

**Re-thinking fundraising of dance companies in Finnish
cultural political environment**

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<p>Degree programme</p> <p>Arts Management</p>	
<p>Abstract</p> <p>Finnish cultural policies have ideologically justified public support for arts, but recent argumentations have stressed the need for funding from private sources. This study examines how Finnish contemporary dance companies react to the demand to increase fundraising from private sources. It explores how the concept of fundraising is understood, and what kind of forms of fundraising the dance companies practise outside of public funding. It also asks how Finnish cultural policy, the reform of state subsidy system for performing arts and the criterions of public funding are perceived by the dance companies.</p> <p>The research is a qualitative theme study conducted with semi-structured thematic interviews. The primary data is gathered by interviewing representatives of four state subsidised Finnish contemporary dance companies, so-called VOS dance theatres, and of three independent dance companies receiving operational subsidies from Arts Promotion Centre Finland (Taike). The thematic framework and analysis operate in the fields of Finnish cultural policy, contemporary dance, and fundraising in relation to arts management.</p> <p>The findings indicate following:</p> <ol style="list-style-type: none"> 1) There are varying interpretations of the term fundraising, and clarifying the dance company’s mission, vision and value statements, as well as the contents and processes of fundraising, would help the dance companies to compose their funding from multiple sources. 2) Public support is essential for all the Finnish dance companies, yet the necessity to increase private fundraising is recognised to widen the audience structure and financial base of the dance company. The state subsidies for performing arts form a stable foundation for the budgets of the VOS dance companies, and enable to release more efforts (funds, time, personnel) for fundraising from other sources. 3) The natural links between the dance companies, other arts organisations, independent collectives, and arts professionals construct a collaborative horizontal network for fundsaving by sharing existing resources, and for fundraising for co-operative activities and co-productions. The practised forms of private fundraising consist of e.g., project grants from private foundations, innovative collaborations or small-scale sponsoring with business sector, sales of tickets, venues, expertise and performance packages, and emerging potentials for membership schemes and donations. However, more pilot projects are needed to develop partnerships with and ways to approach business sector. 4) Finnish system of public funding for arts is valued as relatively equal, transparent, and liable – although some development ideas appeared in the study. The reformed state subsidy system for performing arts is regarded as an improvement to ease long-term planning and ways for newcomers to join the system. Yet, suitable criterions for obtaining public subsidies and views to the impacts of wider tax deductions for donating to arts divide opinions. 	
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1 INTRODUCTION

1.1 Background of the study

“The greatest danger in times of turbulence is not the turbulence; it is to act with yesterday's logic” (Peter F. Drucker, management guru, cited in McConnell, 2020)

Economic, social and environmental changes in the society are affecting the position of art and transforming cultural policies. Finnish cultural policies have ideologically justified stable public support for arts and arts organisations, but recent argumentations have changed towards expectations for additional funding from private sources, or in general outside the public sources. For contemporary dance companies, presenting small arts organisations and a marginal form of art, this means increasing challenges and a need to find practical, innovative solutions to keep up their activities. Likewise, policy makers are balancing between existing economic structures, changing world situations and cultural political values while building new structures for the future.

In the beginning of 1990s, worldwide economic and political changes brought the concept of Finnish welfare state into turbulence leaving Finnish cultural policy as a subject to several restrictions. Finland's becoming membership for the European Union insisted new requirements for the political system. Simultaneously, the Finnish banking crisis occurred after debt-based economic boom of the 1980s and the essential bilateral trade with the Soviet Union decreased drastically (Kulha, 2000; Häyrynen, 2013). Finland's economy fell into a deep recession causing severe number of bankrupts, structural unemployment, and cuts in public funds. As public support for culture and arts declined, Finnish cultural policies started to push arts organisations towards fundraising from private sources and towards a more competitive approach for their existence.

At present, the Finnish contemporary dance scene is facing new, additional obstacles. Russian's aggressive invasion of Ukraine in February 2022 brought the fear of escalating world war to Europe with still fully unknown, but devastating

consequences (Pennanen & Sulasma, 2022; Juhola, 2022). Already before that the worldwide Covid-19 pandemic and climate emergency together with the national reform of the state subsidy system for performing arts (Opetus- ja kulttuuriministeriö, 2020a) increased uncertainty and difficulties for dance organisations, dance companies and freelance artists to develop their work, or even to survive economically. Estimated substantial reductions in public funding for arts, earlier created by Veikkaus gambling profits (Santtila, n.d.), together with high inflation caused by the war, pandemic restrictions for performances and touring as well as concern about the climate issues oblige dance makers to look for alternative ways of working and funding – creating new forms of collaboration and re-thinking ways of fundraising.

The topic for this study grew from my personal interest after working for the last three decades on multiple tasks on the professional contemporary dance field as performer, choreographer, producer, director, educator, grant receiver and peer-evaluator, policy maker and advocate for the position of dance as a respected part of other art forms in our society. According to my experience, the concept of fundraising on contemporary dance field has been seen very narrow as support from public funds or as grants from private foundations. Collaborations have not been understood as a form of fundraising, and other forms of private fundraising have been mostly neglected. In current economic situation the contemporary dance companies are forced to widen their view about fundraising in general, which makes the topic current. The study wishes to contribute to the development of new fundraising practises as well as open discussion between private and public sector.

Furthermore, private fundraising in Finnish dance companies has not been studied much. Most of the research concerning especially fundraising of dance companies have been done in different cultural political environments (e.g., Lehmuskumpu, 2013; Radbourne & Watkins, 2015; del Barrio-Tellado et al., 2020; Turrini & Voss, 2021). In 2013, Tujunen stated that Finnish contemporary dance companies seldom start fundraising activities from private sources, despite the need was identified. The lack of time and personnel were perceived as major limitations. According to the report by Oinaala and Ruokolainen (2013), Finnish independent dance field rarely collaborated with state subsidised dance companies. Instead, the freelancers had

several artistic collaborations with other independent dance collectives, dance schools and regional dance centres. Härkönen (2011) analysed what kind of national touring network model for dance would benefit and create value for all the participating partners, and highlighted the importance of open co-operation.

More recent studies have concentrated on private fundraising of larger arts organisations in Finland (e.g., Jokivuolle, 2019) or co-operational practices of the Finnish independent art field (e.g., Vainio, 2021). Dance Info Finland's and Theatre Info Finland's annual reports assemble public support for performing arts including state subsidised dance companies, dance collectives and freelancer productions (see e.g., Esittävän taiteen tilastot, 2019, 2020; Tanssin tiedotuskeskus, n.d.-b), but exclude their forms of private fundraising.

The focus in this study is to find out how contemporary dance companies are adjusting to the requirements of the strategy of Finnish cultural policy, reform of the state subsidy system for performing arts, decline of public funding for dance and demand for fundraising from private sources. The knowledge received will benefit the dance organisations and their arts managers to discover the existing good practises, develop fresh ideas and encourage implementing suitable new fundraising methods. Moreover, the study opens up a discussion how to find a balance between public and private support for arts on an organisational and policy level. It explores what are the roles of public and private funding of arts in the future in the Finnish context under Finnish cultural political climate.

1.2 Aim of the study

The aim of this study is to analyse how Finnish cultural policy, the reform of state subsidy system for performing arts and decline of public support for arts are affecting the fundraising of Finnish dance companies. The main research questions are:

- How the concept of fundraising is understood and applied in Finnish contemporary dance companies?
- What kind of forms of fundraising dance companies are practising outside of public funding?

- How the requirements of the strategy of Finnish cultural policy and decline of public support for arts are perceived by the contemporary dance companies, and how these requirements are affecting the fundraising practises of the contemporary dance companies? Similarly, how the reform of the state subsidy system for performing arts is perceived by the contemporary dance companies and how it is affecting their fundraising?

The first two questions focus on finding out the current situation: how the dance companies are understanding the concept of fundraising, and how they are financing their activities, what are the shares in their budgets between public and private funding, and which forms of private fundraising are recognised and implemented by the dance companies. Likewise, the aim is to reveal possible existing models of collaboration and services in-kind, which are practised by the dance companies. The intention is to discover what kind of co-operation is found valuable, why, with whom and with what kind of results under which conditions.

The third and fourth questions are providing an additional perspective to the dance companies' fundraising focusing on challenges and development ideas of both public and private funding. With these considerations the study wishes to open up a dialog between cultural political argumentation and every-day practises of a small-sized arts organisation in the Finnish context.

Through these main research questions, the study aims at discovering possible existing good fundraising practises of Finnish contemporary dance companies and suggests alternative perspectives for developing fundraising from private sources outside of public support. Finally, the study discusses about the roles between public and private funding for arts and arts organisations in Finnish cultural political circumstances.

1.3 Research Approach

The study is a qualitative theme study. The main data is gathered by interviewing artistic directors or managing directors of four state subsidised contemporary dance companies, so called VOS dance theatres, and three dance companies outside of this

particular state subsidy system but receiving operational subsidies from Arts Promotion Centre Finland (Taike). The abbreviation VOS comes from Finnish language 'valtion osuutta saava' and is translated in English as 'receiving state subsidies'. The studied dance companies are chosen based on their location in different areas in Finland in order to expose possible dissimilarities originating from their location and source of public funding. Supporting data is gathered from the dance companies' annual reports, websites, and marketing material along with yearly statistics from Dance Info Finland and Theatre Info Finland. The data is analysed by using thematic content analysis for the transcribed interviews. Supporting data is used for validating facts and widening perspectives. Additional interviews are conducted with Finnish tax authorities, one dance artist with experience of arts-based learning methods, and with one representative of regional dance centres for executed or planned forms of private fundraising.

The thematic framework consists of three parts: Finnish cultural policy and funding system for arts, development of Finnish contemporary dance scene, and fundraising. The first part includes literature, journal articles, governmental documents, media and websites about Finnish cultural policy and funding system for arts as well as the reform of state subsidy system for performing arts. This builds an understanding of the cultural political foundation and the structure of public support system for arts in Finland. The development of Finnish contemporary dance is studied through dance history literature, journal articles and websites. It presents the research subject and links it in wider cultural political context. Fundraising articles, websites and literature are concentrating on forms of private fundraising, examples of private fundraising in other dance organisation and philanthropic motivations for supporting arts. Since only few studies are made about private fundraising in Finnish contemporary dance field, earlier research in other sectors of art, in other countries and organisations are used to introduce the concept.

The study wished to offer insights on how Finnish dance companies, as representatives of small-sized arts organisations, are understanding the concept of fundraising and what kind of forms of private fundraising they practise. Through practical examples, it shares feasible ideas to dance companies and their arts managers of how private fundraising methods could be applied and developed into

arts organisations' fundraising practices. Moreover, it discusses about the role of public and private fundraising of arts organisations on cultural policy level.

1.4 Structure of the thesis

The introductory part is guiding the reader to the topic of the research paper by picturing the background and the aim of the study along with the chosen research approach. Chapter 2 reviews the thematic framework and conceptual context of the topic in three sections. Section 2.1., Finnish cultural policy and funding system for arts, concentrates on building an insight on the cultural political foundation and the structure of public support system for arts in Finland. It introduces the historical development phases of Finnish cultural policy ending with the strategy of cultural policy 2025. It presents the structure of funding system for arts in Finland and the reform of state subsidy system for performing arts. Moreover, it discusses some current issues influencing the fundraising of contemporary dance field.

In section 2.2 the development of Finnish contemporary dance is discussed through dance history literature, journal articles and websites. It presents the research subject and links it in wider cultural political context. Section 2.3 introduces some theories behind philanthropic motivations for supporting art, key forms of private fundraising, examples of private fundraising practises in some dance organisations operating on different continents and describes the phases of fundraising process as a repeatable cycle. The section ends with a presentation of some earlier research of fundraising in connection to dance sectors in Finland or abroad.

The presented thematic framework is followed by explaining the methodological approach of the study, methods of data collection and data analysis in chapter 3. The data collection section includes an introduction to each of the studied seven dance companies: the aim and volume of their operations, their organisational forms, budgets, and sources of fundraising. The chapter ends with critical considerations on the research process in section 3.4.

In chapter 4 the results are divided in four sections according to the discussed themes. The section 4.1 summarises the differences of the structural basis of the

studied dance companies. It is followed by describing the varying interpretations of the concept fundraising in section 4.2, practised forms of private fundraising (4.3) and views to Finnish cultural policy and public support of arts (4.4). The first section is drawing a picture of the different circumstances of the dance companies based on their location, volume of funding and employment, form of organisation and consistence of the board. The second and third sections aim at answering the first two research questions ('How the concept of fundraising is understood and applied in Finnish contemporary dance companies? What kind of forms of fundraising dance companies are practising outside of public funding?'). The fourth section illuminates the interviewees' views to the public support for arts and the reform of state subsidy system for performing arts from the perspective of Finnish contemporary dance scene.

Chapter 5 outlines the main findings of the study and discusses them in relation to the research questions, thematic framework, and broader context with concluding remarks. Chapter 5.1 reviews the varying understandings of the concept 'fundraising', followed by discourse of the dance companies' organisational models, budgets, and their impact on fundraising in chapter 5.2. Main learnings from the methods of private fundraising implemented by the dance companies are presented in chapter 5.3. Chapter 5.4 opens a discussion for Finnish cultural policy and the roles of public and private funding for dance. After presenting some managerial implications in section 5.5, suggestions for further research are offered in chapter 5.6. In the end, the references used in the study are presented alphabetically in two groups. The first group presents the written documents and the second introduces the online sources. The list of references is followed by appendixes.

2 THEMATIC FRAMEWORK

2.1 Finnish cultural policy and funding system for arts

The roots for each nation's cultural policy rest on the chosen meaning for 'culture'. In some states culture has been considered as arts, and in these countries cultural policies are focusing mainly on the arts and on separate forms of art (Simjanovska, 2011). A broader view defines culture as "a way of life" (Matarasso & Landry, 1999, pp. 11-12) embracing the arts as one form of expression of the cultural identity of a certain place and its inhabitants. The World Conference of UNESCO, United Nations Educational, Scientific and Cultural Organization, underlines culture as the "fundamental rights of human beings including value systems, traditions and beliefs", in addition to arts, sports and letters (1982, p. 8). Culture involves also a political aspect to change or to maintain: it is a dynamic source of creativity that shapes our overall thinking and behaviour (Kangas, 2004; United Nations Educational, Scientific and Cultural Organization, 1996).

The recent strategy of Finnish cultural policy for 2025 follows UNESCO's wide concept for culture and its description of 'cultural policy' as a governmental tool to implement principles and objectives to foster cultural expression, access to culture and cultural diversity (Ministry of Education and Culture, 2017; United Nations Educational, Scientific and Cultural Organization, 2005). Similarly, according to Varbanova (2013) 'cultural policy' implies to measures and methods, which the government either directly or indirectly uses to protect cultural heritage or to encourage development of culture. This concerns its cultural and artistic organisations, their activities as well as individual artists. Craik (2007, p. 83) describes cultural policies as governmental "management for production, delivery, and consumption of cultural resources". Yet, the meaning of cultural policy is hardly stable; it reflects the changes in society and expresses altering values of the time (Simjanovska, 2011).

2.1.1 Developing Finnish cultural policy

Sokka and Kangas (2007) have separated the historical development of Finnish

cultural policy into three parts. The Finnish Estates, after a long period under the Russian power, assembled first time in 1863 to form governmental principles, which emphasised the importance of common history and cultural heritage. Especially since the declaration of independence in 1917, building national identity and unity became significant in public policies and also effected arts initiatives. Civil society organisations began to apply funding from the state for activities strengthening these perceptions. In 1918 State Arts Boards for visual arts, music, architecture, drama, and literature were founded to observe the developments within each art form and to make statements for allocating subsidies. Few years later in 1926, state lottery system was set up as a tool for more structured financial support for culture. Part of the lottery profit was reserved to subsidise arts: grants and pensions were addressed to national artists, and state supported art associations and institutions were reinforcing agreed cultural policy to unify the people. During this period between 1860–1960s Finnish cultural policy was focusing on **nation building**, and arts became a valuable instrument for that. (Kangas, 1999; Sokka & Kangas, 2007) Finnish culture, especially in the forms of language, literature, music, fine arts and architecture, was supported and fostered during the period of nation building (Hroch, 1998).

During 1960–1990s Finnish cultural policy became one joined sector of the **welfare state**. The arts and the artists were seen as a resource for national socio-economic development. The concepts of cultural democracy and democratisation of culture formulated the main aims of the cultural policy. (Sokka & Kangas, 2007) The term democratisation of culture referred to the indication that giving people access to a wide pre-determined set of cultural experiences was the responsibility of a democratic state, which is taking care of its citizens' well-being and civilization. Cultural democracy, on the other hand, suggested that policies should be formulated preferably in relation to the cultural needs of the population in people's everyday lives – involving people to express and define arts according to their own conception. (Matarasso & Landry, 1999; Kangas, 2004; Pyykkönen, Simanainen & Sokka, 2009) During the period of welfare state of the Finnish cultural policy, several public organisations with specified tasks were established to support professional art forms and art education. People were encouraged to participate cultural activities to increase their mental and physical well-being, while

simultaneously the government intended to narrow down the gap between elitist and popular cultures. (Kangas, 1999; Sokka & Kangas, 2007)

The third change in Finnish cultural policy started in the beginning of 1990s when deep economic recession hit Finland and was followed by structural unemployment, cuts in public economy and increasing neoliberal thinking. The new value orientation aimed at reducing public responsibilities and increasing market mechanisms. Cultural areas without commercial potentiality were silently addressed to voluntary organisations or accepted as voluntary work. (Siisiäinen, 2002; Häyrynen, 2013) Citizens became consumers of creative industries, and public administration was supposed to be managed like businesses changing cultural institutions of production into targets of investment. Innovativeness, globalisation, and competition were increasingly emphasised also in the cultural policy in this still continuing phase of **competitiveness society**. (Kangas, 1999; Sokka & Kangas, 2007; Norppa, 2013) Furthermore, the EU-membership that started in 1995 encouraged for more diverse and international approach in the Finnish cultural policy. Culture became a part of international brand-making for attracting tourism, and an export product for displaying national competitiveness. (Häyrynen, 2013)

Comparable neoliberal reflections are visible also in other European countries. Similarly, Dutch De Jong (2009) argued that economists rarely see art legitimised for use of public tax money, even though most of them consider art in the category of cultural heritage as public goods, which should be protected. That leads to an assumption that new artists should survive only by finding their way to private market. De Jong found privatisation of arts problematic and causing inequality: wealthy people can attend more and 'better' art experiences than people with lower income, and therefore they can also influence the development of art and artists, who participate in formulating culture in a wide sense.

