

Promoting performing arts in Pirkanmaa 2016-2017

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Master's Thesis

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<p>Importance of funding of arts has become a topic in current conversation of state economics. The value of arts and culture is questioned and the trend of demand of visible results throws its shadow over arts. How can we justify why art is needed since it is very hard to show any visible evidence of its effectiveness?</p> <p>It is good to differentiate terms effect and effectiveness. Immediate effects are very subjective and mostly immaterial though information of those effects is quite easy to collect with surveys and polls. Longer term effectiveness of arts is harder to prove since neither consumers of art nor researchers of the effectiveness might not recognize the cause and consequence ratio.</p> <p>Social- an healthcare researchers have just started to receive results of health benefits of art. The idea of healing effects of arts has started to get some concrete evidence and for example hospitals have agreed to commit for percentage principle. Percentage principle in a nut shell is to target 1% of the building and renovation budgets that is used in the institute in question to art. Percentage principle is a good example of how Arts Promotion Centre Finland has affected the concepts used in non art environments. Still there is no evidence of art's effectiveness as a force to sustaining good mental and physical health.</p> <p>How can public sector work for promoting and developing art? This masters thesis is a report of some of the projects of my work for Arts Promotion Centre Finland as a regional artist in years 2016-2017. Thesis introduces Arts Promotion Centre Finland and how it works as a public funding institution for arts.</p> <p>I present my way of becoming a regional artist and thoughts and ideas that were accepted by Arts Promotion Centre. After the short presentation follows the description of the project work models that moulded preliminary visions, gave a concrete form for the projects and also provided with some project tools that were earlier unfamiliar to me.</p> <p>Project parts of the thesis focus on two specific CASE's that were the foundation of my projects. Detailed information of the progress of the projects give a valid overview over the regional artist tasks. Projects are gone through from the preliminary plan to evaluation of the project.</p> <p>This thesis is not meant to provoke or present any brilliant new innovations but it is rather an overview of one of the ways of our government's support for arts. Possibly it can give ideas to both art and sport workers and lower the obstacles of career development on both of these industries.</p>	

Keywords

Project report, public funding, performing art, sport and art

Table of contents

1 Introduction	6
2 Short presentation of Arts Promotion Centre Finland	8
2.1 Strategy of Taike 2015-2020	9
2.2 The values of Taike and Megatrends	10
3 Guidelines for project work and definition of concepts	12
3.1 Program entirety	12
3.2 What is a program?	12
3.3 Scheduling the project	13
3.4 Budgeting the project	15
3.5 Project communication	15
3.6 Project personnel	16
4 Aim of the study	18
5 Tools of evaluation	19
5.1 SWOT	19
5.2 IKKU	19
6 Preliminary plan	22
6.1 Pirkanmaa plan	22
6.2 Large scale plan nationally and internationally	26
7 Case Cultural school bag	29
7.1 Timetable	30

7.2 Workload	31
7.3 Contacting key personnel and organizing a test run	31
7.4 Evaluation of the test run	32
7.5 Increasing the volume of the project	33
7.6 Evaluation of the project	36
8 Case Art Lab	39
8.1 Piloting the Finnish National Theater's Touring Stage unit -format in Pirkanmaa	39
8.2 Timetable	40
8.3 Workload	40
8.4 Contacting key personnel and piloting the project	41
8.5 Evaluation of the project	42
8.6 Planning the future	44
8.1.1 Expanding Concert Center Finland's actions to include first circus and then other performing arts.	44
8.2.1 Strengthening the co-operational network of performing artists in Pirkanmaa.	46
8.2.2 Building the collaboration network with performing arts and libraries	47
8.2.3 Timetable	48
8.2.4 Workload	49
8.2.5 Evaluation of the project	49
9 Situation of the international development plan in summer 2017.	52
9.1 Idea and timetable	52

9.2 Workload
53

9.3 Budget
54

9.4 Evaluation
54

10. Conclusions
56

11. References
58

1 Introduction

Sports and arts have been walking hand in hand for a long time as can be seen for example in the history of Olympic games where arts were part of the games in years 1912-1948. Working life of an athlete or of an artist includes similar kinds of obstacles such as short working contracts, lack of resources, uncertainty of future and need to improve. Also rewards and reasons why one becomes an athlete have same kind of elements. Grand motivation, euphoria of success and a reward of admiration are some of these elements.

My personal experiences of combination of arts and sports are quite different. In many situations, I have been asked to label myself as an artist or athlete but not both. This escalated when after five years of intensive physical training in circus arts I tried to apply for upper university degree program of physical education. I was not allowed to even participate to entrance exam since my bachelor level degree was not from sports but from circus or if put to more simple way – art.

Many sports include artistic value - figure skating, gymnastics and dressage to name a few. In the other cup, we have arts that have a heavy emphasis on sports such as ballet, circus or Monster Jam that is also called as the ultimate motor sports challenge. These disciplines bend the boundaries of arts and sports and converge closer to symbiosis. My statement does not say that all the different sport and art forms should include pieces from one another. I would just like to see the culture of “bread and circus peas” where entertainment, artistry and athletic culture don’t restrict each other.

What is this confrontation between arts and sports? Are the two competing from the same resources? Or is the reason bureaucratic to make it easier to handle different categories? Whatever the reason my experience is that collaboration and cross discipline operations most of the time increase the added value of the action. This has influenced my way of working towards provocative stirring of the prejudices and using the sports methods in arts and vice versa.

Another big topic that drove me for this thesis is the public funding of performing arts in Finland. The state share system (Valtionosuusjärjestelmä – VOS) was created in the beginning of 1990s and it replaced the discretionary system that was used before. VOS ensured the distribution of performing arts all over Finland not depending on the regional consumer resources. In the 21st century the popularity of performing arts as a profession seemed to raise and it resulted in the expansion of the freelance field.

For the last ten years of my professional performer career the tensions between freelancers and VOS workers have tightened. Freelancers seem to be jealous of the steady jobs inside the walls of VOS buildings and VOS artists envy the freedom of freelancers while being overworked and poorly paid in VOS institutions. What can be done to narrow the gap between these two different groups in performing arts? Would there be structural options in the public funding system to allow more symbiotic working possibilities for performers?

This master's thesis processes my work for Arts Promotion Centre as a regional artist in years 2016 and 2017. It has been written in a form of a report and the methods that I'm using are not subject to restrictions of the discipline. I'm not trying to invent the wheel again but rather hoping to give different perspectives to both art and sport workers. Bright picture of the future would be that big masses appreciated arts as they do for example Ice hockey and art culture could be part of everyday life much like the recommendation is for physical activity or sports.

For a clearer view over this thesis it is good to clarify the objectives of the regional artist work. My job description as a regional artist says the main goal of my work is to improve working possibilities of performing artists in Pirkanmaa. This means increasing working opportunities, increasing salaries and improving working conditions. Improving working possibilities is to be done using projects. Projects that search for development chances and new ways of using art in the structures that already exist but also in the structures that are under creation. Example of an existing structure could be library networks and an example of a structure under creation could be the relocation of public cultural responsibility from municipalities to counties.

Regional artist projects search for actors who could take over the project. Long term goal is to create existing structures that last after the work contract of a regional artist is over and this needs outside actors. Topics of the projects are found by observing the situation and doing a research of what is needed in the region in question.

Aim of this thesis is to present the working methods of regional artists in Taike but more importantly to show examples of how the projects are done. How can projects affect the working possibilities and which parts of the projects could be copied and used as a model to improve the situation also outside Pirkanmaa.

2 Short presentation of Arts Promotion Centre Finland

“Art questions, seeks and creates meanings. Art belongs to everyone. This is why we support artistic expression” (Taike slogan 2017).

Arts promotion Centre Finland (Taike) is an office of experts working under the performance management of Ministry of culture and education. Taike operates as the public supporter and developer of arts in Finland. Taike works by funding arts with approximately 34 million euros a year and by employing operational experts called regional artists for projects. There are approximately 40 office-holders and 40 regional artists working in due time. Main office of Taike is located in Helsinki and there are 12 other regional arts councils around the nation. (Taike 2017)

In addition to office-holders and regional artists Taike consists of approximately 250 experts of art working with distributing the funding of art in a righteous way. Funding is decided in arts councils based on peer review. (Taike 2017)

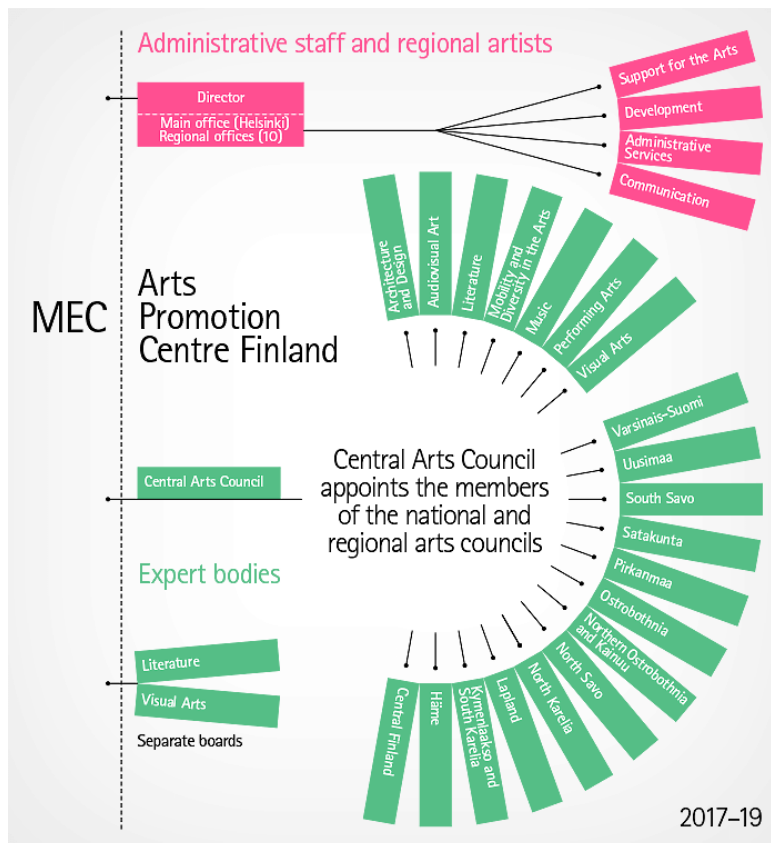


Figure 1, Arts Promotion Centre Finland organization chart (Taike 2017)

2.1 Strategy of Taike 2015-2020 (Taike strategy 2015)

Vision of Taike is to be the best service and specialist organization for art and artist politics in Finland. Mission of Taike is to be a government agency that provides specialists and services for the development of art and working environment and possibilities of professional artists.

