

UNESCO Questionnaire - Gender Equality and Culture

Reply of Finland, 2013

General information

The Constitution

The Constitution of Finland guarantees everyone the right to basic education that is free of charge and equal opportunity to receive other educational services.

The Constitution of Finland guarantees everyone basic rights in education and culture. Finnish citizens have the right to participate in basic education that is free of charge and equal opportunities for further education to develop themselves. The freedom of science, the arts and higher education is guaranteed (Section 16 of the Constitution).

The needs of the Finnish- and Swedish-speaking population in education and society must be met based on equal principles. Moreover, the Sami, the Roma people and other groups have the right to maintain and develop their own language and culture (Section 17 of the Constitution).

Other legislation

Act on Equality between Women and Men (609/1986)

Section 5 of this Act relates to the implementation of gender equality in education and training. Under the Act, authorities, educational institutions and other bodies providing education and training must ensure that women and men have equal opportunities for education, training and professional development, and that teaching, research and instructional material support attainment of the objectives of the Act.

The objectives of the Act (Section 1) are to prevent discrimination based on gender, to promote equality between women and men, and thus to improve the status of women, particularly in working life.

The Act also specifies that

- the authorities are obliged to promote equality,
- there must be a 40% minimum quota of both genders in all organs,
- authorities, educational institutions and other bodies providing education and training shall ensure that women and men have equal opportunities for education, training and professional development, and that teaching, research and instructional material support attainment of the objectives of this Act,
- equality must be promoted in the workplace and, under given circumstances, gender equality plans must be drawn up.

In the cultural policy sector, gender equality is generally promoted from these basic premises and principles.

Practice

Numerous educational and development projects have been implemented in Finland over the past decades with a view to promoting gender parity. Public administration has promoted equality between the genders particularly during the past decade by means of a range of measures and mainstreaming gender parity, which has also been successful.

The Government's Action Plan for Gender Equality 2012-2015 is based on the Government Programme and the first Government Report on Gender Equality drawn up in 2010. The measures in the Action Plan for Gender Equality help promote the three priorities outlined in the Government Programme, namely reducing poverty, inequality and social exclusion; consolidating public finances; and enhancing sustainable economic growth, employment and competitiveness. These priorities have also been taken into account when setting up ministerial projects to mainstream gender equality.

In the context of cultural life, the result has been that the position of women as actors in culture has strengthened to such an extent that the majority of actors are women and their educational level is higher than that of men. In senior decision-making positions, the proportion of men appears to be somewhat higher than that of women.

In line with the headings in the questionnaire, the answers to the questions are as follows:

A. National policies in the field of culture

The position in gender parity in Finland is such that no specific gender equality programme is necessary in the field of culture. Hence no such programme exists. Generally speaking, cultural policy aims to offer all population groups opportunities to participate in culture and to enhance equal access to, accessibility of and diverse use of culture, as expressed in the Strategy for Cultural Policy 2020 formulated by the Ministry of Education.

B. National implementation strategies of UNESCO Culture Conventions

2. How has your country addressed gender issues in its work to:

o protect cultural property in the event of armed conflict;

o fight the illicit trafficking of cultural property;

o safeguard intangible cultural heritage;

o protect cultural and natural heritage;

o protect underwater cultural heritage; and

o promote cultural industries.

Please provide examples of activities, action plans and research undertaken between 2003 and 2013.

General

The gender perspective has not been present in any particular way in the national implementation strategies of culture conventions. No particular need has been expressed for it either.

C. Access to decision-making

3. What measures exist in your country to promote and ensure the equal representation of women and men in decision-making processes in the field of culture?

Please consider the following in your response:

o Level of government implemented (e.g. national, local);

o Any measures to ensure that women can participate on an equal basis with men in identifying what constitutes cultural heritage;

o Any measures to ensure that women can participate on an equal basis with men in taking decisions about the use and safeguarding or protection of heritage;

o Any measures that aim to ensure improved gender parity in senior management or leadership positions within cultural institutions;

o Impact assessments or evaluations

The allocation of grants for artists involves peer review and the Arts Promotion Centre of Finland, which coordinates these grants, is governed by legislative regulations to apply the Act on Equality between Men and Women when appointing government arts committees. Artist organisations have been informed of this in connection with the requests for candidates for nomination, so that the organisations can propose both men and women to the committees. The Act is applied in the Ministry of Education and Culture also in the appointments in working groups and committees.