According to recent research, the current Finnish cultural policy and the discussions around it combine ideas from both welfare state and neoliberal governance: art is valued based on its social and economic benefits, and public investments in arts are justified by these benefits it will return - at the end, the well-being created by arts is

leading to national competitiveness. This kind of instrumental cultural policy has raised doubts about artistic freedom. The cultural policy is emphasizing artistic freedom in the contents of the arts, while simultaneously the government is directing public funds to arts organisations by specific criteria – yet usually these same supervised organisations are offering the structures and platforms to the ‘free’ artists. (Norppa, 2013; Murtoniemi, 2020)

The historical development of Finnish cultural policy seems to reflect closely the occurrences in the civil society and global socio-economic development. Despite the clear increase in market-oriented view, I agree with Murtoniemi (2020) that the Finnish cultural policy nowadays is still a mixture of welfare state and competitiveness society. The latest strategy for cultural policy still has participation and inclusion in culture as one of the main targets emphasizing well-being, art education and cultural diversity. On the other hand, the competitiveness is not only visible in the market-oriented approach, which emphasises culture as business opportunities and self-employment for the art field to feed national economic growth, but also in art’s need to constantly prove its importance and place in overall public policies – to compete for its acceptance and existence.

For example, several studies have been made to show that dance can help in rehabilitation of neurological diseases not only by improving physical well-being, but also by increasing brain activity, memory capacity, concentration, creativity, and feelings of empathy as well as by lowering stress, depression, and loneliness (Alpert, 2011; Demers & McKinley, 2015). Likewise, in the process of slowing down the symptoms of dementia dance has been proved to be a very promising tool (Pohjola, 2019). Despite the interesting medical value of these results, they are equally highlighting the socio-economic impact of dance on society at large. The results should be acknowledged by economists and considered in public health care policies as well – without questioning the importance of the art of dance as such.

2.1.2 The strategy of Finnish cultural policy 2025

The strategy of Finnish cultural policy 2025 is built on the definition for culture set out by UNESCO. Finland’s cultural policy rests on the fundamental and cultural

rights of individual citizens, the freedom of arts and everyone's right for self-development, own language, and culture. These cultural political rights are also written into Finland's constitutional law (731/1999) among other laws securing for example art education, cultural activities in communities, copyrights and state subsidies for theatres and orchestras, later called as state subsidy system for performing arts. (Opetus- ja kulttuuriministeriö, 2017; Hirvi-Ijäs & Sokka, 2019)

In the strategy 2025, culture is estimated to have a strong impact on citizens' overall well-being and therefore it supports the development of creative, democratic and successful society. The policy is steered by the Ministry of Education and Culture, which is setting the framework for directing and regulating legislation, funding and development. The Ministry of Education and Culture declares that the state is responsible for ensuring artistic freedom, safeguarding citizens' linguistic and cultural rights and possibilities to access arts and culture. It is also responsible for safeguarding cultural heritage, continuity of culture, cultural diversity and developing the cultural infrastructure as well as arts and cultural education. These targets and responsibilities support the ministry in preparing budgets and allocating funding, meanwhile they help other stakeholders in developing their policies and activities accordingly. (Ministry of Education and Culture, 2017)

In the area of arts, the strategy is foreseeing major changes related to enhancing diversity in the population's spoken languages, ages, values, tastes, and lifestyles – individualism and community spirit are estimated to progress parallel and effect the way of arts consumption and its service expectations. Simultaneously, globalisation together with increased competition and rapid expansion of digitalisation will have an influence on production of creative sectors, expectantly to generate new business opportunities for arts. However, despite the estimated decline in economics, the state still has a significant role in public funding for arts since domestic markets are admitted being very limited. Other funding systems, such as private foundations, crowdfunding and collaborations between institutes and independent groups, are mentioned to have an increased importance as other sources for supporting arts. (Ministry of Education and Culture, 2017)

The strategy 2025 compresses its target areas into three main categories:

- 1) conditions for artists and creative workers should be improved,
- 2) inclusion in arts and culture should be increased,
- 3) cultural basis should be strong and vital.

By implementing these objectives, the government aims at improving artists' and creative workers' income opportunities and social security, meanwhile ensuring citizens' possibilities to access and participate cultural services at regional and local level. State's funding is considered as a basis for building a strong cultural infrastructure. On the other hand, the strategy is emphasizing the importance of implementing improved conditions for additional new forms of subsidising art, such as private funding in close connection to product development, agency work, exports, and internationalisation. These are regarded as significant means to increase the employment of the artists while they simultaneously improve the national economy and international competitiveness. Moreover, the employment of creative workers is suggested to be reinforced by directing educational institutions to develop continuing education that enables the multiple use of the artists' competence in changing structures of the society. The need to bring more flexibility into the public funding system for museums, theatres, dance, circus and orchestras is recognised in the strategy, and the reform of the state subsidy system for performing arts is set as a target to be formulated in co-operation with the cultural sector. Likewise, co-operation between administrative branches and versatile stakeholders, such as education, research, taxation, business, and health care, are to be intensified with key projects. (Opetus- ja kulttuuriministeriö, 2017; Opetus- ja kulttuuriministeriö, 2018; Hirvi-Ijäs & Sokka, 2019)

Virolainen (2016) and Murtoniemi (2020, p. 116) argue that these kinds of cultural political articulations are reflecting "neoliberal governance through participation". The competitiveness or success of the state is achieved with increased democratic participation of the 'well-feeling' citizens, and the positive social impacts are calculated to deliver correspondingly positive economic impacts. Mangset (2018) admits that strategies for cultural policies increasingly justify public support for art by quoting to the benefits it brings outside the cultural field. That again leads to the argument that art should be more present in, or even taken care by, other public

policies, such as health care or regional development. Moreover, he challenges the value of national cultural policies as inadequate in competitive economics with transnational careers of the artists: international regulations are needed to control the globalised cultural production and distribution, while national policies are there to protect too excessive globalisation of culture.

I agree that increased neoliberal thinking and market-oriented view are visible in the Finnish strategy for cultural policy 2025. It is articulated in the words ‘self-employment, business opportunities, cultural tourism, globalisation and competition’. Likewise, it could be interpreted that artists are strongly encouraged to educate themselves for another profession to ease their entrance to other fields where their multiple skills could be useful (such as social and health care) – and to create another source of income, preferably from the private sector.

2.1.3 Funding for (performing) arts and dance

In Finland funding system for culture and arts leans strongly on public support while ideas for private funding, such as sponsorship and crowdfunding, are rather new and undeveloped (Heiskanen et al., 2015; Lehmuskumpu, 2017). The overall philanthropic culture is understood quite narrow in Finland and recognizing the value of art organisations as beneficial investment partners has still vast potential to develop. Furthermore, unlike in United States, where private funding for arts is common and supported by tax reliefs, in Finland private donations are tax-deductible only inside certain limits while donating primarily to universities (Jokivuolle, 2019; Verohallinto, n.d.-b).

The Finnish tax authorities do allow private persons to give tax-free gifts for another private person when the overall amount stays under 5 000 euros inside three years per receiver. Higher contributions will oblige the individual receiver to pay gift tax. (Verohallinto, n.d.-a) Likewise, individuals and housing estates are allowed to tax-deduct amounts donated as monetary payments to publicly supported universities or other higher education institutions targeting to promote art and science. The annual deductible donations may be executed from the earned income and may vary between 850–500 000 euros. (Suomen oikeusministeriö, n.d.; Verohallinto, n.d.-b;

Hätönen, 2020) As a private person, it does not seem possible to receive tax reliefs by donating bigger sums directly to wished artists or art associations. Then again, donations from private or estate testaments form the base for cultural foundations, which deliver grants for artistic work and projects (Suomen Kulttuurirahasto, n.d.-a).

Businesses in forms of cooperatives or limited liability companies, on the other hand, can donate to arts through certain foundations, institutes, or associations in addition to universities. To receive tax reliefs, the annual donations may vary between 850–250 000 euros: for each university the maximum donation may reach 250 000 euros, and for cultural foundations and associations 50 000 euros. The donations have to be directed to those organisations nominated and listed annually by Finnish tax authorities. The possible receiver organisations need to apply for the nomination, which is given maximum for five years at a time, and pay a fee (425 € in 2021) for the application whether or not they are accepted. (Verohallinto, n.d.-b, n.d.-e; Hätönen, 2020; A. Pauku, personal communication, March 3, 2021)

The tax authorities' nomination list of 2021 contained several institutions, associations and foundations, which are aiming at preserving Finnish cultural heritage or supporting arts or science. The list included many universities, private foundations but also some arts organisations, such as Finnish National Opera and Ballet, Kiasma Support Foundation, and registered associations of Savonlinna Opera Festival, Into Liikkeessä ry and Sairaalaklovnit (Verohallinto, n.d.-c). The latter is an example of a non-profit organisation, where dance, theatre and circus professionals are working in hospitals, as a part of the hospitals' everyday procedures and personnel (Sairaalaklovnit, n.d.). Into Liikkeessä ry (2019) is the support organisation behind Helsinki-based Tero Saarinen Dance Company.

Additionally, businesses may tax-deduct 'decent costs' concerning for example hospitality towards the clients or for educating the employees (Koskenranta, 2020). Smaller contributions under 850 euros, which may be tax-deductible as well, can be donated to local associations serving 'common-good', such as junior sports clubs (Niskanen, 2017). In other words, companies could support art and receive tax reliefs also by organizing an entertainment evening for their clients in a dance

theatre or by offering tickets to a circus performance to increase the employees' well-being. Moreover, arts-based learning methods could be practised to educate the personnel with the aim to improve the company's productivity – and with the possibility for tax reliefs.

Reading the above, in Finland free gifts may become costly to the receiver in a form of gift tax or heritage tax, and different non-profit organisations are not in an equal position to receive donations. Most of the dance theatres and collectives are founded as registered non-profit associations, but only very few of them are on the list nominated by the tax authorities to receive tax-deductible donations from the private sector. That raises the question why not? Are they not aware about the possibility, or do they not find it a suitable fundraising option for themselves, or was their application turned down based on which criteria? According to a tax adviser, any Finnish dance company as a non-profit association could apply for this nomination (A. Paukku, personal communication, March 3, 2021). On the other hand, companies do have possibilities to support art and get tax reliefs, either directly by using the services of the artists they wish or donating to those dance promoting associations presented on the tax authority's list, or indirectly by donating to cultural foundations without the opportunity to choose the beneficiaries themselves.

Nevertheless, **private foundations**, which deliver the above-mentioned donations as grants, are significant art financiers. Kone Foundation, Finnish Cultural Foundation, Wihuri Foundation and Jane and Aatos Erkko Foundation among others support independent artists, productions, innovative projects and even building projects (Suomen kulttuurirahasto, 2015, Piha, 2017) Often larger developments need funding from several sources and sometimes this funding is conditional depending on subsidies from other supporters. As an example, after several decades of lobbying and planning, the building process of performance venue designed especially for dance, Tanssin talo (Dance House Helsinki), is finally constructed based on cooperative subsidies from Jane and Aatos Erkko Foundation (15 million euros), Helsinki City (9,95 million euros), Ministry of Education and Culture (7,25 million euros) and Kiinteistö Oy Kaapelitalo (7,8 million euros). The support from the state requested cooperative participation of the city of Helsinki

and Erkko Foundation. (Tanssin talo, n.d.; Majander & Frilander, 2015) In addition to private foundations, EU subsidises several projects, usually with periodically changing themes, which have increased artists' possibilities for international co-operation and touring (Keõja presents, 2019).

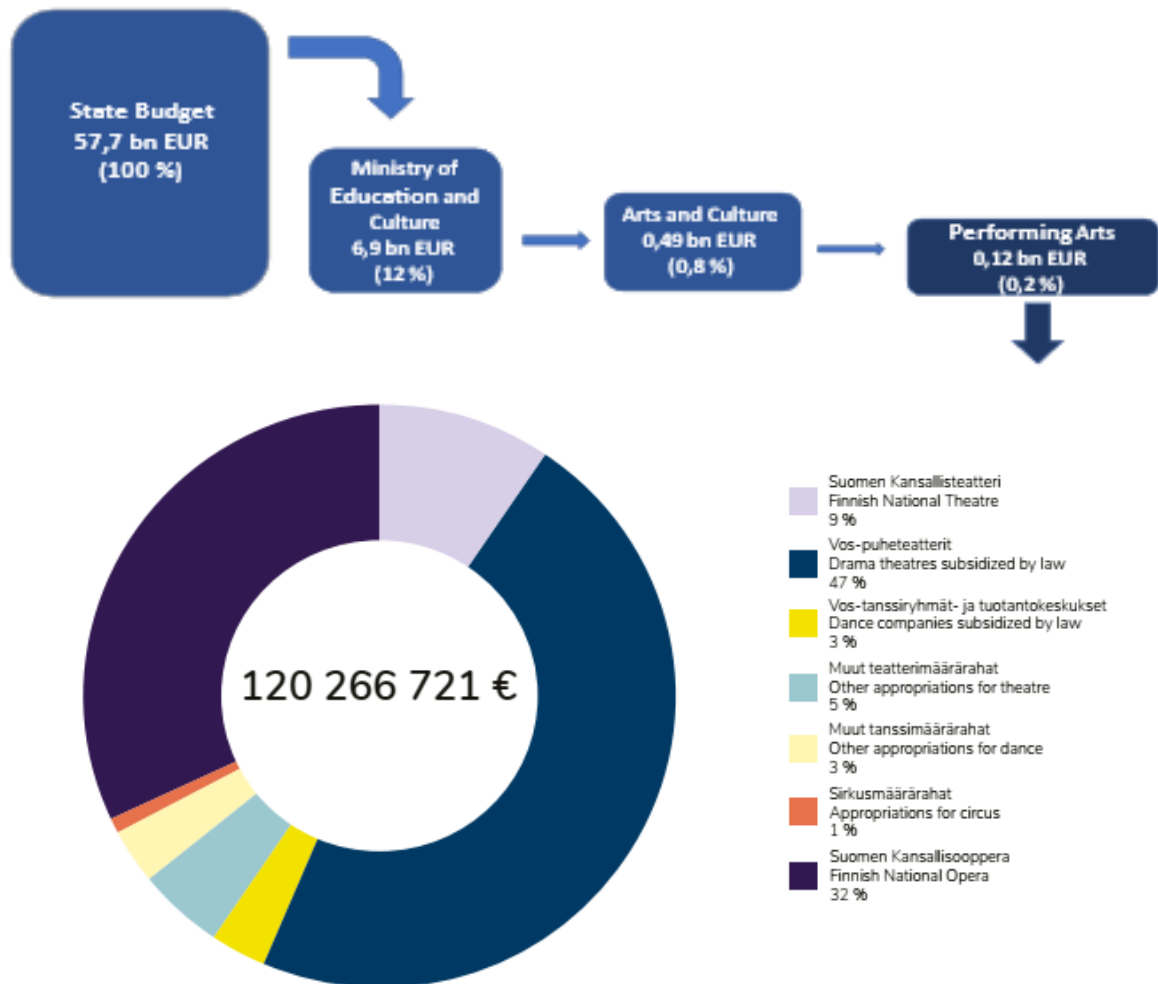
Public support for arts can be indirect through taxation in the forms of for example tax-free grants or income spreading, or through social security providing statutory insurance for grant recipients. Education and copyright systems can be regarded as a part of indirect promotion of arts as well as use of art in social and health care or building support for municipal art institutions. (Suomen kulttuurirahasto, 2015)

Finland is directly assigning public funds for arts and culture through Ministry of Education and Culture. The annual state budget presented by the government for year 2020 was 57,7 billion euros of which 6,9 billion euros was directed to Ministry of Education and Culture, which was allocating 0,49 billion euros to arts and culture (Valtiovarainministeriö, n.d.-a-b). Hence, it could be said that 0,8 % of the 2020 state budget was dedicated straight to arts and culture, and 0,2 % of it to performing arts (see Figure 1). As an interesting comparison, Senegal, a country with less economic wealth, has spent 25 % of its national budget for arts and culture (Harney, 2004, cited in De Jong, 2009).

In 2020, from the state budget of 0,49 billion euros for all arts and culture, 24,5 % was directed to performing arts (0,12 billion euros). A large amount of that was distributed to national institutions such as Finnish National Opera (32 %) and National Theatre (9 %), and 47 % for drama theatres belonging to the group of by law state subsidised 'VOS theatres'. The 11 Finnish by law state subsidised 'VOS dance theatres' received 3 % of the state budget for performing arts with an equal 3 % as appropriations for other dance collectives (see Figure 1). Additionally, there has been for the last ten years around 18–40 dance companies, which do not receive VOS support and over 1000 professional dance artists with numerous dance projects funded by grants. (Suhonen, 2011; Tanssin tiedotuskeskus, n.d.-a; Tanssin tiedotuskeskus, n.d.-c).

Figure 1

Appropriations for the Performing Arts in the State Budget of Finland 2020



Note. Adapted from Finland's State Budget for 2020 (Valtiovarainministeriö, n.d.-a-b) and Statistics 2019 for Performing Arts in Finland (Esittävän Taiteen tilastot, 2019, p. 30), including the budget proposal for 2020 (before Covid-19 pandemic).

Through its budget the Ministry of Education and Culture (2017) is sharing responsibility of implementing the strategy to central and regional governments, which distribute subsidies to artistic work and cultural activities, support cultural institutions and the library system as well as art education on all levels from childhood to senior citizens. One of the main distributors of these subsidies is Taike, Arts Promotion Centre Finland, which works as expert agency for the Ministry together with its central, national and regional arts councils (Taiteen edistämiskeskus, 2019).