Taike is the main promoter of public funding and support for the arts field. Taike speaks for the benefit of absolute value of art and the autonomy of art. It tries to influence the politics that affect artists with an arsenal of recognized operational art experts. Taike is also one of the main builders of co-operational networks between culture and the rest of the nation.

Taike implements culture politics of Ministry of culture and education. Taike works under the jurisdiction of Ministry of culture and education using arm's length principle. Ministry manages the performance of Taike but they are both independent and transactions of the organizations are on an equal footing (OECD arm's length principle 2007).

Affecting positively to working and income prerequisites of artists, developing internationality and cross-cultural collaboration and enhancing the visibility and status of art in Finland are Taike's main objectives. These objectives are pursued with Taike's core know-how as a specialist and funder.

Achieving the goals set by the strategy is evaluated on a yearly basis in connection with financial statement.

2.2 The values of Taike and Megatrends

The values of Arts Promotion Centre Finland are expertise, appreciation and openness (Taike values 2017). The meanings of these terms from a Taike perspective are presented below.

Expertise

The strength of Taike is based on its employers' wide and tight multidisciplinary co-operational network covering the whole nation. Expertise is presented by doing justified decisions, executing them and holding to the agreed guidelines. Taike is not afraid of testing new possibilities and values the courage to change and new experimental actions.

Appreciation

Partners and customers are appreciated by acknowledging why and for whom Taike is working for. Listening and engaging with partners and customers and enhancing mutual trust are the key elements of increasing the appreciation of Taike.

Openness

Taike wants to present its openness by listening and accepting new ideas. As outward actions Taike provides high quality up-to-date information for anyone in forms of publications and information. Operational structures of Taike include non-discrimination and equality. Operation models are clear and coherent which is to ensure equality.

Arts Promotion Centre Finland ensures the continuity of art and artist politics in a changing environment

Change and development of operation environment has been accelerating and there is no sign of this acceleration slowing down. Taike participates actively in discussion and development of art administration and improves its operation models. Changes on the

operational environment are evaluated yearly in association with “performance agreement”

Megatrends affecting Taike (Taike megatrends 2017):

- Change of roles and duties of public administration
- Digitalization and progress of global operation culture
- Changes in public funding of arts

These megatrends are reflected in relation to art world, society and working community.

3 Guidelines for project work and definition of concepts

How is a single project led from project idea to the ending of the project? Taike's handbook of project work describes decision process related to projects of the organization, roles and responsibilities connected to projects and tools, documents, processes and practices of project management. Handbook describes on a general level the life cycle phases of a project, decision making moments related to those phases, processes of project leadership and the phasing of the execution of project work. Project model of Taike is based on ABC project model that is developed by Project institute of Finland Ltd. (Project institute 2017). This chapter presents an overview of the guidelines presented in the handbook.

3.1 Program entirety

Funding and development programs form the program entirety of Taike. Program entirety is composed of programs, thematic government grants of art support department, ongoing development programs of art development department and expert work load and projects that are related to those programs.

3.2 What is a program?

Program is an extensive development whole that is coordinated and executed using projects and measures aiming for same goal. Target of the program is developing and usually transforming during the execution and gets more accurate in the course of the program. Regional artist programs are development programs. Programs that are under the monetary support for arts are funding programs.

Development programs that belong to Program entirety are based on government program and strategic emphasis of ministry of culture and education. These dictate performance agreement and strategy of Taike. Development programs implement thematic projects and distributes theme related funding. So called short programs within the development programs last for one strategy season (5 years) and long programs that are based on tasks specified by law are ongoing programs.

2017 short programs:

- Development program of percentage principle 2014-2018
- Development program of art usage in welfare 2015-2019
- Development program of children and youth culture 2016-2020

2017 long programs

- Development program of cultural diversity and mobility
- Development program working prerequisites of artists

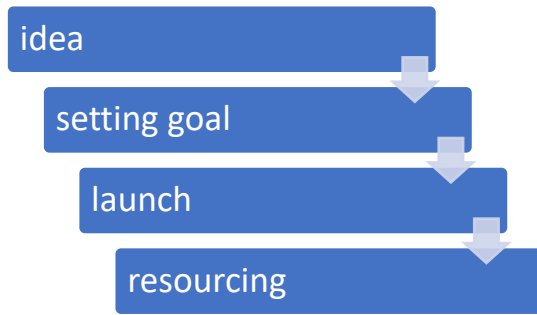
Development program is an entirety that consists of several projects and other expert missions. Its leadership is coordinated and it aims to reach broad strategic goals. Management of the entirety, governing the stake holders, change management and controlling the assets are highlighted in the leadership of the development program.

According to Taiké strategy development programs aim for building co-operational networks and creating funding and action models to arts. Typically projects in development programs try to affect mind sets of people, structural forms of art or to increase knowledge of artists to increase their working possibilities. 2015-2020 the emphasis of development program is on **developing the level of livelihood and working conditions of artists, developing the international activities in forms of cultural change and art exporting, developing the diversity of art and intercultural dialogue and developing the basic cultural rights and achievability and accessibility of arts and culture.**

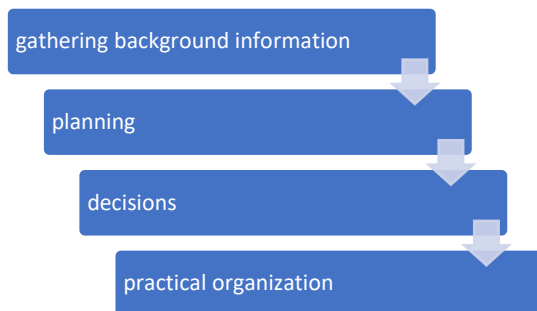
3.3 Scheduling the project

Time usage is controlled with a good scheduling of the project. Implementation schedule should be drafted in phases and it should be loose enough in case of changes occur.

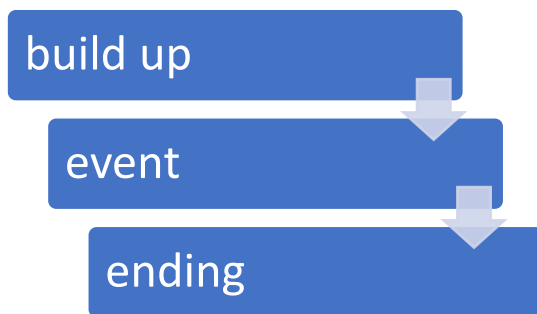
Planning



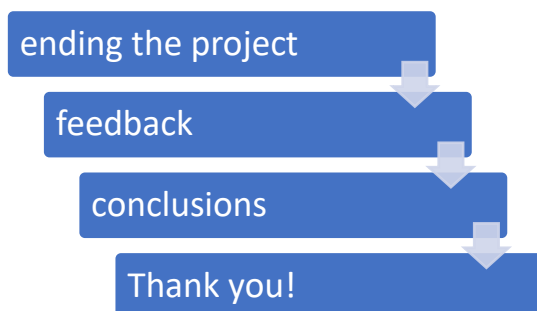
Preparation



Execution



After work



Continuity

Planning



3.4 Budgeting the project

Expenses are evaluated according to best current knowledge and as realistically as possible

- commissions
- bought services
- supplies
- travel expenses
- other expenses (copyrights, insurances...)

3.5 Project communication

Communication is necessary for delivering needed information to clients and own organization. Timing of the information delivery can be seen in the project schedule. Communication plan is part of the project and procedures of information flow are integrated into the phases of the project.

- goals
- target groups

- stakeholders
- communication channels
- schedules, persons of responsibility and expenses
- evaluation of the results
- internal communication plan

3.6 Project personnel

Owner of the project

Owner of the project that is usually the special adviser in Taiké, oversees the project description. Owner of the project has the overall responsibility of the project what is more prominent in the beginning of the project. Owner of the project set the goals and resources of the project and approves the project plan. If a group of experts is summoned for the project the owner acts as the group's chairman or nominates the chairman. Ownership of the project cannot be delegated to project manager.

Group of experts

Group of experts is a group summoned for the support of project owner if needed.

Project Manager

Project manager is in charge of operative leadership executed according to approved project plan. She is also responsible of reporting to project owner. Project manager is nominated at the latest in connection with decision of planning the project. Project manager in Taiké is usually regional artist. Owner of the project nominates the project manager.

