

Musicians' career development: educational and financial support in Finland

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Abstract <p>This thesis outlines existing opportunities and possibilities for musicians and music industry professionals in getting support both in educational and financial form in Finland for their career development. Focus of the thesis is to map available masterclasses, courses, mentorships opportunities that give support and help in further career development, entrepreneurial skills, internationalization, and music export. Also, funding possibilities for musicians are mapped. This study researches and reflects on the needs and requirements of musicians and the importance of support for creative businesses and entrepreneurship. As the music industry has gone through rapid changes in the past decades related to digitalization and music distribution, more load is put on artists for them to independently take care of various aspects of their career development. There is greater need to educate creatives about entrepreneurship and self-management skills. Digital transformations have remodelled the way record labels and artist management companies work, and additional skills and knowledge is required to cope in the market both for musicians and music companies. This study examines what kind of support there is available in Finland and what kind of institutions or entities offer opportunities to learn and develop these needed skills. Purpose of this research is to find out what kind of mentorship and development possibilities for musicians and music companies are available and to research on the accessibility of such programs. This research is carried out as a literature review and qualitative case study where participants of Music Finland's International Music Business Masterclass 2022-2023 are surveyed about the above-mentioned research topics. In addition, semi-structured interviews are carried out with representatives of three music industry related organizations.</p>	
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1 INTRODUCTION

1.1 Background of the study

To begin with, it is important to briefly describe the way people start working in the music industry and what kind of possibilities and challenges are within this sector. In Finland, studying music can be considered rather attractive. This can be indicated by the vast offerings of music related studies and value of music industry. There are 36 institutions that offer altogether 62 different study programmes for different study levels that lead to music related occupation: degree programs from universities of applied science, vocational degrees and university degrees in bachelor, master, and doctoral level (Opintopolku, n.d.). Music education level is high and competitiveness during the admission periods is relatively immense. For example, in 2022, a total of 1524 applicants applied for the Sibelius Academy's study programs, of which 207 (13.6%) were selected to study (Studentum.Fi, 2023). To illustrate the level of music education in Finland, Sibelius Academy of the University of the Arts Helsinki was ranked 9th in Performing Arts in the QS World University Rankings in 2021 (QS World University Rankings for Performing Arts 2021, n.d.).

The total value of music industry in Finland was indicated to be 890 million euro in 2021 which included live music, copyright compensations, recordings, public and private support, and music education (*Musiikkialan Ja Kulttuurin Avainlukuja - Teosto*, 2022). The total value of the Finnish music industry in 2022 was 1.25 billion euro; total value includes following sectors of the music industry - live music, copyrights, recordings, and industry grants (*Musiikkialan Talous Suomessa 2022*, 2023). The value of the music industry has increased by 16 percent compared to the previous year, mainly due to the recovery of the live music sector (*Musiikkialan Talous Suomessa 2022*, 2023).

Even though the numbers indicate growth and value of music industry in increasing, there are issues with employment stability and career development. Not all musicians or music industry workers have corresponding educational background. Moreover, some people do not have any formal education in the music field even though they are pursuing their careers in the industry. Being a musician or working in the industry does not necessarily require certificate or a degree. It goes the same way with other creative sectors as artists career path is not necessarily connected with formal education (Kuznetsova-Bogdanovitsh, 2022). However, seeking work

in the field is favoured. In Finland, approximately 108 000 people worked in the culture industry in 2021 and about 30 000 people are estimated to work in the music industry, either full-time, part-time or project based (*Musiikkialan Työllisyys - Musiikkiala*, n.d.). However, working in the industry does not always assure stable employment. I chose the thesis topic out of my own interest towards the issues of musicians' high unemployment level and scattered unsteady careers. I wanted to research and gather possibilities that can aid musicians in their career development and lead to steadier income. I have personal experience and background in live music performance and event production and therefore choosing the topic felt natural. Also, I have been researching these issues during my studies and wanted to deepen my research on these matters.

1.2 Problem formulation

People working in the creative sector are often doing work outside of their profession. 65% of the surveyed in The Finnish Arts and Culture Barometer 2021 (Ruusuvirta et al., 2022) indicated that they have been doing jobs that are not related to their artistic profession and majority of the answerers state that they have been doing these due to financial reasons; a third of the artists said that also their own interest was the reason. The main argument for doing other jobs is that the level of payment for artistic jobs is not enough and the salaries paid for artistic jobs are often inappropriate with the amount of work done (Ruusuvirta et al., 2022). People comment about their frustration with the situation and indicate that doing other work may decrease the quality and success of their artistic work. One open comment from the Culture Barometer particularly summarizes the opinion towards this:

"Making high-quality art and making a project successful requires full concentration on the work in progress, just like in many other professions. If a nurse were to do another job between shifts, the safety of the patients would be at risk. Or it's unlikely that the architect's site plan would be very good if he drove the bus at night." (Ruusuvirta et al., 2022).

“Feeling unappreciated as an artist” and “not getting paid enough” can be characterized as common discussion topic within the creative workers. When professional creatives must

divide their time between their artistic work and some not profession related breadwinning job, it can be exhausting, discouraging and lead to lesser quality, loss of focus and inspiration (Ruusuvirta et al., 2022). Even though it could work for some people, it is more general that most creatives do not enjoy continuous disturbance to their artistic work and would like to have time to fully commit.

In Finland, for a lengthy period, the unemployment rate of cultural graduates has been higher than the average unemployment rate of all fields of study one year after graduation (Tilastokeskus C, 2021). It indicates that there are obstacles for creative sector employment, and it is important to tackle the issue and research possible solutions that support creatives in their career development. Adding work-life related skills to curriculums is important. Music institutions have been gradually adding entrepreneurship and career development studies to their curriculums as it has become evident that these kinds of skills are highly valued by students and there is demand for them. In Finland, all arts and culture related curriculums in upper secondary and higher levels provide entrepreneurship studies and developing cultural entrepreneurship one of the strategic goals of Ministry of Education and Culture and Ministry of Economic Affairs and Employment (Pyykkönen & Stavrum, 2018). In addition to formal educational institutions, there are other ways for music industry workers to gain knowledge and develop their skills. In Finland, there are many organizations and entities that offer support both in financial and educational form for musicians and actors in the music industry. As working in the cultural sector is attractive, it is valuable that access for information is organized and easily accessible for those in need.

In this thesis, I study support options available both in educational and financial form in Finland that are suitable for music industry professionals who want to develop their career and be up to date with ongoing trends. As mentioned above, musicians working in the industry do not always have formal educational background and have not had access to career development related studies but the need for knowledge is inevitable. In Finland there is high level of teaching music and preparing musicians technical skills related to their field. However, unemployment level in the sector is still high and job opportunities scattered. As above-mentioned studies have indicated that entrepreneurial and career development related studies may aid in the management of professional career, I find it important to catalogue and map the opportunities for easy access for creatives pursuing their careers in Finland. In this thesis I am especially deepening my research for music industry professionals. Considering the low

employment level in cultural sector it is crucial to find possible solutions and help for the industry professionals. In this thesis, I am contemplating on the idea that developing education in the field of arts entrepreneurship and music business could reduce the unemployment rate and encourage entrepreneurship in the cultural sector.

1.3 Aim of the study and research questions

The primary aim of the thesis is to map support and funding possibilities available for musicians and music industry workers in Finland. Secondary aim of the thesis is to recognize the needs, desires and expectations of artists and music industry workers in Finland about what kind of support and help they aspire for in relation to their career development. By musicians and music industry workers I recognize all people who work or want to pursue career in the music industry and could some way or another benefit from the support opportunities and funding possibilities available. Aim of the thesis is to map organizations and entities that offer masterclasses, courses, informational materials, mentorships opportunities that facilitate and help in further improvement of entrepreneurial skills, career development and music export. Also, possible funding opportunities in Finland are presented.

Research questions:

- What kind support is available in Finland for musicians and music industry workers to help in further career development, entrepreneurial skills, and internationalization?
- What kind of funding opportunities are available for musicians?
- What kind of support is desired and needed from musicians and music industry workers for their career development?
 - What are the main challenges and concerns musicians are facing related to their career development?
 - What kind of courses, workshops, masterclasses, consultation is needed to support musicians in career development?
 - What kind of approach should be implemented in teaching career development related skills?

This thesis is intended to work as a source of information and is less emphasized on the theoretical aspects. Especially, the findings and discussions in this paper are aimed for musicians who are in the start of their career and want to have a broad overview of offerings in Finland. As the thesis is written in English language, I hope this to be valuable source of information for non-Finnish speaking musicians pursuing their careers in Finland. Having said that, I am implying that information about various support opportunities in Finland is not generally available in English language. There are more than 450,000 people living in Finland who are foreign language speakers - persons whose native language is some other than Finnish, Swedish or Sami. (Tilastokeskus D, n.d.). I will address the language accessibility accordingly in paragraph 4.2.4.

1.4 Research Approach and Limitations

Research approach

This research is a qualitative case study research. The primary method for gathering information about existing support and funding possibilities for musicians and music industry workers was done through researching relevant websites and other digital materials. I conducted three semi-structured interviews with music industry professionals to get more comprehensive understanding of the topic and overall situation in Finland. Additionally, I used participant observation method to gather information from Music Finland's International Music Business Masterclass which I use in this thesis as a case study. I chose the masterclass to be a case study in the thesis so that I could get real contact with people who are using the services of Finnish music export office Music Finland, observe the masterclass and gain better understanding of the structure, participation, and outcome of such course. I got to attend the masterclass as an observer, interact with participants and lecturers, make notes, and gather valuable insights. Lastly, I conducted a survey for the masterclass participants related to some of my research questions.

Limitations

As the main source of information about the existing support and funding possibilities are gathered via researching websites and other digital materials, it is possible that some data can be out-dated or that newest options are not listed. As information about support opportunities and fundings are constantly changing it must be noted that presented information might not be

accurate after a certain period. To avoid disinformation, I am not listing any detailed information in my findings. Rather, I focus on guiding readers of this thesis to main sources of information and relevant organizations where they can further investigate and research possibilities according to their own needs.

As one limitation I want to point out that the survey I conducted for the masterclass participants was aimed for only nine persons and I got answers from six. It can be considered that the amount of surveyed on the topic is small and therefore the results cannot be applied as general. However, as the survey was conducted to music industry workers, their opinions and comments on the research topic can still be considered as valuable addition to my research. Comprehensive feedback survey of the masterclass itself was carried out for the participants by Music Finland representative and results of that survey are used in this thesis as a secondary data source to enrich the discussion on the research questions.

1.5 Structure of the thesis

This thesis consists of five chapters. The first chapter of the thesis is presenting background of the study and reasons for choosing this topic, aim of the study and listed research questions. In addition, the research approach is described together with possible limitations.

In the second chapter thematic framework of the thesis is presented. Theoretical framework of the thesis consists of discussions around mainly arts entrepreneurship and artistic career development related literature. Considerable research has been done on the topics of arts entrepreneurship and need of support for cultural and creative sectors. Also, funding structures for the culture and arts in Finland are outlined and discussed on. The aim of this chapter is to put the themes of the thesis into context with previous studies and reflect on the relevant research conducted on these subjects before. This chapter contemplates mainly on arts entrepreneurship and musicians' views on music business, entrepreneurship, musicians' situation in the working life, specifics and working models of musicians.

In the third chapter I present the methodological framework of this study. I will describe the methodological approach of my study, justify my choice, and bring examples of the suitability regarding to the nature of my research. I will explain the decision of choosing Music Finland's

masterclass to be a case study for my thesis and reflect on the process and outcomes of being an observer. I will explain the process of data collection and the procedure of analysing results. Additionally, I will describe Music Finland's International Music Business Masterclass as the case study for this thesis. I will represent its' content and background information about the participants. Lastly, I will present the three music industry professionals interviewed during my data collection process.

In the fourth chapter I present findings and discussions of the research. I will elaborate on them in relation with my research questions and thematic framework. Findings and discussions from case study participation, survey results and interview reflections are presented. In the final paragraph I present conclusions and give suggestions for further research.

2 THEMATIC FRAMEWORK

In this chapter thematic framework of the thesis is presented. The aim of this chapter is to put topics of this research into context with previous studies. This chapter describes topics related to musicians' career development, entrepreneurial mindset and focuses on the specifics of musicians' working life.