Before Covid-19 pandemic, Taike received annually approximately 14 000 grant applications and distributed 40 million euros to artists, work groups and communities. Additional 2,4 million euros were allotted to projects and to the work of regional artists employed by Taike. (Sokka & Jakonen, 2020) Two-thirds of Taike's overall award budget is allocated as subsidies to professional artists in forms of working, project or mobility grants, prizes and pensions. The main shares are assigned to literature, visual arts and music followed by theatre, design and dance. Grant decisions are made in national and regional arts councils by juries, which are peer reviewing and evaluating the quality of the applications. (Taiteen edistämiskeskus, 2019)

Two-thirds of Taike's funds has come from 'Veikkaus', state-owned gaming company, and one-third through taxation (Taiteen edistämiskeskus, 2019). In 2021, Taike distributed operational subsidies for art communities with 13,9 million euros, most of which were directed to performing arts. The single amounts varied between 20 000–350 000 euros. Dance communities were funded by 3,3 million euros, and personal working grants for ½–5 years were appointed to 17 dance artists. (Taiteen edistämiskeskus, 2020, 2021)

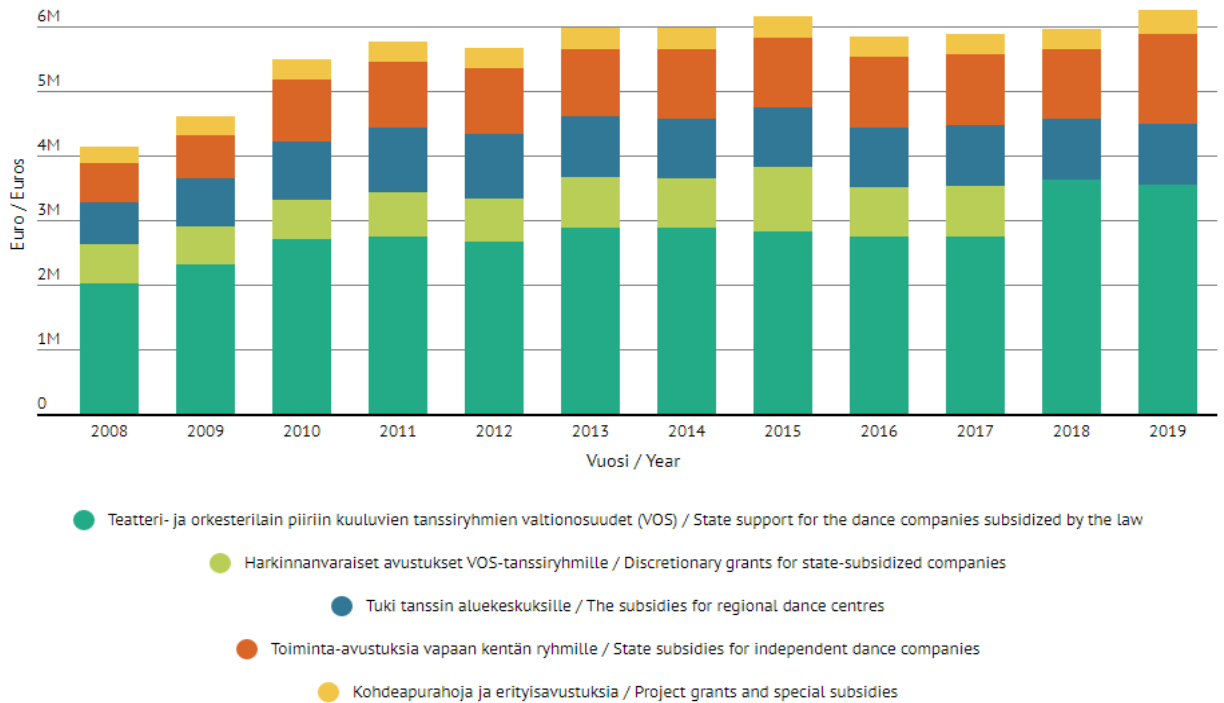
The network of six regional dance centres, one of the art communities supported by Taike, is a significant employer of freelance dance artists in Finland. The centres are by-producers of regional dance productions, they develop new employment possibilities for dance professionals and create new cultural services in close connection to for example social and health care. The budget of each dance centre consists of state funding through Taike, support from regional municipalities, special grants or project support from different sources and own income including sales of tickets, products or services and space rentals among other things. (Tanssin aluekeskusverkosto, 2021, n.d.-a-b)

According to the statistic of Dance Info Finland, the state's support for dance in 2019 was over six million euros in total, and it has stayed almost stable the last seven years (see Figure 2). This amount does not include state subsidies for the Finnish National Ballet or Helsinki Dance Company, which are both operating within and as a part of a larger art institution. Nor does it include travel grants or Taike's

development projects. (Tanssin tiedotuskeskus, n.d.-b)

Figure 2

State Subsidies for Dance During Years 2008–2019



Note. The funds for 2015 include 207 000 euros for special employment projects in dance companies. The figure is adopted from ”Valtion tuki tanssitaiteelle, state support for dance art”, by Dance Info Finland (Tanssin tiedotuskeskus, n.d.-b).

In accordance with the models of cultural policies described by Hillman Chartrand, McCaughey and Westheim (as cited in Simjanovska, 2011), the Finnish cultural policy could be interpreted as ‘decentralised architect model with a hint of state as a patron’. The state supports art and culture by determining funding as a part of its cultural policy, but the final decisions are made by named individuals in national or regional art councils. This so called “arm’s length principle” emphasises the role of artistic boards, which have the concluding say in distribution of the state’s funds for arts. (Simjanovska 2011, p. 10).

The Finnish funding system for arts and dance has been regarded as partially problematic. For instance, Mangset (2009, p. 295) describes Taike’s role as “politically designed statutory support scheme...with strong corporatist relations to

artist unions”, comparable to other Nordic systems. Still, unlike in Norway, the system of guaranteed income for artists has not been considered as an option in Finland so far (Heikkinen, 2000), although guaranteed basic income for everybody or for artists, or a possibility for some kind of combination of guaranteed income, entrepreneurship, salary and grants has been strongly supported by artists themselves (Hirvi-Ijäs et al., 2020).

The arm’s length principle, peer-group evaluation, has been regarded heavy for the reviewers and the decisions made reasoning-wise unclear for the grant receivers (Sokka & Jakonen, 2020). I agree with Heikkinen (2000) that since peer-group evaluation means mainly artists evaluating their colleague artists, it is difficult to find independent enough peer reviewers without biased interests, or other qualified individuals with deep enough knowledge about the art forms in question, especially in a marginal area of contemporary dance. Besides, the work going through all the applications and evaluating each one of them is voluntary, time-consuming, and unpaid work. Committee members are often chosen by a suggestion of a friend or colleague or representative group. Furthermore, the evaluators bear a great responsibility: they decide what kind of art or dance is supported, whose art is considered ‘good quality’ and according to which criteria.

Häyrynen (2013) has argued that private sector’s responsibility as the future financier of cultural productions is overestimated and assumes that the governmental funding remains as the primary source. However, the state’s funding scheme for arts has been criticised as inflexible and missing up-to-date knowledge of the operators of the art field as well as follow-up of its own evaluation processes (Sokka & Jakonen, 2020; Opetus- ja kulttuuriministeriö, 2020a). As one answer to these argumentations, the Ministry of Education and Culture started a process to reform the law of state subsidy system for arts. The old Theatres’ and Orchestras’ Act has been replaced with the new state subsidy system for performing arts.

2.1.4 The reform of state subsidy system for performing arts – VOS

The state subsidy system for funding museums, theatres and orchestras – commonly known as the (culture) VOS – was created in the early 1990s as a cultural

political steering tool to ensure the services and development of these art sectors. The principles for the state subsidies are anchored in laws named as the Museums' Act (Museolaki 792/1992), the Theatres' and Orchestras' Act (Teatteri- ja orkesterilaki 730/1992), and the subsidies are paid according to the Act on the Funding of Education and Culture (Laki opetus- ja kulttuuritoimen rahoituksesta 1705/2009). In 2020 there were 124 museums, 46 theatres, 28 orchestras and 11 dance theatres within the scope of this state subsidy system. (Suomen itsenäisyyden juhlarahasto, 2017; Santtila, n.d.; Opetus- ja kulttuuriministeriö, 2020a)

The VOS system has been criticised for being structurally stiff and difficult for new groups or new art forms to join in – after 1993 there has been very little change despite the vast increase in the amount of performing artists and arts groups in Finland (Heikkinen, 2000; Rautiainen, 2008; Opetus- ja kulttuuriministeriö, 2020a). Art institutions have been accepted into the system with open-ended contracts without regular re-evaluation, and none of the contemporary circus groups or freelance collectives have been able to attend the subsidy system despite the high-quality work they do (Opetus- ja kulttuuriministeriö, 2020a). Especially the operators of the strongly developed contemporary dance field have criticised about being left into the marginal of public funding notwithstanding the increasing number of performances they produce and audience they reach (Tanssin tiedotuskeskus, 2017).

In 2016, Sanni Grahn-Laasonen, Minister of Education and Culture of that time, set up an expert group to prepare the reform of the state subsidy system for museums, theatres and orchestras. The new system was aiming at taking into account the changes and the future challenges in the field of these art actors and to encourage them for further development. Moreover, regional accessibility to high-quality art activities was to be ensured. (Opetus- ja kulttuuriministeriö, 2016; Piha 2017; Suomen itsenäisyyden juhlarahasto, 2017; Kaitavuori, 2018)

In the working group of 20 experts from cultural sector inside and outside of the existing VOS system, Iris Autio, the managing director of Tero Saarinen Company, was presenting dance. The Finnish Innovation Fund Sitra was chosen to facilitate the 1½-year-process, which started with a questionnaire to the operators in the

cultural field followed by several public events, stakeholder meetings, workshops and open forum discussions also in Facebook. In the second phase, the expert working group drew up a proposal for reforming the funding system and prepared principles for its legislative reform. (Suomen itsenäisyyden juhlarahasto, 2017; Kaitavuori, 2018) To begin with, it suggested to separate the funding of museums and performing arts and to replace the Theatres' and Orchestras' Act with a new Act covering all types of performing arts (Opetus- ja kulttuuriministeriö, 2020a).

The presented principles for a new state subsidy system of performing arts emphasised the need for different combinations of periodically assessed long-term, short-term and discretionary funding adapting to the changing circumstances of different operators. The new funding elements were to ensure high-quality arts throughout the country and to encourage for more efficient co-operation. (Suomen itsenäisyyden juhlarahasto, 2017) Similar findings were made by other researches (Taiteen keskustoimikunta, 2009; Hirvi-Ijäs et al., 2017; Opetus- ja kulttuuriministeriö, 2018).

In the beginning of 2020, the Ministry of Education and Culture published the content for the reform of the state subsidy system for performing arts. The new law for promoting all forms of performing arts was to come into force on the 1st of January 2022, but the application time for all, both old and new candidates requesting VOS state subsidies, was to be held in January 2021. Open-ended state subsidies were to be replaced by long-term subsidies, which are awarded for maximum six years at a time followed by periodical assessments to check if the conditions for the governmental support are still being met. Additional three-year temporary support channel for newcomers, including new forms of performing arts, such as circus or choirs, was to be opened to ease their way for development. Each form of support can be cut after the control assessment in case the criteria is not fulfilled. (Opetus- ja kulttuuriministeriö, 2020a; Santtila, n.d.)

According to the new criteria, the non-profit performing arts organisation has to show diverse and high-quality content with professional, regular, year-round, full-time activities employing at least one person full-time and producing a certain number of employments in person-years. It has to have an educated competent

artistic director and follow professional contracts. It also needs to report a reliable budget with a long-term development plan to receive the support of 37 % of the organisation's total annual budget. The amount could be increased up to 60 % as discretionary support, if the organisation is emphasizing touring or organizing visits to its theatre space for other artists; creating performances for children, disability groups or language minorities; is located in more rural area where its existence is seen essential; or for some other cultural political reason. Marginal areas of performing art, such as dance and circus, were considered worth discretionary support for this 'cultural political reason'. Likewise, the status of Svenska Teatern in Helsinki and TTT-theatre in Tampere were considered being nationally so significant, that their governmental transfer percentage would stay 60 % for all their activities. (Opetus- ja kulttuuriministeriö, 2020a; Santtila, n.d.)

By the end of the application time, 116 operators of performing arts had left their applications to enter the new VOS system in 2022 (Opetus- ja kulttuuriministeriö, n.d.-a). The process was followed with curiosity by the operators of dance: how many new groups will actually enter the reformed system? The funding of each accepted dance company will be based on a calculative unit price of a person-year for performing arts, number of those person-years and the percentage for governmental support varying between 37–60 %. Even though dance is regarded as 'cultural politically significant' form of art, the reasoning for the additional discretionary support needs to be argued in detail. (Tanssin Tiedotuskeskus, 2020a-b)

2.1.5 Local and global influencers increasing uncertainty

Insecurity of the future of the public funding for VOS and independent dance companies as well as freelance dance artists has been increased due to unpredicted national and global incidents. For example, based on strong public criticism towards its unethical advertising and profit-making on game addicted individuals, the state-owned gaming company Veikkaus started reducing thousands of its slot machines. From the approximate 1000 million euros annual profit of Veikkaus, over 250 million euros have been directed to promote arts. The expected 20–30 % loss of profit will affect also performing arts, since 50 % of the public funding for arts via

Ministry of Education and Culture is covered by Veikkaus gambling profits. (Ahlrot, 2019; Konttinen et al., 2019; K. Santtila, personal communication, November 26, 2020; Opetus- ja kulttuuriministeriö, 2020b)

To compensate the estimated losses in public funding for arts and culture, the working group set up by the Ministry has presented four different models. The most recommended model suggests embedding the gambling profits into the state budget similarly as tax income, wherefrom the shares to different arts organisations are divided annually. To avoid unpredictability caused by changes of political parties in the government, a parliamentary control body including all the parties is proposed to be created. (Lindholm & Heima, 2021; Opetus- ja kulttuuriministeriö, 2020b). A failure in this process of securing sufficient public funding for culture has been listed as a high risk in the Ministry's result report (Opetus- ja kulttuuriministeriö, 2021).

Failures in human actions against climate-change, extreme weather conditions and loss of biodiversity have been listed as major risks with large environmental, economic, and societal impacts in The Global Risks Reports 2019–2020. In 2021, infectious diseases climbed up to top of the risk list under the name Covid-19 pandemic. (World Economic Forum, 2019, 2020, 2021) The first Covid-19 virus was found in China in December 2019, in Finland at the end of January 2020, and by March 2020, the World Health Organization called it a worldwide pandemic (Hakkarainen et al., 2020; Kokkonen & Myöhänen, 2020). In 2021 Finland's Ministry of Education and Culture named Covid-19 pandemic as a high risk causing severe damage to cultural operators nationally and globally, threatening accessibility to arts and weakening the existing administrative support structures for culture (Opetus- ja kulttuuriministeriö, 2021).

According to the surveys of Arts and Culture Barometer 2020 (Ruusuvirta et al., 2021) and Finnish Government (Valtioneuvosto, 2021) the negative impacts of the Covid-19 pandemic on the arts and culture sector have been significant or even devastating. Almost 90 % of the dance artists responded that their work had been cancelled, postponed, or drastically reduced leading to economic and social problems, lay-offs, stress, uncertainty, and 32 % of them considered changing their profession. Likewise, 90 % of the dance companies had closed their performance

spaces, lost their tours and cancelled their performances, and 60 % of them estimated severe reductions in possibilities to recruit freelancers in the future. Furthermore, extra work for adapting productions into constantly changing circumstances had eaten time from developing the organisation further. However, half of the answerers had tried new types of activities or new digital services targeted to the public.

To help cultural operators and businesses, the Finnish Government opened several Covid-19 schemes to aid the organisations over the hard time. These amounts were criticised to be unevenly shared and for the cultural sector far too small. (Vedenpää, 2021; Saarikivi, 2021) For instance, before Covid-19 pandemic the Finnish cultural sector employed around 119 000 people (Suomen virallinen tilasto, 2020), the event industry produced over 2,3 billion euros annual turnover (Wirén et al., 2020) and the Covid-19 ‘first aid’ was 110 million euros for the whole sector (Sirén, 2020). As a comparison, Finnish airline Finnair employed 17 times less people, reached 3,1 billion euros turnover (Finnair, 2020) and got alone 600 million euros as Covid-19 aid (Valtioneuvosto, 2020). That raised the debate who is ‘system relevant’ for the society or what cannot be replaced – culture or airplanes? Cultural policies had again a need to articulate the importance of culture and arts in the time of crisis. (Dümcke, 2021; Saarikivi, 2021).

2.2 Finnish contemporary dance

In this chapter I link the research objects, Finnish contemporary dance companies, into the development of Finnish dance art scene and in wider cultural political context. First, I define Finnish contemporary dance as it is considered in this study. Later, I describe its historical development to state supported art form and the rapid expansion of Finnish dance professionals in the 1990s. To finish, I review where Finnish contemporary dance stands around 2020s, just before and shortly ‘after’ Covid-19 pandemic.

Finnish contemporary dance stems from Central-European expressive dance (German Ausdrucksstanz), American modern dance styles created by for example José Limón, Martha Graham and Merce Cunningham, and postmodern new dance.

Expressive dance, or 'free dance', flourished in Finland between 1920–30s and emphasised the harmony of body, mind and nature highlighting the freedom of movement. American modern dance styles influenced the development of Finnish contemporary dance especially between 1960–1980s with their distinctive movement dynamics, techniques and choreographic views. (Suhonen, 2011; Makkonen, 2017)

The concept of postmodern dance appeared first time in USA in the beginning of 1960s but entered Finland 20 years later with a modified name 'new dance'. It questioned the perception of what dance is, its conventions and stressed improvisation as a choreographic and learning method. (Kukkonen, 2014; Järvinen, 2018; Pentti, 2018) From these three bases grew what I in this study call the Finnish contemporary dance in its various forms: it combines flexibly different 'old' dance techniques and 'new' dance styles including for instance postmodern concepts, release- and alignment techniques, somatic methods, contact improvisation, and elements from martial arts, folkdance, acrobatics, parkour, street dance, buto as well as theatre and circus.

2.2.1 The development of Finnish contemporary dance scene

The burst of Finnish contemporary dance occurred in the 1980–90s, but already in the beginning of 1900s Maggie Gripenberg and Toivo Niskanen gave their first dance concerts in Helsinki: European expressive dance and ballet grew hand in hand together, barefooted Isadora Duncan and ballet shoed Anna Pavlova performed in Helsinki the same year (Makkonen, 2017). Finnish National Ballet started officially in 1922 offering ballet classes for its dancers, and in 1956 Finnish National Ballet School became subsidised by state. Dance Artists Union was established already in 1937, but still until 1960s The Finnish National Ballet was the only professional dance group in Finland (Suhonen, 2011; Makkonen, 2017; Korppi-Tommola, 2021).

