

GUIDE

VISUAL ARTIST ON
A MONTHLY SALARY:
A GUIDE TO EMPLOYING
AN ARTIST

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GUIDE

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A MONTHLY SALARY:
A GUIDE TO EMPLOYING
AN ARTIST

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ARTISTS AS EMPLOYEES – FRESH IDEAS FOR THE VISUAL ARTS SECTOR

In our society, being an employee is still the most familiar and safest form of working. Many artists in various fields also receive a monthly salary for their work: orchestra musicians, actors at the City Theatre and dancers at the National Ballet. Historically, however, there have not been similar employer bodies in the field of visual arts, and except when working under a grant, making art on a monthly salary has been a rare exception.

Things are changing, however, because the scope of the functions of visual arts has expanded, on one hand, and, on the other, due to art policy. The range of tasks that visual artists carry out has grown to cover both public art projects as well as jobs related to the promotion of cultural well-being and the sense of community. The sector has seen people working under different job descriptions and titles in recent years as visual

artists have been hired for summer jobs and municipal jobs.

Nonetheless, working under an employment contract is still rare, especially in the exhibition context, although making art for exhibitions and making works available to audiences are at the core of a professional visual artist's role. Artists are entitled to a statutory exhibition copyright fee when their works are displayed, and it is now also more common for exhibition organisers to pay compensation for the work done in preparation for an exhibition, such as hanging artwork, marketing and attending meetings, but actually making art on a monthly salary and working for an exhibition organiser as an employee is still pure fantasy.

This fantasy became a reality in the Nuoret 2023 exhibition, organised by the Artists' Association of Finland, as eleven young artists were either hired or commissioned by the Association to produce a



I HOPE THAT OUR SMALL-SCALE EXPERIMENT TO PROMOTE BETTER AND FAIRER WORKING CONDITIONS FOR VISUAL ARTISTS WILL SERVE AS AN EXAMPLE IN THE FUTURE.

new work on a designated production budget. Visual artists are self-managed and independent, which is not fully recognised and acknowledged in current labour legislation. We wanted to examine and remove these obstacles in the Nuoret exhibition.

The employment experiment by the Artists' Association of Finland is connected to a broader debate about artists' livelihoods. The Association has also used the Nuoret exhibition as a platform for other cultural policy initiatives, such as the exhibition payment model, which was piloted in 2015 and 2019. The model has since been adopted in Finland, and the Finnish Heritage Agency now provides grants to museums and other professional exhibition organisers to cover artists' exhibition payments.

Artists' salaries have also been debated especially actively within the Arts Promotion Centre Finland.

It has been discussed whether our grant system should be replaced with a salary for artists, which would mean more security and a better pension accrual. The Parliamentary Finance Committee has also called for an experiment on the artists' salary model. A similar debate took place even before the current grant system was introduced in the last century. **Vappu Renko** and **Sakari Sokka**, researchers from Cupore, the Center for Cultural Policy Research, explore visual artists' various sources of income in the past, present and future in this publication.

The aim of this guide is to encourage organisations that hold visual art exhibitions as well as communities, municipalities and other bodies to try out a new role as an employer. We would like to urge organisations to engage in employment experiments by offering practical, tried and tested advice. This guide contains tips for

drafting an employment contract from Artists' Association of Finland lawyer **Viivi Kuosa**.

In her article, **Hanna Hannus**, Head of Communication at the Artists' Association of Finland, describes the Nuoret exhibition artists' experiences about working as an employee. The experiences were collected through one-to-one interviews and an anonymous feedback form. Based on the responses, the artists welcomed the idea of working under an employment contract as part of their activities.

I hope that our small-scale experiment to promote better and fairer working conditions for visual artists will serve as an example in the future. Many of the structures in visual arts were set up in an era in which the forms of visual arts were much more restricted than they are now. Art has changed – we need new ideas. This guide offers one solution.

ACKNOWLEDGEMENTS

I would like to thank all the amazing artists involved in the Nuoret 2023 exhibition and the jury of the exhibition, whose details can be found at the end of this publication. I would also like to thank the members of the project steering group and our project partners for their smooth and inspiring cooperation: the Artists' Association MUU, the Association of Finnish Sculptors, the Association of Finnish Printmakers, the Finnish Painters' Union, the Association of Photographic Artists, Kunsthalle Helsinki, Frame Contemporary Art Finland, the Helsinki Art Museum HAM, the Praxis Master's Programme in Exhibition Studies at the Academy of Fine Arts and Young Visual Art (Nuori Taide). A big thank you also to the project's producer, Sofia Suomalainen, who kept all the plates spinning. The Nuoret 2023 exhibition would not have been possible without a significant Art² Grant from the Finnish Cultural Foundation. This guide has also been supported by the City of Helsinki.

WORKING AS A VISUAL ARTIST IN THE PAST, PRESENT AND FUTURE

There are no formal restrictions or regulations on who can become a visual artist, so art-making is an open profession, yet visual artists' work is defined by various structures, subject positions, networks and debates on values that are connected to the nature of the profession. They set the context for activities, earnings and the perception of professional work in the field of visual arts.

This article will offer a brief overview on how visual artists' work has become professionalised in Finland, and we will also examine the conditions for working as a visual artist now and in the future.

STRUCTURES TAKE SHAPE, STILL NO SALARIED JOBS

The various fields of art have evolved at different times and in different ways. The state has varyingly recognised different fields using its own mechanisms, placing greater emphasis on some of them. Visual arts are, in many ways,

among the marginalised sectors of cultural policy in Finland, which has also meant that the structures that support professionals in their work are not very well developed.

Visual artists who worked independently began to receive financial support from the state in the 19th century. The Senate of autonomous Finland awarded the odd "artist pension" to artists, which enabled the recipients to work. The Finnish Art Society, founded in 1846, set up the basic functions of arts in Finland: art education and exhibition activities. The Art Society's Drawing School, the predecessor of the Academy of Fine Arts, was founded in Helsinki in 1848. The Ateneum building was opened in 1887. Artists' attempts to become organised as a professional group resulted in the founding of the Artists' Association of Finland in 1864. The association initially covered the different fields of art but soon turned into an association for visual artists. As the association's activities developed in the 19th century, so did a peer review

THE
PAST
PRESENT

model. Grants and prizes were initially awarded on the basis of recommendations by committees that operated within the associations, and later the state administration became involved in the decision making. Both the Finnish Art Society and the Artists' Association of Finland were actively involved in these operations.

The State Art Board was established in 1918 after Finland had become independent. It began to award grants and prizes as well as some financial support to various associations' activities. Public structures that enabled the work of visual artists were later built as cultural policies for the welfare state were developed. A committee model, which is still recognisable as the basis of the current system, was created in the 1960s, and the Artist Grants Act, which is still valid, was enacted. The copyright system and related legislation were also improved at that time. A salary for artists was also debated in the 1970s, which contributed to the

foundation of the now-defunct system of regional artists. Regional artists were able to spend significant time on their own creative pursuits at first, but over time the system evolved so that they were mainly project managers, whose job description specifically excluded their own artistic work.