2.1 Musicians' career development

Musicians have usually started their musicianship at an early age and continuing studies is kind of a natural path for developing technical skills. It can be argued that thinking about the career options is not so present when applying to study as there are dreams and passions that people follow and hope for the best outcome. The outcome or ideal job is usually related to being successful artist who gets invitations to perform and honorary is good enough to sustain a performing career. Also, applying for professional arts training programs make students believe that by completing the study program they can become "professional artists" and pursue profitable artistic career (White, 2013). Unfortunately, it is not always like that and especially in the cases where study loans are taken and profitable artistic work is not easy to find for a graduate, alternative employment must be obtained to cope financially; eventually it can lead to abandoning the dream of having professional artistic career (White, 2013). Of course, not all students in music institutions study for getting employed as an artistic worker – studying in a creative field can be for doing "art for art" and following passion and individual goals.

There are no formal instructions or universally working solutions for building a career in the music industry. Developing a successful career with a steady income in the industry is not an easy job but still so many people dream of being engaged in an artistic career. Why is it like that? Hallam and Gaunt (2012, p. 1) have put it simple and clear: "Pursuing a career in music is one of the most challenging and satisfying things you can do". It can be considered that to be a successful musician one must be hard-working, express tremendous talent and high technical skills. However, it can be argued that having talent and traditionally valued great musical skills are not always enough and people with less expertise in music or no formal education in music can also successfully enter the industry. This can be explained by the fact

that digitalization and rapid development of technical solutions have changed the way music is made and distributed – it is way easier to create and release music than it used to be before (Morris, 2015). Digital streaming platforms have made music releasing accessible to everyone and traditional gatekeepers such as record labels have no longer same kind of power and control. In fact, there is no essential need for musicians to work under a record label or publishing company as it is possible to independently create and record music. Due to wide self-learning possibilities and reduced prices for high quality equipment, independent musicianship has become more favoured and building decent-quality home studios is easily achievable (Walzer, 2017). What is more, being independent from major label gives more control to the creator and establishes possibilities for creators to become small scale entrepreneurs (Walzer, 2017). Due to the changes in music distribution, target audiences have also widened globally, and it can be easier to find audiences also for niche genres (Walzer, 2017).

Independence to make decisions about what kind of music one wants to do and how to share it can widen possibilities but also brings more responsibility and work to the creator. There are new challenges for musicians and music industry workers and there is constant need for updating skills and being up to date with newest information. It is indicated that digitization has increased the amount of non-creative tasks artists have to take on as in addition to creative work (Hracs, 2012). It is important to learn about basic entrepreneurial skills, copyright laws, music distribution, marketing, sales, applying for funding and other aspects related to career development in case creator wants to make a living out of the creative work. Therefore, it is essential that trainings and workshops on these subjects are easily available.

To develop a successful career, artists must have strategy of how to get paid for artistic work and often need to think about having various income streams. All these aspects make creators to seek for educational support to cope with new challenges and acquire required expertise. It is important to understand that getting a job in the field does not relate always with having needed skills and being a high-level musician. Various, sometimes incomprehensible aspects, including luck, networks and other hardly measurable traits can shape the career path and future employment possibilities.

2.2 Specifics of working in the creative industry

Project based work and portfolio careers

For musicians and other creative professionals finding steady employment in their own field is not easy. Due to the nature of having project-based work such as tours and gigs, musicians often must settle with short-term contracts. There must be effort from creatives and great deal of entrepreneurial mindset, and still there is no real guarantees for landing a steady position (Haynes & Marshall, 2018). It is even considered that finding a job and managing artistic career can be seen as an act of entrepreneurship (Bridgstock, 2013). Especially in the music industry, digitalization has changed the way music is consumed and most of the music is available via streaming and payments for authors and performers are not in correlation with the actual work and time put in making them (Marshall, 2015).

There are so many aspects musicians need to know and be up to date with to manage their professional career. It is argued that finding full-time job as a musician is rare in current economy and due to the characteristics of the musician's occupation there are other skills to be mastered to cope with the unsteady work environment (Bartleet et al. 2019; Bennett 2016; López-Íñiguez and Bennett 2020; Thomson 2013). Teaching various managerial and entrepreneurial topics has largely increased in artistic study programmes, but it is implied that the studies are coming in the wrong time or are not in correlation with the actual need. Focusing time on developing musicianship and technical skills can be seen as more important and offered studies about music business and career development can be undermined. (Munnelly, 2020) Also, not all active musicians have had formal education in the field or have not got a chance to study in music education facilities.

As the starting point and skill sets are different, there are also disparate needs for further self-development and keeping up to date with ongoing trends in the music industry. Even for those who have formal education from music field, there can be vast differences in the way institutions have prepared their students for the working life. For example, there are studies that indicate that music students do not feel well prepared for their career as the education is mainly focused on the performing skills and not enough emphasis is given towards career development studies. Findings from Munnelly's (2020) study imply that music institutions should offer more support for students in their career development and relevant courses for necessary work-life skills.

Working in the music industry can offer various career paths and it is important to recognize the discrepancy within them. For example, music industry employs musicians, composers, lyricists, producers, arrangers, music publishers, educators, recording and mixing professionals, event and artist managers, and many other different roles within. It can be indicated that there is a diverse course for employment depending on one's professional skills, availability of jobs in their genre of music or type of work they want to do in the industry. It is common that people in the music industry maintain various roles and therefore working life is non-traditional. Findings from nationwide research conducted in the United States points out that musicians work often consists of various activities that can create different income streams and therefore musicians can be seen taking various roles in their profession (DiCola, 2013). Also, working in the music industry is often project-based and can come with streams of intensive periods, working simultaneously on different jobs and sometimes with periods of no work at all. It is demonstrated in Finland's labour force survey that 11% of people working in cultural professions have more than one job at the same time (*Tilastokeskus*, 2022). Employment in the industry can vary according to season, overall demand, popularity, consumer behaviour, access to public and private funding and other numerous aspects (*Musiikkiala*, n.d.). In the music industry, full-time jobs are scarce and are mainly found in orchestra settings, record labels, studios, management and production companies, music organizations and other administrative roles.

For music performers it is hard to find a steady job, especially in the non-classical music field, and most musicians work project based as freelancers or entrepreneurs. For example, In Finland there are 28 orchestras that employ 875 musicians full time and only one of those orchestras is employing other than classical musicians and it is the UMO Jazz Orchestra employing 16 persons permanently (*Tilastokeskus - 05. Musiikki*, n.d.). It is also indicated in the Music Barometer studies that classical and contemporary musicians have been stating better economic stability working in the music industry related to other genres (*Musiikkialan Barometri 2022*, 2022). However, it does not mean that there are enough vacant jobs for classical and contemporary musicians in Finland.

Due to the scattered job opportunities in the creative industry people can be working concurrently in various types of employment. A big portion of culture industry representatives consider combining different ways of employment as the preferred form of working in the

future (Ruusuvirta et al., 2022). It can be considered also to be inevitable as jobs in the culture industry come in various forms and workers must be flexible to manage their livelihood. Statistics from The Arts and Culture Barometer show that unemployment rate within the cultural sector is relatively high – 24% of the culture barometer 1056 answerers stated to be registered as unemployed (Ruusuvirta et al., 2022). It is important to note that answerers were able to choose many options: wage earner, “free” artist without any contract or specific job, artistic grant worker, entrepreneur, freelancer, registered unemployment, pensioner, full-time student, other. Almost half from those who stated to be wage earners mentioned that their jobs are part-time with temporary contracts.

“Various statistics suggest that roughly half of employed musicians work part-time, and that nearly half are also self-employed” (Myers, 2007). This fact indicates how important it is to realize the instability of cultural sector jobs and the reality of less options for full-time contracts. Even though the statistic shows high unemployment in the cultural sector, people demonstrate having hope of things going in the better direction. In the Art and Culture Barometer study 37% of answerers agree about having better livelihood in the future (Ruusuvirta et al., 2022). In the Music Barometer 57% of surveyed agree that employment situation in the future is going to improve (*Musiikkialan Barometri 2022*, 2022). These high percentages and optimistic attitude could be in correlation with experienced global pandemic period as the situation for creative workers had been extremely difficult prior and during filling the questionnaires.

Forms of employment

Results from Cupore Art and Culture Barometer 2021 (Ruusuvirta et al., 2022) survey state that in the culture industry working as an entrepreneur, freelancer or having part-time jobs are more usual than in other industries. 32% of the answerers have marked entrepreneurship as one of their labour market statuses but only third of them marked entrepreneurship as the only labour market status (Ruusuvirta et al., 2022). It is indicated that 28% of people working in the culture occupations are entrepreneurs as opposed to other occupations the rate is 13% (*Tilastokeskus*, 2022). A report about a national club and regional touring project states that every fifth surveyed from 415 musicians are registered entrepreneurs but earnings of their ventures are relatively small as almost 40% of the companies had less than 10 000€ turnover in the year (*Valtakunnallisen Klubi- Ja Aluekiertuehanke VAKAn Loppuraportti*, 2011). It is

important to understand that majority of them are registered as private entrepreneurs to ease invoicing and get tax reductions as opposed to making maximum profit (*Valtakunnallisen Klubi- Ja Aluekiertuehanke VAKAn Loppuraportti*, 2011). Private trader entrepreneurship is best suited as a business form in Finland if a person intends to sell their own expertise and only intend to employ themselves (Toiminimi, n.d.). By stating this, I wanted to lift the special feature that being an entrepreneur in the music sector is generally not for pursuing a new innovative venture or building a company with high profits but more for the practical function of self-employing and easier invoicing.

Precedents of not getting paid enough or even being asked to work for free and promotional benefits are apparent in the cultural sector. For example, in the Finnish report about national club and regional touring study there is an indication that concert and gig places are getting less incapable of paying proper honorary for the performers (*Valtakunnallisen Klubi- Ja Aluekiertuehanke VAKAn Loppuraportti*, 2011). Study points out that it is due to decreasing amount of live music venues, high competition for the audience, import of foreign popular artists, crowds' higher interest in big attractive music festivals, shrinkage of the amount of people going to local artists' club and bar gigs. Interviews from the same study express opinions that venues rather book low costing smaller bands or musicians who are willing to perform for promotional goals with minimal fee or for no salary at all. Working for free or for minimal payments in the cultural industry has always existed as many creatives are ready to lower their income in exchange of getting possibility to perform and introduce their creation to audiences. It is researched that getting pleasure for doing cultural or artistic work can sometimes outweigh the importance of getting paid and it is especially noticeable in younger people (Hesmondhalgh and Baker, 2010).

It can be indicated that hope for brighter future is seen in the live music sector. In the latest Finnish Music Barometer survey live music is stated to be having the most growth potential in the future and majority of answerers strongly agree that live music events are an increasingly significant employer in the future for musicians and mediators in the industry (*Musiikkialan Barometri 2022*, 2022). Answerers also have stronger belief in their better economic situation in the future as up to 62 percent of respondents thought that their financial situation would be somewhat or significantly better in three years as opposed to previous results from music barometers where the average respondents expected their situation to continue in the same

pattern (*Musiikkialan Barometri 2022*, 2022). However, this does not exclude the statistical fact that majority of creative workers are still doing jobs out of their profession.

Entrepreneurship seems to be a favoured form of employment in the cultural sector, but it is important to note that in many cases the reason for being a registered entrepreneur comes from a practical need of financial management and managing salary payments. It can be argued that one of the first exposure performing artists get related to entrepreneurial thinking is when they get their first paid job, must figure out a price for it and find a way to get the salary within legal frames. Firstly, pricing itself can be tricky as several things have to be taken into consideration. To do the pricing so that it would cover the costs for the artist or a group, they must know their costs and be ready for additional expenses such as taxes and possible service fees. As jobs are often one-time gigs, the musician or group of musicians must also figure out how to invoice the contractor. Ways of obtaining the payment vary depending on each country's laws and systems. In this thesis paper I am mainly focusing on Finland and therefore income models for artistic workers in Finland are explained in the following subchapter.

2.2.1 Income models for artistic workers in Finland

Creative workers may have various income streams and forms of working. Full time employment is rare so there are more cases of project-based working and working as a freelancer. In addition, many creative workers get income through applying for grants and subsidies.

In Finland, one option for getting paid as a freelancer is to use a personal tax card and send it to the contractor. The contractor then must pay the agreed amount and handle the paperwork related to the payment of wages (Heino, 2022). Most companies prefer to get an invoice and do not want to deal with further bureaucracy related to the payment. Therefore, it is more reasonable for musicians who do not have their own companies to use invoicing services that handle the bureaucracy and tax payments. There are several invoicing services available in Finland and these can be convenient to use when there is a need to invoice project-based work from different employers. Invoicing services are a relatively new option in the market as the first billing service company was founded in the start of 1990s and it was created specially to help performing artists with obtaining payments. (Spp, 2023). Popularity of using billing

services has risen in the start of 2010s as more invoicing service companies have been founded in Finland and workers from other industries have been starting to use the services as well (Helminen, 2021).