Dance researcher Suhonen (2011) has named the decades of Finnish dance during the welfare state as follows: the 1960s as experimental, 1970s as political with its society critical choreographies, and 1980s as postmodern, where dance could be 'anything'. In the 1960s American modern and jazz dance techniques replaced

European expressive dance styles through Finnish dancers who went to study in USA: first modern dance groups and private schools were founded. In the 1970s dance theatre Raatikko, Rollo, Mobita and Helsinki Dance Company were established, and Kuopio Dance and Music Festival was organised for the first time as the biggest Nordic dance festival – 400 kilometres away from Helsinki. The festival brought worldwide top dance companies to perform in Kuopio and offered dance courses taught by internationally respected teachers – it became a major opportunity for Finnish dance professionals and students to educate themselves, perform, establish contacts, and start collaborations. Furthermore, it acted as audience developer for contemporary dance and made international dance world aware of Finnish dance makers. (Makkonen, 2017; Tuovinen, 2018; Lappalainen, 2019)

The 1980–90s have been called the ‘decades of Finnish dance’ referring to increased number of dance styles, professionals, established new professional educations and new dance companies. While popular Michael Jackson-style dance videos were spread via Music TV, conceptual new dance was simultaneously rooting itself in Finland, and Zodiak, later called Centre for New Dance, was founded (Takala, 2007). The first state subsidised professional education for contemporary dance opened its door in Theatre Academy in 1983 followed by six vocational dancers’ educations and three pedagogical ones allocated around the country, and through National Council for Dance, dance became an official part of the state’s public arts administration. In the 1990s the first six professional dance companies became state subsidised VOS dance theatres, new contemporary dance festivals were emerging, and the amount of Finnish dance artists was bursting. (Suhonen, 2011; Makkonen, 2017; Lappalainen, 2019)

On the new millennium cultural policy makers woke up to realise the vast number of educated dance professionals who were looking for possibilities to make their living from their art. In 2004, first regional dance centres, supported by Taike and provincial cities, were founded to promote and develop regional availability, equality, and accessibility of dance, and to offer different employment possibilities to the increased amount of dance professionals (Makkonen, 2017; Tanssin tiedotuskeskus, n.d.-d). Parallel, the decades long pressure to build a performance

venue dedicated to dance raised enough, and Tanssin talo – Dance House Helsinki – was at last opened in February 2022 with the cooperative funding from Ministry of Education and Culture, Helsinki City, Jane and Aatos Erkko Foundation and Kiinteistö Oy Kaapelitalo (Siniketo, 2022).

Dance House Helsinki was one of the concrete targets mentioned already in the Vision and Strategy for Dance 2010–2020 initiated by the National Council for Dance. Other proposals included for instance creating a national touring network for dance, bringing dance into curriculum of the basic education, and reforming the funding system for dance to improve the conditions for both state subsidised dance theatres and freelancers. Additionally, the strategy emphasised bringing the expertise of the dance artists not only to health care but also to other sectors of the society to create new income possibilities for dance artists. Dance was regarded to have a strong part in digital production, cultural tourism, creative industries and in building positive national image on international exports. (Taiteen keskustoimikunta, 2009) Similar themes are presented in the Strategy for Finnish Cultural Policy 2025.

2.2.2 VOS dance theatres and independent dance operators facing structural changes

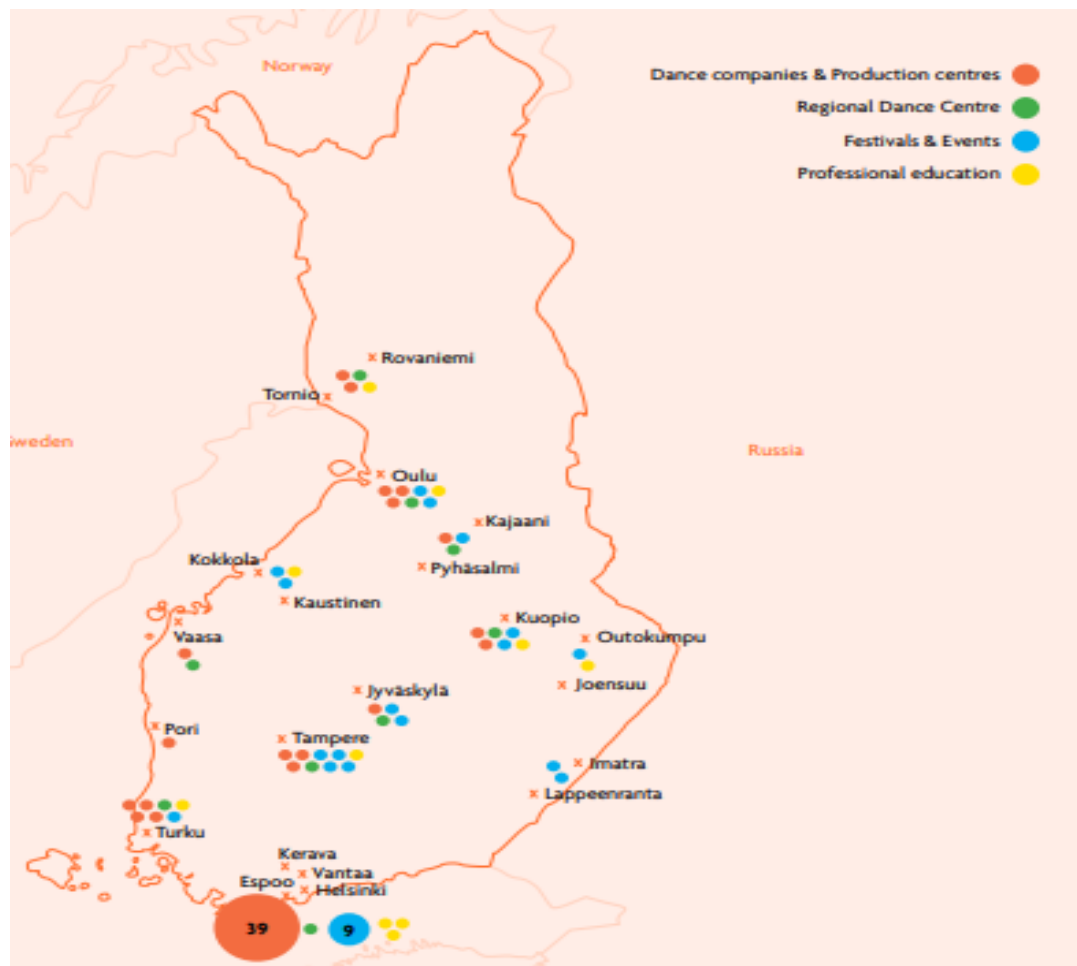
In 2019, before Covid-19 pandemic, around 3000 dance performances made in Finland received 450 000 spectators, 28 000 of them abroad in 30 different countries. 112 000 people participated in audience development and community dance projects, and Finnish dance films were seen by 18 000 people around the world. Guest performances from abroad shown at Finnish festivals attracted another 18 000 people. Dance had a major role in 33 national festivals, and nine professional dance educations were concentrating on educating newcomers to the dance scene. (Tanssin tiedotuskeskus, n.d.-a; n.d.-e)

According to the statistics 2019, there were in Finland 11 VOS dance companies or production centres subsidised by governmental Theatres and Orchestras Act: Dance theatre Hurjaruuth, Raatikko, Glims & Gloms and Tero Saarinen Company from the capital area, Dance theatre Eri and Aurinkobaletti from Turku, Dance theatre MD

from Tampere, Dance theatre Minimi from Kuopio and Dance theatre Rimpparemmi from Rovaniemi besides dance production centres JoJo from Oulu and Zodiak from Helsinki. Furthermore, over 50 other active dance groups were receiving either annual operational subsidies or project-based support from Taike. Two dance companies worked within a large art institution: National Ballet as a part of Finnish National Opera, and Helsinki Dance Company as a part of Helsinki City Theatre. Seven regional dance centres were employing some of the additional over 1000 dance professionals, who mainly work on project-based funding as multi-taskers by dancing, choreographing, teaching, producing, marketing, organizing, leading schools and festivals, promoting, lobbying, writing in magazines and making films among other things (Monni, 2011; Esittävän taiteen tilastot 2019). Figure 3 is illustrating professional Finnish dance operators on a map in 2022.

Figure 3

Finnish Dance Operators located on a Map (Finnish Dance in Focus 2022, p. 36)



Seemingly, in 2022 the situation has not changed much. The reform of the state subsidy system for performing arts has brought three new dance companies into the governmental VOS support: Susanna Leinonen Company, Dance theatre Tsuumi and Compãnia Kaari & Roni Martin, with additional two circus groups, Circo Aero and WHS (Opetus- ja kulttuuriministeriö, n.d.-b; Aromaa, 2021). On the other hand, the state has launched in co-operation with four private foundations a new fund for supporting performing arts. This new model combines public and private funds from the beginning on. From the ten million euros starting budget, the state is covering five million euros, and Finnish Cultural Foundation, Svenska kulturfonden, and the foundations of Kordelin and Wihuri, the other half. The grants are pointed to independent performing art groups receiving operational subsidies from Taike and oblige them to co-operate with VOS theatres. The aim is not only to increase financial support for the independent arts operators, but also to encourage VOS theatres to collaborate with independent groups on multiple levels. (Suomen Kulttuurirahasto, n.d.-b; Teatterin tiedotuskeskus Tinfo, 2021)

As a strategy for the next parliamentary period of 2023–2027, Central Arts Council of Finland is suggesting that by year 2027 the share of arts and culture is raised to 1 % in Finland's state budget from the latest 0,7 %. In practise that means an increase of 122,2 million euros to public funding of arts and culture. These finances are requested to rebuild the arts and culture sector in Finland after the damages of Covid-19 pandemic. Other strategic goals include for instance proposals to raise the number of annually granted state artist pensions to ensure the income for the older generations of artists, to initiate a new Starttiraha -pilot project (starting payment) to assist young artists in the beginning of their careers, and to improve the social security of all artists. The last one refers to the aspire to proceed from artist grants to paid salaries with the benefits of an employment relationship. These actions would also demand reforming the funding schemes and the role of Taike, Arts Promotion Centre Finland. (Taiteen edistämiskeskus, 2022)

The position of highly educated freelance artists living from occasional income, state grants and project grants without proper social security of an employee, has been more and more under discussion (Ylitalo, 2020; Toijonen, 2021). To ease the situation, a working group set up by the Ministry of Education and Culture

(2019), has listed some key objectives for the next arts policy. As one step, state artist grants are proposed to be changed to artist salaries paid by the state. A long-term funding for a dance collective could then consist of for instance artists' salaries from the state together with operational subsidies from Taika, grants from private and/or public sources, and from subsidies directed to other communities responsible for the processes of producing the dance production. Additionally, it has been considered important that artists could work both as employed and as an entrepreneur, and that these work forms would not exclude each other, as they often are regarded oppositional in Finnish employment and social security system.

Ironically, when dance was forbidden in Finland during the wartimes between 1939–1948 based on 'moral reasons' (Tikka & Nevala, 2020), Covid-19 pandemic did the same in 2020s and stopped dance performances for live audiences: several dance artists considered changing their profession based on economic and social stress. Simultaneously ecological crisis questioned earlier desired international touring, and dance professionals started educating themselves in marketing and performing on virtual platforms – and thinking how to dance 'climate friendly' (Mäki, 2020). According to choreographer Sonya Lindfors (in Kangasluoma, 2020), during the last ten years, the Finnish dance scene has faced several structural changes: in addition to above mentioned overlapping crisis, more professionals are entering the field, and competition for receiving stable funding or income for artistic work is harder. "We need to change our ways of working towards more ecologically and socially sustainable direction. Especially the younger generation wishes to act cooperatively in different collectives...growth is not essential", she continues.

Due to distinctive public funding schemes, VOS dance theatres, independent dance groups and freelance artists have very different starting points for working – despite they all undoubtedly enrich our culture and deserve their place in our society. The government's new grant model of combining public and private funds for common good acts as an example of possible direction where to go to: towards co-operation between public and private funders, between policy makers and arts makers, between arts and business, and between various arts operators. Clearly, the Finnish dance scene needs to re-think the concept of fundraising and find fresh contents for collaborating – rather for existence than for growth.

2.3 Fundraising

Through fundraising the arts organisations gather either actual money or services in-kind to finance their day-to-day operations or special projects. Conventionally fundraising has been defined as activities of non-profit organisations to raise funds from both public governmental sources and private sources such as foundations, companies, organisations, and individuals (Preece, 2005; Lehmuskumpu, 2013; Lehmuskumpu, 2017; Jokivuolle, 2019). The process of fundraising has been explained as “identifying, building, and maintaining relationships with individuals, corporations, and foundations” for receiving monetary values either as short-term or long-term goals (Kelly, 1998, p. 41; Jung, 2015, p. 257).

Recently fundraising has developed towards partnerships of mutual interests, sponsorships and marketing-based forms of fundraising that involve more sophisticated modes of research, strategic designing, and communication (Volz, 2017). Fundraising has become a part of the non-profit organisation’s strategic development where the donors are treated as investors with shared interests and mutual values. That has increased requirements for planning and intense relationship-building, creating an emotional tie or personal connection between the investor and the organisation. (Kelly, 1998; Seiler, 2011; Lehmuskumpu, 2013; Jung, 2015; Lehmuskumpu, 2017)

In Finland public funding consists of direct subsidies distributed by the state agencies and regional governments or can be indirect through taxation for example in forms of tax-free grants or income spreading. This kind of governmental support has been researched to have mainly a positive impact on additional fundraising from private sources – state funding is considered as an encouraging signal, which is crowding in donations and overall giving from other sources (Tinkelman & Neely, 2010; Krawczyk et al., 2017; Schatteman & Bingle, 2017). Yet, governmental aid may simultaneously reduce organisations’ incentives and efforts for fundraising from private sources (Radilova & Ziomek, 2020).

Volz (2017) argues that arts organisations tend to rely too strongly on funding from one sector, which makes them vulnerable in changing political environment.

Instead, they should crystallise their unique mission and create a strategic fundraising plan with the assistance of the board members who understand fundraising principles. Furthermore, to gather funds from diverse sources requires fundraising professionals and board members who can identify different giving patterns and are able to implement alternative methods for building relationship-based approach to fundraising (Jung, 2015).

2.3.1 Philanthropy – motivations for supporting art

“Giving is a privilege, not a nuisance or a burden” (Rosso, 2016, p. 9)

Fundraising principles are originating from the concept of philanthropic giving, which has been explained as an “effort to enhance the wellbeing of humanity through personal acts of practical kindness or by financial support of a cause” (Levy, in Lindahl, 2010, p. 4). Merriam-Webster dictionary (n.d.) defines philanthropy as “the practice of giving money and time to help make life better” or as “an act done, or gift made for humanitarian purposes”. Gross (2013), on the other hand, distinguishes philanthropy from charity, which for him expresses an individual act of compassion, while philanthropy implies to more organised actions to influence the society in the areas where charity is uncommon. Radbourne and Watkins (2015, p. 17) add that fundraising offers a channel to philanthropy, which occurs in a form of “planned and structured giving of time, information, goods and services, voice and influence, as well as money, to improve the wellbeing of the community”.

Philanthropic giving is explicated as an emotional and rational process, where people donate to people who they care about, for a reason they care about, for having an influence on a matter they care about or for a large range of social, psychological or financial reasons varying from tax deductions to guilt, passion, commitment, solidarity or recognition. Likewise, wealth – having enough or too much – allows resources for larger donations. (Varbanova, 2013; Volz, 2017;).

Radbourne and Watkins (2015) explain philanthropic actions through Maslow’s **hierarchy of human needs** progressing from basic needs to highest level of self-

actualisation. The giving impulse exists on this highest level, where internal motivations are personal and social: philanthropy is activated for example by personal needs for self-acceptance, achievement, cognitive interest, growth, purpose of life and immortality, or social needs for belonging to or being part of something.

According to **social exchange model** monetary values are given to the organisation in exchange for donor's personal satisfaction, recognition, or reward of giving. This exchange forms a relationship, which is based on trust, shared values and common goals. (Radbourne & Watkins, 2015; Vogel, 2021) Lately, **values, beliefs and worldviews** have been emphasised as the main driver for philanthropy and development of fundraising practices: individuals and stakeholders of private sector donate to organisations whose values match and advance their own values. Fundraising arises from exposing those shared values and offers opportunities to act accordingly. (Lehmuskumpu, 2013; Radbourne & Watkins, 2015; Sneddon et al., 2020; King, 2021)

Unlike in sports, **donating to arts** has stayed rather unpopular. Moreover, the Covid-19 crisis has influenced not only the economy of arts organisations but also the income of their potential corporate donors. (Sneddon et al., 2020; Radilova & Ziomek, 2020) An Italian study of corporates' support to art offers an interesting comparison based on the size of the company. Smaller companies prefer supporting the conservation of local artistic inheritance, while bigger companies connect funding arts into their social responsibility strategy, and medium-sized businesses favour concentrating their donations to national artistic events in order to improve their reputation. (Gianecchini, 2020)

The typical 'arts donor' has been identified as a person with high-level socioeconomic status and employment or/and an educated, middle-aged female (Wiepking, 2010; Casale & Baumann, 2015; Sneddon et al., 2020), whose motivation to support art grows from personal interest to a particular art form, cultural responsibility or from sharing the values of the arts organisation. Art gives an opportunity for enjoyable social networking and creates a sense of belonging by allowing interacting with artists, fellow audience members and the organisation.

Membership programmes, including access to rehearsals or other private events, give additional insights and deepen the commitment in participating final performances. Furthermore, art is appreciated as an impactful tool for enriching life and transforming the surrounding community for 'better'. (Radbourne & Watkins, 2015; Pitts et. al., 2020)

Since wealthy donors are more likely to support traditional art forms such as opera or ballet (Radilova & Ziomek, 2020), the position of smaller arts organisations, such as contemporary dance companies, is not easy. They need to understand the different motivations behind philanthropy and offer attractive, imaginative ways to support their art of dance. Enlightening the mission and values of the dance company and recognizing different forms of fundraising is a step towards starting a fundraising process from private sources.

2.3.2 Fundraising from private sources

In addition to financial support from foundations, private fundraising practises appear for example in forms of sponsorship, partnership, co-branding, collaborations, co-creations, donations and increasingly also through social media in various forms of sales, crowdfunding, and possibilities for personal investments (Jung, 2015; T.-M. Karjalainen, personal communication, September 21, 2020). The previous charitable approach towards private arts funding, which indicated arts organisations as passive beneficiaries, has been replaced with a win-win situation, where arts organisations are acting more like business partners. Companies are sponsoring arts organisations for commercial purposes, using the associated image of the arts, organisation or event as a marketing tool, and providing financial or in-kind support as return. (Olkkonen & Tuominen, 2006; Cobbs, 2011; Lewandowska, 2015; Rahtu, 2017)

Donations are described as “philanthropic transactions between a donor and a receiver, where the donor neither demands nor receives any predetermined economically measurable benefit” (Radbourne & Watkins, 2015, p. 17), or as a voluntary contribution without special advantage for the contributor or one’s family (Buijze, 2020). Meaning in this study, the donor has no wish to interfere the artistic

process or the end product, giving is a voluntary philanthropic action and does not lead to tangible benefits.