Project crew

Project crew is that part of the project organization that concretely executes the project. All members of the project crew are responsible of the concrete execution of the project.

Simplified view over project work

There are many different project models and guidelines. Taike regional artist projects follow the same basic principle. In practice, the procedure starts with a project plan that is assessed by the immediate supervisor of the regional artist. After the endorsement of the superior the project plan is sent for approval of the project chief. After project chief's acceptance, the regional artist can start the project.

Project plans commonly follow the simplified plan-execute-evaluate model:

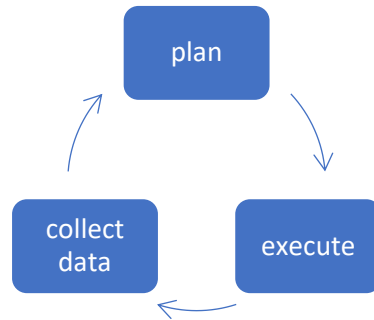


Figure x, simplified project model

4 Aim of the study

Aim of the study can be divided in to two main subjects. First one is to increase the knowledge over Arts Promotion Centre Finland. In my experience artists seem to think Taike as one of the funders of art in Finland. This is true but it lacks many aspects that Taike has compared to other funders. The presentation of Taike aims for increasing the visibility of the organization and for clarifying how Taike works.

Second and more important aim for the study is to present the work of a regional artist. Project work of regional artists belongs to the less familiar part of Taike's work and thus is more often questioned. By giving clear and concrete examples of project results and effects of regional artist work the demand for regional artists is justified. Aim is that after reading this study the reader who has not been familiar of regional artist work is convinced of the value and need of regional artist work.

5 Tools of evaluation

To effectively work one needs to evaluate actions thoroughly and constantly. Two types of evaluation models have been used to observe the effectiveness of the project during and after the process. These two models are SWOT and IKKU.

5.1 SWOT

SWOT is an analysis tool that is used to understand and develop the object better. (Mind tools 2017). SWOT comes from Strengths, Weaknesses, Opportunities and Threats and is usually presented as in the example below. SWOT is a simple tool that shows the positive and negative sides of the project.

Definitions of SWOTs

	Helpful to achieving the objective	Harmful to achieving the objective
Internal (attributes of the organization)	Strengths	Weaknesses
External (attributes of the environment)	Opportunities	Threats

Figure 2, definition of swot analysis (ks toolkit SWOT 2017)

5.2 IKKU

IKKU is an evaluation model that evaluates ¹)Instrumental, ²)Conceptual, ³)Consultative and ⁴)projects' effectiveness of creating belief. The original form of IKKU was created after 1995 when Finland joined EU. It was used for evaluating research and development projects that were focusing on anticipating changes in economy, working life and professional competence. IKKU was developed by researchers who by using professional

literature and tacit knowledge were assigned to create a model suitable for Finland that was going through extensive changes (Pirttilä & Pääkkö 2001).

IKKU was designed to evaluate the effectiveness of research. After seeing it as a competent tool I reformed it to fit the needs of Taike. From 2017 onward this morphed form IKKU is used by me personally to evaluate projects and by TAIKE as a part of regional artist final reports at the end of their seasons.

Regional artist evaluation process was developed in 2017 by Iiro Heikkilä and project manager of Arts Promotion Centre Arja Laitinen. IKKU was used the following way while regional artist project work evaluation was under construction:

Evaluate the effectiveness of your regional artist work by comparing current situation to preliminary work plan you had in the beginning of your employee term. Estimate also how the situation will develop in the near future. Cover at least the following subjects in your evaluation.

1. Instrumental effectiveness or how has your work affected to models of decision making? Information gets outdated fast but work and research models and methods are more time enduring. Has your regional artist work affected the models of decision making or working?
2. Conceptual effectiveness or has your working raised awareness of the concepts that affect working in your area? Good examples of conceptual effectiveness are sustainable development and percentage principle. Also developing working life skills is often conceptual and can include for example digital learning environments and co-operational networks on the art field.
3. Consultative effectiveness or what kind of functional networks have you been creating and rooting to your area? Operation is consultative when the practical operators are working together with developers/innovators/researchers and projects have consultative

effectiveness when previously mentioned actors change modes of operations or organizations together.

4. Effectiveness of creating belief or creating or strengthening the belief towards work of practical operators. Has the realization of projects in the region for example increased the positive faith to future by increasing regional appeal or has your project otherwise increased the mental capital of the target group?

Other effectiveness or how has your otherwise influenced? Good examples could be the use of infrastructure, rooting arts to new environments or creating presumably permanent working possibilities.

6 Preliminary plan

Preliminary plan of Promoting movement arts in Pirkanmaa 2016 was made in fall 2015. On a general level, the plan contains evaluation of existing structures and improvement, and developing new structures to enhance working conditions of performing artists and to promote achievability of art. Current concern in 2015 and 2016 in Finland is to ensure that these structures are formed so that already existing resources can guarantee the sustainable development and permanent standing of art.

Another topic that I concentrate on is the wellbeing and health related influence of Art. Promoting this form of art is important and can generate significant amount of working possibilities. Focus will still be in the absolute value of the art itself. The quality of art and performance should not be suffering when art is transformed into a supportive action of social work or health care.

I process first internal possibilities of Pirkanmaa and then I move to national and international co-operation plans. Section of Pirkanmaa contains two concrete project plans. National and international part of the plan includes a strategy of improving co-operation on performing art field and possible collaboration instances.

Pirkanmaa Plan

Project 1

Art Lab

Art lab is a collaboration model for theaters and freelancers. Purpose of the model is to narrow the gap between artists of different art forms and between artists of different working status. According to the model Theater provides spaces for a performing group for a week. During this time performers prepare a performance which will be performed for audience at the end of the week. Art lab creates a possibility to extensive freelance work

without a great economical risk. Art lab is open for all forms of performing arts and it has acted in Norway as a generator of ideas and as a place for artists to get substantial visibility with a good success.

Schedule

-4-8 art labs/year

Economy

-Theater provides space, marketing, stage technic and technician and 1/3 of the salary of the performers

-Performers provide the performance

-1/3 of the income for the performers is from ticket sales and the rest will be funded by the city, municipality or Arts promotion Centre Finland for example

-Theater receives their expenses, which includes salary for the technician and staff for audience services from the ticket sales and catering services

Budget is less than 3000/€ per art lab. There is from two to six freelance performers in an art lab. From the theaters perspective, there are few things that increase their work load. These are marketing, props, costumes and stage technic. In addition, it is possible to use performers of the theater that receive monthly salary. These are expenses that the theater already has so the raise in expenses is non-prominent. When following this model, the co-operational theater benefits from wide range of external performance thus making it's repertoire more versatile and appealing. Art lab also enable freelancers to do their own professions and which increases the colorfulness and diversity of the art field.

Project 2

Cultural School Bag

Cultural schoolbag is a co-operation structure built between professional performers and

elementary schools. In a nutshell from one to three art professionals, depending on the volume of the students, are sent to teach and direct a performance for one grade or class during one week. This co-operation offers an efficient tool to cover objectives of curriculum set for one art discipline and a large number of working opportunities of performing artists. It is also possible to add a motivational performance implemented by the performers to increase the cultural education of students. Model has been executed in northern Scandinavia where distances are long and cultural blind spots occur. The model works there and arts education is usually carried out to 4th graders. Cultural schoolbag gets it's funding from school appropriations and municipality art education budgets.

Preliminary plan consists of two main projects. Main projects both include subprojects as can be seen in the chart below.