It can be considered that changes in the way people work in general have brought the rising need to invoice short term or project-based works. It is indicated in the Finnish Ministry of Economic Affairs and Employment's publication about transforming work and entrepreneurship, that due to digital development there are major transitions related to the way people work as entire jobs and professions are disappearing and new ones are being created, sources of income are diversifying and fragmenting (Järventaus & Kekäläinen, 2018). In the same publication it is argued that new ways of working are closer to entrepreneurship and that it is vital to develop and improve entrepreneurship and social security for entrepreneurs in Finland. From self-employed musicians' perspective, it is positive that fragmentation in incomes and project-based working is acknowledged at a higher level and strategic changes and improvements are considered to support entrepreneurs.

Artists in Finland are usually familiar with invoicing services, and it can be said that information about best solutions has been spread by word of mouth between colleagues working in the same field (Helminen, 2021). Helminen (2021) has compared using invoicing services to being a registered private entrepreneur from the perspective of self-employed musicians in Finland. In my opinion the research is notable because it is done by a musician who is registered as a private entrepreneur and knows the special features of a freelance musician working in Finland. Results of the research indicates that even though the prices of invoicing services vary a lot, it can be cheaper and more convenient for musicians to use billing services if the yearly income is not exceeding 8575,45€. If the income exceeds the amount mentioned then it is mandatory to start paying the entrepreneur's pension insurance (*YEL-yrittäjät - Eläketurvakeskus*, n.d.). Helminen (2021) explains, that when exceeding the above-mentioned amount, it becomes more reasonable to register as private entrepreneur and VAT (Value-Added Tax) liable to ensure getting different benefits for entrepreneurs such as right to deduct VAT, reduction of the lower limit of VAT and special private entrepreneur deduction in Finland. With some calculations it is evident, that earning less than 9000€ per year does not cover living expenses in Finland where a single person's estimated monthly costs are 848,1€ without a rent (*Cost of Living in Finland*, n.d.). Therefore, it can be determined that using invoicing services is suitable for a musician who has additional income through employment,

grant money or other means. By stating this, I want to weigh on the importance of musicians learning practical skills about entrepreneurship. A musician who would want to work as a full-time self-employed, needs to have enough knowledge to self-manage financial aspects and small-scale private entrepreneurship. It does not mean that everything must be managed by oneself, but it is important to learn about the structure, practicalities, and possible resources for asking help. Discussion around these topics was especially significant in the interview with Musicians' Union representative Sanni Kahilainen as she expressed that considerable amount of union members struggle with understanding how the system works and often ask information about what are the best models for getting compensated for artistic work.

2.2.2 Social security

It can be indicated that there can be fear among musicians about using the invoicing services as the users can be seen as full-time entrepreneurs by the unemployment insurance law.

From the beginning of the year 2016 the new Unemployment Insurance Act (HE 94/2015 vp) entered into force, which defines self-employed people who are employed in their own work as entrepreneurs, in the terms of Finnish unemployment insurance (*Eduskunta*, 2016). People who are using invoicing services, even without being a registered entrepreneur or without belonging to the entrepreneur's pension insurance circle, can be seen as full-time entrepreneur. In the case of unemployment, they might not be eligible for unemployment allowances. Before this law was enforced, there was notable discussions among creative workers fearing being left out from the support in case of unemployment (Kärkinen, 2018). The decision about eligibility for unemployment allowances is done by the Finnish employment and economic services office, as they decide whether the person is "full-time" or "part-time" entrepreneur (*Yritystoiminta | Ohje*, n.d.). Full-time entrepreneurs are not eligible for unemployment allowances, part-time entrepreneurs can be eligible for that. It is concerning that Finnish employment and economic services office information sources are not stating clear alignment for defining the difference between full-time or part-time entrepreneur. The decision is not done by the amount of income but regarding the time that is spent working as an entrepreneur and if the person would be capable of accepting a full-time job. In the musician's case the musician could be seen as full-time entrepreneur even if the income from the work is not considerable. It can be criticised that the law is not specific and supportive enough in the matter

as the decision making is dependable on the TE-service officers' judgement. Respectively, topic about musicians' social security status was raised by Sanni Kahilainen in the interview. Kahilainen (2023) stated that union members have been asking help with those matters and she lifted a publication "*Keikkatyöläisen sosiaaliturmaopas 2023*" that could be helpful for musicians and other creative workers (*Keikkatyöläisen Sosiaaliturmaopas*, n.d.). That publication aims to explain the difference between employment, being entrepreneur or employed in own work and give guidance for understanding different work models in Finland.

Not only fearing losing unemployment allowances, artists who do not have stable employment also are not part of occupational health care and it brings insecurity. Finnish Culture and Art Barometer questionnaire from 2022 focused on artists' occupational well-being. The results showed that not having occupational health care leaves artists to struggle with work-related health problems, working while sick is common and many report that they do not have time or resource for adequate vacation time (Ruusuvirta et al., 2023). As an example, 73% of the survey answerers claimed that they have been working while being sick and 76% of the answerers were scared to take sick leave because of the fear of losing income or further job opportunities. Working as a freelancer or entrepreneur makes it difficult to access needed health care services due to the inaccessibility and high prices that are not in correlation with the income. Surveyed artists are hoping for better access to health care services and support in the form of exercise and cultural vouchers, subsidized or otherwise affordable prices (Ruusuvirta et al., 2023).

2.2.3 Funding culture and arts in Finland

One aim of the thesis was to map possible funding structures that are applicable for musicians and music companies. In this paragraph, to bring context, I will briefly introduce the general funding structures in Finland for culture and arts. Additionally, I reflect on the artists' experience of application processes for grants and subsidies.

The most important funder of arts and culture in Finland is the Ministry of Education and Culture. There is the State Subsidies system that operates in the funding of cultural services. A Cultural institution or a performing arts unit can be approved for State Subsidies based on an application and the conditions for being granted State subsidies are stated in the law (*State*

Subsidies, n.d.). Also, the Ministry of Education and Culture funding is based on government transfers. More than half of all arts and culture money is granted in the form of government transfers and grants (*State Subsidies*, n.d.). State grants are also distributed by the Arts Promotion Centre and the National Board of Antiquities; certain sector-specific organizations and foundations have been given grants to be further distributed for specific purposes or targeted to a limited group of applicants (*State Subsidies*, n.d.).

Overall, from the government budget, less than 1% is given towards culture and arts. The level of supporting arts and culture is proportionally lower comparing to many other European countries (Suomen Taiteilijaseura, 2022). To compare, neighbouring country Estonia allocates 2% from the total expenditures and investments from the state budget to culture in 2022 (*Culture Budget for 2022 | Kulttuuriministerium*, n.d.). Raising the proportion in Finland has been actively demanded by artists, cultural associations and institutes. There is an ongoing initiative “Increase the culture budget to 1 per cent!” from 2019 which demands that state funding should be increased at least to one per cent (*Increase the Culture Budget to 1 per Cent!*, n.d.). Support seems to be achieved as in a survey conducted among political parties, majority of parties agreed that funding for culture and the arts must be increased and acknowledged that public funding is essential for securing the future of the cultural sector (*Puolueet: Kulttuurin Ja Taiteen Rahoitusta Täytyy Nostaa - Teosto*, 2023). Increasing the cultural budget to one per cent is also officially ministries’ goal and is presented in the Finnish Government publication about ministries future outlooks in 2022 (Valtioneuvosto, 2022).

However, with the government's current budget proposal, funding for arts and culture decreases in 2024 (*Opetus- Ja Kulttuuriministeriö*, n.d.). Budget cuts will bring changes to both grants and subsidies distributed by the Ministry of Education and Culture as well as the Arts Promotion Centre and the decrease does not support the government's cultural policy objectives. (*Suomen Taiteilijaseura*, 2023). This deepens the uncertainty for the cultural sector as financial planning for cultural institutions, event organizers and other creative workers becomes more challenging.

Many creative workers are dependent on support grants and subsidies. Almost half of the answerers of The Finnish Culture and Art Barometer questionnaire from 2022 stated that they have been full time or partly working as artistic grant receiver (Ruusuvirta et al., 2023).

It is important to note that 18% of the The Finnish Culture and Art Barometer answerers marked that they were working in the music industry. In the music industry, grants are often given for artistic work, composing, artist mobility and self-development. More specific criteria for grants are usually presented in the grant providers application process guidelines.

Applying for grants is not always a straightforward process – depending on the provider, the process can be relatively time consuming and multifaceted. The Finnish Culture and Art Barometer questionnaire from 2022 presents, that almost half of the respondents have considered changing their career or have already done it. One of the main reasons lies in the fact that artists feel uncertainty of getting livelihood. Also, constant competition for grants and subsidies is one of the factors mentioned by the artists who think about changing careers. In The Finnish Culture and Art Barometer 2022 questionnaire, artists have highly demonstrated their frustration about grant application processes. Answerers claim that learning about the available grants and applying takes a lot of time and too often the final decision about receiving the grant is negative. Application processes often overlap and therefore take even more time and focus away from the artistic work itself. Inconveniently, grant periods are generally short, and the amounts received low and only cover part of the work done. Some grants are applied for a work group and the applicants may feel stress and pressure as the success of the grant application also effects on the future income of their colleagues. Artists also feel that continuous need to justify their work during grant and subsidy application processes is burdensome and not getting feedback is highly discouraging. However, based on the survey results, even small grants bring relief, endorse own artistic identity, and support occupational well-being. Artists present several suggestions for improving current grant applying processes and give practical ideas that could make it more seamless and transparent (Ruusuvirta et al., 2023).

To sum up, funding for art and culture is highly dependent on the government's budget planning and it is evident that the level of funding should be increased. Processes for applying funding as an artist or creative worker could be improved and made smoother. More detailed information about musicians' funding options in Finland are presented in the findings of this study.

2.3 Approach for teaching arts entrepreneurship

In this chapter I discuss on arts entrepreneurship education and bring examples from research done on the topic. With arts entrepreneurship studies I mean entrepreneurial and managerial skills that are related to career development in the creative sector.

Even though entrepreneurial studies are being provided by institutions, the content can vary and not always be customized to the special needs of music sector or one's individual goals. One thing to lift is that musicians put their primary focus on music studies during their time in educational institutions and do not prioritize taking courses related to career development and entrepreneurship due to lack of interest or time. Depending on the study institution, entrepreneurial and career development related studies are not always compulsory and can often be offered within the elective course selection. Entrepreneurial studies that are offered during degree programmes are not always meeting the expectations of learners or that students do not see value taking the studies. Also, other aspects such as low encouragement from educators and limited time can play a role in not taking part in offered courses. Not being ready to face the reality of working-life and being doubtful with career prospects is not an outcome that any educational institution should want for their graduates. It is indicated in Kuznetsova-Bogdanovitsh (2022) study about the role of the entrepreneurial mindset and education, that students realize the need for and importance of entrepreneurial studies after graduating when facing real work-life situations. However, it is important to note that encouragement to learn working-life skills should come from the providers of the education. Discussions in the same study indicate that more responsibility and pressure should come from the curriculum and influence of mentors and teachers to make students understand the relevance of such studies (Kuznetsova-Bogdanovitsh, 2022).

Due to changes in society, it can be indicated that higher education music programs are not in compliance with the working-life of a modern musician and that students are seeking for learning environments that support their future employment (Liertz & Macedon, 2007). The content of the studies should be updated, as the way of working has changed and there are not so much full-time contracts available, and creatives need to combine different types of employment in order to maintain livelihood. A study conducted for Norwegian universities indicated that majority of students who graduated higher music education programs were self-

employed “freelancers” after studies, but claimed they had not got enough training in entrepreneurial skills and were not prepared for this model of working (Arnesen et al. 2014). It indicates that studies were not preparing students to be self-employed and manage the tasks and challenges that come with that kind of working model. Similar results are from a study conducted for 66 art institutions in the United States and Canada where alumni have reported lack of professional training in business and entrepreneurial abilities (White, 2013). Not having enough or compatible studies increase the risk of graduates taking on other work not related to their occupation. In research conducted for music and dance students in Australia a graduate claimed that the reality after graduation was totally different from what they had expected and among other feedback there was a mention of being pushed to entrepreneurship (Bennett & Bridgstock, 2014). It is important that students who are pursuing for a degree are well prepared for the future working-life or at least given realistic understanding of the career possibilities and challenges. Examples from previous studies show that creatives are keen on learning working-life skills and there is increasing demand for such offerings.