In the 1980s, the Municipal Cultural Activities Act established that one of the duties of a municipality was to organise cultural activities. The Act on the Financing of Education and Culture of 1992 covered museums, theatres and orchestras that operated in municipalities. These bodies form the network of art and cultural institutions that is one of the main recipients of public funding allocated for arts. The Museum of Contemporary Art was founded as part of the Finnish National Gallery in 1990, and the inauguration of Kiasma was held in 1998. However, no structures for hiring artistic staff were set up for art museums, which was the case with institutions of the performing arts.



WHAT WAS HIGHLIGHTED IN VISUAL ARTISTS' RESPONSES WAS THE WISH TO BE ABLE TO WORK IN ONE TYPE OF EMPLOYMENT INSTEAD OF COMBINING DIFFERENT SOURCES OF INCOME.

Art policy has become increasingly intertwined with different sectors of society in the 21st century and, consequently, with various policy areas. Visual artists' working conditions have also been affected by general developments, such as the international art trade, which has expanded since the 1990s, and the expansion of the art market in Finland, the development of public art structures and efforts to involve visual artists in various industries, though even these developments have hardly increased the number of salaried jobs.

WHERE IS THE FUNDING ALLOCATED?

Most of the public funding for visual arts is allocated to the museum sector. In many art museums, museum tasks, art history and the management of the collections have become more important than the relationship with contemporary artists. There are very few jobs in museums in which professional

artists could make their art on a salary. Although visual artists are involved in various networks and committees, the profession is still characterised by the fact that artists work by themselves. Visual artists are, indeed, more likely to work as freelance artists than artists in other fields. Working as a freelancer means creating the preconditions for working at one's own risk. In practice, "free" artists often gather their income from various sources. These might be grants or other types of jobs and income, and artists need to be very proactive and have great networks to have access to them.

The labour market for visual artists is a multidimensional entity made up of two parts: the market for works of art and the market for the work of visual artists. In the market for works of art, income comes from sources such as the sale of works, commissions of public art and exhibition fees, i.e. compensation for having works displayed in public. In the market for the work

of visual artists, the sources of income include exhibition payments, i.e. compensation paid for the work that artists carry out for an art exhibition. These payments are very small, however. According to the 2019 Arts and Culture Barometer, 88% of artists in the field of visual arts completely or somewhat agreed with the claim that the income from their work is often insufficient in relation to the work required. On average, the annual income of visual artists is significantly lower than that of artists working in other large art sectors.

Visual artists' responses in the Arts and Culture Barometer show that their main sources of income in 2018 were a salary or fees and grants, while income from commercial and business activities, such as the sale of works, commissioned works and other assignments, was considered insignificant. Only about a tenth of the visual artists said that the income from their own business (earned

or capital income) was their main source of income.

In the context of public cultural policy, grants have remained the main channel of providing financial support to individual visual artists. In addition to the public sector, foundations are another important source of funding in the field of visual arts, and grants are also their preferred instrument for funding artists' work.

So far, there have been no calculations of the total value in the field of visual arts. However, previous studies have found that there is very little money going around in the field of visual arts compared to many other fields of art.

In 2019, only 3.5% (MEUR 15.6) of state art funding was allocated to visual arts (excluding museum activities and education). Music (MEUR 174) and theatre (MEUR 76) were the sectors that received the most state funding. The exhibition payment system was established

in 2022, but the funding allocated to the system (MEUR 1) has not increased even though the application process was also opened to organisations other than those museums that receive state funding. In terms of grants awarded to individuals by the Arts Promotion Centre Finland, visual artists feel the most pressure due to the number of applications in relation to the amount of grant funding available, and the level of subsidies for visual arts communities has, on average, been modest across Finland.

HOPES AND THE FUTURE

Combining various sources of income to make a living takes a lot of visual artists' time and it also required versatile skills. Applying for grants, expanding one's customer base, promoting the sale of works and numerous other tasks leave less time for art-making, yet these tasks are important as they enable artists to make their art.

The 2021 Arts and Culture Barometer surveyed artists' views on the future. What was highlighted in visual artists' responses was the wish to be able to work in one type of employment instead of combining different sources of income. The barometer shows that working as an employee in the future would be the least popular option among the respondents in the field of visual arts; they would rather work under grants.

The responses reflect the established structures of visual arts, in which it is difficult for artists to find salaried jobs, and grants have become the main source of income from the public sector. In addition to actual funding, other factors, such as the provision of workspaces and residency activities, are important in supporting and developing artistic work.

The operating environment changes rapidly and is unpredictable. The responses offer an outlook for the field of visual arts that

is twofold: 60% of visual artists are optimistic about their future as an artist and 64% feel that they can influence what their future as an artist will look like, while 62% of the respondents said that they were worried about how they will cope with working as an artist.

Research has shown that the structures of Finnish art and cultural policies are rigid and slow to change, but examples such as the establishment of an exhibition payment system show that change is possible. A recurring theme in the responses to the barometers carried out over the years is that a universal basic income would be a preferred solution to livelihood-related problems. It looks unlikely, however, that a system of universal basic income will be introduced any time soon. What is likely, though, is that visual artists' income will continue to come from business activities, salaried work — both in the arts and in other industries — the sale of works, trade income and compensation

for the use of their works. The question is, then, how to combine these different sources of income in a flexible manner. Public sector solutions play a big role in this, but an overall strengthening of the visual arts sector also requires the development of networks within the sector, cooperation as well as new operating models arising from within the sector, of which the experiment in employment relationships that accompanied the Nuoret exhibition is an example.

THE FUTURE

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VISUAL ARTIST WORKING AS AN EMPLOYEE – HOW IS IT DONE?

THIS ARTICLE EXPLAINS THE PROS OF AN EMPLOYMENT RELATIONSHIP FROM THE POINT OF VIEW OF BOTH THE VISUAL ARTIST AND THE EMPLOYER. IT ALSO EXPLAINS WHAT THE ARTIST AND THE EMPLOYER SHOULD CONSIDER WHEN AN ARTIST IS HIRED TO WORK AS AN EMPLOYEE.

Myth: Artists do not want to work as employees, they prefer to make their art as freelancers.

Visual artists mainly work independently on their creative activities. However, according to the 2021 Arts and Culture Barometer carried out by Cupore, the Center for Cultural Policy Research, the popularity of working as an employee seems to be on the rise, especially among young artists. The barometer shows that artists wish to have a stable and regular income.

"I wish I was in a permanent employment relationship with an institution, with continuous funding and clear prospects for the future. I don't think this is likely to happen, so it may well be that by 2030 I will have learned a new trade outside the arts field."

Anonymous respondent, the 2021 Arts and Culture Barometer, Cupore, the Center for Cultural Policy Research

"The popularity of working as an employee and an entrepreneur might be affected by the fact the problems related to social security and unemployment benefits, especially for self-employed workers, have become more acute because of the COVID-19 pandemic. Views on various employment models may reflect the sense of insecurity that results from a weak position in the labour market, which is why artists need stability and predictability in their jobs. The risks related to being an entrepreneur may seem too high."