Membership schemes, on the other hand, provide in return of the membership fee external benefits in forms of for example reduced ticket prices, access to early booking or to open rehearsals, privileged occasions, and newsletter updates. Besides fundraising, this is also a part of arts organisations' audience development work: members are encouraged to become committed, regular participants of the organisation's events and to join in the membership community, which offers enjoyable social network. (Varbanova, 2013; Pitts et al., 2020) Kaiser and Brett (2013, pp. 79–84) emphasise the importance of these dedicated customers or members and call them “the family of supporters”: they create the backbone for an arts organisation's well-being, and their loyalty needs to be acknowledged by offering unique experiences through an interesting membership programme not to mention time for devoted customer service. Typically, annual membership rates vary from basic fees and benefits to larger sums offering ‘premium’ advantages for premium members or donators (Americans for the arts, n.d.; Läntinen tanssin aluekeskus, n.d.-a).

The rapid development of digitalization has opened opportunities for fundraising through online **sales** and crowdfunding. Arts organisations may sell their products, such as tickets to live performances or online recordings, additional merchandised items related to the organisation or services including studio or revenue rentals. Social media attracts especially younger audiences with its easy, everywhere accessible platforms. (Varbanova, 2013; Massi et al., 2020) Arts organisations may as well offer well-being services, workshops, institutional visits, and for businesses tailored packages covering not only tickets to the performance, but also side-services and marketing visibility (Kuopio tanssii ja soi, n.d.-b; Läntinen tanssin aluekeskus, n.d.-b).

Via **crowdfunding** arts organisations usually attempt to fund a start-up project or an event by collecting small contributions of money from a large number of individuals, audience or general public (crowd) inside a certain timeframe. Reward-based crowdfunding provides donors with a tangible return, such as an end product,

service or experience. (Cheng et al., 2020; Bernadino et al., 2021; Rijanto 2021) Online crowdfunding platforms are for example Kickstarter and Indiegogo, and Finnish Mesenaatti.me (Pitts et al., 2020; Mesenaatti.me, n.d.-a).

According to Rijanto (2021), the amount raised during the first week of the crowdfunding campaign correlated in the success of fulfilling the whole fundraising target. Other success factors involved regular online communication with updates from the artists, video presentations of the progress of the project and possibility to communicate with other 'like-minded' participators (Koch & Siering, 2015; Pitts et al., 2020). Another study adds that for young arts organisations, success in a crowdfunding project invites further funding from other sources in the near future, and failure acts as an opposite signal for additional funding (Kostas et al., 2020).

Sponsorship is seen as a business-sector support for arts, where the arts organisations are considered more as business partners: the sponsored organisation receives assistance, financial or in kind, and as a return for its investment, the sponsor receives some kind of promotional, commercial or public relations benefits. The sponsoring company may use sponsorship as a marketing tool for increasing sales or awareness, for building corporate image or community relations, or for promoting the brand and advertising. In advanced sponsorship, bilateral relationships grow into interorganisational relations: other sponsors of the same supported organisation create a network of sponsors, which form a network of relationships of possible business partners. (Cobbs, 2011; Varbanova, 2013; Lewandowska, 2015; Lund & Greyser, 2015; Massi et al., 2020)

On higher level sponsorship may grow into a fruitful **partnership** of mutual learning between two organisations. Partnerships are regarded as advanced strategic relationships that imply combining resources, sharing costs, values and knowledge, developing competency and finding more innovative ways of working. Partnerships come in various interactive forms including for example **co-creation, collaboration and co-branding**. In co-creation the business partner joins the creative process during the conceptual and implementation stage, whilst in collaboration both arts and business partners engage in a common project and agree on activities at large. (Austin, 2000; Lund & Greyser, 2015; Lewandowska, 2015)

Co-branding is explained as a marketing arrangement between separate brands of two or more partners, which are acting in co-operation for a single new project, product or service, to reach their common or individual goals for instance to improve sales, image building or social networking (Erevelles et al., 2008; Shen et al., 2017).

In so called creative partnerships inventive skills are transferred from arts into other sectors, such as business, education or science, to generate interactive collaborations. These artistic inventions and **arts-based learning** methods, learning through arts in business, may contribute not only to the company's reputation or recruitment but also to its productivity. Unlike sponsorship, collaborations with arts and arts-based learning methods seem to have an impact on business organisation's creativity at large: on creative thinking, problem-solving, improvisational skills, interpersonal relations and communication, leadership, management, engagement of the employees and appreciation of values. Simultaneously the arts organisations expand their audience and learn from their business partners. (Chong, 2010; Berthoin & Strauss, 2013; Lewandowska, 2015)

2.3.3 The cycle of fundraising process

“The moment fundraising starts to look like begging it fails”

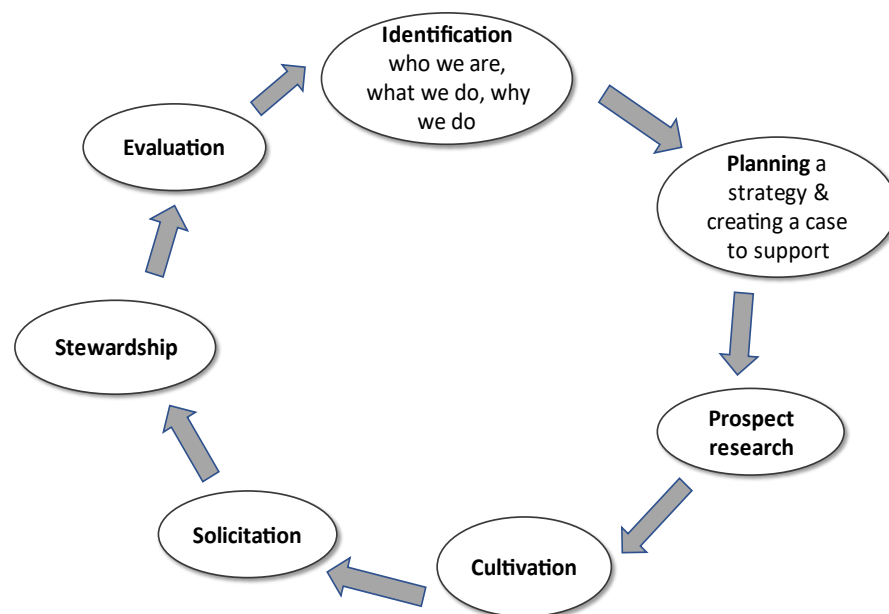
(Lehmuskumpu, in Vilhonen, 2021)

Experienced fundraisers emphasise that fundraising is not only about the money, it is about ‘The Project’ and about building an authentic relationship with people who have a passion to the same thing, who share similar values and who get inspired about the art organisation's work – keeping in mind that also corporates are formed by ‘just people’ (Seiler, 2011; Lehmuskumpu, 2013 ; Varbanova, 2013; Lacroce Patterson, 2018; King, 2021; Turrini & Voss, 2021). Therefore, understanding the process of fundraising as a process of building long-term bonds to people, as individuals or as representatives of institutions, is vital.

Various researchers have presented the process of fundraising as a cycle with slightly different steps (e.g., Seiler 2011; Joyaux 2011; Lehmuskumpu, 2013; Haddad, 2019; Vogel, 2021). However, they all underline the importance of strategic planning and building a cultivated relationship before the actual request, followed by respectful nurturing of the resources received and showing appreciation for the supporting partner. The Figure 4 illustrates my interpretation of the main steps of fundraising cycle.

Figure 4

Fundraising Cycle



Note. This is a modified version created by the author, adopted from several sources (Seiler 2011, pp. 10–11; Joyaux 2011, pp. 41, 349; Lehmuskumpu, 2013, p. 22; Haddad, 2019; Vogel, 2021, pp. 116, 121).

1. Identification

As a start to the strategic planning, it is important to identify the arts organisation and its mission: who we are, what we do, why we do, what we offer, to whom we offer – mission, values and future vision – and analyse the market around the organisation and its position in the community (Seiler, 2010; Sargeant & Shang, 2010; Amendola et al., 2020; Lehmuskumpu in Vilhonen, 2021).

2. *Planning a strategy and creating a case to support*

Planning a fundraising strategy develops from the arts organisation's need for a certain kind of funding, assist or collaboration. The organisation formulates a case to support with a clear communication plan for what and why it should be supported and builds a strategy to approach possible funders or collaborators. This plan guides the fundraising process through checkpoints to actual research of suitable partners. (Lindahl, 2010; Jokivuolle, 2019; Radilova, 2020)

3. *Prospect research – searching for possible supporters*

Through prospect research the arts organisation receives relevant information about the possible supporters, donors or partners who have the capacity to give or form a mutually benefitting relationship with the arts organisation. Research is done to detect their values, wishes and needs with the help of for instance surveys, benchmarking or participant observations. (Joyaux, 2011; Radbourne & Watkins, 2015; Jokivuolle, 2019) In forms of collaboration, co-production or co-creation the idea for a common project is essential: why and what we do together, creating an exciting project, which is beneficial for all the participants.

4. *Cultivation – engaging and involving supporters*

Cultivation involves different ways of engaging and involving potential and existing supporters. The aim is to inspire the donors and give them opportunities to participate the arts organisation's 'life' through for example personal communications, newsletters or special events. It is important to share stories about the organisation and its activities, its mission and impact, and train the fundraisers in storytelling, to pass on these messages. Furthermore, while building a meaningful partnership, it is important to know when during the relationship, is the right time to ask for a 'gift'. (Joyaux 2011; Lehmuskumpu, 2013; Radbourne & Watkins, 2015; King, 2021; Turrini & Voss, 2021)

5. *Solicitation – asking at the right time in the right way*

Cultivation process culminates into carefully timed solicitation, the actual ask for a support of any kind, for which the prospect has shown interest, readiness and capacity. Asking is clarifying the request: the prospects understand what has been asked from them, what is the impact their support generates and what is the timeline

for their actions. (Joyaux 2011; Vogel, 2021)

6. *Stewardship – appreciating, taking care and nurturing the relationship*

Stewardship stands for taking good care of the given resources, being trustworthy, thanking and building a stronger relationship to the supporter, hopefully leading to a long-term, meaningful partnership in the future (Lehmuskumpu, 2013; Vogel, 2021). Appreciation may occur in various forms, for example as free entrance tickets, mentioned names of the supporters in the programme, personal thank you -letters, invitations to events or small gifts related to the supported arts organisation.

7. *Evaluation of the process*

As a part of regular project management procedures, the overall process of fundraising should be evaluated: its success in terms of goals and objectives in comparison to the results reached (Elkas, 2016). Furthermore, 'lessons learned' and mistakes in the process bring valuable information for future operations.

2.3.4 Examples of private fundraising in dance organisations

According to Turrini and Voss (2021), dance companies need to rework their assumptions about private fundraising: often they try to sell art for art's sake and underestimate the need to communicate the impact of their project. Moreover, they intend to see fundraising as short-term and transactional gifts and therefore underspend time and resources for fundraising efforts.

The successful fundraising of contemporary dance company Dallas Black Dance Theatre (DBDT), used as an example by Turrini and Voss, was based on step-by-step analysis of the capacity of the dance theatre and how it fits into its own surroundings. DBDT had implemented strategic planning for fundraising by reviewing examples of others and developing its own ideas fitting to its own operational environment. Likewise, it had invested in hiring fundraising staff and stayed consistent with its mission and organisational values. For instance, it did not choose a liquor company to sponsor its family-orientated programmes, because that

would go against its mission “to serve all ages and backgrounds”. Neither did it change its ‘product’ to classical ballet, as some wealthy funders wished in the 1990s, since that would have been incompatible with its mission “to create and produce contemporary modern dance at its highest level of artistic excellence.” (Turrini & Voss, 2021, pp. 300–306)

During the recession of 1990s, The Dance Theatre of Harlem (DTH) and Alvin Ailey American Dance Theatre started actively diversifying their funding sources. In addition to applying grants from private foundations, they began to launch fundraising campaigns and strategic planning processes for attaining new sources of funding through partnerships with corporates. For example, American Express obtained visibility by advertising DTH’s performances in its Gold Card Events, it donated free tickets to students and through its vendors organised for DTH cost free services, such as printing, advertising, and covering transportation, meals or accommodation on tours. Philip Morris Cos. financed an advertising campaign for Ailey Dance Theatre, and as return its employees were offered a free one-year membership to join the benefits of Friends of Alvin Ailey. Corporates were also funding community outreach programmes, and department store Macy’s organised a reception, where youngsters could meet dancers and win tickets to the dance performances. (Ross, 1991)

Several successful private fundraising efforts by other American dance companies were presented later by Wisner (2009). For instance, Koresh Dance Company doubled its memberships by investing in developing its membership programme. It offered open rehearsals in studios and performances with post-performance parties to build a close relationship between the dance company and its donors. Similarly, Atlanta Ballet emphasised the importance of creating opportunities for the audience to meet and interact with the performers, who participated for example pointe shoe signings, preview parties and fashion shows. Dancers of Minnesota ARENA Dances modelled in swimsuits for Arena Bikini and performed excerpts from their upcoming choreographies in those swimsuits in a nightclub to reach for new audiences. The dancers of Arts Ballet Theatre of Florida contributed family recipes for the cookbook published by the dance company. Philadanco opened a successful campaign to ask only one dollar from each of the six million residents in

Philadelphia to support the dance company's new project. The dancers of New York City Ballet organised a performance to raise money for a precise humanitarian target, the Dancer's Emergency Fund, which aimed at for example paying hospital bills of injured dancers. The dancers joined radio programmes, hung posters and spread postcards. They were able to fill up all the 3 000 seats and gather extra 100 000 dollars by other sales directed to support this project. Some of these ideas are illustrated in Figure 5 below.

Figure 5

Images of Dance Companies' Fundraising Practices from Private Sources



Note. From left to right – the dancers of Atlanta Ballet joining a fashion show in pointe shoes, dancers' recipes in the cooking book published by Arts Ballet Theatre of Florida (Wisner, 2009, pp. 43–45) and the giving brochure 2022 of Australian Ballet (n.d.).

On another continent, Australian Ballet approached its audience through two different example cases: by asking either a major gift for international touring or by enabling smaller gifts through an annual giving catalogue. The giving catalogue enabled to support the dance company by donating smaller sums for precisely named practical issues such as printing lighting plans (25 \$) or 50 meters of fabrics

for a new production (450 \$), buying ballet pointe shoes (85 \$) or heat packs (100\$) for dancers, or contributing a one-day dance workshop for primary school students (1 400 \$). The ask for a major gift demanded a longer relationship building, identifying the motivations and common values that the ballet represented for the donors. Later, committed donors joined international tours of the dance company, some with the appearance of the Australian prime minister at the time, and the donations grew from 10 000 dollars up to 1 million dollars. (Radbourne & Watkins, 2015)

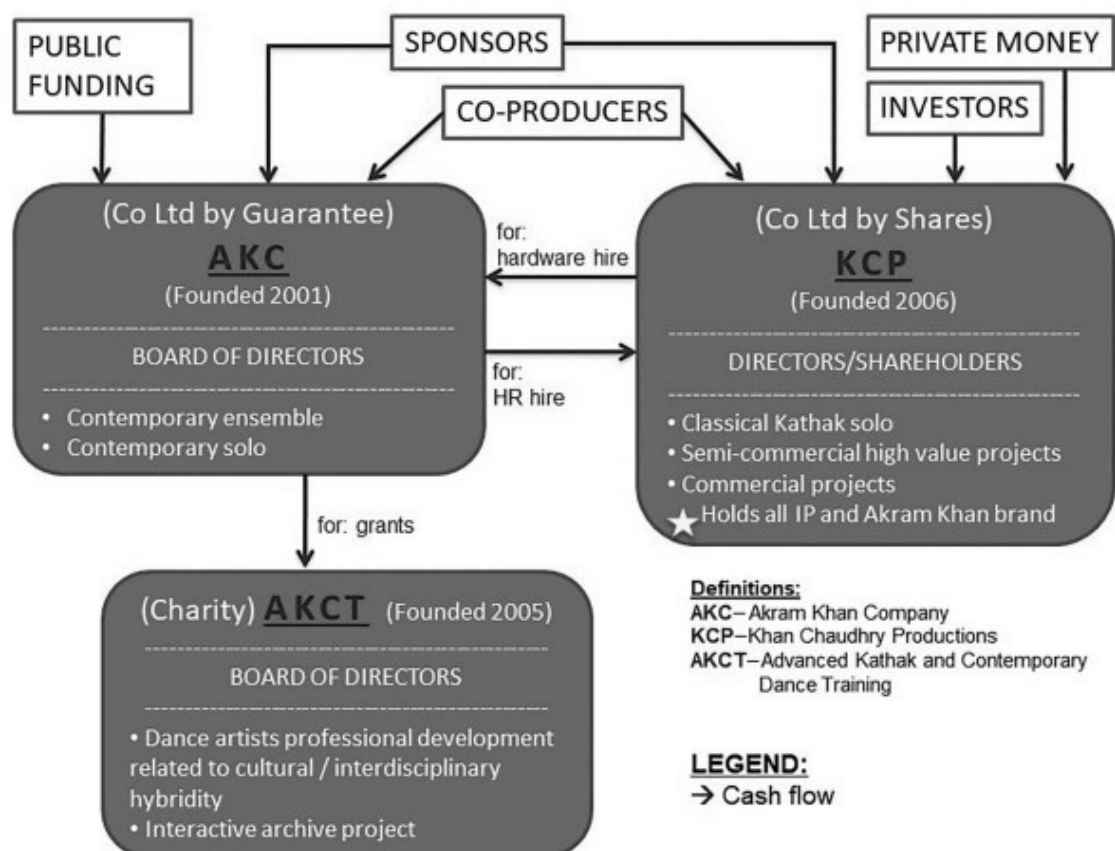
All these ideas may not sound feasible in Finnish circumstances, but they might help benchmarking and developing local ideas, or give an understanding what should be paid attention to when planning practices for private fundraising. For instance, sometimes ‘thinking small’, asking for a very small donation, might be more successful than ‘thinking big’ – or vice versa, ‘thinking really big’ could raise curious interest. It is important to create chances for giving, and the more clearly the target of the donation is worded, the more likely it gives a clear view to the donor what the support means in practise. Moreover, it is essential to build a relationship between the dance company and its audience, to know the people in the audience to develop a membership programme that they would find attractive, exciting and rewarding. Inviting a minister, celebrity or scientist to join the programme could appeal to distinct audiences. Additionally, fundraising efforts might need some brave steps over the comfort zone, like swimsuit performances in a night club or fashion shows in pointe shoes, although they need to be considered according to the values of the dance company. Furthermore, a separate side-company could be formed to support the functions of the dance company, as described in the next paragraph.

