural services by region

- Theatres, museums, orchestras
- Libraries
- Regional art centres (cinema, photography, dance); centres for children's culture, arts and craft centres
- Art lenders
- Art galleries, art stores
- Movie theatres, video rental shops
- Bookstores
- Cultural houses and centres, minority and multicultural centres
- Artist residencies
- Recurring international, national or regional cultural events
- Public works of art (national art collection, municipality, private individuals)
- Art education institutions; institutions offering basic education in the arts etc.
- By municipality, province; in proportion to the population

Government art and culture expenditure per resident in different provinces

- Government expenditure on 'cultural services'
- Time series (every other year)

Indicators' relevance to cultural policy:

- The availability of cultural services and activities in different parts of the country is analysed by field of art and function in the indicators. The distribution of government support by province and per inhabitant provides information about the cultural infrastructure of each region, as well as about government investment into its development. The figures also reflect cultural differences between regions. Interpretations need comparable information on the regional distribution of support from municipalities, foundations and funds, as well as the industry (development target). Information is also needed on the regional allocation of cultural support received via EU Structural Funds (target of development).

Culture and the economy

Share of GDP accounted for by the cultural industries

Share of GDP accounted for by the cultural industries

- Value added in cultural industries (% of value added in the economy as a whole)

Indicator's relevance to cultural policy:

The indicator shows the country's economic structure and its 'cultural intensity'. It has a special role in international comparisons, with measurements of the economy of culture recently being launched in different countries, as well as in the EU. When evaluating the share of GDP, it must be taken into account that cultural policy and individual cultural policy measures rarely result in changes that can be unambiguously measured by this indicator. To get a clearer picture of cultural policy activities, attention should be focused on only a few fields of culture.

Household consumption expenditure on culture

Household consumption expenditure on culture

- Based on the socio-economic status of the head of the household
- Broken down by size and type of household

Indicator's relevance to cultural policy:

The indicator shows the importance of households to the economy of culture and its formation in Finland. When interpreting the indicator, it must be taken into consideration that mass media, including subscription fees for newspapers and magazines and television licence fees, account for a considerable share of household expenditure on culture. The information obtained from this indicator should also be compared to information on the allocation of the Government's culture budget and on government support in relation to the number of visits in different fields of culture.

Enterprises in the cultural industries

Enterprises in the cultural industries

- Number of businesses in the cultural industries, as well as their legal structure, type of ownership, turnover, personnel, payroll, and output by sector and province
- New companies in the cultural industries by sector and size of personnel
- Time series

Indicator's relevance to cultural policy:

Indicators concerning the number of companies, personnel and financial statements provide information about the relative strengths and weaknesses of the cultural industries by sector and province. They also enable the identification of clusters. Once the clusters of different industries have been identified, national and regional support measures can be targeted more clearly. The indicators also provide a broader view of the development in the economy of culture through company-level information. In some sub-fields of culture, a considerable share of

production takes place in companies. Therefore, the companies' development is directly linked to the strength of basic production in the sector.

Trade balance of the cultural economy

Total exports and imports of cultural commodities and services

- Share of culture of total exports and imports
- Trade balance of culture (ratio between cultural exports and imports)

Most significant import and export articles and trade partners in the field of culture

Economic significance of cultural tourism

- Visits by international tourists to cultural venues
- Expenditure of Finnish and international tourists on cultural and recreational services and products

Indicators' relevance to cultural policy:

The economic significance of culture is expected to increase through exports, which also boosts competitiveness. The indicators measure the achievement of this objective. Since only rough estimates can be made of the cultural industries' share of foreign trade in services based on the currently available material, the total value of cultural exports cannot be considered anything but indicative.

Share of GDP accounted for by copyright sectors

Share of GDP accounted for by copyright sectors

- Value added in copyright sectors (% of value added in the economy as a whole)
- Time series

Indicator's relevance to cultural policy:

The share of copyright sectors of the value added in the economy as a whole provides information about the economic dimension of copyright policy, which is part of cultural policy, and the importance of policy measures focusing on it. The indicator plays a special role in international comparisons. Comparison provides information that can be used to develop copyright policy.

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- 5 Report on Cultural Exports 2008
- 6 Terveyttä edistävä liikunta kunnissa; Perusraportti 2010
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- 10 Korkeakoulut 2010
- 12 Kansainvälisten julkaisu- ja viittaustietokantojen käyttö suomalaisen tiedepolitiikan suunnittelun apuna
- 13 Kasvaminen maailmanlaajuiseen vastuuseen



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