The 2021 Arts and Culture Barometer, Cupore, the Center for Cultural Policy Research



WORKING AS AN EMPLOYEE PROVIDES ARTISTS WITH MORE SECURITY AND A MORE STABLE INCOME, ALLOWING THEM TO FOCUS ON MAKING ART.

SELF-EMPLOYED OR EMPLOYEE? – HOW WOULD AN ARTIST BENEFIT FROM BEING IN AN EMPLOYMENT RELATIONSHIP?

Historically, there have been very few structures in the field of visual arts that would enable an artist to work as an employee. Opportunities to find a salaried job can mainly be found in teaching arts, but it is extremely rare to be paid a salary for artistic activities. According to the 2019 Arts and Culture Barometer, an artist's income mainly comes from sources other than what would be defined as an artist's work. Many visual artists also become entrepreneurs because their clients require that they invoice for their work.

Visual artists are often self-employed. Self-employed people are a diverse group, who often work somewhere between traditional paid work and running a business. Self-employed people include sole traders, freelancers and persons working under a grant, for example.

Self-employed visual artists typically work on commissions and are paid a fee instead of salary. Artists working on commissions do not receive any of the benefits included in employment contracts. Self-employed artists are responsible for paying indirect expenses, such as pension and health insurance contributions, themselves. When visual artists are not working as employees, they do not have access to statutory occupational healthcare services arranged by an employer. Artists are responsible for their own occupational health and safety and accident insurance. Artists do not accrue annual leave or pension, their income is not counted for the purposes of the work requirement, and they are not entitled to paid sick leave.

Working as an employee provides artists with more security and a more stable income, allowing them to focus on making art. These were the reasons behind the decision by the Artists' Association of Finland to hire visual artists on a monthly salary in the Nuoret 2023 project.

Characteristics of an employment relationship

The establishment of an employment relationship is not a contractual matter, but an employment relationship arises when certain conditions are met. It is important for both the artist and the employer to know whether they are entering into an employment relationship as this affects the rights and obligations of both parties.

Characteristics of an employment relationship include:

- a contract
- work is performed on behalf of another person
- personal duty to work
- compensation for work
- direction and supervision of work

If all the characteristics of an employment relationship are met, it is possible that it is an employment relationship instead of a commission, even if the employment relationship has not been agreed on. It is sometimes difficult to draw the line. In situations open to interpretation, the existence of an employment relationship is assessed through overall discretion.

WHY HIRE AN ARTIST?

Hiring an artist is important in social and art policy contexts. Artists' employers can be pioneers in promoting artists' ability to earn an income with their artistic work and in creating structures for artists' employment.

Hiring an artist is also beneficial for the employer. Employing a visual artist in an organisation can open up opportunities for new kinds of projects and new kinds of art. It is possible to form a closer collaborative relationship with an artist who is an employee, which is, at best, beneficial for both the artist and the employer.

Artists reach new audiences and engage citizens

The aim of the Kuntakuvataiteilija – kuvataiteen ammattilaiset kuntien kehittäjänä project, funded by the Ministry of Education and Culture and carried out in 2022–2023, has been to increase cooperation between visual artists and municipalities. The project aims to increase employment opportunities for visual artists as part of various municipal activities. Artists hired by municipalities can encourage residents to participate in their projects or carry out other artistic activities that bring art closer to the residents.

Hiring a visual artist instead of having one work on a commission may make financial sense as VAT costs can be waived if the employer is a body such as a public foundation or a non-profit association that is not registered for VAT. If an artist who is VAT-registered is commissioned to produce a work, VAT – a non-deductible expense for the employer – must be added to the fee, but if the artist is employed instead, VAT does not need to be included in the salary.

WHAT SHOULD BE CONSIDERED WHEN HIRING AN ARTIST?

Receiving a grant while in an employment relationship

It is the artist's responsibility to find out if there are any restrictions for them working as an employee while receiving a grant. The terms and conditions regarding the grant may impose limits on the number of hours that the artist can work under an employment contract or even completely prohibit this.

The employer's right to give instructions and the freedom of the arts

While in an employment relationship, employees must comply with the instructions regarding the performance of the job given by the employer. The employer has, thus, the right to direct and supervise an employee, and this right covers issues such as deciding on the content of the work and the manner in which it is performed. Having a manager distinguishes an employment relationship from a commission, for example.

A distinctive feature of artists' work is artistic freedom, which means that artists have the right to express themselves freely. The freedom of the arts is enshrined in the Finnish Constitution as a fundamental right. Under Finnish legislation, freedom of expression and choice of techniques must prevail in arts, and this contributes to the promotion and diversification of debate in society.

While an employee of an association or a museum guide clearly works under their employer's orders, the impact that the right to direct and supervise can have on the freedom of the arts can raise questions when a visual artist is hired to work as an employee. What if a work of art or an art project develops in a different direction than what was originally intended as the artist's work progresses? Would the artist have the right to deviate from the draft or work plan and, if so, under what conditions?

Both the employer's right to direct and supervise and the artist's right to free expression can be taken into account in the employment relationship when the scope of the right to direct, the binding nature of the work plan and the artistic freedom are agreed in advance in the employment contract. The following article provides practical tips on how the freedom of the arts can be covered in an employment contract.

ARTIST'S EMPLOYMENT CONTRACT

THIS ARTICLE BRIEFLY DESCRIBES THE MAIN ISSUES IN LABOUR LAW AND GOES THROUGH A CHECKLIST FOR DRAWING UP AN EMPLOYMENT CONTRACT FOR A VISUAL ARTIST.

LABOUR LAW IN A NUTSHELL

Labour law defines the rights and obligations of employers and employees.

The principle of worker protection is at the heart of labour law. This is the reason why labour law contains mandatory provisions for the protection of employees, which cannot be derogated from by an agreement to the detriment of the employees.

Key labour laws in Finland include:

- The Employment Contracts Act
- The Working Hours Act
- The Annual Holidays Act
- The Non-discrimination Act
- The Occupational Health Care Act
- The Occupational Safety and Health Act

THE EMPLOYMENT CONTRACTS ACT

The Employment Contracts Act is the basic law regulating employment relationships, and it is applied in all employment relationships regardless of the nature of the work. Everyone should know the main features of the Employment Contracts Act.

Under the Employment Contracts Act, an employer must treat all employees equally, unless deviating from this is justified in view of the duties and position of the employees. Employees must perform their work carefully, observing the instructions concerning performance issued by the employer within its competence.

An employment contract is informal in form and it may also be oral under the act. In principle, however, it is always advisable to have

an employment contract made in writing.

Any term of an employment that contravenes a peremptory provision of the Employment Contracts Act is not binding on the employee. A provision that obliges the employer to treat employees equally is an example of a peremptory provision.

THE WORKING HOURS ACT

The Working Hours Act provides for issues such as the maximum daily and weekly working hours within regular working hours, as well as flexiwork, additional work and overtime, rest periods and the obligation to keep records of the hours worked. Some of the provisions of the Working Hours Act are peremptory: an example is the provision that the consent of the employee is required separately for each occasion that the employee works overtime. Other provisions may be agreed upon in a collective agreement or an employment contract within the limits specifically provided by law.