Fortunately, level of adding entrepreneurial studies to degree programmes has increased. Institutions and educators have recognized the importance of taking responsibility and are trying to tackle the challenging task of teaching entrepreneurial skills (Beckman, 2007).

Beckman (2007) has been encouraging holistic approach for arts entrepreneurship studies. He believes that random business courses do not guarantee success in entrepreneurship and that it is more important to change the mindset about arts entrepreneurship and highlight the importance of learning entrepreneurial skills. Changing the mindset is important as in reality, most creatives must deal with the scenario of doing entrepreneurial or managerial tasks in addition to artistic work. A term “holistic approach” towards arts entrepreneurship study is also used in the findings of Schediwy et al. (2018) study of music students’ attitudes towards entrepreneurship education. In the summary of the study, it is indicated that students aspire holistic approach to entrepreneurship education including practical skills for business creation, being entrepreneurial and having knowledge in career self-management and employability. Additionally, the results of the study demonstrate the need to combine creativity and entrepreneurship and give support to future graduates for connecting their artistic skill to profitable career (Schediwy et al., 2018).

Reluctance towards entrepreneurial studies

It is indicated that musicians and artists do not always want to be associated with entrepreneurship and business venturing and there is a certain reluctance to learn topics associated (Coulson, 2012; Haynes & Marshall, 2018; Kuznetsova-Bogdanovitch, 2022; Schediwy et al., 2018). There may be variety of reasons hesitation and unwillingness to be associated with entrepreneurship. For example, it could be related with poorly educated teachers who are not familiar enough with the topics and may give wrong interpretations and create negligence (Bridgstock & Cunningham, 2015). Also, role models from the working life who oppose arts entrepreneurship, self-marketing, and other similar endeavours. Often, those who have achieved artist status and have secured their livelihood through creative work may be involved in entrepreneurial activities without wanting to acknowledge them as such. Toscher and Bjørnø (2019) suggest that the artist and entrepreneur identity conflict exist, but identifying as an artist should not lead to ignoring the need of learning practical entrepreneurial skills to develop and maintain a career. The same study indicates that also the term “entrepreneurship” itself could possibly create hindrance for taking a beneficial course as it could be related to business studies. However, the study results showed that majority of students acknowledge the value of entrepreneurial studies, and the artist-entrepreneurship tension might not be such a significant matter (Toscher & Bjørnø, 2019). Creatives realize the need of expanding their skill set and are encouraged to learn abilities that could help them in their future working life.

Some portion of music programme degree students from a study that was conducted to more than 200 people in U.S. stated, that degree studies should mainly focus on teaching technical and artistic skills and business studied could be obtained outside from the degree studies (Munnelly, 2020). However, majority students from the same study hoped that degree studies would simultaneously prepare them to be employable musicians. In addition to music technical and teaching skills, students emphasized on the need of learning about networking, copyright and production, entrepreneurship, financial management, marketing, time management and skills about mental wellness (Munnelly, 2020). Similar aspects were mentioned in the interviews I conducted for industry professionals and from the survey I conducted – there is a variety of support musicians and industry workers are seeking for. Creatives do not usually have straight forward career paths of doing just on specific thing. Especially musicians, who often maintain “portfolio careers” being a performer and teacher or doing other freelance

projects concurrently are in clear need of learning entrepreneurial proficiencies to have a profitable career. (Bennett, 2016)

In addition to degree study offerings, it is valuable that other entities are offering courses and trainings in the field of career development and music business. It is seen from the examples that degree programmes do not always fulfil the needs and additional learning is inevitable. Also, not all musicians and creatives have possibility or interest to be part of a degree programme. Developing a career in creative sector is not always in direct connection with having a degree. However, topic specific practical courses and trainings are helpful, and it is important to have them more visible and accessible. Due to changes and constant development, it is not possible to teach everything in one programme or certain study period (Bartleet et al., 2012). It is important to keep up to date with latest information and continuously learn throughout one's professional journey. Therefore, participating in workshops, networking events and masterclasses can be very valuable and insightful.

3 METHODOLOGICAL FRAMEWORK

In this chapter I will describe the methodological approach of the research. To begin with, I will explain why I chose qualitative case study as the method for my research and justify on the aspects of choosing participant observation, surveying, and interviewing as instruments for my research. Secondly, I will give overview of the data collection and analysis process. In the end of the paragraph, I will introduce the case study in more detail and present background of the interviewees. Lastly, I will analyse and reflect on the research process.

3.1 Methodological approach

This thesis is a qualitative case study research. There are various methods such as surveying and interviewing used in this thesis with the aim to get more in-depth information and knowledge about the chosen topic. “Structured questionnaires and semi-structured interviews are often used in mixed method studies to generate confirmatory results despite differences in methods of data collection, analysis, and interpretation” (Harris & Brown, 2010). The main purpose of the study is to map available possibilities for musicians, analyse the accessibility and quality of such offerings and get better perception of musicians needs. Qualitative research is often used when wanting to understand the background of a certain group and emphasis on the subjective meanings, actions, and social contexts (Fossey et al., 2002).

I participated as an observer to Music Finland’s International Music Business Masterclass which was a six-month program intended for music industry workers who are planning or have just started international activities (*International Music Business Masterclass*, 2022). The purpose for participating was mainly to observe the masterclass, understand the context and the topics and get a broader perspective on how this kind of masterclass can benefit musicians and other music industry professionals. As my secondary research question is about what kind of support is desired and needed from musicians and music industry workers for their career development, I found it meaningful to participate, observe and survey participants and get their reflections about the research topics. Therefore, I chose the masterclass to be a case study for my research. Case study type of research determines to analyse and increase interpretation and get more holistic understanding on the matter investigated (Zainal, 2017). Possibility to observe and participate in real-life setting can advance the interpretation of the theme and give

further acumen on how and why things are done and what kind of development or change is needed (Crowe et al., 2011). Using observing participant as one of the methods in this research gave me a lot of valuable information and wider understanding of the topics as I could discuss with participants, observe the course, and make notes.

3.2 Data Collection

I collected data from the case study by conducting a survey for the participants of the Music Finland’s International Music Business Masterclass after the last joint session. I generated the survey with the help of an online survey management software SurveyPal. Data was collected via an anonymous questionnaire which consisted of three questions. Two of the survey questions were open-ended and one with multiple choice option. The first question was stated to get some background information about the respondents. Following two open questions were related to the research topics. The questionnaire had altogether three compulsory questions (Table 1). The survey was sent out in the end of March 2023 by the representative of Music Finland to all nine participants of Music Finland’s International Music Business Masterclass and was open for answering for three weeks.

Table 1

1. Choose option that explains your current employment status the best:
Entrepreneur (music industry related work) Full-time job in music industry Part-time job in music industry More than one part-time job in music industry Not working in the music industry Working in the music industry but also having a job in not music related position Unemployed Full-time student Other
2. What kind of previous studies, courses, mentorship programs, workshops related to music business and career development have you participated in? (if possible name the institutions/companies that have provided those)
3. How do you find the level of music business education in Finland? Could you elaborate on how the education could be developed further and bring concrete examples of trainings you think are needed.

Additionally, Music Finland’s representative sent out their own separate extensive feedback questionnaire to masterclass participants. I got a chance to familiarize myself with Music Finland’s feedback questionnaire topics prior making my own survey. In my survey I concentrated the questions on my research topic, and I did not ask detailed feedback questions

about the masterclass itself as I knew I can elaborate on Music Finland's survey data. I got permission to use results from the Music Finland's feedback survey and these results used in this study as secondary data source. Music Finland's feedback survey's final data was sent to me via email from Music Finland's representative as the results for the survey are not available through any public source and I refer to the feedback in paragraph 4.2.1.

In addition, I gathered data through three semi-structured interviews with representatives from three different music industry related organizations. I decided to have interviews to get more knowledge of the topic and decided having face-to-face interviews as these could give more valuable insights. It is implied that having conversations can lead to more rich and beneficial information as people tend to open, elaborate on the topic, and generate more crucial information than compared to for example giving written response (Brinkmann, 2014).

I approached the interviewees via email few weeks prior planned interview times and all interviewees agreed to participate. All interviews were held in the start of May 2023. I conducted interviews with Finnish Musician Union's Head of Communications Sanni Kahilainen, Finnish copyright organisation Teosto's Director for Communications, Marketing and Public Relations Vappu Aura and Music Finland's Export Manager Anna Reponen. All interviews were held in Finnish language and later were transcribed and then partly translated to English to cite them in this study. Interviews were held face-to-face in the meeting rooms of the offices of the organizations.

Interview questions were similar for all interviewees and all interview questions are represented in the appendices of this study. As from the nature of semi-structured interview, all questions were not asked in the same order from all interviewees as some of my questions got answered by interviewees already within the discussions. I chose to conduct semi-structured interviews so that interviewees could easily elaborate and discuss on the given topics and leave room for comments and dialogue. I started all interviews with an introduction and brief description of my thesis topic to give interviewees background information and better understanding of the intent of my upcoming questions. I continued by asking background information from the interviewees to get more profound information about their current position in the organization so I could lead questions and coming discussions accordingly. Interviews were agreed to be for approximately one hour and all meetings remained in the planned timetable. It is indicated that around one hour is objective length for an interview so that both interviewer and interviewee do not get tired and remain focused (Adams, 2015). I

agreed with all interviewees to send them my final thesis prior returning it so they could familiarize themselves with the final content and give comments if necessary.

3.3 Data Analysis

Firstly, I analysed the result from the survey I conducted for Music Finland's International Music Business masterclass participants. An online survey was sent to all nine participants, and I received six answers in total. Survey questions are visible in the Table 1. I analysed the results by structuring the data with the help of excel sheet. As the survey had only three questions and only one of them was an open-ended question, structuring the data was quite straightforward. In the first question I asked about the participants employment status as I elaborate on this topic in my research, and I wanted to get some insight of the participants' current job status. In that question it was possible to choose only one option that would explain their current employment status the best. In the second question I asked what kind of previous studies, courses, mentorship programs, workshops related to music business answerers had participated in before and asked to add the name of the institution or entity providing those. The last question was an open-ended question where I asked how participants find the level of music business education in Finland. Additionally, I asked to elaborate on how music business education could be developed further and bring concrete examples of trainings they think are needed.

Secondly, I analysed the secondary data source which was Music Finland's own feedback survey for the International Music Business masterclass. Music Finland conducted their own internal feedback survey for International Music Business Masterclass 2023 participants. The questionnaire was sent to 9 participants and 8 respondents answered the survey. I found it relevant to reflect on some of the results even though they are tied to a certain masterclass related to international music business. The survey had altogether 16 questions out of which 8 of them were open ended questions. Most of the questions were aimed to get feedback for the International Music Business Masterclass content but the survey also gathered information about what kind of courses and educational content could be valuable in the future.

Lastly, I transcribed the three recorded interviews and structured the answers to excel sheet. As the questions were almost the same to all interviewees, structuring to excel table gave

possibility to easily compare the answers and analyse the similarities and differences of the results. The aim of doing the interviews was not to extensively compare and analyse the answers rather to get more information on the research topics. The interviews were conducted with intention to gather relevant information and understand each organizations' role and contribution in the Finnish music industry. As the interviews were held in Finnish language, I had to translate some parts that I wanted to use for quoting in this study. I did not translate all transcribed text as it was not necessary for the process of analysing the contents of the interviews.

3.4 Case Study

International Music Business Masterclass

Finnish music export agency Music Finland offered Sibelius Academy's Arts Management students to do master thesis in collaboration with them. As Music Finland plays essential role in the Finnish music industry and helps with musicians' career development, I decided to contact Music Finland related to my master thesis. I contacted Music Finland and at first, I was offered to observe Fast Track Music Export Programme, but it got postponed from autumn 2022 to spring 2023. To stay at my initial timeframe, I wanted to observe some programme already in 2022 and I got a chance to participate as observer in the International Music Business Masterclass.