In Europe, London-based contemporary dance company, Akram Khan Company, set up a structure of three legally independent businesses using the same talent pool to separate its functions receiving both public and private funding (see Figure 6). Despite the dance company was a for-profit organisation, it obtained public funding from the Arts Council England. When it started receiving more funding from business-related opportunities, such Akram Khan’s duet with the Oscar winning French film actress Juliette Binoche, which again accumulated sponsorships from for instance Hermes Foundation and SG Private Banking, the dance company

decided to form another company limited by shares. Moreover, it wanted to avoid conflict of interests between mixing public and private funding. The functions between the three separate companies were divided as follows: 1. public funding was directed to Akram Khan Company (AKC), which produced and managed the artistic work, 2. Khan Chaudhry Productions (KCP) responded to commercial projects, and 3. Advanced Kathak and Contemporary Dance Training (AKCT) supported a new generation of artists. (Chaudhry, 2020)

Figure 6

Formal Structure of the three Companies built around Akram Khan Company (Chaudhry, 2020, p. 116)



In Finland, Kuopio Dance and Music Festival can be presented as one dance organisation, which has intentionally developed fundraising from private sources. Its various collaborators (see Appendix C) include for instance several smaller local businesses as well as bigger national businesses, private foundations, newspapers and dance schools, which all offer services in-kind, reduced prices, content creating,

voluntary work, marketing or straight monetary support. As return the supporters obtain visibility and marketing in festival events and free tickets to performances or other kind of VIP-services. The festival programme has included for example Elo-Forum supported by Elo insurance company, and Genelec-gala performances supported by Genelec sound system, with which the festival has built additional experimental projects combining high-quality sound system and contemporary dance (see Figure 7). Additionally, corporates are offered retailed ‘attention-packages’ with varying value and benefits of 3 500–7 500 euros. (Lappalainen, 2019; Kuopio tanssii ja soi, n.d.-a-c)

Figure 7

Collaboration between Kuopio Dance and Music Festival and Genelec Sound System



Note. Dancer Atte Kilpinen expressing different colours to the sound worlds created by Genelec Brand Artist Juho Martikainen, played through Genelec Sound System, and performed individually to one audience member at a time (Kuopio tanssii ja soi, n.d.-a).

Like other international big ballet houses, also Finnish National Opera and Ballet has launched membership programmes, family and baby matinees, pre-premier open performances, virtual Stage24 to show choreographies or trailers of backstage events and other special programmes to attract different age groups. It also offers possibilities to donate ballet shoes for the dancers, to give tax-free major gifts up to 50 000 euros or to leave a legacy by will. Its partners include for instance Varma

insurance company, department store Stockmann, national newspaper Helsingin Sanomat, Evli Bank, Finnair and Kalevala Jewellery. As return for the support of the different partnerships it has tailored special customer events, marketing collaboration and content creating, such as jewellery design inspired by The Land of Kalevala ballet, or marketing Finland for Finnair's Japanese customers through the tour of Moomin and the Magician's hat ballet in Japan. (Suomen Kansallisooppera ja -baletti, n.d.-a-c)

Regional Dance Centre of Western Finland, as a representative of a smaller-sized Finnish dance organisation aiming at increasing work opportunities for dance artists, has invested in fundraising especially through co-operational projects. It has created various forms of collaborations with local municipalities, dance and arts organisations, schools, social and health care as well as with some businesses. It has collaborated for instance by 'selling' the dance artists' know-how, work or innovative planning services for co-creating new contents for maritime centre, for elderly homes, for hospitals, for Turku public bus transportation and for Shift Business Festival. As return it has received monetary income, services in-kind and visibility for dance, shared costs and venues, as well as created several working opportunities through its projects with funding from private foundations. (Läntinen tanssin aluekeskus, 2020; S. Meska, personal communication, April 7, 2021)

To diversify its fundraising means, the regional dance centre has increasingly developed services, such as arts-based learning and well-being packages, in addition to its income from studio rentals and sales of tickets, events and workshops. In 2021, in the shadow of Covid-19 pandemic, the regional dance centre was planning to launch a pilot project with four corporates: the price of the four-level service packages varied between 500–10 000 euros. The tailored packages were designed to include dance events, dance artist's visits in the workplace, expert lectures and workshops for the employees or managers of the participating corporates. Similarly, in these packages the value of collaboration and mutual learning was regarded essential. (S. Meska, personal communication, April 7, 2021)

2.3.5 Earlier research of private fundraising in Finnish dance companies

Dance Info Finland and Theatre Info Finland publish annual reports about public support for performing arts including state subsidised VOS dance companies, dance collectives and freelancer productions (see e.g., *Esittävän taiteen tilastot*, 2019, 2020; *Tanssin tiedotuskeskus*, n.d.-b). These statistics offer detailed information about state and municipal subsidies for dance makers but leave fundraising from private sources unknown under the title ‘own income’ and ‘other support’. In general, there are only few studies related to private fundraising of Finnish dance companies, or even of arts and culture field in Finland at large.

Cultural sponsorship has been researched mainly from the perspective of corporate communications and motivations (Olkkonen & Tuominen, 2006; Vottonen, 2012). Repo (2016) has studied crowdfunding processes from the perspective of music campaign creators in Finland and Lassila (2010) non-profit organisations’ fundraising campaigns in social media. Vainio’s (2021) research states that the practices of the Finnish independent art field are based on co-operation, solidarity and networking rather than competition, and Jokivuolle (2019) points out that Finnish arts organisations are quite in the beginning concerning private fundraising, even though it is understood to be necessary for diversifying the funding base, allowing new interesting contents and for organisational benefits.

Research regarding particularly fundraising of dance companies are often conducted as case studies abroad in dissimilar cultural political climates for arts funding. For instance, Lehmuskumpu (2013) studied the fundraising reform of Dance Theatre of Harlem, while Radbourne and Watkins (2015) examined the development of philanthropy programme of Australian Ballet. Del Barrio-Tellado et al. (2020) evaluated the efficiency of production processes of 268 American dance companies, in terms of fundraising, artistic production and social impact. Their research discovered that the largest, well-recognised dance companies have the means for effective fundraising from both public and private funds and are able to offer a wide-ranging programme with significant impact. Smaller dance companies are equally efficient in artistic production, though in smaller scale with less impact, but are strongly relying on public funding.

In Finland, Honkanen (2011) interviewed internationally networking Finnish dance producers, for whom the professional networks function as communications and exchange channels built on personal relations. These relations are seen vital for reaching international markets successfully: they are creating work possibilities and sharing out formal and informal information. Härkönen (2011) analysed what kind of national touring network model for dance would benefit and create value for the participating partners. She emphasised the need for a collectively chosen touring coordinator, co-operation on multiple levels and open sharing of expertise, resources and costs.

According to the report by Oinaala and Ruokolainen (2013), public funders have strongly encouraged the Finnish independent dance field to collaborate with state subsidised organisations. The report indicates that independent dance makers do have several artistic collaborations with other cultural organisation, festivals, other dance collectives, dance schools and regional dance centres, but rarely with VOS dance companies. Tujunen (2013) adds that despite the identified need for fundraising from private sources, the Finnish contemporary dance companies seldom start activities towards it: the time and personnel available for large-scale exploitation of fundraising is limited.

The relation between arts and business has been discussed on different forums. It has been recognised that the potential of artists' know-how is not utilised enough in other areas of society – likewise, the arts and artists should be more active and work as change agents. That needs collaboration of the art scene and simultaneously private sector's willingness to pay for artists' work. (Hirvi-Ijäs et al, 2017) Yet Finnish businesses seem to consider donations to art more as a cost than an investment and ignore the possibility for improving their image (Niskanen, 2017).

Hannu Lintu, Finnish conductor with a worldwide career, criticises the inflexibility of Finnish taxation, which does not allow culturally active and wealthy individuals, patrons of art, to direct their tax-deductible payments straight to those cultural services they use and find the most important for themselves (in Hako, 2021; Mattila, 2021). Lehmuskumpu (in Vilhonen, 2021) suggests that in the future Finnish banks could offer financial management services for donating to arts

instead of buying stocks or investing, and increased number of wealthy individuals could support art by donating through a will. Accordingly, arts organisations should see fundraising as a long-term investment to build on relationships: “money will come when the relationship is flourishing”.

3 RESEARCH METHOD

3.1 Methodological Approach of the Study

According to Gupta and Awasthy (2015) and Silverman (2021), there is no single ideal standard for designing research, except that the research questions should guide the choice of the methodological approach, and the process should aim at getting deeper look at an issue or concept or focus on discovering new information. For this study, a qualitative theme study conducted with semi-structured theme interviews and literature review as sources of information was chosen as the methodological approach. The chosen method arose from the research questions and interest to focus on analysing how Finnish cultural policy and decline of public funding for arts are affecting the fundraising of Finnish dance companies. The research questions also set the thematic framework around the studied issue.

For qualitative research is typical that it is intending to recognise, describe and explain social phenomena by analysing experiences related to professional or everyday practises of individuals, groups, or organisations. It addresses questions about how these experiences are created and given meaning and produces representations of them. Qualitative research does not necessarily have a hypothesis to test but is more interested in accessing interactions and documents in their natural context, gives room to their particularities and provides multifaceted details about the lived experiences. (Hirsjärvi et al., 2014; Gibbs, 2015a; Gupta & Awasthy, 2015; Flick, 2015; Taylor et al., 2015; Juuti & Puusa, 2020) Accordingly, in this study I am interested in recognising, describing, and explaining the fundraising practises of seven contemporary dance companies and how they are reacting to the demands of Finnish cultural policy to increase fundraising from private sources, when public support is estimated to decline. I am not testing a predefined hypothesis, but rather giving ‘voice’ to each organisation to describe their own experiences.

Consequently, since qualitative research approach tends to bring a lot of multidimensional detailed information, it is important to formulate a suitable framework for the research. In this study, thematic framework is designed to steer the passage of the study as well as the themes of the interviews and literature review.

The chosen themes are built around Finnish cultural policy, fundraising and Finnish contemporary dance. The aim is to analyse how Finnish cultural policy and decrease of public support for arts are influencing the fundraising practises of Finnish contemporary dance companies. According to Puusa (2020), through the chosen themes the phenomena is divided in parts with different but combining contents. For the theme study approach, it is important that the researcher has enough understanding about the essential elements of the researched phenomena: research literature together with the researcher's preliminary understanding of the topic builds the frame for the selected themes. In this study, in addition to literature review my broad experience in the Finnish professional contemporary dance scene helped in creating the preliminary understanding of the considered themes and in constructing the thematic interview questions.

Hirsjärvi and Hurme (2010) and Puusa (2020) describe this kind of thematic interview as one form of semi-structured interviews, where the interviewer has prepared questions for defined topics, but the arrangement of the questions may alter as well as further questions may be asked. Thematic interview is originating from so called focused interview: the researcher has beforehand gathered essential information of the phenomena's structures and processes, which together formulate the base for the interview. The interview is built around carefully selected themes, which are the same for all the interviewees, but the order and the form of the questions may vary, additional questions may be asked, and interviewees are encouraged to talk freely about the topic. Since the way of asking or answering may vary in each interview, the researcher becomes an active listener. Researchers have described these kinds of interviews as "guided conversations" or "interactive conversations with a purpose" (Simons, 2009, p. 44).

3.2 Data Collection and the studied cases

This study applies combined methods of data collection, which is typical for a qualitative theme study approach (Puusa, 2020). In qualitative research, multiple methods of data collection are often used to supplement each other: to the studied phenomena interview data gives valuable and beneficial insights that cannot be

gained only from written documents or online material (Mik-Meyer, 2021). In this study, the primary data is gathered by interviewing representatives of four by law state subsidised Finnish contemporary dance companies, so called VOS dance theatres, and three dance companies outside of this particular state subsidy system but receiving operational subsidies from Taite (Arts Promotion Centre Finland). Secondary data is gathered from the dance companies' annual reports, literature, articles, and online material along with yearly statistics from Dance Info Finland and Theatre Info Finland. For the dance companies' annual reports, the time period between 2017–2019 was chosen, because the Covid-19 pandemic interfered strongly the performing arts sector in Finland from spring 2020 on. Furthermore, the consequences of the Covid-19 pandemic are not the main topic of the study.

Information for the thematic framework concerning Finnish cultural policy and funding system for arts is gathered through literature, journal articles, governmental documents, media, websites as well as statistics from Dance Info Finland and Theatre Info Finland. The development of Finnish contemporary dance is studied through dance history literature, journal articles, websites, online media and statistics from Dance Info Finland and Theatre Info Finland. Fundraising literature, earlier research, journal articles and websites are forming the base for the fundraising theme. Additional open interviews are conducted with Finnish tax authorities, one dance artist with experience of arts-based learning methods, and with one representative of regional dance centres for executed or planned forms of private fundraising.

This study uses semi-structured thematic interviews as a main method for data collection. For thematic interviews the researcher gathers essential preliminary information about the studied phenomena to be able to create research questions around the selected themes in advance. As a semi-structured interview method, the thematic research questions are the same for all the interviewees, but the interview situation is open for follow-up questions. The composition and exact formulation of the questions may differ since the interviewees are encouraged to discuss openly. That gives the interviewees a possibility to add multifaceted and detailed views to the researched topics. (Hirsjärvi & Hurme, 2010) In this study, for the primary interviews I prepared according to the selected themes 24 semi-structured main

questions, some of them with additional sub-questions (see Appendix A for the interview questions). The first questions were designed to gather background information about dance companies' organisational structure, strategy and budget (see Appendix D for the budget comparison). The main questions concentrated on the concepts and methods of private (or stated also as non-public) fundraising practised by the dance companies. Later, views about Finnish cultural politics and the reform of state subsidy system for performing arts were open for discussion.

The length of the primary interviews varied from just over 60 minutes to almost two hours (see Appendix B for the list of the interviewees and interview outline). Due to the restrictions caused by Covid-19 pandemic that was active during the research, most of the interviews were held online using Google Meet software. Only representatives of one dance company were interviewed face-to-face since that was preferred and possible to organise at the time. The interviews were conducted in Finnish, as the interviewees were either native Finnish speakers or felt more fluent in Finnish than in English. Using Finnish enabled the interviewees to express themselves more broadly and thus increased the quality of the interviews.

The interviews for the study were held in February and March 2021 with representatives of the following four state subsidised (VOS) dance companies: Aurinkobaletti from Turku, Dance theatre Minimi from Kuopio, and Tero Saarinen Company and Dance Theatre Hurjaruuth both from Helsinki. The three representatives of the independent dance companies outside of above-mentioned 'VOS support' but receiving operational subsidies from Taika (Arts Promotion Centre Finland) were Pori Dance Company from Pori, Routa Company from Kajaani and Kinetic Orchestra from Helsinki. The dance companies were chosen based on their location in different areas in Finland in order to expose possible dissimilarities originating from their location as well as the amount and source of public funding.

The interviewees were directors, artistic directors, managing directors, managers or artists (or combinations of these) of the dance companies, which themselves chose the person(s) they considered the most knowledgeable to answer the interview questions. In two dance companies two persons were interviewed either separately or together based on recent changes in management personnel. The interviewees of

the dance companies are presented below followed by the initial letters of their names, which are used as abbreviations later in chapter 4 Results and analysis:

- 1) Aurinkobaletti (VOS, face-to-face interview, both representatives simultaneously)
 - Urmas Poolamets (UP), artistic director of Aurinkobaletti
 - Sami Skantsi (SS), managing director of Aurinkobaletti (2019–)
- 2) Dance Theatre Minimi (VOS, online, interviewed separately)
 - Riikka Puumalainen (RP), shared artistic and managing director (2015–2020) and dance artist of Dance Theatre Minimi
 - Mikko Makkonen (MM), shared artistic and managing director and dance artist of Dance Theatre Minimi (2020–)
- 3) Dance Theatre Hurjaruuth (VOS, online)
 - Liisa Korpiniitty (LK), theatre director of Dance Theatre Hurjaruuth (2019–)
- 4) Tero Saarinen Company (VOS, online)
 - Iris Autio (IA), managing director of Tero Saarinen Company
- 5) Pori Dance Company (online)
 - Mikko Lampinen (ML), manager-choreographer-performer of Pori Dance Company
- 6) Routa Company (online)
 - Miia Kauppinen (MK), managing director of Routa Company
- 7) Kinetic orchestra (online)
 - Jarkko Mandelin (JM), director-choreographer of Kinetic Orchestra

Additional interviews were conducted to receive particular detailed information either about current tax issues as an enquiry through phone, or about experience in arts-based learning methods practised by dance professionals, or about planned or executed private fundraising methods of a regional dance centre, presenting a broader dance organisation. The interviewed dance professionals were chosen, because their relation to the researched topics came up in the interviews of the studied dance companies. Tax authorities suggested themselves their specialists in tax regulations concerning gifts and donations. These interviews were held in March

and April 2021 either via phone or face-to-face. The interviewees are presented below:

- 1) Sampo Kerola, dance artist-developer, arts-based learning methods (telephone)
- 2) Sanna Meska, managing director of Regional Dance Centre of Western Finland (face-to-face)
- 3) Tax advisers Jaana Nikkinen, Alekski Paukku and Heli Ranta (telephone)

All the interviewees for the primary data were first contacted via telephone to introduce the study: its aim, themes, main research questions, timeline and process. They were asked to participate the study voluntarily and then agreed to be the interviewed. The list of the interview questions was sent in advance by email to the interviewees of the dance companies with the written repeated message that the interview will be recorded and transcribed for the purpose of this particular study only. The interviewees were asked and agreed if their name and the name of the dance company they presented can be mentioned in the study. They were also offered the possibility to read the description of the dance company they represented and chapter 4 Results and analysis to approve my understanding of their comments. With the tax officials and dance professional with experience of arts-based learning methods only telephone calls with notes were made without simultaneous recording since that was the wished method by the interviewees.