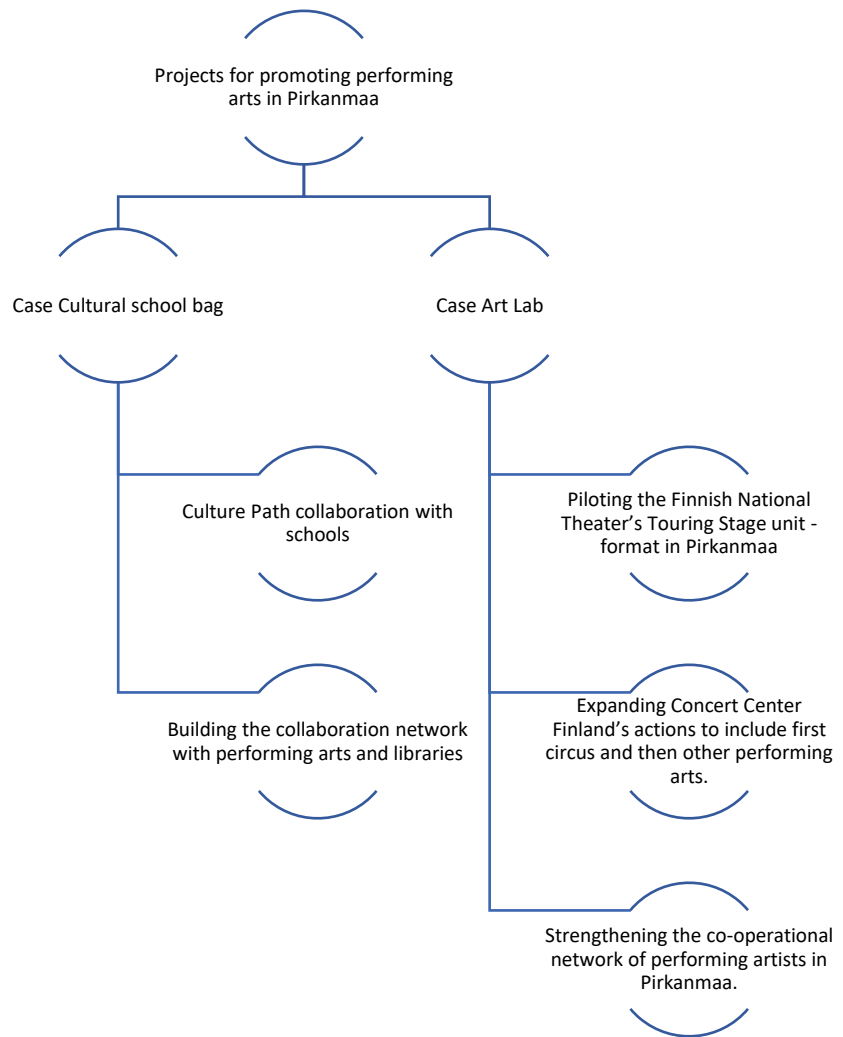


Figure 2, project composition chart

6.2 Large scale plan nationally and internationally

Preliminary plan in a larger scale nationally and internationally

This part of the plan is constructed to promote working possibilities and visibility of local performing artists also outside of Pirkanmaa. In addition to the following example I'm going to research with other operational experts of Arts promotion Centre Finland, how to develop collaboration between different movement art forms and increase possibilities of art. Aim is to use Arts promotion Centre Finland and other roof organizations such as regional dance centers, Circo –center for new circus and the association of Finnish theaters for the purposes of enhancing multidisciplinary art and working opportunities over municipality borders. Touring shows and guest performances are the matters of significance for that.

Preliminary plan for creating the co-operational network starting from schedule and ending to co-operational instances and group according to the art field:

First year objective

- finding out the possibilities to execute the plan
- finding out the missing subjects of the plan
- adding already existing old structures of the art field to the plan
- piloting the plan according to occurred possibilities

Second year objective:

- strengthening the well working parts of the plan
- finding the missing subjects of the plan and increasing them to the program if needed
- renewing the plan if needed

Third year objective

- strengthening the time-tested structures and fortifying connections to sustaining and

permanent

Plan structure

-Creating the co-operational structures within the art field

-Increasing the number of workshops and teacher transfers within the co-operational structure

-establishing the variations of co-operation structures to enable collaboration between different art disciplines

Partners according to discipline:

Circus:

Circo Center for new circus, Circus Helsinki, Sorin Sirkus, Taika-Aika (Rovaniemi), Rauli Katajavuori (regional artist for circus, Northern Karelia)

Dance

Regional dance centers in central, southern and western Finland, TREenit Ry (Tampere), Isto Turpeinen (regional artist for dance, south-eastern Finland and Häme)

tanssin aluekeskukset: Sisä-Suomen tanssin aluekeskus TREenit Ry (Tampere), Läntinen tanssin aluekeskus (Dansart, Turku), Helsingin tanssin aluekeskus (Tanssille Ry), Isto Turpeinen (tanssitaiteen läänintaiteilija, Kaakkois-Suomi ja Häme). Lisäksi Pohjanmaan, Pohjois-Suomen ja Itäinen tanssin aluekeskus

Acting

Freelance actors of Helsinki and Tampere, The association of Finnish theaters

Others:

Parkour Academy, Vellusta and Unito tricking teams, Finnish stage combat society

International partners according to discipline:

Circus

Kulta (Norway), Sirkus Island (Iceland)

Sorin Sirkus, Taika-Aika, KULTA (Norja), Sirkus Island (Islanti)

Stage combat:

Nordic Stage fighting Society:

Swedish, Norwegian, Icelandic, Danish and Estonian stage combat societies

Others:

Gerlev idrätshöieskole (Denmark)

7 Case Cultural School Bag

Cultural School Bag project was innovated and created by reflecting a Norwegian model of Den kulturelle skolesekken ([Den kulturelle skulesekken 2016](#)) also known as dks. According to dks model all the fourth graders in Norwegian elementary schools are entitled to receiving an injection of culture in a form of intensive workshop of pre-determined art form. Dks workshops that I participated in 2013-2015 were 4 days in length and consisted of approximately six hours of lessons per day.

Dks coordinator of Troms County Ida Renoe stated that dks model is especially efficient and well working in northern areas of Norway where distances are vast and density of population is low. With a dks model it is possible to make different art forms achievable to all over Norway not depending on how far from population concentrations one is living.

Dks is funded by department of culture and organized in co-operation with different public-sector offices. It started as a project in 2001 and it has found its structural sustainability and most likely is going to continue many years more ([Den kulturelle skulesekken presentation 2016](#))

One of the focus points of Arts Promotion Centre Finland is achievability of children's culture increasing the distribution of arts using children's culture. 2016 was also a theme year of Arts Promotion Centre Finland for children's culture running with a name: "#taideonlasten". One of the tools for developing children's culture that was proposed by subcommittee of Children's Culture was "Culture Path". The goal for "Culture Path" was to offer at least two culture experiences a year for primary school students. These experiences could take place in the school or could be externalized to some cultural organization. According to subcommittee's proposal "Culture Path" would be funded by ministry of culture and education. ([Taika children culture policy 2017](#)) The goal of the Cultural School Bag is to provide a tool for municipalities to achieve the goals of Culture Path.

Norwegians have a working model that has been running since 2001. Now Arts Promotion Centre Finland and ministry of Culture and education wants to find a similar working

model to Finland. My job as a regional artist in Pirkanmaa is to find and develop working possibilities for professional artists and follow the big guidelines of the organization. Project Cultural School Bag got started hence these needs and was piloted in 2016.

7.1 Timetable

Planning and research phase November and December of 2015

What modifications does the Norwegian dks model need to be efficient in implementing the “Culture Path” model that is wanted in Finland? Geographically countryside like regions in Finland and Norway the differences are not that big. The distances are long and there are not many professional artists around except in dwelling centers. So as in Norway the need for touring the cultural possibilities appears to be plausible. There is a big difference in prosperity of public sectors but since “Culture Path” is part of the governments spearhead projects at least a temporary funding is probable. Major issue and producers of biggest workload in planning phase was planning the co-operational network for the project.

I've built a decent network of performing artists within the last 10 years. This has happened on its own while working on the arts field as a freelancer and connecting with different actors in performing arts. So, the problem was more on the organizational side and in finding the right people that are in charge and like-minded to me and “Culture Path”. There used to be a Culture secretary working in most of the municipalities. Culture secretary was the one person working on the public sector in municipality that was in charge of the demand and supply of culture. When I started to gather information from different municipalities I noticed that in many places the office of culture secretary had been abolished. Reasons for this are not important but it does create a question that who is in charge of the culture in municipalities? After some research, I realized that there is no one answer to this question. It might be distributed to mayor or to the person in charge of leisure or culture. It could be also on the responsibility of a principal of a local school.

At this point I realized that finding the right contact person will take a lot more time and it will be a lot harder than I first had estimated. I also realized that in Norway there is a hired

person per county who is in charge of dks. In Finland, there are no such personnel and the ones who are working with culture on the public side are not necessarily willing to increase their workload with this kind of projects.

7.2 Workload

It would have been and would be easier to estimate workloads if more data of the situation of the municipalities was available. The problem in this is the ever-changing situation in the working structures due to need for being more efficient and cuts in public funding. So is it worth the amount of time and energy spent to get this information? I believe that it is more time efficient to go one by one from municipality to another and organize Cultural School bag as individual cases. Maybe this leads in some occasions for some extra work but at least it excludes the possibility of us walking into outdated information time after time.

An estimation of the workload this project gives me:

-Finding the key personnel in a municipality and negotiating and organizing the project: approximately 20 hours.

-Finding the performing arts professionals and negotiating with them: approximately 20 hours

-Executing the project: approximately 10 hours

-Evaluating and developing the project: approximately 20 hours

This totals up to 70 hours so organizing one municipality takes about two weeks of work. Of course, there are differences based on the demand, volume and geographic locations of the municipality but this is estimation is close to the average after four municipalities. When methods of working and organizing become more familiar the workload for pulling the strings of this instrument and getting concrete results should also be significantly lower.

7.3 Contacting key personnel and organizing a test run

After finding and contacting most of the key personnel in municipalities around Pirkanmaa I had received eleven responses out of twenty-two municipalities. All the responses were positive and contained either an interest or willingness to participate. None of the responses were declining. This can be due of the information not reaching all the necessary people because outdated information on the culture personnel contact list or the personnel that were not interested did not see the need for responding. Either way I had reached 50% of the municipalities and that should be more than enough in the beginning phase.

Municipality that was selected as the test grounds for the project was Ylöjärvi. In Ylöjärvi there was still a person working as a coordinator for culture and Ylöjärvi happened to have a demand for circus arts. Geographically Ylöjärvi is close to Tampere. Tampere is the dwelling center of Pirkanmaa and the actors of performing arts are mostly located in the city. This made Ylöjärvi even more desirable as a test ground because the location would cut down the travelling expenses.

After finding a demand and a location the next in line was to find a supply and plan the economics of the pilot. Demand was to have circus and more specifically acrobatics for different schools in Ylöjärvi. It was planned to provide both a circus performance and a workshop within on trip. For the quality of the show and diversity of the performance and for group sizes and teaching preferences it was obvious to have at least two artists to execute the test run. Calculating the budget, I realized that there is not enough money to hire three artists. Solution was simple. The need was for more than one worker and there was not enough money for three workers. I searched for two acrobats.