THE OCCUPATIONAL HEALTH CARE ACT

The Occupational Health Care Act obliges the employer to organise occupational healthcare services for its employees. Occupational

healthcare must be organised and delivered to the extent required by the work, working arrangements, staff and workplace conditions, and by any changes to these.

The employer must provide at least a minimum level of statutory occupational healthcare services, which include work-related health examinations, a workplace investigation, support for employees' ability to work and examination of work-related illnesses or symptoms.

THE OCCUPATIONAL SAFETY AND HEALTH ACT

According to the Occupational Safety and Health Act, employers have a duty to take care of the safety and health of their employees while at work.

Employees must follow the orders and safety instructions given by the employer. While at work, employees must take care of their own and other employees' health and safety and notify the employer and the occupational health and safety representative of any safety defects that they discover.

More information about occupational healthcare, occupational health and safety and other matters affecting artists' wellbeing at work can be found in the Artist wellbeing guide on the Artists' Association of Finland website.

WHAT ISSUES SHOULD AN ARTIST'S EMPLOYMENT CONTRACT COVER?

Checklist for drafting an employment contract:

- Employer and employee details
 - ◆ Supervisor and contact person
- Validity of the employment contract: non-fixed or fixed-term and grounds if fixed-term
- Collective agreement, if applicable
- Duties, a preliminary work plan
- Production budget
- Working hours and overtime policy
- Workplace and work equipment
- Means of communication
- Salary
- Sick pay
- Annual leave, holiday pay, holiday compensation,
- holiday bonus
- Period of notice
 - If the job involves producing new works of art:
 - ◆ Ownership and copyrights of the works
 - If the job involves exhibition activities:
 - ◆ Transporting and hanging the works
 - ◆ Insuring the works
 - ◆ Potential sales of the works and commission
 - ◆ Copyright-based exhibition fee
 - ◆ Exhibition payment
- Signatures and date

A carefully drafted employment contract serves both the employer and the artist as it ensures that various issues specifically related to artistic work have been considered in advance. A well drafted employment contract gives both parties a clear picture of the terms and conditions of the employment relationship.

It is advisable for the employer to review the employment contract with the artist as the form and content of an artist's employment contract may be different from a more usual one.



IT IS ADVISABLE TO INCLUDE A PRELIMINARY WORK PLAN TO THE EMPLOYMENT CONTRACT, AND IT IS ALSO A GOOD IDEA TO INCLUDE IN THE CONTRACT THE RIGHT TO MAKE POTENTIAL CHANGES TO THE WORK PLAN TO COVER THE ARTIST'S ARTISTIC FREEDOM

COLLECTIVE AGREEMENT, IF APPLICABLE

There is no collective agreement for the field of visual arts. The employer may choose to follow the recommendations of Akava Special Branches and the Art and Culture Professionals' Trade Union TAKU for the terms of employment to apply to employees working for private companies, associations, foundations and other organisations in the arts and culture sector.

However, the artist's employer may be covered by a collective agreement. Private museums, for example, adhere to the collective agreement of museums, which may also apply to an artist employed by such a museum on monthly salary. The scope of the agreement is defined in the collective agreement.

If there is no collective agreement, the employer must define issues such as the principles related to pay and working hours, which must be in line with the minimum requirements of labour law.

The Employment Contracts Act obligates employers to treat all employees equally. It is therefore recommended that the terms of employment of a visual artist comply with the provisions of the employer's HR regulations or the terms that apply to other employees in the organisation performing similar jobs. For example, if the other employees are covered by a collective agreement that specifies across-the-board pay rises, the employer may also agree to include the pay rise in the artist's employment contract.

DUTIES, A PRELIMINARY WORK PLAN

The employment contract must define the artist's main duties, taking into account the nature of the assignment. The task may be, for example, to produce one or more works of art, in which case the employment contract must also specify duties other than those directly related to the production of the work, such as promotion efforts and work involving audiences as well as the fee paid for these duties if the salary only covers the actual production of the work.

The employment contracts drafted for the Nuoret 2023 exhibition project defined the artist's duties:

"Based on the Artist's proposal for the work plan, the work is prepared for the exhibition in a separately specified schedule, and the Artist is responsible for:

- The overall artistic vision.
- The production budget for preparing the artworks. The maximum amount of which is EUR X and is defined in more detail in Annex Y.

- Delivering the receipts of all the purchased materials and services to the producer by the end of the exhibition.
- Participating in the audience engagement activities as far as possible and when agreed separately.
- Attending the training sessions and meetings organised as part of the exhibition project when possible.
- Performing other tasks asked and ordered by the supervisor."

It is advisable to include or attach a preliminary work plan to the employment contract, and it is also a good idea to include in the contract the right to make potential changes to the work plan to cover the artist's artistic freedom. Examples of clauses regarding the binding nature of the work plan for the works to be produced during the employment relationship include:

"In order to preserve the artistic quality and value of the work, the Artist has the right to deviate from her original work plan when preparing the work to such an extent that the final materials and scope of the change require."

"The Artist commits to inform the employer about any changes in the work schedule or the artwork's completion process."

PRODUCTION BUDGET

The employment contract should also cover the production budget and the scope of its binding force as well as any expenses that exceed the budget. What is the procedure if, for example, the cost of hanging, transporting or storing the work being produced during the employment relationship exceeds the level agreed?

Example: As the day on which the hanging is supposed to be carried out approaches, it transpires that it will cost significantly more than stated in the original plan.

The employment contract may provide that the artist is obliged to notify the employer of any changes to the work plan, and if the changes have an impact on the budget, the employer must be notified without delay. The contract should also specify who the artist needs to contact if the budget will be exceeded.

It is also advisable to agree on the reimbursement of expenses with the artist. Are some of the costs included in the artist's salary or does the employer reimburse all expenses separately?

Will the artist be paid an advance for the costs based on the production budget, or will the production costs be reimbursed as they are incurred? This is also the section that should specify when and how receipts for expenses are submitted.

WORKING HOURS AND OVERTIME POLICY

The employment contract must specify the artist's working hours. The principles concerning working hours are determined in the Working Hours Act and the collective agreement (if applicable).

Time tracking is based on trust between the employee and the employer. It is recommended that working methods, working hours to be observed and binding deadlines are specified in the contract. Artists often work quite independently, and it is possible that freelance artists are used to working at different times than employers who operate during office hours.

If there is no actual monitoring of the hours worked, the employment contract must specify the responsibilities related to compliance with the working time regulations.

It is also important for the employment contract to define overtime practices. The working hours and overtime clauses in the contracts regarding the Nuoret 2023 exhibition project read:

Full-time working hours are 36.25 hours per week. The primary working hours are specified in more detail in Annex. The Artist can do additional or overtime work only if the supervisor orders.