Following information about the masterclass is retrieved from Music Finland's web page (*International Music Business Masterclass*, 2022). The International Music Business Masterclass is Music Finland's new annual coaching and mentoring program for music industry professionals who want to be involved in the international market. The masterclass was arranged first time and I use this as case study in this research paper. The masterclass programme included 1-2 meetings per month between September 2022 and March 2023 and I attended most of the meetings as an observer and conducted a survey for the participants after the last session. The program was intended for business professionals in the music industry who are planning or have just started international activities such as novice managers, record company executives, publicists and the like. The International Music Business Masterclass introduced the key topics of international music business, arranged networking events,

discussions, seminars, and webinars. In addition, each participant got globally operating mentor and 1-3 meetings with the mentor to develop international career and help with topics related. The masterclass cost 350€+VAT for participants and there was a selection for participants based on the applications where 6-10 professionals were chosen for the program. The application form asked the applicant's background information, work experience in the music industry and goals related to internationalization. The International Music Business Masterclass 2022-2023 had altogether 9 participants. Participants were for example from artist management and booking agencies, independent record labels, creative services companies, publishing, and artist development firms. All the participants shared a common goal to learn about music business and develop their competence and proficiency. The participation fee included coaching sessions, personal mentoring, a ticket to international conference Music x Media 2022, and 50 percent travel support for the participant to some European professional music event best suited for the participant in spring 2023.

The masterclass covered topics such as international networking, marketing, artist and licensing contracts, music rights and international money flow, Web 3 Ecosystem, music syncing and brand partnerships, international live music market and international career development in the music business. Additionally, all participants got possibility to participate in personal mentoring sessions with selected industry professional and financial support for participating in some international music industry event. Detailed programme of the Masterclass can be found from the appendices.

I was able to participate in all sessions except the first and second as I got information about the programme when the first session had already been held. The second session about international networking was held in Tampere Music x Media conference where I could not attend due to overlapping of other another event. Nevertheless, I got a good overview of the masterclass by observing the rest of the sessions. It gave me a good perspective on what topics are relevant, what is the level of knowledge and what kind of questions, comments and discussions rose during these sessions.

3.5 Organizations and interviewees

In this paragraph I give a brief description of the representatives of the three organizations that I chose to have interviews with. Firstly, I will give a brief overview of the organization and then more background information about the interviewee. Information about interviewees position and role in the organization was asked during the interview.

The Finnish Musicians' Union

The Finnish Musicians' Union is a trade union for professional musicians. The Finnish Musicians' Union was founded in 1917 and is a trade organisation with about 3800 members in 22 branches (Muusikkojen liitto, 2023). Union has also international memberships in The Central Organization of The International Federation of Musicians (FIM), The Nordic Musician Union (NMU), The Central Finnish Trade Unions (SAK) and International Artist Organization (IAO) (Muusikkojen liitto, 2023). Almost one third from the union consists of orchestra musicians, soloists, conductors, and the remaining members are restaurant, entertainment, jazz and rock musicians and ballet dancers from the Finnish National Opera (Muusikkojen liitto, 2023). The union is also responsible for publishing Finnish oldest music magazine *Muusikko* (Musician in Finnish) six times a year and in this publication music culture is examined from a professional perspective (*Muusikko-lehti*, n.d.).

I conducted an interview with Sanni Kahilainen who works as the Head of Communications for the Finnish Musicians' Union. In addition to union's communications, she is also responsible for the marketing of live music venue G Livelab Helsinki and Radio Helsinki. Kahilainen has been working in the union for almost ten years and started as a publicist in the union. Her duties include all communication with the union members, including recruiting the members, communicating to the media, influencing, and raising important topics related to musicians professional working life. Communication in all different directions is the responsibility of Sanni and unions' communication and marketing team. Sanni Kahilainen was selected as the winner of "Organizational leader of the year" at the Music x Media Industry Awards gala event in 2021 (Music x Media, 2023).

Trade Unions in Finland

In Finland there are quite comprehensive offerings for trade unions in all fields of employment and by Finnish law all employees have the right to belong to a trade union (*Trade Unions*, n.d.). Unions protect employees' rights, offer easy access to information, give legal help, and also offer various benefits and discounts to its members (*Trade Unions*, n.d.). In addition to belonging to a trade union it is reasonable to join unemployment fund which is helpful in the situation of unemployment as through the fund it is possible to get earnings-related unemployment allowance and it is higher than the basic unemployment aid (*Trade Unions*, n.d.). Belonging to a trade union is highly favoured in Finnish society and it is seen a normal part of employment. It can be indicated by the fact that in 2022, 70 percent of wage earners had trade union membership (Lyly-Yrjänäinen 2023). It is important to understand that in Finland belonging to unions is not related to political views, but union members are involving people from similar industries. Helander (2019) explains that in Finland trade unions are independent from state policies and that Finnish union movement is very strong when compared internationally.

Finnish copyright organisation Teosto

The following information is based on Teosto's web page (*About Teosto*, 2023). Teosto is an internationally operating copyright organisation for music creators, composers, and publishers. Teosto was founded in 1928. Teosto's goal is to ensure that music can be made as a profession and creators can support themselves through music. Teosto assures legal use of music and is making collaboration with businesses and other organisations that use music such as concert planners, radio stations, municipalities, and online music services.

I conducted an interview with Vappu Aura. Vappu Aura works as Teosto's Director of Communications, Marketing and Public Relations. Most of Teosto's communication is direct communication with Teosto's customers who are music creators, composers, and publishers. The entirety of customer communication for music creators is communicated on websites, newsletters, different social media channels. Aura is also taking care of marketing the sales of music licenses - the aim is to advertise, market and bring awareness that licenses must be bought and issued for using music. Vappu Aura is also responsible for social influencing and coordinating moving things forward for music creators at the decision-making level for example in parliament, government, ministries, also at the international level. Vappu Aura was

selected as the winner of “Organizational influencer of the year” at the Musix x Media Industry Awards gala event in 2023 (Pihlakoski, 2023).

Music Finland

The following information is based on Music Finland’s web page (*Mikä on Music Finland?*, 2023). Music Finland is Finnish music export agency, and its’ main goal is to help Finnish music internationalize and grow. Music Finland offers various services for better support in music export, business development and creating connections between the music industry and growth companies. Music Finland organizes workshops, export and showcase events, and gives financial support for internationalization. Music Finland is also influencing decision-makers to keep the Finnish music industry active and expanding internationally. Music Finland’s customers include musicians, composers and songwriters, industry companies among others publishing, management, artist companies, recording producers.

I conducted an interview with Music Finlands’ export manager Anna Reponen. Anna’s main goal as Music Finland’s export manager is to advance the internationalization of Finnish music industry. Her clientele includes music publishers, music creators, film, and media composers - she is mostly responsible for the services aimed at them. The main task for Anna is to create and maintain international network related to these above-mentioned customer groups. Among other things, Anna takes care of organizing various training programs (such as the International Music Business Masterclass), other individual trainings, events, or workshops. One of the biggest responsibilities for her is organizing international song-writing camps, which are organized with different themes and to various genres such as Song Castle for pop music, Hip Hop Hotel, Rock Song Hotel, A-Pop castle, EDM Hotel and others.

3.6 Critical reflections on the research process

It can be said that developing my thesis topic was influenced by the fact that I got opportunity to collaborate with Music Finland. Kaisa Rönkkö, who was Music Finland’s Executive Director until 2.9.2022 was a guest lecturer for Business of Creative and Cultural Industries course at the Sibelius Academy in spring 2022. After the lecture she encouraged students to contact Music Finland for suitable thesis topics and further collaboration. It seemed a great opportunity for me as I had already planned to do my thesis on topics around musicians’ career development. Overall, I think that collaborating with Music Finland was an excellent decision

as I got valuable help and support from professionals working in Music Finland, exceptional opportunity to participate in the International Music Business Masterclass and use data from Music Finland's questionnaire. What is more, I received encouragement and personal advice from Music Finland's Innovation and Business Director Turo Pekari, Research Manager Merja Hottinen and Export Manager Anna Reponen. Communication with the representatives was always clear and effortless.

Secondly, I could critically reflect on the amount of people surveyed in this research paper. As I conducted survey only to Music Finland's International Music Business Masterclass participants, I did not have possibility to get more than nine answerers. In the end, six respondents completed the survey. It can be considered that this small number of answers cannot be compared to wider opinion and could not be used to reflect on the overall opinion of musicians and music industry workers. However, in the literature review, I also found adequate studies and results to describe what kind of support is desired and needed from musicians and music industry workers for their career development. Survey results from masterclass participants reflected on these opinions and I consider they are still relevant and can complement the general discussion of these matters. Additionally, participating as an observer to the masterclass gave me advantage to listen to the discussions and get insights on the current opinions and develop my research further. Indeed, answers from the six surveys were thought-provoking and it could have been applicable to conduct the same survey for a wider number of respondents. On the other hand, as this study had certain time and length limitations, I had to make decisions accordingly. Therefore, I decided to conduct interviews with industry professionals as they can supplement on the topics as they are daily in touch with musicians and music industry workers thus can bring their expertise and judgement about the topic researched. Conducting three interviews was suitable for this study to get sufficient understanding of the organizations' work and broader perception of the way music industry works in Finland. All interviewees were experts in their fields and gave comprehensive overview on the topics discussed. Also, interviewees were passionate and eager to talk on the matters and it made interviewing process effortless and enjoyable. Having face-to-face interviews gave positive impact to the flow of the discussions as it was easy to comment and ask follow-up questions. However, it must be admitted that some of the interview questions were too general, and I could have had some more specific questions.

Majority of the research for mapping the available career development and funding possibilities was done via online search and by analysing the information on various websites. Not all websites were clear and to it took time to find needed information. Some pages did not contain all the needed information and it happened that few links were not working or were leading to pages with incomplete content. On many occasions, information was presented only in the Finnish language and pages in the English language were insufficient. Even though I have high proficiency in Finnish language, it raised some questions of accessibility for non-Finnish speaking musicians and music industry workers. It can be also considered that not all data is available or regularly updated on organizations' websites. Therefore, some misinformation could be presented, or some information could be out of date. To avoid giving misinformation, I tried to list more general data to this study and leave out specific dates, pricing lists or detailed requirements as these can be factors that change. Nonetheless, I expect the results to be relevant and give useful guidance and overview of the offerings of educational and financial possibilities.

4 FINDINGS AND DISCUSSIONS

In this paragraph I will reflect on the findings of my research. This chapter is divided to three sections where findings to research questions are discussed accordingly. The first research question was about what kind of support is available in Finland for musicians and music industry workers to help in further career development, entrepreneurial skills, and internationalization. The second research question was about what kind of support is desired and needed by musicians and music industry workers for their career development. In following sections I will elaborate on the findings based on research, case study surveys and interviews. In the first section, educational opportunities in Finland that give support and help in further career development, entrepreneurial skills, internationalization and music export for artists and music companies are outlined. Also, musicians' and music industry workers aspirations for career development related support are elaborated by incorporating the feedback from the case study masterclass participants. In the last section, available funding structures in Finland are summarized.

4.1 Career development and music business related educational opportunities in Finland

In this section I introduce my findings about various educational opportunities that are provided in Finland related to music business and career development. I am not listing formal educational programs such as degree programmes as it was not my intention in this research. Instead, I am listing opportunities that could be beneficial for working musicians and music industry professionals such as courses, mentorship programs, relevant online materials. Aim was to research and map available options that help musicians and music professionals in different phases of their career. It is important to note that some offerings are accessible to members of the organization or have participation fees. Fees or instructions of becoming a member of an organization are not presented in this study as these can be aspects that change. Clearly, it is necessary to keep in mind that not all presented services are always offered, and it is important to check up-to-date information from the providers web page. I have created a summarizing table (Table 2) that represents educational opportunity providers in Finland and the importance of the content and offerings based on the reflection on my research questions. In the left column the educational opportunity provider is presented with a brief introduction. In the right column the importance of the content and short summary of offerings is demonstrated. To sum up, aim of the table is to give guidance and practical information.