I found the acrobats and ensured the quality of their work by seeing them perform. Expenses were cut 50/50 between Ylöjärvi and Arts Promotion Centre Finland. The pilot was implemented in the beginning of 2016 in the form of two performances/workshops.

7.4 Evaluating the results of the test run

Performance workshops received a good reception and feedback from the ordering side, teachers, students and actors themselves was positive. Cultural school bag as a pilot was

a success from many perspectives. Economics, timetable, quality and happiness of the involved parties were all good so as a conclusion the pilot showed that the project needs a continuation. When searching for the details that need to be developed or fixed before projects anchors itself into Ylöjärvi and becomes a permanent concept, at least one detail can be found. Municipality of Ylöjärvi needs to be convinced that this kind of concept gives a great tool for Culture Path if thinking quality/quantity ratio per capita expenditure. The budget of the whole pilot was 2000€ and it covered all the fifth graders in municipality of Ylöjärvi. Expenses were divided 50/50 between Ylöjärvi and Arts Promotion Centre Finland. This means that Ylöjärvi can upkeep their Culture Path of Circus for fifth graders by increasing their investment from 1000€ to 2000€.

7.5 Increasing the volume of the project

The pilot produced good results so it was time to increase the volume of the project to other municipalities also. I was trying to find some universal guidelines amongst the municipalities so I had to find some general information of the situation instead of customizing the supply of culture for the request. Luckily ministry of culture and education arranged a survey for collecting information of desires and needs for activities and hobbies amongst school kids (Minedu survey 2016). Nearly 120000 primary school students participated to the survey and both in physical education and art the top most wanted disciplines were parkour and street dance (Minedu survey conclusions 2016). As a new discipline I still don't know how to categorize parkour and is there a need for that? Should it be thought as a sport or art form? The survey showed that however it is categorized it is one of the ruling trends and wanted in schools.

As I reported of the successful pilot in Ylöjärvi I started receiving requests for similar culture actions in other municipalities. Based on the ministry of culture and education research I offered them also parkour which was welcomed with cheers as an idea.

Next problem was to find the right parkour professional(s) to perform and teach. Throughout my networks I heard that there had been an active group of parkour practitioners in Tampere but their operation had diminished into nothingness when the few active members had moved or their life situation had changed into something that is not fertile for parkour. I was recommended to turn to official parkour organization that I did not know existed before that day. From Finnish parkour association, I was directed to Parkour

Academy that used to be active in Tampere. I was able to find a few parkour professionals after many phone calls and was happy to be able to announce to municipalities that providing parkour teaching is possible from next fall onwards.

Increasing the volume had meant that I had to increase the possible art form provided. Now that parkour had been incorporated I contacted the rest of the 11 interested municipalities with this good news. To my disappointment only three of the eleven municipalities responded with willingness to test run the project in their region. Those three municipalities were Vesijärvi, Pirkkala and Tampere.

Three municipalities were enough when planning of doubling or tripling the volume of the pilot for this step. So, in that sense the three volunteer municipalities were enough. Another positive fact with these municipalities was that they all had a different demand for performing arts.

In Vesijärvi they wanted only one workshop during the summer with parkour as a discipline. This was easily organized since I basically got the demand from municipality of Vesijärvi together with the supply from Parkour Academy. I could step out after providing these actors with each other's contact information and completely externalize the whole execution. As a side effect, I was dropped out of the information flow and thought for few months that they cancelled the workshop before I heard later that the workshop was organized and executed with the desired results.

Tampere was a bit more difficult case. This part of Cultural School Bag was developed with the cultural services of the city of Tampere. They presented a need of three schools to have weekly classes in parkour and street dance. This need was based on the survey done by ministry of culture and education that was mentioned before. All together there would be four classes a week and twenty weeks of workshops of which ten weeks would be in the fall 2016 and ten in the spring 2017. One lesson was wanted to be 90min long so according to dance teachers' collective bargain ([Dance teachers collective bargaining 2012-2016](#)) 90min counts as two teaching hours (a45min). 160 hours of work that is distributed along the fall and spring would require more than one or two teachers so my next job was to find preferably at least for professionals for the job. One of the major

problems with the survey that resulted into topping parkour and street dance as the most popular sport and art form was linking those two disciplines together. Agreed that both are originated within the street culture but as movement forms these two disciplines are very different. An easy way of explaining this for a person who is not proficient with these disciplines would be for example comparing ice hockey and figure skating together. Yes, they both happen on the Ice but can one put a hockey player to teach figure skating or vice versa?

It took approximately two weeks to find out proper teachers and confirm their quality. I had around three weeks of time to get all the pieces together so luckily there were no too big challenges of finding these people together. I did it by searching the web for local practitioners and asking from my network of professionals about the right kind of actors. Few first and best options were unfortunately not able to accept the deal because of timetables or other reasons but in the end, I had four professionals signing the contract.

Expenses of this part of the project was divided 75% to the city of Tampere and 25% for Arts Promotion Centre Finland. Considering this and assuming that the financing of the city of Tampere is not being cut down it would be quite easy and affordable to continue with this model when Arts Promotion Centre steps out of the picture.

I requested feedback from the teachers that has a deadline at the end of July 2017. I asked about participation percentage, happiness towards the teaching or student development in the discipline. I should receive the subjective results of the teachers soon and there will be a student survey at the end of the spring to collect feedback from them too.

Last of the three test municipalities at this phase of the pilot was Pirkkala. Pirkkala represented a need for circus to all their third graders. Pirkkala showed an interest of working very much like I had planned in the pre-planning phase of the project. Concentrating a lot of performance workshops into a short time window within a certain area would make it possible for freelance professionals to commit for the project. It would also keep the expenses in control when ordering a bigger amount of work at once instead of hiring performers for single gigs.

There were six primary schools in Pirkkala that were in a need of circus performance workshop. By keeping the group sizes reasonable we ended up for twelve performance workshops that will be held by two professionals. This work period will take place in the week 10 of 2017 so in the beginning of March. 83% of the expenses will be directed to municipality of Pirkkala and 17% to Arts Promotion Centre Finland. Looking at the figures this is the closest of being self-supported of the three-different type of working structures tested in the pilot. I need to wait for the results of the evaluation of the pilot but at this moment I would assume that I try to push this type of working structure into the rest of municipalities of Pirkanmaa.

7.6 Evaluating the project

Evaluation of the project is executed by evaluating the results of the expanded project and reflecting those results to the master plan. Then the plan should be developed so that the volume of the project can be doubled and made structurally sustainable.

To evaluate a pilot project that is still in action until the end of 2017 I use SWOT and IKKU evaluation models.

Culture school bag SWOT:

<p>Strengths</p> <p>Financially light for municipalities</p> <p>Easy to continue after pilot project</p> <p>Diversity of possible art forms</p>	<p>Weaknesses</p> <p>Needs a facilitator to work</p> <p>Requires a network of actors</p> <p>Lacks values to motivate workers in a long term</p>
<p>Opportunities</p> <p>Can be modified to needs for the whole county</p> <p>Can be an effective tool for Culture Path to achieve its goals</p>	<p>Threats</p> <p>Dependent of public money</p>

Can provide work in a long term for many artists	Can come to an end if there is no facilitator(s)
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The SWOT shows that the project has potential and it is worth continuing. It does require more evaluation from outside eye after the pilot to be able to avoid possible subjective blind spots.

Cultural School Bag IKKU:

Instrumental effectiveness

Pilot has shown that the instrumental method of working in this case can be copied and modified many ways that is valuable when viewing the pilot from the clients' perspective. To reach for the higher level of instrumental effectiveness would be creating a sustainable but constantly regenerating and changing co-operative network of performers and municipalities as clients. The best way to do this would be getting a person with a steady job to take the upkeep and development of the Culture School Bag on to their responsibility. Finding a person and especially the money for it would be extremely hard if not impossible.

Conceptual effectiveness

As a concept Culture Path is well known in public sector in my opinion. Culture Path is such a new thing that many municipalities are still trying to find best possible ways to execute it. Cultural School Bag could be an effective way of doing it. It is bringing the concept of Culture Path more visible and concrete. I believe that it is smarter to keep my project name just as a project name and not try to conceptualize it since it is just a title under the Culture Path concept.

Consultative effectiveness

Consultative effectiveness would require an ongoing dialogue between the producers of information or consultants and in this project model there are no such personnel. Maybe in the future there is a need for development information when the consultative effectiveness should be put under the magnifying glass again but at the moment it is not necessary.

Faith creating effectiveness

Culture School Bag increases the visibility and accessibility of different art forms in the county in large measures. It encourages children and youngsters to try and practice arts and shows anyone connected to children that the local culture action is that much more vivid. So, I would say that Cultural School Bag has a big faith creating effectiveness. To increase this both the performers and students after training should bring their performance out to public. Monetarily this would not be a big investment but visibility value of achievability of performing arts would grow greatly.

Conclusion

Cultural School Bag is a pilot project that is worth continuing. It involves about ten professional performers and four municipalities at this moment. It has made movement arts achievable to hundreds of children and increased the visibility of those disciplines greatly especially in country side like regions.

Next step is to triple again the volume and find the financial instruments from the municipalities so that Arts Promotion Centre Finland can step out of the project. A very good thing would be to find office holder personnel to coordinate/facilitate the project.

8 Case Art Lab

Within the first few months of research and gathering information it occurred to me that Art Lab as format was not needed in Pirkanmaa. At least not in the form it was implemented in Norway. I came to this conclusion when talking with theater workers in management positions. The idea of using already existing infrastructure of cultural buildings as working spaces for local freelancers needed more developing. Working field requested for some sort of renewal like this for the structures of cultural field both locally and nationally. This was proven later when rebuilding the state support system started and the expert crew published the theses used as a base for that rebuilding. (Sitra 2017 thesis 7).