If the artist falls ill during the employment relationship and their duties include a scheduled project, the first option would be to extend or change the project deadline. If it is not possible to change the schedule, the employer and the artist must agree on how the work will be carried out. An employee is not obliged to work on sick leave. However, if the employee is not completely incapacitated, the employee and the employer may, if necessary, agree that the employee can work during sick leave.

WORKPLACE AND WORK EQUIPMENT

The employer normally provides the employee with work equipment.

If the employer does not provide work equipment but the artist is responsible for their equipment, this must be agreed on in the employment contract. The employer may pay the artist a specific amount of compensation for the use of their own equipment and materials.

The employment contract should also provide for the reimbursement of travel expenses if the artist primarily works in a place of their own and of their own choice and the artist's work description also includes duties such as taking part in joint events and meetings at the employer's premises. Decisions of the Tax Administration on tax-exempt allowances for travel expenses can be used as the basis for drafting the contract.

MEANS OF COMMUNICATION

It is advisable to agree on the means of communication between the employer and the artist, especially if the artist does not work at the same premises as the employer or during office hours. The employment contract can determine the primary means of contact and the times when the artist can usually be contacted.



THE EMPLOYMENT CONTRACT MUST PROVIDE FOR THE COPYRIGHT OF THE WORKS.

30—31

SALARY

The Guidelines for pricing visual artist's work by the Artists' Association of Finland and the minimum rate recommendations of the Art and Culture Professionals' Trade Union TAKU can be used to determine the level of pay. The Artists' Association of Finland promotes a policy in the arts according to which visual artists would receive the median salary in Finland.

OWNERSHIP AND COPYRIGHTS OF THE WORKS

If the artist produces new works during the employment relationship, the employment contract must specify whether the works will remain the property of the artist after the employment relationship or whether the ownership is transferred to the employer. It is also possible that the employer owns the works for a specific period of time, after which the ownership is transferred to the artist, in which case the employment contract must also

cover issues such as the responsibilities related to the maintenance of the works.

The employment contract must provide for the copyright of the works. The Artists' Association of Finland recommends that the copyright remains with the artist and that any copyrighted use of the works is separately agreed on in writing either with the artist or the copyright society Kuvasto ry, which has been authorised by the artist.

It is also advisable to agree which party to the contract is responsible for obtaining the right to use any copyrighted material that the artist uses in their work.

EXHIBITION ACTIVITIES

If the artist's duties include the preparation of an art exhibition, the employment agreement must specify the exhibition space and time, tasks related to the preparation, each party's responsibilities as well as any potential sale of works. Alternatively, the employer can draft a separate exhibition contract with the artist. The exhibition contract template published by the Artists' Association of Finland can be used as the basis for agreeing on the details.

Exhibition copyright fee

An artist is entitled to an exhibition copyright fee for the public display of a work or a copy of work that is owned by them. Artists have a statutory right to an exhibition copyright fee.

The fee is paid to the artist or to the copyright society Kuvasto on behalf of the artists that it represents.

Exhibition payment

The exhibition payment is the one-off remuneration paid to the artist for the preparatory work done for an exhibition. These work tasks include planning the exhibition, hanging the works, transporting the works, as well as communication and marketing efforts and participating in side events, such as meet the artist events. The exhibition payment may be paid to the artist as a fee or salary.

The Artists' Association of Finland has long promoted the establishment of the exhibition payment model in Finland in cooperation with the Ornamo Art and Design Finland and Finnish Museums Association. Museums and non-profit organisers of art exhibitions can apply for support from the Finnish Heritage Agency to cover artists' exhibition payments if they meet the application criteria.

It is advisable to agree on any exhibition payments separately in the employment contract. The proposal by the Ministry of Education and Culture for the exhibition payment model and the proposal by the Artists' Association of Finland for the

application of the exhibition payment model in galleries can be used as the basis for determining the level of the exhibition payment.

The employment contracts in the Nuoret 2023 exhibition project covered the issue of the exhibition payment as follows:

"In addition to the salary, the Artist receives an exhibition payment. The payment is compensation for the installation of the art work and the participation in other events related to the exhibition. These work tasks include, e.g.:

- Planning of the exhibition
- Installation of the artworks
- Transportations of the works
- Participation in the exhibition openings
- Participation in the communication, marketing or side events of the exhibition, such as artist meetings

The total amount of the exhibition fee is EUR 500. The fee is paid at the end of the exhibition to the artist."

The article was written in consultation with lawyer Aura Lehtonen and producer Sofia Suomalainen who have previously worked at the Artists' Association of Finland and Karoliina Huovila, Executive Director of Trade Union for Theatre and Media Finland, Teme.

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EXPERIENCES FROM THE NUORET 2023 EXHIBITION

The artists selected for the employment pilot in the Nuoret 2023 exhibition created new works of art while working under an employment contract. How was their employment arranged and what kind of feedback was received? Artists Maisa Majakka, Oskari Ruuska, Hanna Hyy, Elsa Tölli and Ragnar Elnyg, participants in the Nuoret 2023 exhibition, share their experiences.

For a list of all Nuoret 2023 exhibition artists, exhibition spaces and times, please see page 59.

HANNA HANNUS, HEAD OF
COMMUNICATION, ARTISTS'
ASSOCIATION OF FINLAND

The Nuoret 2023 (Young Artists) exhibition, held since 1939, is one of the oldest visual art exhibitions in Finland. The exhibition, which had previously been held at Kunsthalle Helsinki, was spread across seven venues in spring 2023: galleries run by various artists' associations and Helsinki Art Museum HAM as well as Kunsthalle. The exhibition showcased works by a new generation of artists under the age of 35.

The aim of the exhibition was to support young artists' workplace skills, develop new, fair and more sustainable working practices for the field of visual arts, and reach more diverse and wider audiences for visual arts.

An open call was organised for the Nuoret 2023 exhibition, and, on the basis of their work plans, eleven artists were selected to produce new works under an employment contract with the Artists' Association of Finland. They were also allocated a separate production grant to produce their works. Twenty-five artists were also

selected to participate in the exhibition with their finished works. The selection was made by a panel chaired by visual artist Emma Ainala, accompanied by members Jade Kallio, a student at the Academy of Fine Arts at Uniarts Helsinki, photographer Heli Rekula and Kunsthalle Helsinki's Director Nina Toppila.

Two of the artists selected for the employment pilot received grants and were commissioned to produce their works instead of working as employees due to the restrictions imposed by the working time regulations related to working under a grant.

HOW WAS THE EMPLOYMENT RELATIONSHIP ARRANGED?

From the employer's point of view, hiring a visual artist as an employee differed from a usual employment relationship in some respects. The artists did not work in premises or with equipment defined by the employer but were free to decide these for themselves. The artists who applied for the employment project and production grant were

asked to itemise their production and salary costs as well as the allocation and the total number of working hours in their application budgets. The duration of the employment relationships varied between one and three months, depending on the work plan. The artists determined their weekly working hours within the framework of 36.25 hours per week. They had to notify the employer if they were off sick.