The Ombudsman for Equality supervises that Act on Equality between Men and Women is respected. The Ombudsman is an independent legal authority and operates in connection with the Ministry of Social Affairs and Health.

The Ministry of Education and Culture has carried out various studies and compiled statistics on gender parity in the arts and culture. On the basis of the Ministry's policy analysis published in 2009 the Ministry concluded that henceforth it is important to systematically monitor the implementation of equality between men and women in the arts and culture. The purpose is make sure that gender is always taken into account as a background factor when developing indicators. Sectoral research will also continue to be carried out in this field.

One challenge that has been identified is low male participation in the use of cultural services that are publicly subsidised. This has also been addressed in international development projects into accessibility and collaboration with the general public and audiences. The disparity between boys and girls in participation has also been taken into account in the formulation of the Policy Programme on Children's Culture 2014-2018. In the light of statistical data, men read much less in 2002 than in 1981, which means that the difference in reading between men and women has grown threefold in since 1981. One of the aims in the 'Joy of Reading' (Lukuinto) project, being carried out between 2012 and 2015, is to strengthen reading and writing skills among children and adolescents, and promote reading as a hobby.

The segregation of the overall labour market in Finland is reflected in the gender distribution in employment in the arts and culture sector. The policy analysis survey shows that jobs in the fields of culture are mostly held by women. In the film industry and audio and music fields, instead, women are in a clear minority. There is gender segregation in many occupations and organisations in culture and both between the different fields of art and within them.

The policy analysis shows that men and women are in a relatively equal position in arts grants policy. Men are in a more advantageous position when examined in a longer term perspective and in terms of the accumulation of grants over lifelong careers. Practical problems in reconciling grants and livelihood are more common among women. The problems include for instance reconciling parenthood as well as maternity allowances and child day care expenses.

All taxable income of artists (income from works of art, income from work related to artistic work, income from sources other than works of art and other earnings) differ by gender in favour of men. At their lowest, women's income was 65% of men's income in 2000 in the field of dance, and at their highest, they were 87% men's income in the field of stage performance. The reasons for these disparities are manifold, related to the general gender and age distribution in the field, for instance. Female unemployment is slightly higher but male unemployment longer lasting.

A working group for equality at the Ministry of Education and Culture issued recommendations on equality to be applied throughout its administrative branch. The recommendations are applied in the performance target negotiations with government agencies and in performance discussions with the main cultural and arts institutes. The National Board of Antiquities is the national expert in cultural heritage, and museums are the regional and local actors.

Based on a report by the Finnish Museums Association (Museoliitto) in 2013, women account for 80% of staff in the field of museums, and for 75% of those in senior management positions. The report also shows that women are more highly educated, are more likely to be employed in jobs that are related to their qualifications and enjoy their work more than men do.

A national survey on visits to museums carried out by the Finnish Museums Association between 2011 and 2012 showed that about 62% of visitors to museums are women.

The earnings level in the field does not differ from that of men – but the sector on the whole is less well paid than for instance many technical industries.

Around 60% of those who work in libraries are women, and library users are more often women than men.

Men are more likely than women to hold positions of artistic director or other leadership positions.

For instance, 73% of the artistic directors in theatres were men and 27% women, 68% of all theatre directors were men and 32% women in 2003 (while 56% of all actors were men and 44% women). In 2009, of the artistic directors and conductors of member orchestras of the Association of Finnish Symphony Orchestras, only one was a woman and 29 were men, while 34% of all permanent orchestra players were women and 66% were men (in 2007). Also, less

than a quarter of all honorary arts professors (female 20, male 62) are or have been women since the 1970s, but in 2009 the gender distribution levelled off (female 5, male 6).

D. Education, Capacity-Building, and Training

4. How has your country addressed gender gaps in educational, capacity-building and management programmes in the fields of heritage or creativity?

Please consider the following in your response:

o Include examples of programmes. For example, a heritage management programme that aims to increase female cultural professionals access to senior management and leadership positions or capacity-building workshops addressing gender issues in safeguarding intangible cultural heritage;

o Include a list of any technical training or educational programme;

o Describe if the methodology, content and curriculum has been informed by a gender-responsive approach;

o Describe whether they address socio-economic challenges to pursue educational programmes faced by certain groups of women, such as women in rural areas or indigenous women;

o Impact assessments or evaluations.