Good news of this set back was that I could get the project back to the planning table in a very early phase which saved resources. I started researching existing project models nationally and internationally, trying to find contact surface to project Art Lab.

I found three valid ones which were Finnish National Theater's touring stage unit -model, Concert Center Finland's format of providing live music performances to schools and as third a few different kinds of co-operational models for distributing performing arts in libraries. I took these three models and used the suitable parts of those to re-create the project plan of Art Lab to make it purpose-built.

8.1 Piloting the Finnish National Theater's Touring Stage unit -format in Pirkanmaa

Idea of the model is to bring live performing arts to audiences where the usually are not able to consume it. These locations include social and healthcare units, prisons and reception centers. Performances are created within the borders of communal interaction and their working methods include investigative field work, access to various facilities, close public contact and workshops organized for unit residents. National Theater subsidizes touring stage unit performances so that the prices of the presentations do not cost the subscribers unreasonably high. (National theater 2017)

According to producer Maarit Kakkonen the model of Touring stage was copied and modified applicable to Finland from France, Lyon. In Lyon and in Helsinki Touring Stage

model is funded by the city and the producing theater. This seemed to be a problem since in Tampere it would require co-operation with one or two big theaters and the city. Problem is not in the co-operation but the funding system of state supported theaters in Finland. National theater is in a privileged position in state funding because of its position of whole nation's theater. Other state supported theaters are under more restricted funding.

8.2 Timetable

Planning of the timetable is complicated. Since the actors are unknown and more influential actors are needed, the beginning of the project can be anything from few weeks to months or years.

Contacting the key personnel and planning the project 4-8 months.

Essential for a good execution of the project is to find the right personnel and decent funding.

8.3 Workload

Planning and getting started required approximately one month of work within few months of time. Getting the right people together and creating the project plan was the light part of the pilot. Workload will be increased significantly when the execution of the project starts.

Workload for the project is very dependent for outside funding. Idea was processed from the beginning with an idea of creating one or two steady jobs around the project. These vacancies would include the artistic responsibility of the project and the coordinating of the project. Coordinating of the project requires an estimation of six months of work distributed to a year so a 50% vacancy. For the artistic director of the project the workload was evaluated as a 100% job for three months with a continuation of 50% job for six months. All in all, the vacancies dependent of the outside funding adds to one full year of work.

In an optimal situation we will be getting the full funding so the need for an additional work for me would be only data collection and evaluation in different phases of the project. If

the funding is cut short the responsibility of coordination shifts to me in relation to diminishing funds.

8.4 Contacting the key personnel and piloting the project

Theoretically contacting the key personnel was easy. Project requires personnel from theater(s) for providing the artistic content. It needs representatives from the city for funding. And the third party required is the personnel from the network that organizes cultural activities in institutions that the touring stage unit is trying to reach.

Theater information Center TINFO (Teatterin tiedotuskeskus) collects every year statistics of the theaters in Finland and it was easy to find all the active theaters in Tampere. These theaters were: Ahaa theater, Tampere Comedy theater, Tampere Theater, TTT-theater of Tampere, Dance theater MD, Theater Mukamas, Theater 2.0, Theater Siperia, Theater Telakka and improvisation Theater Snorkkeli ([Tinfo 2016](#)). I contacted people in management positions in those theaters and summoned a meeting in terms of co-operation and innovating new ideas.

To widen the perspective towards the social- and health care sector I also recruited Arttu Haapalainen for the project. Arttu Haapalainen is a regional artist and a co-worker of mine who works for developing the use of arts in welfare context ([Taike 2017](#)).

We had hard time for finding a suitable time for all the invited people which could also reflect either bad timing or the invitation which for unknown reason was not appealing. We had the first meeting in Spring 2016 and unfortunately the most formidable influencers from the biggest theaters were not able to participate. Quickly we realized that we needed more concrete examples and content for our planning meetings but fortunately all the participants agreed that the subject is good and we need to gather together again.

For the next meeting, we invited the producer of National Theater's touring stage unit Maarit Kakkonen to present their model for more concrete example. As in the first meeting we were not able to get the most formidable influencers to participate. Conclusion of the

second meeting was that the model is really good. For our surprise, none of the theaters wanted to use it.

The beginning of Touring stage unit -project found its end faster than expected. Even though processing through the feedback and re-planning it did not produce anything concrete. This is a great example for a project that is not worth executing since the time and/or place is not right. Luckily for us that changed half a year later.

Touring stage model was kept as an inactive project in our drawing boards for approximately a year. When we took it back to reconsideration at fall 2017 we also received also a contact from Riikka Papunen from Tampere university, department of exploring theatrical work. Papunen was also interested of testing the touring unit model in Pirkanmaa and since her goal was the same as ours we started the co-operation. Papunen's connection network was also a good asset for us. Within three months we could reach the theaters and the correct people from the city from social and health care sector.

Project is in process and within the near future we are gathering and assembly with the CEOs Reino Bragge from Tampere theater and Maarit Pyökäri from TTT-Theater of Tampere, Riikka Papunen from university of Tampere, Arttu Haapalainen and Iiro Heikkilä from Arts promotion center. City representatives are Mari Jalkanen from recreation fund for elderly people, Chief of cultural development Sanni Pöntinen, Jaana Ihalainen from hospital and rehabilitation services and Marjut Lindell from domiciliary care and housing services. Actors Elisa Piispanen and Minna Hokkanen will also be present. Representation is very good and the common atmosphere is very positive. Ideally this meeting will produce executive decisions and secure the future of the project.

8.5 Evaluating the project

National Theater's touring stage unit SWOT

Strengths	Weaknesses
Distribution of arts to uncommon locations.	Needs a coordinator to work
Administration is light to upkeep.	Requires a large network of actors

<p>Opportunities</p> <p>Can be expanded to cover whole Pirkanmaa</p> <p>Can be used as an example to rest of Finland</p>	<p>Threats</p> <p>Present funding is short term.</p> <p>Many influential actors create a lot of possible changes.</p>
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SWOT presents that the chances with touring stage model are formidable. Problems might occur with many different actors but if the common goal is mutual there should be no problems. By harnessing the regional theaters and the city the distribution and consumption of arts can be increased without big growth in work load.

National Theater's touring stage unit IKKU

Instrumental effectiveness

Effective instrument of touring stage model is already existing. To evaluate the instrument is to review it according to the geographical region it is executed. Touring stage model works in Lyon and Helsinki. When it comes to Pirkanmaa the population density is smaller and the amount of culture consumers is less than in the big city areas of Helsinki or Lyon. So, the instrumental effectiveness is powerful if the instrument is modified correctly for the region.

Conceptual effectiveness

The concept of touring stage model is not very well known even on the performing art field. Conceptual effectiveness can be spectacular if the continuation and the visibility of the project is implemented correctly. It is hard to think of a reason why the concept of touring stage model could not be copied and carried out in the whole of Finland. If the pilot is successful it should be brought to public knowledge so that the distribution and consumption of art could be raised also outside of Pirkanmaa and Uusimaa.

Consultative effectiveness

The pilot has potentially a huge consultative effectiveness. In touring stage model, the artist work putting the art first but also in communication with the subscriber of the art. In the pilot, the subscribers are in social and health care sector and more specifically they work for developing the recreational activity of elderly people. So, the subscribers get

either straight or reflective feedback of the effects of touring stage model and that information can be used to increase the consultative effectiveness of the project. Later, when the project expands to other areas of social and health care sector and correctional services the consultative effectiveness can increase even more.

Faith Creating effectiveness

Faith creating effectiveness of the touring stage model is not necessarily very wide. Since the target group of art consumers is limited the faith creating effects are not direct. If the wellbeing and impact of culture is visible enough from centers for elderly people to outside to their families and friends, some faith creating effectiveness can be assessed.

8.6 Planning the future

Future of the project will be dictated by near future and the will of participants. Plan is to tie two actors from the different theaters to be the artistic force. Riikka Papunen is set to direct and co-ordinate the artistic process. Funding and locations are set by the city representatives. Project will be piloted in fall 2019 and spring 2020.

8.1.1 Expanding Concert Center Finland's actions to include first circus and then other performing arts.

Konserttikeskus (Concert Centre Finland) has created a working touring model for concerts and musicians that employs 120-150 professional musicians annually. Konserttikeskus works nationally aiming to provide high quality music around the nation, focusing on elementary schools and kindergartens. They are mainly funded by Ministry of education and Finnish Music foundation (MES). Konserttikeskus operates by opening their performer positions for application annually. This creates positive change and a chance for new musicians to apply. (Concert center Finland 2017)

Regional artist Rauli Katajavuori presented the idea of including circus arts to Concert Centre Finland's supply. One of the last things Mr. Katajavuori did before he's season as a regional artist ended, was starting a pilot with Arts Promotion Centre and Concert Centre. The pilot to increase achievability of circus arts nationally was executed in the fall

of 2016 (Concert center Finland 2017). Three circus groups (Sirkus Aikamoinen, Lumo Company and Sirkus Supiainen) were selected from approximately 40 applicants. Selection was completed using peer evaluation of 4 experts. The pilot consisted of 36 circus performances around the state. 15 performances were executed by Sirkus Aikamoinen, 6 by Lumo Company and 15 by Sirkus Supiainen. The Pilot was seen successful by Arts Promotion Centre and Concert Centre.