Educational opportunity provider	Importance of the content and offerings
City of Helsinki (Helsinki Unity Music) - city-wide music studio network with competent guidance and assistance to people aged 13-24	As professional musicianship can start at an early age and the option to record music free of charge can be beneficial for musicians in the start of their career path.
Creative Finland - media platform for Finnish creative economy	Provides relevant articles, information about funding applications and development events, creative economy publications, statistics and figures and other creative economy news
Finnish Music Creators' Association – music creators' representer	Offers services for its' members such as consultation in different matters, legal advice, events, and professional trainings
Globe Art Point - independent information centre and meeting point for foreign-born artists and cultural workers in Finland	Globe Art Point is especially valuable institution for non-Finnish speaking artists and cultural workers as they provide relevant information about working life, career development and funding options in Finland, support artists with advisory work, workshops, networking events, seminars and both advocate and represent foreign-born artists living in Finland
"Music or business" - Radio Helsinki's program that explores and discusses relevant topics in the music industry	The radio show topics are focusing on matters such as making a living in the music industry in Finland, musicians' mental health, music streaming, live music during exceptional times and many more
Music Career Path (Musiikin Urapolku) - Paid online coaching program	The Finnish language online coaching program has more than 60 videos about career development in the music industry
Music Finland - Finnish music export agency	Coaching and mentoring related to internationalization and music industry in general, networking events for artists and music companies
Music Industry (Musiikkiala) – media platform	Reliable up-to-date and research-based information about the music industry's effects on society
Open Creative House - creative hub for creators and companies	Offers high-end music & AV-studios, co-working and networking spaces
Rytmi-Instituutti – music industry organization	Music making, production and career coaching related online courses in Finnish language. Also provides mentorship options and organizes events
Teosto – Finnish copyright organization for music creators, composers, and publishers	Trainings, webinars, and various informative and networking events mainly about copyrights but also other music industry related topics
TE-Live - service concept for employers and job seekers	Free informational video series in Finnish language on the topic of music internationalization
The Finnish Music Publishers Association - represents Finnish music publishers	Free online materials on their web page in Finnish language about cost contracts, copyrights, and music publishing terms
The Finnish Musicians' Union - union for professional musicians	Networking and informational events and trainings for union members.
The Global Music Centre – musical institution	Connect actors in the same field both in Finland and internationally, distribute information about news and events. Organizes trainings, musical events, provides consultancy and is involved in research activities
The University of the Arts Helsinki	Open university courses that cover various topics and music genres, music management and performance coaching

Table 2

The table (Table 2) above represents institutions and organizations that contribute to educating and sharing relevant and practical information about various essential subjects in the music industry. It is decisive that many of the above-mentioned providers have free material available and it is worthwhile for all musicians and music industry workers to familiarize themselves with the organizations and their doings. I am not aiming to present or analyse content of formal educational programs such as music related degree programmes. The University of the Arts Helsinki which is providing formal degree programmes is listed in the table as one educational provider as the institutions' Open University courses are addressed to anyone who is interested. It is mentioned various times in survey results and during interviews that music curriculums seem to be lacking relevant courses or that the content of the education does not comply always with the learners needs. It can be considered that additional learning opportunities are favoured also for those who have completed degree studies. One of the reasons of leaving out analysis of degree programmes is that it was not in the scope of my research and aim was to map educational possibilities that are easily accessible to musicians and music industry workers without the need of applying for full time studies.

From the table (Table 2) it is relevant to highlight Musiikkin Urapolku, Music Finland, Rytmi-Instituutti, Teosto, Musicians' Union and University of Arts as all these institutions provide trainings, workshops and various courses related to music industry topics. There is no up-to-date course and workshop calendar to follow and therefore it is essential to seek the information from the providers web pages and social channels. To keep up with information, it is useful to follow media platforms such as Creative Finland or Musiikkiala and other listed institutions' communication channels. Additionally, signing up for newsletters can be valuable as many of the listed institutions put effort informing about important events and news via monthly or weekly newsletters.

Researching various opportunities about the available educational support in Finland was somewhat challenging as the information is scattered. I used three methods in the research process: online research, surveying, and interviews. Most of the information about organizations and educational opportunities was retrieved via online research by visiting different web sites and using keywords in Finnish and English such as *musiikkivalmennus*, *musiikkikoulutukset*, *musiikkiala*, *mentorointi musiikkialalla*, *musiikkikurssit*, *musiikiura*, *artistin ura*, *musiikkiyrittäjyys* (in English: *music coaching*, *music education*, *music industry*,

mentoring in the music industry, music courses, music course, artist's career, music entrepreneurship).

In the survey I conducted to Music Finland's International Music Business Masterclass participants, I asked what kind of previous studies, courses, mentorship programs, workshops related to music business they had participated in. Respondents presented information mostly about their formal education and there was only one answerer mentioning about participating in Music Finland's export trip and masterclasses. Topics around educational opportunities for career development were also discussed in the interviews with representers from Music Finland, Teosto and The Finnish Musicians' Union. From all interviews I got deepened information about the organizations' offerings.

Firstly, there is a great number of music industry organizations in Finland that offer support in various aspects of musicians professional working life. By analysing the offerings, being a member of an association or union can be considered advantageous for a music professional as there are comprehensive benefits, trainings, and events for members. It is also positive to notice that organizations often do cooperation between each other. As an example, the Top 20 – Future Hitmakers course for young musicians is organized in cooperation with four organizations: Teosto, Finnish Music Creators' Association, Music Finland, and The Finnish Music Publisher Association (Musiikintekijät, 2023). Cooperation and desire to develop services and welfare for musicians and music industry workers also reflected from the interviews with Music Finland, Teosto and The Finnish Musicians' Unions' representers. In all interviews, representers lifted other music organizations' services and emphasized on the value of working and developing music industry together, standing for the rights of musicians, critically analysing current trends, and taking needed actions to promote and advance musicians professional working life.

Secondly, it is important to lift that there are different parties that want to help with musicians' career development by providing informational material related to music business and career development. By stating this, I am emphasizing on both private and public sector providing content and support related musicians' career development. In the results there are presented both public supported organizations and private companies. It can be considered that there has been need for this kind of education as there are many possibilities to learn about various topics through online video courses, webinars, and comprehensive info packages. Most of the

organizations and websites listed above provide some free content that can be accessed by anyone interested.

Even though there are various opportunities for self-learning in terms of career development and great level of co-operation between various organizations, it is still relevant to understand that information is not structured well, and it is complicated to grasp.

4.2 Desired support for career development

While mapping the educational providers (Table 1) I tried to seek how the available offerings comply with the needs and wishes of musicians and music industry workers as it was one of my research questions. Main topics to lift from surveying and observing and listening the discussions in the Music Finland's International Music Business masterclass were related to getting mentorship, learning about music business related structures and laws, practical business skills, music publishing and networking.

To provide context about the survey answerers background it is interesting to note that half of the survey respondents have full-time job in the music industry. From the other half of the answerers, one claimed to be entrepreneur doing music industry related work, another said to be working in the music industry but is also having a job in not music related position and one respondent answered that he or she is unemployed but doing project-based work occasionally. When asking about the previous courses and studies related to music business, the answers varied. Three of the respondents claimed to have professional degree in music, culture or arts management, one answerer had music pedagogue education and two answerers did not have any professional education in music. The open-ended question about the level of music business education in Finland got the most comprehensive answers.

I asked respondents about how music business related education could be developed further and inquired to bring concrete examples of trainings they think are needed. Interest in getting mentorship was mentioned several times in the survey. Similarly, possibility to hear case studies, both success stories and setbacks from currently working music professionals was something respondents emphasized on. Learning first-hand from the active industry workers seemed to be with a significant importance:

“Mentorships are extremely helpful, as you get pure and raw insight on how the industry works and the chance to grow your network.” (Anonymous respondent)

This reflection could be related to the fact that masterclass participants got one-on-one mentorship sessions with industry professionals. Many International Music Business Masterclass participants highlighted in Music Finland’s own feedback survey mentioned, that mentoring sessions were the most valuable part of the training:

“The best part of the masterclass was the mentoring and listening case studies. I felt that I got a lot out of the mentor's stories and views, and mentor was motivating.” (Anonymous respondent)

Music Finland offers personal coaching service and mentorships within many of their programs. For example, *The International Mentor Circle* is a service that offers its’ participants career advice, mentoring and contacts. The organizations’ web site states that mentoring is suitable for music industry professionals such as managers, publishers or record companies, artists and composers and is intended for all music genres. Additionally, programs such as *Export Artist Accelerator*, “*Lentoon*” internationalization program, *Top 20 – Future Hitmakers* include mentorship services (*Valmennus Ja Mentorointi*, 2023). In addition to Music Finland, mentorship is offered by other organizations. For example, Rytmi-Instituutti, that promotes creative and lively popular music culture and provides information and support to those working in the field, has listed mentorship as one of their services (Rytmi-instituutti, 2021).

In the survey I conducted to International Music Business Masterclass participants, some respondents emphasized on the quality and content of the studies they have had in the past. It was mentioned that some topics are not explained enough, and studies can be too high-level and not in relation with the real working-life situations.

“Practical-based curriculums are needed that stress the importance of learning about music business in a "generalist" way: music business structures, contractual & law matters, sustainability, financing etc.” (Anonymous respondent)

The need to study about laws and financial aspects was mentioned by few other respondents as well. Additionally, practical, and specific industry skills seem to be in demand. A respondent with cultural management degree added:

“I feel like there could be more specified courses in music business at school. There could be more courses about working as a freelancer regarding radio, publishing, deals and other music business related topics.” (Anonymous respondent)

Respondents' answers drew some conclusions about what type of studies are desired. Even though there were few respondents for the survey, the answers and discussions demonstrate that there is evident need for further development in music business and career development related studies. Surely, more research could be made on this, and similar questions could be asked from larger number of respondents to get more relevant data. In the research of educational offerings, I found many options that could be align with the aspirations. In the following paragraph I delve deeper into the content of the offerings from Table 1.

Comments from survey results show high interest in courses and knowledge about career development and aspects of music business. As an example, courses about creative entrepreneurship can be found from the Open University of the University of Arts Helsinki (*Open University Courses | Uniarts Helsinki*, n.d.). Music Career Path (Musiikin Urapolku) offers online coaching related to career development and it is stated to be suitable for music makers, musicians and producers who want to develop their knowledge level in different aspects of musicianship (*Musiikin Urapolku -verkkovalmennus*, n.d.). Rytmi-Instituutti (*Rhythm Institute in English*) provides music making, production and career related online courses. The Finnish Musicians' union provides video materials in Finnish language for union members about various topics related to work of a music performer and organizes informative lectures about various related topics (*Palvelut Ja Edut*, n.d.). Additionally, the union's web page has a lot of informative material that can be easily accessed without membership.

Some survey respondents highlighted that courses and materials should be more accessible and within reach. Most answerers agreed that the level of music business studies is high in Finland and getting more popular as there seems to be more course offerings in general but also the question about the accessibility of the courses was raised:

“These classes and mentorships should be more easily available, within reach. If someone is interested in the industry and developing it, they should be provided with the chance to do so.” (Anonymous respondent)

However, the respondent did not comment further on the accessibility issue and therefore it is hard to analyse whether the accessibility question is related to geographical, financial, language or other issues.

Free educational materials

While researching the offerings, it became clear that there is considerable number of educational materials and events available free of charge and relatively easy to access. For example, Rytmii-Instituutti (*Rhythm Institute in English*) has published “Rytmimanaali” (Rhythm Manual in English”) which is a comprehensive free online guide in Finnish language to the world of music making and music business with topics covering the entire spectrum of music making from song writing to career planning (Rytmii-instituutti, 2021). Music Finland has compiled an informative guide about internationalization and organizes free events that are aimed to those in beginning of their international career (*Tuet Ja Ohjelmat*, 2021). The Finnish Employment and Economic Affairs Office (TE-office) which is a state authority that organizes and produces employment and economic services has created a TE-live service concept. Among other things, TE-Live has done an informational video series on the topic of music internationalization and it is free and accessible to anyone interested (*TE-palvelut*, n.d.). The published series is called „Musiikintekijä: haluatko kansainvälistyä?“ („*Music maker: do you want to go international?*“ in English). It discusses topics such as internationalization, networking, importance of music conferences and events, musicianship and earning models, music entrepreneurship and other relevant subjects related to career development (*TE-palvelut*, n.d.). Finnish copyright organization Teosto has published “Music Industry ABC” article series which goes through how music industry works and explains terms and roles within the music industry. Comprehensive information about copyrights and music use licenses are also available for free from Teosto’s web page (*Musiikin Tekijälle - Teosto*, 2023). Finnish Music Publishers’ Association has free online materials on their web page in Finnish language about cost contracts, copyrights and music publishing terms that can be useful to read to understand music publishing business (Musiikintekijät, 2023).

To outline, the educational offerings in Finland are quite comprehensive. The focus of this thesis paper does not extend to analyse the content, accuracy, and relevance in practise for the above-mentioned offerings but hopefully the list of offerings is beneficial to work as a source of information. However, in the following section I will briefly reflect on the case study I used in this thesis to deepen my understanding on the research topics. Music Finland's International Music Business Masterclass participants' feedback and experience is discussed as to bring some context to the importance of organizing educational courses.