3.2.1 Aurinkobaletti

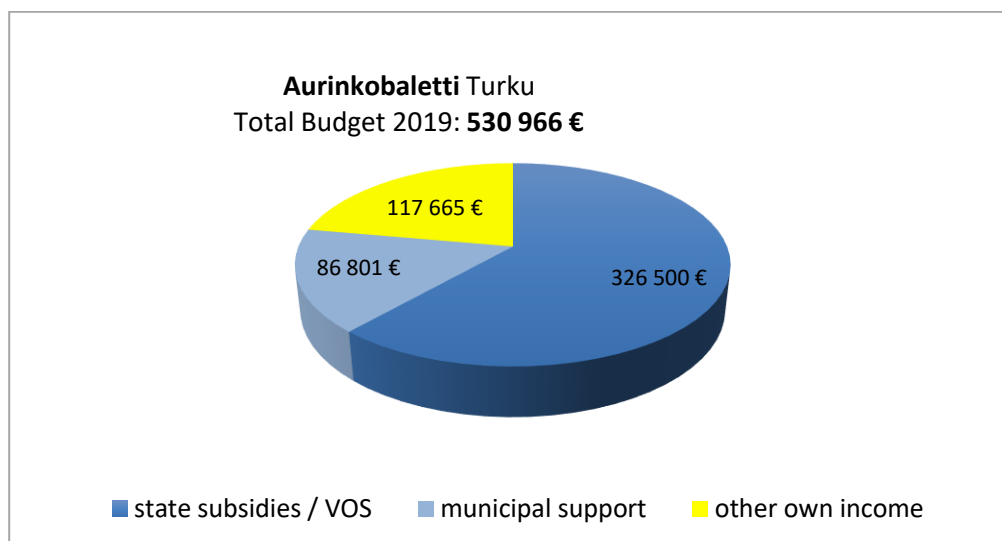
Aurinkobaletti, AB Dance Company, joined the VOS state subsidy system in 1993 as one of the first six accepted dance companies, together with Dance Theatre Minimi, Hurjaruuth, Raatikko, Mobita and Eri (Tanssin tiedotuskeskus, n.d.-f). It was founded in 1981 in Turku, where its home stage has been located in Manilla theatre since 1991, and is run by supporters' registered association Aurinkobaletin Kannatusyhdistys ry. The board members have experience for example in children's culture, dance art, politics, medical sciences and marketing. In addition to its ten fulltime employees, Aurinkobaletti is hiring other artists, technicians and administrators for its productions and events. (Aurinkobaletin kannatusyhdistys, 2019; S. Skantsi, personal communication, February 2, 2021)

Aurinkobaletti is interested in cross-artistic productions, collaborations, does diverse audience development activities, and hires regularly guest choreographers in addition to its long-term artistic director-choreographer Urmas Poolamets. It describes itself as a contemporary dance group and theatre, which offers programme both for children and adults. AB's target is to maintain the status of dance equal to other genres of arts and increase accessibility of dance by bringing it to places where dance is not offered otherwise. In 1994 Aurinkobaletti launched Manifesti-festival focusing on contemporary dance and visual arts presented in Manilla every year. Through times Manilla has developed into a cultural centre with multiple events and a home base for other small arts organisations. (Aurinkobaletti, n.d.-a-c; Aurinkobaletin kannatusyhdistys, 2019)

According to annual report 2019, Aurinkobaletti had 136 performances or events with over 16 000 participators. Figure 8 presents its budget of 530 966 euros, which contained 22 % of own income in forms of ticket, café and other sales, space rentals, project grants, membership fees and returns from co-productions. The rest, 78 %, was received as publicly subsidised VOS theatre from the state (61,5 %) and as operational and rent subsidies from Turku City (16,5 %). During the years 2017–2019 the overall annual budget has stayed more or less the same. (Aurinkobaletin Kannatusyhdistys, 2017, 2018, 2019)

Figure 8

Aurinkobaletti – Sources of Fundraising and Annual Budget 2019



3.2.2 Dance Theatre Minimi

After being founded in 1988 in Helsinki, Dance Theatre Minimi began its activity as a full-scale professional theatre in 1991 in an old school building in Joroinen. Based on this remote location, its main target was to produce dance theatre performances especially for touring to increase availability of dance in more rural areas. In 1992 Minimi was accepted into the VOS state subsidy system to enrol it the following year, five years later Minimi got its first own stage Sotku in Kuopio and ten years later in 2007 it was awarded the annual “Theatre of the Year”-prize by The Theatre Info Finland and The Association of Finnish Theatres, as the first Finnish dance theatre ever. Still in 2019, after receiving its home stage at Kuopio City Theatre, Minimi is strongly promoting touring and accessibility of contemporary dance together with physical theatre, circus and other genres of physical arts. (Tanssiteatteri Minimi, n.d.-a-b; Tanssiteatteri Minimi, 2019)

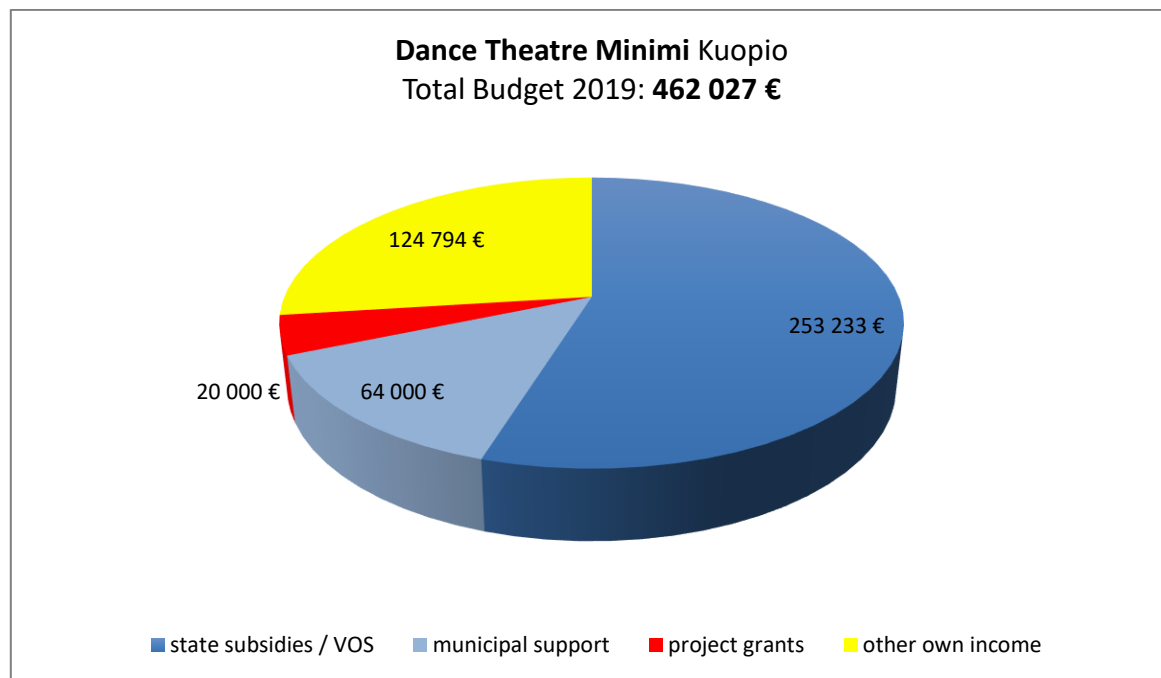
By the end of 2019, Minimi had produced 97 premiers with 460 000 spectators. It has developed from a small ensemble to a recognised production company that performs also abroad and employs annually 4–6 fulltime persons and 40–50 other artists. It produces yearly over 200 performances, which receive more than 20 000 spectators. Minimi is especially interested in creating multidisciplinary performances, including also street-art and outside air performances. Recently Minimi has focused on producing collaborations with other arts organisations, theatre and dance groups by creating touring networks and co-productions. During the years, it has also renewed itself repeatedly by recruiting or recycling inside the dance company the positions of the artistic and managing directors. (R. Puumalainen, personal communication, February 1, 2021; Tanssiteatteri Minimi, 2019; Tanssiteatteri Minimi, n.d.-a)

According to the annual report of 2019, Minimi’s total funding of 462 027 euros consisted of state subsidy as a VOS theatre (55 %), Kuopio city’s support for operations and rental costs (14 %), a project grant from a private foundation (4 %) and created own income (28 %). Its board included several representatives of performing arts countrywide, one researcher and local festival entrepreneur. Minimi also received discretionary subsidies and special allowances from the state.

All in all, 69 % of Minimi’s budget came from public funding (see Figure 9). The proportions have stayed approximately the same through 2017–2019. (Tanssiteatteri Minimi, 2017, 2018, 2019)

Figure 9

Dance Theatre Minimi – Sources of Fundraising and Annual Budget 2019



3.2.3 *Dance Theatre Hurjaruuth*

Dance Theatre Hurjaruuth, located at the Cable Factory in Helsinki, is specialised in producing dance and contemporary circus performances for children and young audiences. It aims at being the forerunner for children’s culture with artistically ambitious and high-quality performances of visual and technological execution. Dance Theatre Hurjaruuth was founded in 1981 and it is administrated by the support association carrying the same name. The board consists of experts of children’s culture and theatre, educators and one producer. Fundraising is organised by the theatre director and financial manager. (Tanssiteatteri Hurjaruuth, n.d.-a; Tanssiteatteri Hurjaruuth, 2019; L. Korpiniitty, personal communication, March 17, 2021) The status of a VOS dance theatre it received in 1993 among the first six state subsidised dance companies (Makkonen, 2017).

Dance Theatre Hurjaruuth is especially known for its annual spectacle Winter Circus with its approximately 80 often sold-out performances around Christmas time, but Hurjaruuth's programme includes also other own dance and circus productions, co-productions, guest performances from Finland and abroad, international touring, festivals and a circus school. Yearly around 160 children, adolescents and adults are studying circus skills and theatre expression in Hurjaruuth's Elf Circus School. Red Pearl Woman Clown Festival presents performances of first-class female clowns from all over the world, and Ruutia! Festival (in 2022 removed under guest performance series) offered dance and physical theatre from Finland and abroad for young audiences as well as workshops, meetings with the artists and public discussions about subjects related to the performances. With its various audience outreach programmes Hurjaruuth is aiming at increasing the accessibility of art and creating opportunities for participating art. Its work has been acknowledged by several national prizes. (Tanssiteatteri Hurjaruuth, n.d.-a-d; Tanssiteatteri Hurjaruuth, 2019)

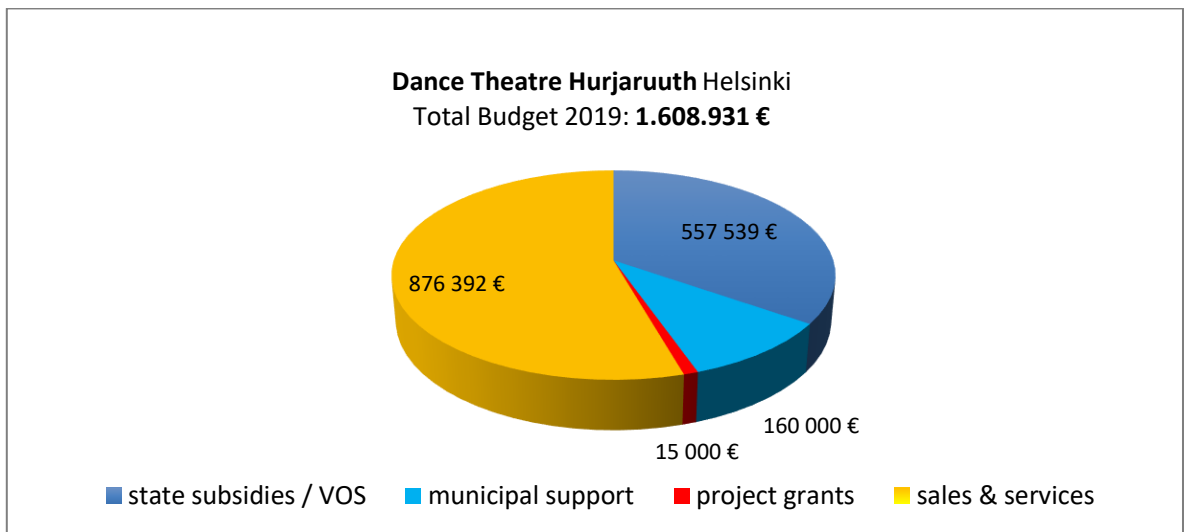
In 2019, Dance Theatre Hurjaruuth had over 38 000 spectators in its 148 performances, and its over 500 audience development events gathered almost 11 000 participants. It employed eight individuals full-time and hired 124 part-time performing arts professionals. The total revenue of Hurjaruuth was 1 608 931 euros of which 54,5 % was covered with own income made by tickets sales, workshops, circus school and some studio rentals all together for 876 392 euros (see Figure 10). Governmental subsidies as a VOS dance theatre (442 539 €) emphasizing children's theatre (additional 115 000 €) made up 34,7 %, the subsidy from Helsinki City (160 000 €) 9,9 % and project subsidy from Taike (15 000 €) 0,9 % of Hurjaruuth's total revenue. The proportions have stayed approximately the same according to the annual reports of 2017–2019, although the amounts of project subsidies have varied during the studied years. (Tanssiteatteri Hurjaruuth, 2017, 2018, 2019)

Year 2019 included big changes for Dance Theatre Hurjaruuth: one of the theatre's founding members and director, Arja Pettersson, retired and choreographer Liisa Korpiniitty started in her position as the new theatre director. Moreover, year 2019 was also the last year when Hurjaruuth's Winter Circus performed in its long-term theatre space before moving permanently to the new Dance House Helsinki in 2022.

The move will increase the rental costs of Winter Circus by four times, for which Hurjaruuth has prepared itself by saving from the positive results of the previous years' revenues. (Tanssiteatteri Hurjaruuth, 2019; L. Korpiniitty, personal communication, March 17, 2021)

Figure 10

Dance Theatre Hurjaruuth – Sources of Fundraising and Annual Budget 2019



3.2.4 Tero Saarinen Company

In 1996 Tero Saarinen founded Helsinki-based Toothpick Company, which later in 2002 was renamed as Tero Saarinen Company, TSC, and moved to be administrated by Into liikkeessä ry (Jyrkkä, 2020). The board of this registered association consists of people with experience in arts, dance, theatre, marketing, branding, economics, business and legal issues (I. Autio, personal communication, February 23, 2021). Since 2004 Tero Saarinen Company has received regular support from the state as one of the VOS dance companies (Jyrkkä, 2020).

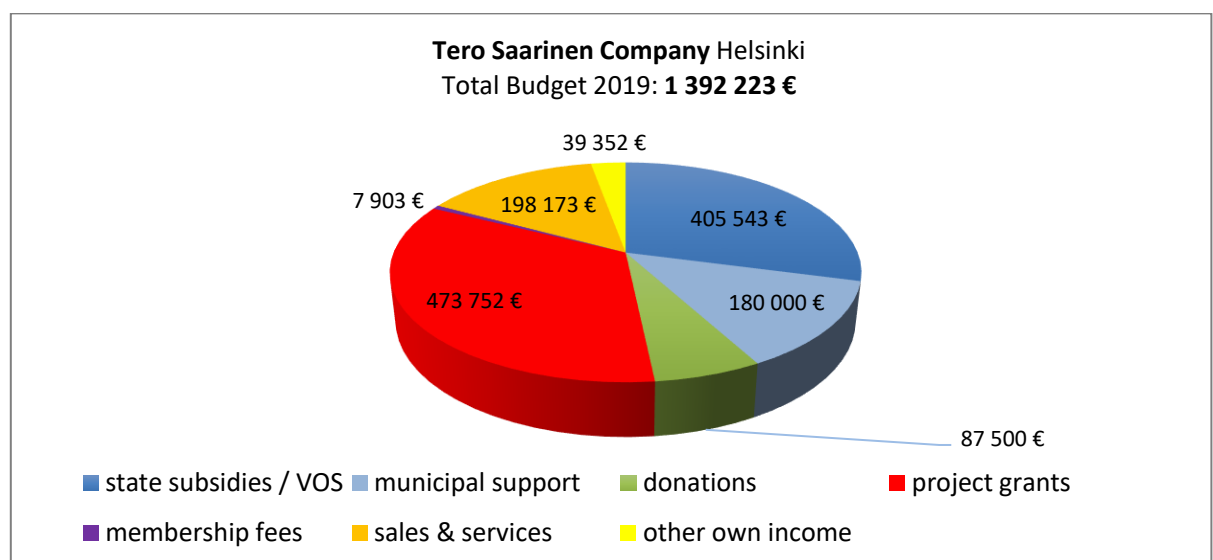
The dance company is built around Tero Saarinen's artistic work. From the beginning on, the mission of the dance company was to create, perform and teach engaging high quality contemporary dance, based on Saarinen's artistic vision, and reach not only Finnish but also international markets. The aim is to increase overall

well-being by improving people’s relationship to their own bodies through movement and dance experience. The values of the dance company are reflecting on practical level as collaborations, partnerships, community outreach programmes, courage to take also financial risks, develop and ‘think big’. Most of the productions are co-productions with arts organisations, groups or individual artists aiming at international volume. (Jyrkkä, 2020; Into liikkeessä ry, 2019; Tero Saarinen Company, n.d.-a)

By the end of 2019, Tero Saarinen Company’s live performances had reached over 380 000 spectators and almost 680 performances in 40 countries on six continents. The company’s dance films and videos had internationally spread to 30 million viewers through TV channels and festivals. It had ten fulltime employees and occupied annually additional 50–70 persons for productions. In Cable Factory, it had renovated a rehearsal studio, where also TERO technique classes are taught, and residency programmes take place. (Into liikkeessä ry, 2019)

Figure 11

Tero Saarinen Company – Sources of Fundraising and Annual Budget 2019



As presented in Figure 11 above, according to the annual report 2019, from Tero Saarinen Company’s financial volume of approximately 1,4 million euros only 42 % was covered by public funding: 29 % by state subsidies as a VOS theatre (405 543 €) and 13 % by Helsinki City (180 000 €). The rest, 58 % of the total budget, was

gathered from private sources, such as project funding from private foundations, membership fees, donations, ticket sales and performance fees. The ratio between public and private funding has stayed approximately the same through 2017–2019, although there is yearly fluctuation between different sources of private funding and sales (Into liikkeessä ry, 2017, 2018, 2019). Fundraising is organised by fulltime managing director with the help of head of finance and development, and supported by an advisory board. (Into liikkeessä ry, 2019; Tero Saarinen Company, n.d.-a)

3.2.5 Pori Dance Company

Pori Dance Company was founded in 1989 by choreographer-pedagogue Liisa Nojonen, and in 2019 the company celebrated its 30th anniversary as an independent dance company administrated by Keho Liikkeessä ry registered association. Pori Dance Company, informally PDC, produces annually around 3–4 premiers and organises 15–25 performances or visits especially in the region of Satakunta in South-West Finland. It aims at making dance more known and accessible to people, and emphasises to advance tolerance, social and humane values through its dance. It collaborates intensively with local operators in Pori and with Regional Dance Centre of Western Finland, tours both nationally and internationally, and has international long-term collaborations especially in South Korea. (Keho liikkeessä ry, 2019; Pori Dance Company, n.d.-a-b)