For understanding the bigger picture, it is also good to compare the internal activities of Concert Centre. Even though the pilot was successful it was a very small part of Concert Center's actions in 2016.

Type of event	number of events
School and daycare concerts	1223
Other concerts*	41
Public concerts	25
Concert total	1289
Other events	
Workshops, lectures etc.	149
circus collaboration -project	40
Other events total	189
Total of all events	1478

*vocational schools, social and healthcare institutions etc.

chart x, Amount of Concert Center's events 2016 (Concert center 2016)

Circus collaboration resulted into 40 events out of total number of 1478 events.

After the pilot Conversation between Ministry of education, Concert Centre and Arts Promotion Centre led soon ton consensus that it would be good to expand the project to other art forms too. First art form to be included to the project would be dance. The board

of Concert Centre agreed (spring 2017) that they would continue and expand the project if they received a separate funding for it. May 2017 ministry representative approached with the suggestion that Concert Centre should approach with a suggestion of how a performing arts center would work inside the Concert Centre's organization. Ministry has a positive experience of this type of action since they executed an employment project 2010-2011 where five Children's Culture centers were taking culture to schools with a large volume.

Continuation of the project rests now on gaining development appropriation from the ministry. Chances are good for the appropriation since the project has been planned with the ministry and it has been tested to be extremely effective in arts distribution and arts inclusion.

8.2.1 Strengthening the co-operational network of performing artists in Pirkanmaa.

I did a survey on what is needed in Pirkanmaa for developing the working possibilities of performing artists. Survey was done in the fall of 2015 and was executed by visiting the meetings of performing artist associations of actors, dancers and circus artists. During the meetings, I asked the participants of their opinions of the subject. Plenty of different opinions were presented but mostly they were on the subjects that were impossible for me to pursue like: "fifty new jobs would be great" or "we would need a training, performing and a meeting place free of charge to all the professionals". Unfortunately, I don't have the resources for those.

One repeated opinion was that the performing artists from different disciplines are not working together enough. Consensus amongst the associations was that if artists worked together more changing skills and ideas it would increase the know-how of performers and thus increase the desirability of artists in the eyes of employers. This would also create a fertile platform for new innovations.

Not to create a whole new system from a scratch I looked for already existing operation models that could work as a foundation for cross-disciplinary co-operation. The strongest one found was TREenit Ry who were providing weekly classes for professional dancers to

upkeep their working skills. TREenit Ry works closely with Central Finland regional dance center.

To implement the development ideas I had with TREenit Ry the foundation and structure of the organization needed to be viewed and remolded into more suitable form. The organization was close to perfect for carrying out cross-disciplinary co-operation but the execution of this co-operation was not happening efficiently. Guesses were that non-dancers were a bit unaware or not feeling comfortable about the idea to join morning classes for professional dancers. Very understandable feeling. So, the image of the training and the information flow needed a little reforming.

Work as a regional artist can be very rewarding or it can be very frustrating. In the case Art Lab with TREenit Ry the feelings are mixed. I'm not quite sure how much I worked as an influencer to things to happen but the artists took this project to themselves and now work in collaboration of four organizations: TREenit Ry, Jotodo Ry, Tampereen Freelancenäyttelijät Ry and Mahdollisuuksien Tila.

TREenit Ry works as a planner, organizer and executor of performing arts workshops and classes. Mahdollisuuksien Tila provides the working and training spaces whenever the space of regional dance center is not available. Jotodo (something unexpected) Ry acts as creative leaders for performing arts opportunities and possibilities. Tampereen Freelancenäyttelijät Ry (Tampere freelance actor's association) functions as a provider for theater skills or acting based work for both workshops and performances.

8.2.2 Building the collaboration network with performing arts and libraries

According to law of public libraries every municipality in Finland needs to arrange public library services (Finlex 2016). This leads to conclusion that most of the municipalities have a library building. The same law also states that one of the duties of public libraries is to provide spaces for learning, recreational activity, working and civic activity.

As mentioned before during the fall 2015 I asked different performing artist groups that what do they think would increase the working possibilities of performing artists. One of the main answers was more spaces for performing and training. Simple solution was trying to get libraries interested of opening their doors more for performing arts.

Libraries have been used before as places for cultural activities as can be seen in actions of Maailmantango ([Maailmantango 2017](#)) and E Street Punks ([Estreetpunks 2017](#)). In addition to research of previous projects I asked my colleagues and superiors of their experiences of library co-operation. Answers varied but the common notion seemed to be that libraries tend to accept shows and performances quite easily especially if children and youth are the target group. Problem is that they don't incorporate performing art usage to their continuous working structure. So, the sustainability of this activity is not very good.

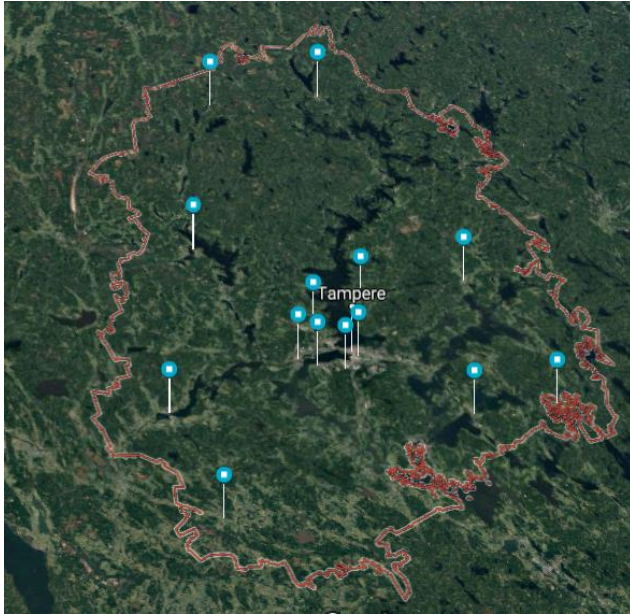
I contacted Anna Szalay who works for PIKI -library network. Piki -library network is a network of libraries and library cars in Pirkanmaa including all the municipalities in Pirkanmaa ([Piki libraries 2017](#)). Anna Szalay works for cultural services as an event coordinator for the network. Her hope was to get high quality circus art with a reasonable price. I used the same method as in Case Cultural school bag. Idea in the cultural School bag was to gather many buyers of the art and execute the activities in short term to cut off expenses.

8.2.3 Timetable

Timetable for the library collaboration project was quite simple and efficient since there were only three actors who all were in sanctioning positions. First two were me and Anna Szalay who met a few times in spring 2017. A little bit of work was to find the performing artists for the project but as I had the access for the material received during the project of expanding Concert Centre Finland's activities to circus arts the job was easy. I could contact the performers whose infrastructural needs were in line with what libraries could offer. One of the participating groups for expanding Concert Centre Finland's activities was also very suitable for library collaboration project. I contacted Markus Nivala, the head of Lennä Lennä -performance from Circus Supiainen. Circus Supiainen was able and willing to start piloting the library collaboration project so after connecting Anna Szalay and Markus Nivala I could step off from the project timetable planning and finding locations. The responsibilities that were left were economical, collecting feedback and planning the continuation of the project after the pilot.

Pilot was executed in fall 2017. There was all in all 18 performances in 15 libraries and 1 library bus ([Piki libraries 2017](#)). After the performances at the end of 2017 there will be the post phase of gathering the feedback and evaluating the process.

Geographically the distribution of Lennä Lennä in Pirkanmaa was successful as shown in the picture below. Borders of the province of Pirkanmaa are highlighted and performance locations marked. In addition, Lennä Lennä did a library car performance with a changing location.



Picture 1, performance locations for library collaborations in Pirkanmaa

8.2.4 Workload

Project was small and workload was light. Getting people together and organizing everything takes time but all in all the pre-phase of the project took me only approximately two weeks of work scattered over spring 2017. Gathering the feedback and evaluating the project at the end of will be light on the workload too since the plan is to collect feedback from the library administrators and the performing team. This means that there won't be more than thirty responses and post phase won't take more than a week of working hours.

Economics

As in Case Cultural Schoolbag Arts Promotion Center was partly responsible of the expenses in the project. Expenses consisted of mainly salaries for performers but also from travel expenses. Outlay was divided so that the payment for libraries was 70% and for Arts Promotion Center 30%

With the combination of many payers and compact performance periods we could lower the price of one performance with four performers down to 600€ each and still get union approved decent salaries for performers. One of the future challenges will be to increase the economical responsibility of libraries to 100% This is meant to be put to execution in the spring 2018.

8.2.5 Evaluation of the project

Library collaboration SWOT

<p>Strengths</p> <p>Diversity of possible art forms</p> <p>Light workload for upkeeping the project</p>	<p>Weaknesses</p> <p>Needs a facilitator to work</p>
<p>Opportunities</p> <p>Can be used for Culture Path for achieving its goals</p> <p>Could be copied to other counties</p>	<p>Threats</p> <p>Dependent of library money</p> <p>Can come to an end if there is no facilitator(s)</p>

Library collaboration project is light and easy to upkeep but is dependent on facilitator. SWOT shows that when there is a library worker responsible of cultural activities this project can be a useful tool to execute both school and library functions of providing cultural actions.

Library co-operation IKKU

Instrumental effectiveness

Pilot has shown that the instrument of library co-operation exists but it is without a form or stability. Conversations with coordinators for library activity echo a bit of satisfaction for the status quo. Maybe it is not needed to form a structure of practices that is to be followed. Main goal of the libraries is not to provide spaces for performing arts but it is one of the many things stated by the law. Apparently, these “side” tasks are wanted to be discretionary thus appearing as an unwillingness of rooting one detailed instrument to library manuals.