4.2.1 Reflections from the case study

When talking about the covered topics, then majority of the Music Finland's International Music Business Masterclass participants valued the content that the masterclass offered especially related to music syncing, marketing, and licensing. Additionally, case study presentation about an international artist career was positively commented on. Generally, it seemed that listening to presentations related to real-life situations were mostly valued. Also, possibility to ask questions, possibility to introduce to international visitors and widen networks were important takings from the masterclass. Possibility to work with a mentor was commented as highly inspirational and useful.

For future development, participants recommended that there could be even more specified content and learning from various case studies. Additionally, respondents felt that getting specific tasks, working more together as a group, and getting feedback could have been beneficial to further develop international networking skills.

"I missed concrete things to do, different tasks or exercises and feedback. I think it would have been nice to practice giving presentations, pitching, and generally contacting." (Masterclass survey, 2023)

Also, two participants emphasized on the importance of getting to know other masterclass participants better. Some respondents lifted that they valued getting knowledge about the importance of music industry events and showcases and that the masterclass gave more structured tips and skills for networking internationally.

“The masterclass encouraged to more goal-oriented networking. It helped to structure thoughts about what my own role on the international field could be in the future.”
(Masterclass survey, 2023)

One respondent lifted that similar masterclasses and courses should be organized for a wider public and could be for example genre specific.

“There are many music creators in Finland who do not actively aim for the professional market or export, but such content is interesting and supports their own work.” (Masterclass survey, 2023)

To summarize, the reflections from the case study masterclass feedback show that there are various topics music industry workers are eager to learn about. I found it relevant to reflect on the results as there were general comments about what kind of information and knowledge is expected from industry workers and what could be useful regarding career development in general. I wanted to present a part of participant’s feedback about the masterclass to give understanding about the importance of having such educational masterclasses.

4.2.3 Reflections from the interviews

In this section, I will reflect on the desires and needs of musicians and music industry workers related to career development from the comments I got from interviews with representatives of Music Finland, The Finnish Musicians Union and Finnish copyright organization Teosto. Among discussing other topics, I asked what is the interviewees opinion about the musicians’ level of knowledge in career development and music business. Additionally, I asked to bring examples of what kind of career development related support or services have been asked by members or customers. Full interview questions can be found from the appendices. All interviewees emphasized on the high level of music education in Finland. However, all interviewees pointed out that there is lack of knowledge related to music business and career development which they have noticed when interacting with their customers:

“There should be more trainings related to copyrights and entrepreneurship. Anyhow, if you're going to make music as a profession, you must familiarize yourself with these

things. It is important that to some extent, teaching music business is strengthened as an addition to the teaching of the arts.” (Aura, 2023)

Lack of basic skills in the music business related topics are evident and the level of knowledge can vary a lot. It has been noted that learning often happens through other colleagues in a word-of-mouth type of information dissemination. Aura (2023) pointed out that probably the reality is that musicians often focus studying the music itself and do not have time or interest to learn what goes around in the music business.

Anna Reponen from Music Finland indicates that in addition to music entrepreneurship skills, networking skills are somewhat lacking as well. It is often noticed that Finnish musicians need more encouragement when it comes to networking with international actors:

“In the artistic point of view, the skill level of musicians in Finland is high. For example, it is easy to find musicians for international song writing camps that we organize. On the other hand, social and networking skills could be strengthened - to have the courage to seize opportunities and take contact with people. For example, I have noticed that if there are international visitors, Finns need more encouragement to start introducing themselves, asking questions and generally networking with people.” (Reponen, 2023)

Sanni Kahilainen (2023) from The Finnish Musicians’ Union commented that working life related questions such as getting paid as a freelancer, how to handle taxes e.g., are very usual among musicians and therefore the union invests time and resources that information about those topics would be easily available. Kahilainen (2023) explained that they emphasize on sharing valuable work-life related information to their members by doing instructional videos and other informational materials. Additionally, union is sending out musician’s work-life related information to educational facilities and co-operates with teaching institutions to ensure that information is spread to musicians in the start of their career (Kahilainen, 2023). But as teaching these topics is not unions’ core work, they can only guide to relevant sources and help case by case if any issues occur:

“As billing and income models are related to entrepreneurship laws and tax office rules, then the union cannot present summarized info package for musicians about how

to do things as each case is individual. However, the union's legal advisors can help members sorting things out if needed.” (Kahilainen, 2023)

When indicating on the question in which I asked from interviewees about what kind of services members and customers have been asking for, then the answers were quite comprehensive. Interviewees reflected on the need of general trainings, networking events, information about the industry and support on career related practical skills. That demonstrates that need for knowledge in disparate aspects is required.

Aura (2023) commented that Teosto's services are based on customer surveys and feedback. They also follow trends in the music industry, try to think about what matters in the moment and what would be important for their customers to know. She also indicated, that it is important to talk about new phenomena, development directions and keep the focus view of the future. For example, she explained that their upcoming webinar will be focusing on artificial intelligence and music creation. Aura (2023) claims that there are wide misconceptions about how international compensations are being paid and that people think that they need to be member of various copyrights institutions to get international compensations. In fact, being a member of Teosto should be enough for most musicians in Finland as Teosto is collecting compensations from more than 100 countries but people can be members of other copyright organizations at the same time (Aura, 2023). In addition to specific copyright related requests from customers, Aura (2023) highlights that many music artists need general advice and consultation, which big artists often get from managers.

Customers often ask about networking events and people want to find collaborators to work with and in general, get to know people in the same field. Kahilainen (2023) emphasized on the fact that various networking events are desired by union members – mutual jam sessions, informational lectures and events related to well-being. Kahilainen (2023) highlighted that topics around musicians' mental health and overall well-being have been raised more during past years and especially during and after the global pandemic. Additionally, mentoring sessions, self-marketing courses and other career development related support has been asked by union members (Kahilainen, 2023).

Reponen (2023) indicated, that musicians are generally curious about Music Finland's services and offerings, but as the clientele varies from beginners to professional then their services are

tiered – sessions for introducing overall music export opportunities and specified trainings and masterclasses for industry professionals. Reponen (2023) indicated that Music Finland’s clients are also very interested in networking events with desire to find cooperation partners and get to know other music industry actors. Also, customers have been asking for more genre specified events and masterclasses but due to resources it is not always easy to meet all customers’ requests.

These observations align with the discussions in the thematic part of this thesis about the challenges musicians are facing related to support in career development and music business skills. To summarize, all interviewees equally emphasized on the high quality of music education in Finland but also agreed that the level of knowledge in music business and career development skills vary a lot. Interviewees indicated that musicians often ask for guidance and support related to work-life questions such as income models, taxation, copyrights and other similar. Especially, as there are a lot of independent artists and musicians who are not working under a record label or do not have a manager, many tasks must be done by the artists themselves. Interviewees also mentioned that networking events and other happenings that bring music industry people together are highly valued and desired. Importance of mentoring sessions were highlighted and musicians’ overall desire to learn more and keep up to date with latest news and trends. As a lot of information is available and provided by various institutions, it became clear from the interviews that musicians themselves need to be more active and invest time in researching and learning.

4.2.4 Accessibility – language and location

In the following paragraph I reflect on the accessibility of educational offerings regarding language and location. Majority of the educational offerings and informational materials stated in this study are in Finnish language. However, The University of the Arts Helsinki has relatively wide selection of Open University courses in English language. Some courses or events by other organizations may have international lecturers, and these are held in English, but most offerings are still primarily in Finnish language. It is important to note, that many organizations do provide information in English on their website and consultation can be asked in English. Globe Art Point is an institution that mainly focuses on supporting and assisting non-Finnish speaking artists and cultural workers with work-life related questions and other

aspects regarding living and working as an artist in Finland. Globe Art Point provides all information in English language.

In interviews with Music Finland, Teosto and The Finnish Musicians' Unions' the representers encouraged non-Finnish speakers to contact if they have any questions about their services. Sanni Kahilainen from The Finnish Musician's Union stated that all members are entitled to all services and their staff speaks English, so non-Finnish speakers are encouraged to join as member:

“All communication is in Finnish, in English we communicate what is possible within the framework of resources. Of course, services are provided in English if the member is contacting us in English. All things related to the musicians' profession are supported and helped on a case-by-case basis and we do not have specific restrictions. If person pays the membership fee, they are entitled to all services, and we will find out how to get the information and support in all situations.” (Kahilainen, 2023).

Kahilainen (2023) emphasized that they are working on strengthening the availability of content for non-Finnish speakers. For example, musicians' get-together event was organized in collaboration with Globe Art Point and Global Music Centre in Tampere and the event was held in English language (*Global Music Centre, n.d.*).

Most of the music industry organizations and services presented in this study are concentrated to Uusimaa province area. LiveFIN industry research shows that Uusimaa province had 24% of the concert and gig venues in Finland and a quarter of all music festivals were organized In Uusimaa in 2021 (Kinnunen, 2022). Therefore, it can be considered that majority of musicians work in Uusimaa area and services are concentrated in the area accordingly. Even though majority of organizations are physically located in Uusimaa, services could be provided to all areas in Finland. Especially, with the possibility to provide online content and webinars, information can be easily accessible. Of course, on-site trainings and networking events are not always easily accessible to other regions and require traveling for participation. However, it is recommended to contact organizations and ask about their services in certain areas.

As an example, Finnish copyright organization Teosto has people in their organization who are dedicated to give lectures at educational institutions or industry events and it is possible to invite speakers to talk about copyrights and related topics by contacting Teosto (Aura, 2023).

The Finnish Musicians' Unions representer said that they do organize some events outside Helsinki Metropolitan area, and they also have their representatives lecturing in music education facilities and industry events all over Finland (Kahilainen, 2023). What is more, The Finnish Musicians' Union encourages their members to organize events themselves and union can give support to organize them (Kahilainen, 2023). The union celebrates their active members by giving yearly "Nyrkki" award, which was launched in 2021, to rewards activism and actions within union members that promote musicians' professional life. (*Muusikkojen Liiton Nyrkkipalkinto*, 2022). Music Finland has regular visitors from educational institutions coming to learn about music export and they also go to speak at various educational institutions and industry events (Reponen, 2023).

As a result of researching organizations that give educational support for musicians' career development, I realized that there are various organizations working in the national level and local regional level. As there are many music organizations and smaller active member organizations all over Finland it is not so easy to navigate and find information. It can be confusing to understand what each organization is doing and whether it is relevant to join as a member. The same issue was reflected upon in an interview with Vappu Aura:

"There are lots of organizations in the music industry - there are certainly ambiguities as to what each organization does. Music industry is a network of small organizations, which is difficult to understand. There are a lot of actors, and musicians must understand the network of small actors, which can be hard to grasp." (Aura, 2023)

It takes dedication and initiative from a music industry worker to understand and research the available organizations and their services. As a development idea, there could be one platform that could present information about all music organizations and companies' offerings, language, and location so that it would be easier to navigate and utilize existing services.

4.3 Financial support structures in Finland

This paragraph gives overview of different funding possibilities available in Finland musicians and music related organizations. My aim was to comply support possibilities that are applicable to various music genres and projects related to music. I researched that all these organizations in the table (Table 3) give grants either to music related work or projects. Nonetheless, organizations and entities have criteria that must be followed while applying for grants and it must be kept in mind that there can be changes. This summary is made via online research and the aim is to give general overview of entities where musicians can apply for funding, but no detailed information is given. To get clear understanding and review suitability one must research each grant application criteria individually. Listing is made in alphabetical order (Table 3).