The monthly salary was EUR 2,800 per month during the experiment, the salary paid to regional artists (2019). Holiday pay of 9% was paid at the end of the employment relationship. The production budget per artist or group of artists was a maximum of EUR 15,000, including salary costs. All artists in the exhibition were also paid an exhibition payment at the recommended level as well as an exhibition copyright fee. The copyright of the works remained entirely with the artists.

The employer organised training courses and events: training on audio visual technologies, a kick-off event for the exhibition and an opening, which included a press conference. The artists who worked in the employment pilot were also offered training on contractual issues. The idea of the training courses was to improve

young visual arts professionals' workplace skills. Some of the artists in the exhibition also voluntarily worked with student curators from the Academy of Fine Arts' Praxis programme.

FEEDBACK

Feedback was collected via an anonymous survey, and seven of the eleven employed and commissioned artists responded. All respondents said they benefitted from the exhibition.

The positive aspects mentioned included the amount of salary, the accrual of pension, a clear employment contract and the sense of security and stability brought on by the fact there was no need to worry about income or to carry out other projects during the employment relationship.

Many respondents also mentioned access to occupational healthcare services as another positive aspect, though those who had used the services felt that it was not clear what the services covered.

Two of the respondents would have liked to have more supervision, while the others thought that the level of supervision had been sufficient or reasonable. The length of the employment or commission

was generally thought to be quite sufficient. However, many of the respondents said that they spent more time on their works, but this had been their own decision. Having a separate budget was considered important, and it allowed the artists to fully focus on their work.

At the seminar that accompanied the exhibition, the employed artists pointed out that the great thing about the Nuoret project was that all funding required (for materials, salaries, exhibition spaces) could be applied for at the same time. Artists usually apply for each of these separately.

HAVING A SEPARATE BUDGET WAS CONSIDERED IMPORTANT, AND IT ALLOWED THE ARTISTS TO FULLY FOCUS ON THEIR WORK.

Maisa Majakka has been a full-time professional artist for a few years now. Her income typically comes from the sale of works at exhibitions, the sale of unique small sculptures and commissions.

When Majakka was employed in the Nuoret 2023 project, she did not need to take on any other work but could focus full time on the extensive series of works.

- I felt safe and secure. Having no financial worries during the months that I was working was something I'd never experienced before. I've often had to carry out some more commercial projects on the side while preparing for exhibitions, but this time I didn't need to worry about that. The experience also highlighted the fact that I usually work on exhibitions entirely at my own risk as it's impossible to know whether any works at an exhibition will be sold. It's very stressful.

Majakka would like to work under an employment contract again in the future.

- The important difference to working under a grant is that you accrue pension as an employee.

What Majakka found rewarding was collaborating with the student curator from the Praxis Master's Programme, who became a sort of mentor. Majakka also invited colleagues to her studio to give feedback on her unfinished works.

- I think that any cooperation with a curator should begin quite early in the process.

Majakka stuck to her work routine while she worked on salary because she has a family and is used to keeping regular working hours, but there was more work involved than had been planned.



Bimbo Summit (Glazed stoneware, ceramic decals, lustre, 38 x 39 x 39 cm, 2023).
Image: Patrik Rastenberger.



THE EMPLOYMENT MODEL COULD ALSO WORK WELL IN PUBLIC ART PROJECTS.

40—41

- I was employed for three months but producing this set of works was quite laborious. I chose to invest more time and effort in the work. I made this decision when the final exhibition space was confirmed and due to my artistic ambitions. Looking back, the production of a work of this size should realistically have been split over six months, only working half of normal hours in some months. This is because of the material I use – working with ceramics is a slow process. There are periods of inactivity when you are waiting for a piece to dry or to come out of the kiln.

Majakka is working on a commissioned work of public art.

- Artists can often determine the budget for a work of public art, and many draw up the budget in such a way that they are paid a monthly fee. The employment model could also work well in public art projects.

MAISA MAJAKKA (B. 1989)

- 3 months in full time employment, in October 2022 and in January and February 2023
- Majakka created sculptures *Etkot*, *Bimbo Summit*, *Laskut*, *Tyttöjen vessa*, *Kosminen pissis*, *Tytöt terassilla*, *Yön kimaltava kruunu*, *Kapakkatriptyykki* and *Yö lapsuudesta*, which were displayed at Kunsthalle Helsinki. The exhibition also featured earlier works *We go out on Friday night* & *We come home on Saturday morning* and *After party*.



Yön kimaltava kruunu (Lamp base, chain, glazed porcelain, 35 x 42 x 42 cm, 2023). This work was not included in Majakka's original work plan. Majakka began to work on this piece when it was confirmed that her works would be displayed in the central hall in Kunsthalle. Image: Patrik Rastenberger.



THE EMPLOYMENT PROVIDED SUPPORT AT THE TURNING POINT AFTER GRADUATION

Oskari Ruuska was employed to work on the Nuoret 2023 exhibition in the first year after his graduation.

Ruuska graduated from the Academy of Fine Arts in 2022. After his installation *Cruising* (2021) had been exhibited in the *Kuvan kevät* exhibition, he wanted to work with a similar format and take the idea behind it further. Ruuska felt that working under an employment contract was a good opportunity to expand and elaborate on the theme of his previous work.

- The transition from student to professional artist involves a lot of uncertainty and pressure over issues such as filling in

applications for grants and exhibitions. I didn't have any projects lined up after graduation when I heard about having been selected for this exhibition. It was wonderful to know that I had work and, what's more, I could focus on it fully for a while. It boosted my professional self-confidence.

Ruuska thinks that it seemed important to have an employment relationship that society considers normal.

- People's attitudes towards working as an employee seem to be different to attitudes towards working under a grant, as everyone can relate to those who are in an employment relationship. Working under an employment contract seemed like a solution this society



Beach on Uranus (2023).
Photo: Patrik Rastenberger.

could accept: I was employed to do a job. It was, of course, nice to enjoy the employee benefits.

Having been a professional artist for such a short time, Ruuska had not needed a workplace community, but he likes the idea of working with colleagues in the future. He thinks that peer support would be especially valuable.

Ruuska also noticed differences in how work is organised depending on whether you're working under a grant or on a salary.

- The contract defined set working hours, something I'd never given much thought to. When I was an employee, I set my hours and routine more carefully.

OSKARI RUUSKA (B. 1994)

- Work was spread over several months: 50% working hours in August and October 2022, 100% in November 2022, 50% in March 2023.
- The installation *Beach on Uranus*, which Ruuska completed under the contract, was displayed at Kunsthalle Helsinki.



THE TRANSITION
FROM STUDENT TO
PROFESSIONAL ARTIST
INVOLVES A LOT OF
UNCERTAINTY AND
PRESSURE



I WAS BE BOLDER

ABLE TO

When Hanna Hyy was selected to take part in the Nuoret 2023 exhibition on the basis of her work plan, the intention was to draw up an employment contract for her, just as was the case with the other artists. She was pleasantly surprised when she heard that she would receive an artist grant from the Arts Promotion Centre Finland for the same year.

However, the terms of the grant were very strict. She would only have been allowed to earn very little as an employee during the grant period, and she could not postpone it. The Arts Promotion Centre has a policy, based on the law, on how you can combine paid work with a grant period, but you cannot postpone the start of the grant period on the basis of other employment.