Conceptual effectiveness

Libraries and arts have been meeting a long time and this concept is well known. Conceptual effectiveness of the pilot is not very heavy for the public but maybe performing artists should have this concept more in mind when searching for performance locations. As presented above the libraries don't want to be restricted too much of instruments of certain kind of action so the performers should be aware of the concept and search for libraries as a performances places continuously. This could lead to more effective way of using the concept and to providing more working opportunities.

Consultative effectiveness

The actors of the project are libraries and performers so there is no consultative effectiveness in the pilot since the research and information production side is missing.

Faith Creating effectiveness

Faith creating effect of the project is the heaviest of IKKU effects. Since the distribution of performing arts is wide spread and the chances of achieving and consuming high quality performing arts is easy the faith creating effects are locally laudable.

9 Situation of the international development plan in summer 2017.

Regional artists work in different kind of geographical areas. The four different option are:

- Regional - Regional artist works in one county.
- Between regions - Regional artist has one or more counties that her work focuses on.
- National – Regional artist work in the whole nation
- International – Regional artist works also outside the state borders.

My job description belongs to first of those categories so quite early in my regional artist career I was told not to use working hours for international projects. Still some of the projects needed to be enhanced with international expertise.

Workshop project that is presented here is an example of regional project with a lot of effect from international field. Workshop report here is kept short and more like as a summary of the project since my job description does not include international actions.

Stage performance technology advances fast as can be seen in increased use of technology in performing arts. Lighting and audio technologies have advanced and projections have become a regular sight in performing arts. One of the interesting technological possibilities for performing arts is motion capture.

Motion capture is a way of recording movement digitally and to map it into 3d reality. Motion capture was originally used and still in use for medicine and to sports to map client's performance and possible flaws in movement (Cambridge university 2004). In arts, it is mainly used in film and gaming industry ([Xsens](#) 2017) but there are visions and tests for using it live on stage.

9.1 Idea and timetable

To innovate and try out these visions a motion capture and action stunts workshop was organized in January 2017. Origins of the idea are from a similar kind of workshop executed in northern Norway in December 2015. This workshop was organized by Kristoffer Jørgensen, CEO of Arctic Action stunt team. Collaboration workshop between stunts and motion capture was thought by Carrie Thiel, motion capture director of movie trilogy Lord of the rings; Joe Perez, one of the stunt coordinators of new Star Wars movies; Alex Counsell, Principal technician for motion capture in Portsmouth University

(UK). Workshop was one full week and it was in a large movie studio Film Camp (www.filmcamp.no).

I copied the suitable parts of the workshop and reformed it more to fit the needs in Tampere and Finland. Need in Tampere was not quite as intensive and the lack of usable large film studios also dictated the form of the workshop. Conclusion was four-day workshop that included motion capture training, stunt wire work and stage combat. Motion capture was led by Carrie Thiel as I could network with her in Norway 2015 and she was available. She was brought over from New Zealand. Technological side was under the command of Keho Interactive which is a company specialized in motion capture and has its headquarters in Tampere. Stunt work was led by Jouni Kivimäki who is one of the pioneers of stunt work in Finland. Stage Combat responsibility was on Oula Kitti who is one of the leading stage combatants and choreographers in Finland

Location of Sorin Sirkus was suitable for our needs. Stage manager in Sorin Sirkus is Jouni Kivimäki who in addition of stage managing is one of the stunt coordinators I've been working with. Also, the space and amount of rigging points was fitting to requirements of the workshop.

One of the extra things that was wanted for Motion Capture and action stunts Tampere was extensive video recording. Video work professional Heikki Järvinen agreed to carry out the recordings and was there for the whole workshop to shoot it.

Execution dates of the workshop were based on the availability of location, motion capture technology and the teachers. Motion capture and action stunts Tampere was organized in January 2017.

9.2 Workload

The amount of work was relatively large.

- Marketing was mostly organized via social media and took an estimation of one week of work distributed to fall 2016
- Participant communication took approximately 2 weeks of workload scattered for half a year before and after the workshop. Communication and participant fee handling was a bit heavier task than usual since some of the participants came from Sweden.
- Transportation of equipment and teachers was mainly delegated for actors own responsibility but a bit of challenge was getting Mss. Thiel from her present location in Canada to Finland and back to Canada before her return to her home to New Zealand. Still it took only about two days of work.

- Accommodation was on actor's responsibility.
- Hosting the event was intensive and took one week of work.
- Evaluation and post event work took a long time but it was scattered for a half year period after the workshop. Most of the post event workload accrued from video footage handling and getting that material to participants. My personal workload in this was approximately two weeks.

Total workload for me was circa two months.

9.3 Budget

Purpose of this workshop was to network different actors in performing arts and test the possibilities we have so far in combining the disciplines in question. From the pre-planning phase, onward it was known that the workshop would not hit break even economically. A significant need for regional artist project money was needed.

Budget chart:

Revenue	amount	Expenditure	amount
Participation fees	9000€	Motion capture technology expenses	6500€
Regional artist project money	5000€	Teacher salaries	4500€
		Transportation fees	1300€
		Teacher accommodation	300€
		Rent for Sorin Sirkus	1200€
		Common expenses	200€
Total	14000€	Total	14000€

9.4 Evaluation

Motion capture workshop SWOT

<p>Strengths</p> <p>Extremely good place to build collaboration networks and test new technologies.</p> <p>Very unique workshop to increase working possibilities.</p>	<p>Weaknesses</p> <p>Economically not sustainable</p> <p>Dependent on technology</p>
Opportunities	Threats

Motion capture can possibly provide work for experts in the future.	Might be a waste of resources if motion capture stays in a minor part in performing arts.
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SWOT presents that motion capture is still very expensive and risky. As a possibly growing industry these kind of test workshops are potential of creating working possibilities for both technicians and performers in a time where digitalization is emphasized.

Motion capture workshop IKKU

Motion capture might not be creating ways for decision making models but it does give a very concrete skillset for performers. Since motion capture is still very marginal those performers who have skills in it are in a very positive situation for works requiring motion capture know-how.

Concept of motion capture is not very well known. This workshop made important grass root level work to increase the familiarity of the concept. Hopefully in the future more directors and choreographers have the knowledge at least over the concept of motion capture so it can be used more on both screen and stage.

Consultative effectiveness of this workshop was massive. Whole event was based on the communication between the technicians, artistic teachers and performers. All these different actors were in a crossing of consultative action and after the event they were giving very positive feedback from this factor.

Faith creating effectiveness was also very positive. New possibilities and learning new ways to work affect the actor by increasing motivation or faith for the industry.

Conclusion of the project is that we need more this kind of activity. For finding new ways and utilize different working models from abroad these things need to be tested.

Unfortunately like in the beginning of mobile phone era trying and creating new can be economically difficult and hard to justify. In utopian world, it still pays the cost in the future in increasing ways of working and creating new working possibilities.

10 Conclusions

Regional artist work is based on projects that search, create and plan possibilities for developing and promoting performing arts. Immediate effect of these projects is many times very visible but long-term effectiveness is harder to see. I've been told that many times regional artist work's effectiveness can be seen many years after the work period of the regional artist in question. When using statistics and numbers that are easily understood in the Ministry of culture and education it might seem like a lack of resources to upkeep the regional artist system. Why should the public sector hire a regional artist if with the same money two freelancers could work with a grant? Answer lie in the long-term effectiveness that can be seen for example in the case of Turku book fair that was originated from regional artist work.

Promotion of performing arts in Pirkanmaa 2016 and 2017 is hard to evaluate since the long-term results can't be seen yet. Both case examples and projects presented have been mostly successful and aim for economic sustainability or development of the working structures. Immediate effects are that cross disciplinary collaboration has increased and new ways of distributing performing arts have been found. This has led to increased visibility and achievability of arts. Also, the use of advancing technology has been researched and art for developing healthcare has been implemented.

When reviewing the goals and strategy of Arts Promotion Centre Finland most of the objectives have been met. First aim of the study to increasing visibility of Taika has happened both in practice and through this thesis. What I would want to focus on in development of public support for art and more specifically in regional artist work is the legacy planning of the projects. Current situation is that within the organization the value of regional artist work is fairly well recognized. As public-sector workers, we are encouraged to start and pilot projects and be bold while doing so but we also need to make ourselves invisible and our labor input unnecessary. We try to give the credits of successful projects to other actors and this escalates to lack of visibility of regional artist project work. It is very understandable that the need of regional artists is questionable if most of our work is uncredited and bears fruit many years after our contracts.

What could be the key of making the continuity of the project effectiveness more firm and regional artist labor input more visible? It could be found from legacy planning for projects but on the other hand the important question might be that if the existence of regional artists can be justified within the Arts Promotion Centre Finland and Ministry of culture and education, is the visibility and accreditation of regional artist work really needed?

Radio host Jone Nikula once commented that regional artist is probably the most unneeded working position in public sector. His opinions were provocative on purpose but also reflected the lack of knowledge of regional artist work. If a person who has been working on the music field for whole his life does not see the need to value regional artist work it is hard to see why anyone who does not know better should. Personally, I don't see a problem in this. I know that I've caused a lot of good actions in performing art field that have been recognized by Taika and people I respect. Also, my opinion of public sector as a funder of art and regional artists as operational experts of developing art has increased drastically.

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