General

In regard to the level of education, women have overtaken men in Finland. Every year now, more women (59%) than men graduate from secondary schools leading to university. Similarly, more women (62%) than men receive degrees from universities. Men are in the majority, however, in being awarded technical degrees (77%), and in business degrees (62%). Women are in the majority in the fields in education and the humanities (84% and 76%, respectively). Joint efforts are being made to try to encourage more young women to be interested in technology and mathematics; and, conversely more young men in education, humanities, and social sciences. Nearly half of all doctoral degrees awarded by Finnish universities are held by women, but the number of Chairs and posts of Head of Department held by women in universities is only now beginning to approach 25% of the total. Relatively speaking this is a high percentage compared with other Member States of the European Union.

Women have their own networks (such as the Martha Organisation, the Women's Agricultural Organisation etc.), and projects where women play a special role in handing down specific skills or traditions.

There are also joint projects in museums, libraries and sport that are related to immigrant women, for example.

However, these activities are not systematic, at least in the museum and cultural heritage sectors, but are generated by the actors themselves.

Gender studies are a separate, multi-disciplinary field of study in universities.

E. Access to credit and financial resources allocation

5. What special policies, practices or other measures in your country exist to ensure that female cultural entrepreneurs can access credit?

6. Does the allocation of public financial resources in the fields of heritage and creativity take into account gender differences in cultural activities and practices?

Please consider the following in your response:

o The public or private body that is responsible for these policies, practices or measures;

o Any public and private partnerships or schemes in this area;

o Any cultural sub-sectors that are targeted in such policies, practices or measures? (e.g. crafts, dance, theatre);

o Impact assessments or evaluations.

General

Employment declined in the cultural sectors from 2010 to the end of 2012 by over 5%. There were around 117,860 people employed in these industries in 2012, whereas in 2010 there were about 124,480 employees in the cultural sectors. The sharpest fall in employment was in advertising, about 2,300 employees. In 2012 there were only about 10,400 people employed in advertising. By contrast, in the predominantly female fields of artistic and literary activities there was an increase: where in 2010 there were approximately 15,700 employees, by 2012 there were already 18,300 employees. There was more employment in libraries, archives, museums, exhibitions, historical sites and buildings and similar places in 2012 than in 2010. The number of employees grew by 1,200 and was by the end of 2012 around 13,200 employees (Statistics Finland, 2013). Based on statistical data for 2012, 53% of those employed in the creative industries were women.

The allocation and use of EU funds have been actively monitored in the field of cultural industry. In the projects of the European Social Fund involving growth and entrepreneurship in the creative industries in 2013, over 70% of all participants in the projects were women.

F. Visibility and awareness-raising

7. Are there any actions in your country that aims to raise awareness of and give visibility to women's contribution to cultural life (e.g. heritage, creativity, the arts)?

If yes, please consider the following in your response:

o Efforts to promote greater recognition of women's contribution to cultural life in educational curricula or the media;

o Special measures (e.g. quota system) to promote female artists in public media and fora (e.g. radio, television, cultural events);

o Impact assessments or evaluations.

General

Examining the meaning of gender is included in multicultural education using the most recent critical feminist research. Besides gender, other pertinent differentials should be analysed, and themes relating to them should be included in the subject matter. This helps diffuse the gender dichotomy where men and women are seen as opposites and as separate homogeneous groups. The meaning of critical media education is included in different subjects studies in primary and secondary education, highlighting a critical approach to stereotypical gender roles manifested in the media.

The role and contribution of women in cultural heritage is recognised to be strong (see above answers).

G. Statistics and Indicators

8. Are there any gender indicators in your country related to culture (e.g. heritage and creativity)? Are cultural statistics in your country disaggregated by sex? If yes, please list.

General

Statistical data on culture compiled by Statistics Finland describe the production, supply, finances, public aid, labour force, education, recreational activities and consumption in different fields of arts and culture. Most of these statistics are also disaggregated by gender. Statistics Finland also produces statistics on recreational activities, which include data on cultural activities.

Annual statistics in the museum sector are not disaggregated by gender either in terms of employees or visits to museums, but more detailed surveys are carried out on a regular basis (cf. section C of this paper.)

To improve effectiveness indicators in the fields of arts and culture, the Ministry of Education and Culture carried out a project in 2008 and 2009 that examined the development needs in the production of such indicators. Gender was not an indicator that was deemed relevant because existing statistics are generally disaggregated by gender, as described above. This should naturally be the case with indicators and statistics that will be generated as new data.