A solution was found: instead of working under an employment

contract, a commission agreement was drawn up for Hyy, and she invoiced the client for the commission. Hyy had already registered as a sole trader, which made it easier to arrange the commission. When an artwork is commissioned, social security benefits and occupational healthcare services are not covered as they would be under an employment contract. However, this arrangement allowed the work to be produced under the grant criteria.

- This was a rare coincidence. Normally if you receive a grant you can say no to paid work, but this was about a fee related to the exhibition. I was paid for my artistic work that advanced my career and promoted my work.

Hyy says that working on her art is more meaningful when she has time and space for it.

- I was able to fully focus on the

Hanna Hyy experimented with plaster cast in *I was a teenage horsegirlboss* (fabric, plaster cast on MDF board, watercolour and oil, 120 x 200 cm, 2023). Being an employee made it possible for Hyy to experiment with new material. Photo: Hanna Hyy

work and my artistic efforts; I didn't need to think about doing any jobs on the side or worry about whether my works would sell. If you're worried about your income, you may not be able to engage in artistic work or it's even impossible due to the lack of resources.

Receiving fair compensation for her work strengthened Hyy's professional self-esteem. The commission also enabled her to develop her artistic skills.

- Being part in this exhibition also allowed me to try out a new technique: plaster cast. The works were also larger than what I normally make. I was able to be bolder and I had time to experiment with different materials, which is very important for the process.

Following the work plan was easy, even if it took about a year from the application stage to the implementation.

- Minor changes were made to the work plan along the way, which were agreed on by the client, i.e. the Artists' Association. When there's so much time, there's time to find the best way to carry out the work, though it may turn out slightly different from the original plan.

Hyy would definitely like to work as an employee also in the future.

- Grants are not counted as income for the purposes of the work requirement or the entitlement of unemployment allowance. An employment relationship is a system that Kela and the TE Services understand. Being an entrepreneur can be a bit challenging for an artist. I'm registered as a sole trader but that's not what society generally sees as running a business – I can't expand my business or hire people. I think that working under an employment contract is the best solution in the current bureaucracy.

HANNA HYY (B. 1990)

- 3-month working period, which was carried out as a commission instead of an employment contract. The commission took place in January-March 2023.
- The works produced under the commission, *I was a teenage horsegirlboss*, *Rahameditaatio* and *Päivisin pelätä elää, öisin pelätä kuolemaa* were displayed at Kunsthalle Helsinki.



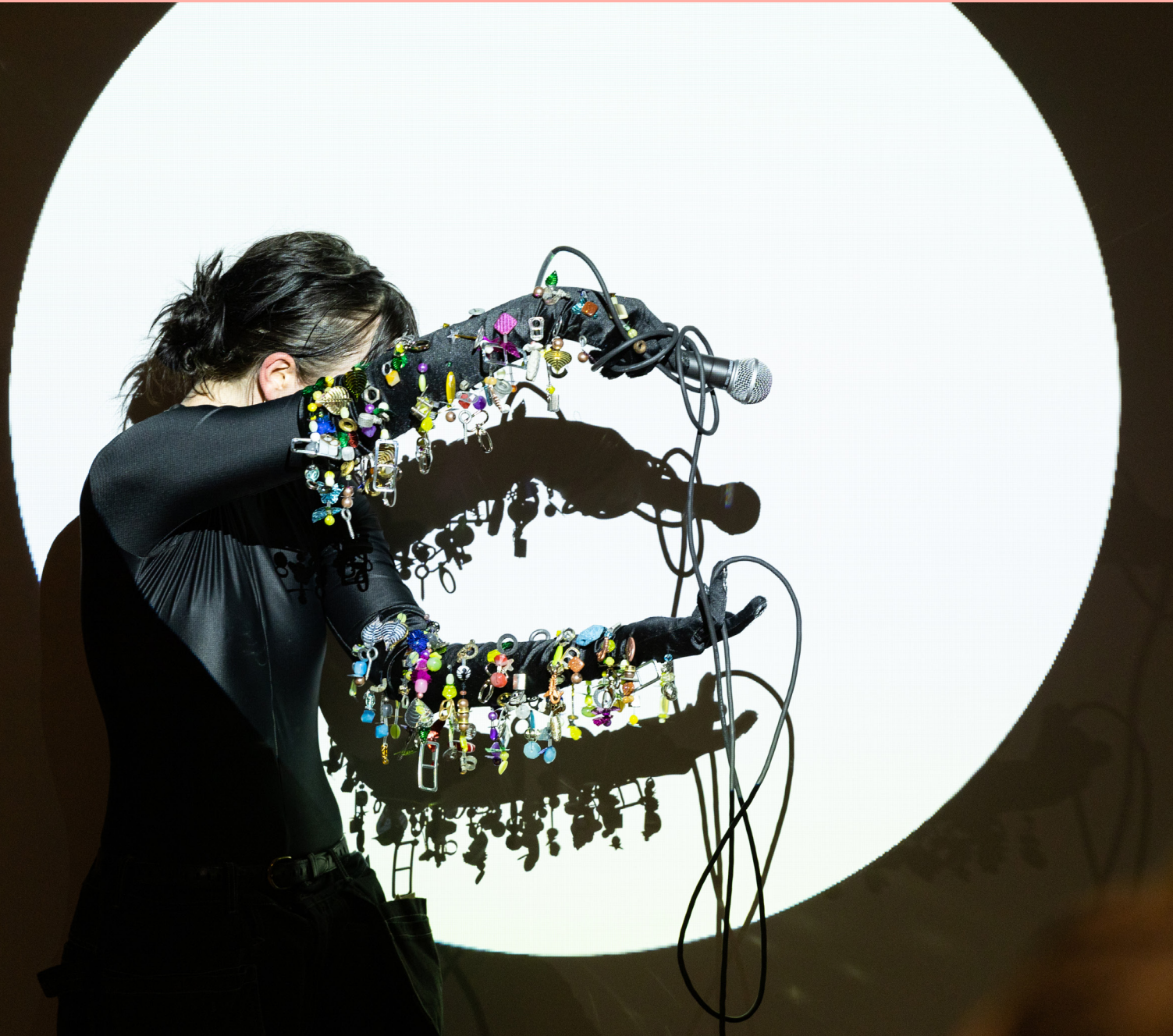
IF YOU'RE WORRIED ABOUT YOUR INCOME, YOU MAY NOT BE ABLE TO ENGAGE IN ARTISTIC WORK OR IT'S EVEN IMPOSSIBLE DUE TO THE LACK OF RESOURCES.



Hanna Hyy: *Rahameditaatio*, *I was a teenage horsegirlboss* and *Päivisin pelätä elää, öisin pelätä kuolemaa*. Photo: Patrik Rastenberer.



MY PERFORMANCE WAS WELL SUITED TO BE CARRIED OUT UNDER AN EMPLOYMENT CONTRACT



Elsa Tölli is a student and freelancer whose income typically comes from short-term grants, casual assignments and fees for their performances. Knowing that there would be an employment contract helped them to worry less even during the previous year and allowed them to focus on the creative process.