Table 3

Funding providers / institutions	Funding opportunities and target groups
Arts Promotion Centre Finland (Taike)	Personal grants for artistic work. Project-based grants for professional artists and their work groups
Culture Moves Europe	Finances the mobility of artists and other cultural professionals
Finnish Music Creators' Association	Offers various stipends for its' members related to working, career development, travelling, acquisition
Georg Malmstén Foundation	Supports Finnish creative popular music by offering personal working grants for composition, lyrics writing, and arrangement work
Greta and William Lehtinen Foundation	Grants annually for visual artists, designers, composers, and architects.
Jenny and Antti Wihurin Fund	Grants for various projects in the fields of science, art, and social activities.
Joensuu Pop Musicians Association (Joensuun Popmuusikot Ry)	The purpose of the fund is to support pop music related hobbies in North Karelia, Finland
Kone Foundation	Grants to promote academic research, culture, and the arts. Offer multi-year personal grants for academic and artistic work, also thematic grants with emphasis on current themes in academic and cultural life
Live Music Foundation (ELMU)	Supports live music performance opportunities with scholarships and donations distributed annually
Music Finland	Funding options aim to support internationalization of Finnish music. Project funding aimed to support exporting music creators, artists, companies, and organizations. Strategy funding for companies and communities.
Nordic Culture Point	Supports Nordic co-operation within the area of culture. Various funding options available for artistic projects, mobility, and residency

Samuel Huber Foundation	Art grants to private individuals and groups working in theatre, music, dance, circus and performing arts, priority for freelance artists
Teosto	Grants for specific causes related to score-based music
The Alfred Kordelin Foundation	Grants for professional work in the fields of art, only for private individuals
The Finnish Cultural Foundation (SKR)	Working grants and expenditure grants for scientific and artistic work
The Finnish Music Foundation (MES)	Supports the diversity of Finnish music by offering various grants: audio-visual production, live music, publications, education, traveling, marketing and export, personal working, record production
The Finnish Music Publishers Association	Distributes two types of grants to its members: Discretionary support for study trips, digitization of existing sheet music, authors' participation fees for song camps and export support which is granted for travel and other export expenses
The Swedish Cultural Foundation	Support for Swedish culture and education, the Swedish language, and Finnish-Swedish activities in Finland. Grants are given to private individuals and working groups who are active in education, art, and culture

In addition, there are various other foundations that support musicians and composers. As an example, cities or municipalities may have funding opportunities for artists. For example, Espoo city provides short term grants for professional artists from Espoo, regardless of the art field (*Espoon Kaupunki*, n.d.). However, some foundations given grants can be more genre specific or have other distinct requirements. For example, The Paulo Foundation supports soloist studies and the art of composition (*Paulon Säätiö*, n.d.). Pro Musica Foundation supports mainly classical music students and professionals in the field for example for artistic work, music studies, the purchase of an instrument or participation in a competition (*Pro Musica Säätiö*, n.d.). Support for musical projects can be sought from various places if they correspond with the criteria. Support for concerts or composing projects related to some other culture or other international collaborations can be searched from various support entities. For instance, embassies and internationally collaborative associations could be supporting on such occasions. As an example, Finnish-Estonian Cultural Association's goal is to promote cooperation between Finnish and Estonian cultural and artistic collaboration (*Suomalais-virolainen Kulttuurisäätiö*, n.d.). Creative projects could potentially get support from various entities if they are related to some other factors and match the criteria.

Researching funding options in English language would have been challenge as majority of web pages are not fully translated to English language. However, many application forms were available in English. Still, navigating the web pages to find the application forms, needed Finnish language skills in many situations. Unfortunately, some pages did not have any

instructions in English. I contacted some organizations via phone or email and asked about the accessibility for applying for funding as non-Finnish speaker. All organizations I contacted admitted that web pages are not fully translated mainly because lack of time or budget. However, all the organizations I called to encouraged non-Finnish speakers to contact via phone or email if they have any questions or need help regarding application process.

It can be considered that lack of English language information about funding options can create disadvantages for non-Finnish speaking artists. Centre for Cultural Policy Research (Cupore) has addressed the issue of unequal position for foreign-born artists to apply for grants. In an Artist Survey conducted in 2019 which was targeted at foreign-born artists and cultural workers, respondents claimed that reasons for not applying for grants are related to not knowing the application procedure and relevant grants or not feeling like a potential candidate (Lahtinen, 2021). To increase diversity and equal access to information, The Ministry of Education and Culture's action plan for 2023-2025 includes that Arts Promotion Centre Finland (Taike) takes action to develop funding systems, calls for applications and advisory services in the arts and cultural sector in a way that needs of non-Finnish and Swedish speakers are considered (Lummepuro, 2023).

To summarize, there are 18 different organizations listed that provide different kind of funding for musicians and other cultural workers (Table3). It is important to note that more genre specific, cities and municipalities' artistic work grants are excluded from the list in this research. It is possible that some funding opportunities are missing from the list as there can be some new options that came available after my research process or that I did not manage to find the information. When analysing the funding opportunities, it became clear that funding options are diverse and serve various purposes. For example, it is possible to apply for short term such as one month grant or up to 5-year lasting funding. According to a funding organization, there is a possibility to apply as an individual, group or company. Fundings can also be project-based and tied to certain time limits. Funding can be applied for various aspirations such as artistic work, travelling, artist residency programs, export events, buying an instrument, recording or other publishing projects, international collaborations, organizing events or doing academic research. Some funding opportunities are aimed only for composing work or for example only for freelance artists. There can be some special criteria according to the funding year or period and some funding processes are more complex than others. For example, some funding organizations expect long term strategies and plans for the projects

that the funding is applied for. On the other hand, there are funding entities that do not assume applicants to have clear vision of their upcoming projects and funding can be applied, nevertheless.

Given the above information, it is fair to state that funding options are quite extensive and there should be opportunities for musicians and artists in different career stages to apply for suitable funding. However, navigating the options and keeping track on the application deadlines can be difficult. Fortunately, there are some web pages that assist on keeping track of available funding in the cultural sector. For example, there is an extensive online search database “Research.fi” (“Tiedejatutkimus.fi”) where information about many art and culture funding calls are presented (*Tiede Ja Tutkimus*, n.d.). Additionally, many art and music organizations inform about upcoming funding calls through their communication channels and present information on their web pages.

Artistic funding options seem to be relatively diverse in its’ content but when comparing the number of applications and grant receivers it is fair to say that there should be more financial support available. It can be illustrated with Taike’s (Arts Promotion Centre Finland) data that around 14 000 grant applications are processed each year and only about 30% of applicants receive positive decision. Also, rethinking the process of arts funding has been a discussion in topic in the industry as applying for various funding is not creating sustainable employment and can be overwhelming for the artist to sustain a stable career. One of the key messages of Finnish Ministry of Education and Culture publication “Indicative guidelines for arts” proposes that artist grant system should be updated in way that it would enable artists to work in employment relationships and strengthen their social security (*Indicative Guidelines for Arts: Proposal by Working Group on the Key Objectives for Arts and Artist Policy*, 2019).

5 CONCLUSIONS

In this thesis, I researched and mapped educational and financial support opportunities available for musicians and other music industry workers. Additionally, I studied the needs, desires, and expectations of musicians about what kind of support is required. Aim of the study was to explore organizations and entities that offer masterclasses, courses, informational materials, mentorships opportunities and possible funding opportunities in Finland. Secondary aim was to improve knowledge about what kind of support is desired. Study about career development support opportunities for musicians in the context of Finland had not been done before. Aim of the thesis was to work as an informational source and additionally serve non-Finnish speaking musicians and music industry workers with valuable information regarding career development. This thesis was conducted in collaboration with Music Finland and Music Finland's International Music Business Masterclass was used as case study. Participants of the masterclass were surveyed, and their answers reflected in the findings of this study. In addition, three interviews with music industry professionals from three different organizations were conducted to improve the research and gather comprehensive information on the research topics.

Firstly, I mapped out educational opportunities for musicians and music industry workers as part of answering to my first research question. Formal degree programmes in music related studies we excluded from this study. Finding information about various opportunities was done mostly via web research. To elaborate, there is a substantial number of educational providers, both private and public. Research showed that majority of educational support services are provided in the Uusimaa province of Finland. Also, greater part of offerings is in Finnish language. However, many service providers have online materials or webinars that are accessible without geographical limitations. For language accessibility questions, some providers may have occasionally content or events in English and some actors communicate only in English language. It became evident, that being a member of an association or union can be favourable for a musician to get valuable information, to be involved in events, trainings, and other valuable happenings. Expanding educational services more largely in Finland and advancing accessibility could be beneficial. Also, presenting available trainings, workshops and masterclasses and other informative materials through one communication channel could be helpful way of informing about the available services.

Secondly, I mapped out financial support opportunities and providers to answer my second research question. Research was done via web research and the results showed that there is an extensive selection of different organizations that provide grants. My goal was to identify financial support that is applicable for various music genres and music-related projects. Therefore, more specific grant providers were excluded from the results. Finding information about financial support providers was not seamless as information and applying criteria on web pages was somewhat disorganized for many of the organizations. Additionally, language accessibility for non-Finnish speakers came out to be an important concern as majority of funding providers had incomplete or overall missing information about the application processes in English language. Overall outcome showed that there are various grants that can be applicable to various purposes and needs but there is lack of unity in presenting information about the grants. Therefore, navigating and finding information about the possibilities and following important application deadlines is complicated.

Analysing the needs and desires of musicians related to support, it became evident that additional knowledge in form of courses and masterclasses is favoured. By conducting own survey to masterclass participants and analysing Music Finland's own masterclasses' feedback, the results demonstrated that more education about practical career development and music business skills are needed. Among others, valued topics musicians desire to get more knowledge about were related to career management, marketing, copyright and contractual laws, networking skills. Getting mentorship and learning from the current industry workers was also valued as a way of learning and developing proficiency. Having insufficient knowledge about basic music business terms, financial management and artistic employability were themes that reoccurred in research. Especially, in the interviews with industry professionals it became apparent that musicians' knowledge about music business related topics varies a lot. It was mutually agreed that the level of teaching music in Finland is high but there seems to be insufficiency in the way music business skills are addressed in the education system. I found similar acknowledgements by reviewing previous research and literature done in the related topics. The need of improving music business related skills among musicians is essential as it plays important role in musicians' career development. Also, musicians and music industry workers need to stay actively up to date with new information and update their skill set to cope in the constantly changing work environment.

In this study, relevance of musicians' entrepreneurial and self-management skills was contemplated on. By briefly researching the funding system for culture and arts in Finland, the insufficiency of it justifies the importance for musicians to have more access to skills that help them to pursue independent career. However, there is no research done on the correlation of musicians' employability and entrepreneurial skills. I believe that this study is valuable and by mapping currently existing educational and financial support opportunities, I created an informational source for musicians and other music industry workers.

5.1 Limitations and suggestions for further research

Firstly, searching information about educational and financial support providers via websites and other digital materials could have produced some outdated information to my study. It can be since web sites are not always being kept up to date. However, information about these kinds of offerings is not possible to retrieve with any other method as there is no extensive database for that kind of information.

Another limitation of this study was the amount of people surveyed and the fact that the people were selected from a certain group of masterclass participants. To get more insights from musicians needs and desires for career development support in Finland, wider research should be targeted to musicians and music industry workers.

Another suggestion is to create united source such as web page or mobile application, that could serve musicians and music industry workers with valuable information about upcoming courses, trainings, funding deadlines and other relevant information. This source could present information also on the international level and make navigating in the endless amount of information easier and same time target the correct audience.

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APPENDICES

Interview questions for Aura Vappu, Sanni Kahilainen, Anna Reponen:

1. What do you do and what is your main role in the organization?
2. How can person join as a member? (For Musicians' Union and Testo)
3. What kind of services are offered?
4. What channels are used to give information about the services?
5. What kind of co-operation the organization is doing with educational institutions?
6. Are the services accessible in all of Finland?
7. Do you organize webinars or workshops?
8. What is your opinion about the musicians' level of knowledge of career development and music business? How to tackle the issue of knowledge sharing?
9. What kind of knowledge musicians are needing the most, have you noticed anything particular?
10. What kind of events musicians have been asking for? What kind of career related services musicians have been asking for?
11. In what language the services are available?

Detailed program of the case study Music Finland's International Music Business

Masterclass:

- Masterclass kick-off - Case study: Alma's international career, partnerships and lessons learned. Speaker: Antti Kosonen
- International Networking Workshop at Music x Media conference. Speaker: Jake Beaumont-Nesbitt, (From The International Music Managers Forum)
- Marketing on a Budget. Speaker: Sarah Saukeran (Music Ally)
- Artist and licensing contracts – The deal models of international recording contracts. Speaker: Magda Jedrzejewska (Music Ally)
- Music rights and international money flow. Speaker: Jani Jalonen (Grand Music Consulting)
- Web 3 Ecosystem. Speaker: Marlen Hullbruck (Music Ally)
- Sync and brand partnerships. Speaker: Mark Frieser (Sync Summit & Disconic, USA)
- Entering the international live market. Speaker: Oskar Strajn (Eurosonic)
- Building a career in the music business. Speaker: Riku Salomaa (Nordic Music Partners)