- I've carried out poetry performances in different contexts for a long time, and I usually receive a fee for my performances. Being employed made it possible for me to focus on this work, and having a proper employment contract gave me a sense of security.

Based on their experience, Tölli would now seek a slightly different solution for working on the performance.

- It would have helped if I'd been paid for the entire time the performance went on. I realised that

there was a lot of work to be done while the performances were on, such as publicity activities and rehearsing. That's when I'd needed the security of an employment relationship most, in case I fell ill, for example.

Tölli thinks that the model often used in theatre, whereby the employment relationship is divided into a preparatory phase of a few months and then a second phase of another couple of months about six months before the performance, could also be applied to performance art.

"In an ideal world it would be possible to carry out both the rehearsing and performance phases on a salary, as they require intensive full-time work."

Tölli found the sense of community in the group exhibition rewarding.

"The kick-off day, for example, was a great opportunity to exchange

ideas with the other artists and to hear how everyone's work was progressing. There could have been even more joint meetings and training courses. Being a freelancer, I'm not offered training opportunities very often."

Having a work plan in place provided a good framework for Töllli's artistic work. The work plan they made for this project was even more detailed than usual.

"This was a really important project and work process for me as an artist, and I will draw on this experience for a long time to come. I hope that the employment model becomes more common practice in the art world. It would promote an art field that would be more secure and inspiring as well as less commercialised."

ELSA TÖLLI (F. 1995)

- Worked 50% part time in February and March 2023
- Created the poetry performance *Finaalilaulu* during the employment relationship, which was performed at HAM Helsinki Art Museum and Kunsthalle Helsinki



IT WAS A GREAT OPPORTUNITY TO EXCHANGE IDEAS WITH THE OTHER ARTISTS AND TO HEAR HOW EVERYONE'S WORK WAS PROGRESSING.

- WHILE WORKING
- AS AN EMPLOYEE, I LEARNED ABOUT PROFESSIONAL ISSUES RELATED TO BEING AN ARTIST IN FINLAND

Ragnar Elnyg studied visual arts in France before studying at the Academy of Fine Arts.

more on my work and less on filling in applications. The process of making art didn't feel different, but I was more confident professionally.

- What was valuable to me was that we also received guidance on professional matters, such as information about artists' copyrights and contracts, as part of the exhibition process. Having moved to Finland, I often feel lost with such issues. It was the perfect time to receive this advice, right after graduating from the Academy of Fine Arts.

Elnyg would also like to work in an employment relationship in the future.

- Working as an employee means security and independence, and it reduces the stress of constantly submitting grant applications. My works are very difficult to sell. Selling a large installation, even to a museum collection, is not that easy. Hanging an installation is also very labour-intensive.

Elnyg thinks that the biggest difference to working as a freelance artist was psychological.

Elnyg found it easy to follow the work plan, and being in contact with the producer also helped to structure the process.

- The fact that I was paid a salary gave me hope that making art is considered a real job in our society. Working under an employment contract changed my attitude towards my work as an artist; I was more relaxed and able to focus

Elnyg got used to counting the hours spent on his works as part of his studies at the Academy of Fine Arts, something that was not done



Elnyg's installation "*If I say 'My kingdom for a cookie!' I have a very cheap kingdom*" was on display at the MUU Helsinki Contemporary Art Centre in the Cable Factory. Photo: Aukusti Heinonen.

at the art schools he attended in France. This helped him to value his artistic work and realise how much time he actually spends on his works. It eliminated the stigmatised idea that an artist's work is not a real job.

- Artists spend a lot of time on things other than the work itself: promotion, applying for funding and exhibition spaces, installation, and so on.

RAGNAR ELNYG

- Worked 50% of the time in February and March 2023.
- The installation "*If I say 'My kingdom for a cookie! I have a very cheap kingdom'*", produced during the employment relationship, was exhibited at the MUU Helsinki Contemporary Art Centre, where he also presented a performance.



WORKING UNDER AN
EMPLOYMENT CONTRACT
CHANGED MY ATTITUDE
TOWARDS MY WORK AS
AN ARTIST.

NUORET 2023

The exhibition was organised by the Artists' Association of Finland together with the Artists' Association MUU, the Association of Finnish Sculptors, the Association of Finnish Printmakers, the Finnish Painters' Union, the Association of Photographic Artists, Kunsthalle Helsinki, Frame Contemporary Art Finland, the Helsinki Art Museum HAM, and the Praxis Master's Programme in Exhibition Studies at the Academy of Fine Arts. The exhibition also collaborated with the Nuori Taide (Young Visual Art) event that promotes art education for children and young people.

The selection was made on the basis of an open call by a jury chaired by visual artist Emma Ainala, accompanied by members Jade Kallio, a student at the Academy of Fine Arts at Uniarts Helsinki, photographer Heli Rekula and Kunsthalle Helsinki's Director Nina Toppila.

The Nuoret 2023 exhibition would not have been possible without a significant Art2 Grant from the Finnish Cultural Foundation. This guide has also been supported by the City of Helsinki.

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| 22.4.-28.5.2023 KUNSTHALLE HELSINKI (NERVANDERINKATU 3, HELSINKI) KRISTOFFER ALA-KETOLA DORA DALILA CHEFFI JOONAS HYVÖNEN PAULIINA HEINÄNEN PILVI HYVÄRI HANNA HYY NAYAB IKRAM AUGUST JOENSALO ULLA KOKKI KAROLIINA KORVUO HEINÄ LOUKIMO MAISA MAJAKKA ZAGROS MANUCHAR MAI PESONEN IIDA PII ANNI PORRASMÄKI OSKARI RUUSKA KERTTU SAALI JULIA STRANDMAN EMILIA TANNER ALMA TUUVA ANNA-KAROLIINA VAINIO MAN YAU HALIZ YOSEF | 26.4.-21.5.2023 GALLERIA G (PIENI ROOBERTINKATU 10, HELSINKI) SHIA CONLON SADET HIRSIMÄKI 28.4.-21.5.2023 GALLERIA SCULPTOR (ETELÄRANTA 12, HELSINKI) ANNA ANUNDI SAMIRA ELAGOZ & Z WALSH 5.5.-28.5.2023 PHOTOGRAPHIC GALLERY HIPPOLYTE (YRJÖNKATU 8-10, HELSINKI) TIMO ANDERSSON AMY GELERA & DOMINIK FLEISCHMANN IISA LEPISTÖ | 6.5.-28.5.2023 MUU HELSINKI CONTEMPORARY ART CENTRE (TALLBERGINKATU 1 C, KAAPELITEHDAS, HELSINKI) RAGNAR ELNYG MIRA HYVÖNEN 10.5.-4.6.2023 TM·GALLERI (EROTTAJANKATU 9 B, HELSINKI) JENNI NISKALA KIHWA-ENDALE 11.5.2023 HAM HELSINKI (ETELÄINEN RAUTATIEKATU 8, HELSINKI) ELSA TÖLLI |
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