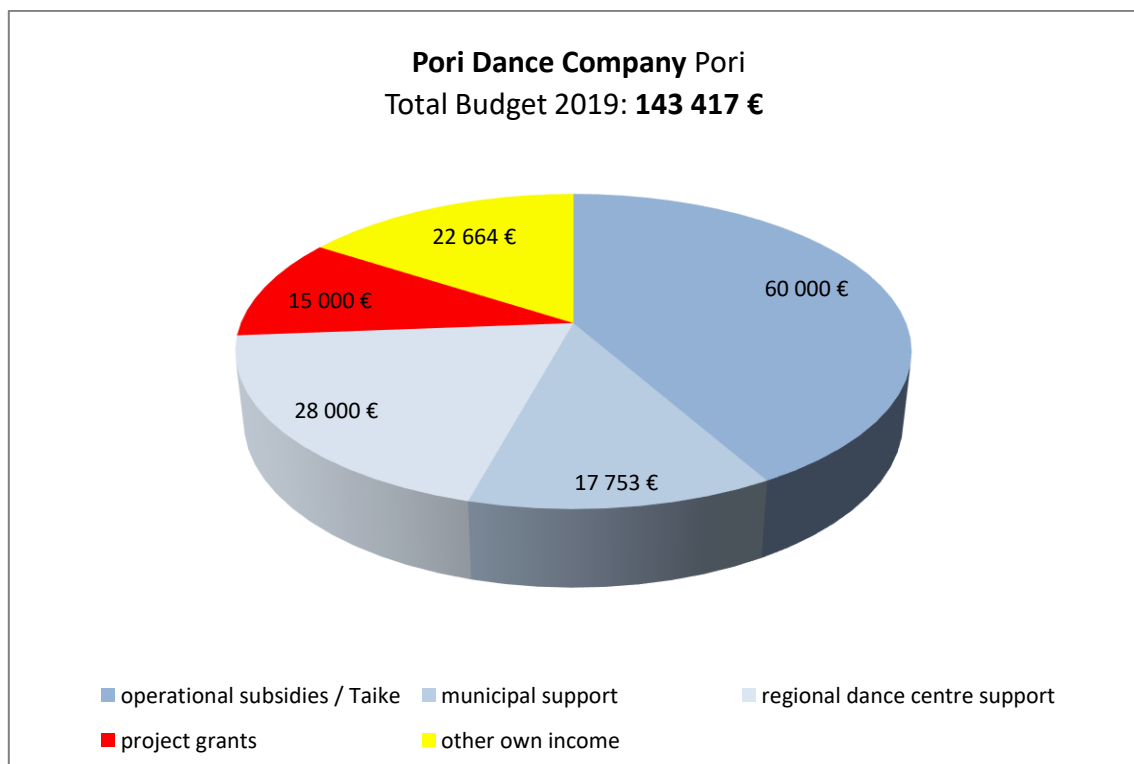
Since 2014, Pori Dance Company has been directed by Riku Lehtopolku, who in 2019 also started as the artistic director of Kuopio Dance and Music Festival, and Mikko Lampinen, who has a multiple role of managing director, producer, choreographer, dancer and artistic board member of Keho liikkeessä ry. The rest of the board consists of other members of the dance company with occasionally additional representatives of Pori City or local individuals. The artistic committee of the dance company is formed by its long-term dancers, who also work in other dance-related occupations or groups as freelancers. As freelancer-based independent group, Pori Dance Company has no year-round fulltime employees. The managing director practically works 9–10 months for the company, different tasks are shared between the dancers and a producer is hired according need. Mr. Lampinen describes the company as “an independent, flexible and mobile

organisation”. (Keho liikkeessä ry, 2019; Pori Dance Company, n.d.-a; n.d.-c; M. Lampinen, personal communication March 12, 2021)

As presented in Figure 12, according to the annual report of 2019, Pori Dance Company’s budget of 143 417 euros contained 16 % created own income from ticket sales, performance and membership fees and ‘others’, including for example indirect support through different collaborations. A grant from a private foundation covered 10 % (15 000 €), and the rest 74 % was received as public subsidies from Taike 60 000 euros (42 %), Regional Dance Centre of Western Finland 28 000 euros (20%) and Pori City 17 753 euros (12%). Despite a slight decline, the overall annual budget has stayed approximately the same during the studied years 2017–2019. (Keho liikkeessä ry, 2017, 2018, 2019; M. Lampinen, personal communication March 12, 2021)

Figure 12

Pori Dance Company – Sources of Fundraising and Annual Budget 2019



3.2.6 Routa Company

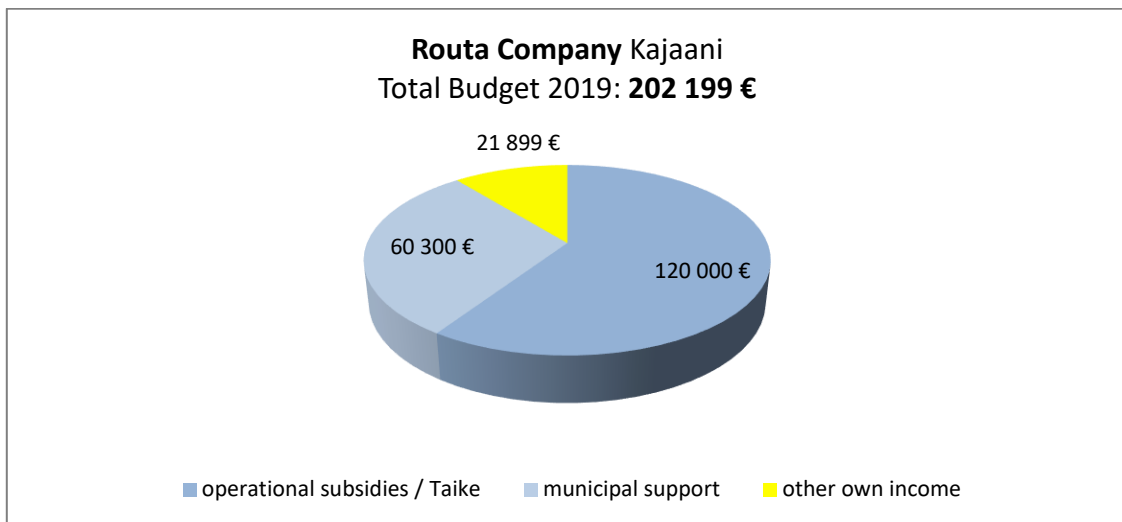
Routa Company was registered in 2003 as the association for promoting dance of Kajaani in North-East Finland. The association's board consists of representatives of dance, theatre and music. Routa Company acts as one independent section of Regional Dance Centre of Northern Finland together with JoJo (Oulu), Rimpparemmi (Rovaniemi) and Pyhäsalmi Fullmoon Dance Festival. Routa Company aims at promoting availability of dance in Kainuu area by producing unique and high-quality dance art and by offering employment possibilities for artists nationwide. Besides its own productions and tours, it organises guest performances and audience development workshops emphasizing community dance. It shares space in the house of performing arts Generaattori together with two other arts organisations. (Routa – Kajaanin tanssin edistämisyhdistys ry, 2019; Routa Company, n.d.-a; M. Kauppinen, personal communication, March 22, 2021)

As a part of its programme, Routa is offering artist residences (1–5 weeks) including a flat, rehearsal space, possibilities for having a performance, discussions and mentoring for dance artists and graduating students. In 2021, Routa Company was also rewarded for its employment model for self-designated artistic work. In the model, temporary or fulltime dancers may use 25 % of their working time for independent artistic development as free artists while maximum 75 % is used for Routa's rehearsals and performances. (Routa Company, n.d.-b-c)

According to the annual report 2019, Routa engaged one fulltime artistic director and one fulltime producer (later titled as managing director), three part-time employees and around 20 production-based artists or other workers. Its performances and co-productions reached over 9000 people in the North-East region, and its workshops had over 800 participants. Routa's annual budget of 202 199 euros (see Figure 13) contained 11 % of own income in forms of ticket, workshop and other sales, studio rentals and returns from co-productions. The rest, 89 %, was covered with public subsidies from Kajaani City (60 300 €) and Taike (120 000 €). The overall annual budget has stayed approximately the same during the studied years 2017–2019. (Routa – Kajaanin tanssin edistämisyhdistys ry, 2017, 2018, 2019)

Figure 13

Routa Company – Sources of Fundraising and Annual Budget 2019



3.2.7 *Kinetic Orchestra*

Kinetic Orchestra was founded in 2009 by choreographer Jarkko Mandelin in Helsinki as a registered Auxiliary name of Co-operative Arts Society Apinatarha. The board of the co-operative, which consists of individuals with different backgrounds or connections to dance, acts as the strategic decision-making body also for Kinetic Orchestra as one of the around 20 members of the arts society. Kinetic Orchestra's mission is to create easily accessible contemporary dance art with high-quality, and the company is known for its distinguished style of movement based on acrobatic partnering. To increase accessibility of dance, it is emphasizing active touring, bringing dance experiences especially to East-Helsinki, as well as organizing workshops and performances also to children and young people. In 2019 Mandelin and Kinetic Orchestra were rewarded by the Union of Finnish Dance and Circus Artists for their ambitious work in the area of dance and movement. (Kinetic Orchestra, n.d.-a; Kinetic Orchestra, 2019, 2020; Tanssin tiedotuskeskus, 2019; J. Mandelin, personal communication, March 15, 2021)

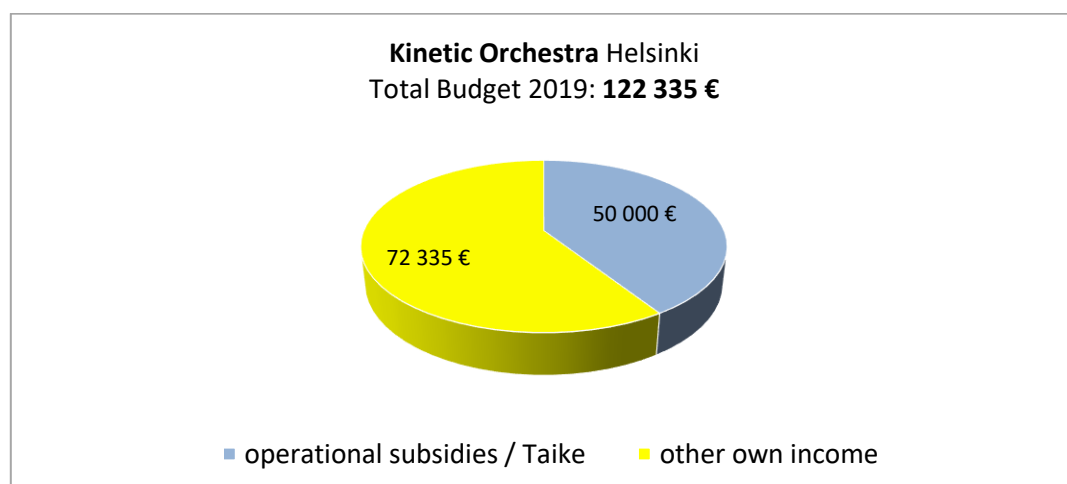
Alongside of its own productions, Kinetic Orchestra creates co-productions with other dance companies and collaborates with other art organisations. For instance, it organises annually one-week dance festival, Spring Break Festival, in Cultural

Centre STOA in East-Helsinki, and has collaborated dance works with Helsinki Dance Company among others. The company is actively organizing workshops and classes in acrobatics, contemporary dance and partnering while it tours in Finland and abroad. In 2019, the company toured and taught in seven towns in Finland as well as in Iceland, Germany and Austria, where a six-week workshop for 150 professional dance students of SEAD (Salzburg Experimental Academy of Dance) was taught by the company members. Additionally, it offers Superhero classes for children and regular training for professionals in its studio within Vapaa Tanssikoulu in Helsinki. (Kinetic Orchestra, n.d.-b-e; Kinetic Orchestra, 2019)

Kinetic Orchestra has received discretionary operational subsidies from Taike since 2016, and in 2019 that was confirmed for the next five years. This support is aiming at preparing the dance company to apply for the new state subsidy system for performing arts, to become a so-called VOS dance company in 2024. The number of Kinetic Orchestra’s audiences has increased drastically after the support from Taike: the growth from 2018 to 2019 was 260 %. According to Kinetic Orchestra’s annual report 2019, Taike’s support of 50 000 € covered 41 %, and own created income from performance and teaching fees covered 59 % from the financial volume of 122 335 euros (see Figure 14). The grants received by individual company members were not included into this calculation. (Kinetic Orchestra, 2018, 2019; J. Mandelin, personal communication, March 15, 2021)

Figure 14

Kinetic Orchestra – Sources of Fundraising and Annual Budget 2019



Since 2019, Kinetic Orchestra's annual budget has grown to include also private support from Kone Foundation and increased public support from Taike and Helsinki City. It has been able to employ three fulltime dancers, artistic director and a producer all year around in addition to 10–15 dancers and artists per year for productions. Fundraising has been organised by the producer. (Kinetic Orchestra, 2020; Kinetic Orchestra, n.d-a; J. Mandelin, personal communication, March 15, 2021)

3.3 Data Analysis

When analysing the data of a qualitative research, it is important to conduct the analysis according to the research questions and the aim of the study, meanwhile following a flexible research design and staying open for the studied material (Hirsjärvi & Hurme, 2010; Silverman, 2013a; Taylor et al., 2015). In this study, the aim of the research led to the formulation of the research questions, which designed the thematic framework and interview questions according to the arisen themes. Therefore, thematic analysis was used for the transcribed interviews as well as for the supporting data for validating facts and widening perspectives.

Thematic analysis identifies and organises themes, issues or concepts driven from the researched data to point out similarities or to emphasise the interesting, different subjects. The themes can be used to establish codes, which are categorizing the material, organizing the research notes, and linking thematic ideas. By coding, the researcher makes choices of which sections of the data to highlight and creates a professional vision to understand the phenomena. (Gibbs, 2015b, 2015c; Eskola, 2018; Rapley, 2021) Accordingly, in this study the codes were established around the selected themes. Later, the codes and themes together formulated the structure of the results and analysis of the research for chapter 4: structural basis of the dance companies, understanding the concept of fundraising, practised forms of private fundraising, views to Finnish cultural policy and public support for arts, including notions to the reform of state subsidy system for performing arts.

The process of data analysis started by transcribing all the interview recordings and focusing more on what is being said rather than how it is said. The transcriptions

were made in Finnish since the interviews were made in Finnish, and each interviewee's answers for all the research questions were printed out for closer research and coding. Later, the chosen common or distinct matters were translated into English during the process of coding and writing. Sometimes direct quotations of the interviewees were assembled to emphasise the message or how it was expressed in the answers. At that time, the recordings were listened again, and corrections were made where needed.

As suggested by Rapley (2021), for the coding process I created my own coding scheme by simply working with the printed papers and pen without any pre-fixed frame yet following the studied themes and subjects. I familiarised myself with the data by reading and making notes on the printed papers and collected from different answers similar topics under related pre-titled topics. I started reviewing themes with sub-themes and drawing a thematic map to find specifics of each theme and linkages between them as well as looking for associations with the thematic framework. I marked up text, highlighted or underlined a word, sentence, or answer to establish common, dissimilar, odd or interesting dimensions of the phenomena. These highlighted issues were gathered under labelled key codes with sub-codes presenting the themes of the researched subjects. For instance, understanding the concept of fundraising started to pool into few commonly recognizable categories, whereas the practised forms of private fundraising could vary a lot and spread to several groupings.

During the process of writing, the codes, which were created around the themes, began to formulate the titles for the results and analysis in chapter 4. Since one target of this research was to discover feasible methods of fundraising for Finnish dance companies, occasionally very detailed examples are presented in the analysis instead of – or in addition to – generalizations. Detailed examples along with overall generalities were both found important in creating understanding of the uniqueness of each dance company as well as the shared similarities of the dance companies. I estimated that this kind of mixture of information would support the dance companies to develop their fundraising efforts further in the future. Moreover, during the analysing process it became necessary to add some figures, photos, and tables to visualise the results.

As recommended by for example Gibbs (2015d), to estimate the accuracy of the analysis, it is desirable to send the findings and quotations to the interviewees to be checked before concluding the study. That was also agreed beforehand with the interviewees in this research. It was important to verify my understanding of the content of the interviews and to get feedback from the interviewees for re-shaping the data analysis. Furthermore, in this research the possibility to check the quotations and correct possible misunderstandings became especially significant, since the interviewees were introduced with their own names as representatives of the studied dance companies.

3.4 Critical Reflections on the Research Process

The quality of a research process is often assessed through the concepts of reliability, validity, and generalizability. Reliability is concerned whether the processes of the research, for instance data collection, can be repeated leading to the same results (Yin, 2018), or whether the methods are chosen and used correctly (O’Leary, 2010), or whether the same results can be reached with different investigators in different circumstances (Gibbs, 2015d). Validity refers to the study’s ability to evaluate if its findings are true and correctly captured. Construct validity focuses on identifying the correct ways of collecting data for the concepts being studied, internal validity asks if the research design measures what it aims to measure, and external validity questions if the findings of the research can be generalised. (Yin, 2018)

According to Silverman (2013b), in qualitative research the criteria of reliability can be achieved by for example describing data analysis methods in sufficient detail. In this study I have addressed the matter by following good research practises: by recording the interviews, transcribing and coding them according to the arisen themes, by presenting extracts of those transcriptions in the research report and by comparing the results with the thematic framework and earlier research. However, it would be unlikely to get exactly the same results when the process would be repeated again, since the conditions of the dance companies and their interviewed representatives change over the time. That does not mean that the chosen methods of the research as such are weak, but simply the circumstances of the examinees have changed, as pointed out by Hirsjärvi and Hurme (2010). Also, it needs to be

recognised that with other representatives of the same dance companies as well as with another interviewer less familiar with the topic, the answers received or their interpretations might have resulted differently, especially when discussing about opinions and views. Likewise, repeating the process instantly with the same participants would presumably lead to partially transformed results, since the interview per se increases the interviewees knowledge and awareness about the topic.

To evaluate the validity of the research, Yin (2018) advises to use multiple sources of research material and to maintain the chain of evidence throughout the process. In this study, in addition to recorded and transcribed interviews, also administrative documents, annual reports, statistics, literature, articles, online material and earlier research have been studied and documented with notes and comments. The chain of evidence has been maintained for comparison and validation. Through triangulation, as suggested by Silverman (2013b), Gibbs (2015d) and Taylor (2015), the validity of the research was evaluated by comparing material from above-mentioned various sources as well as by following the accuracy of the applied coding system. Later, the quotations and findings were brought back to the interviewees to be verified as an act of respondent validation. The research method arose from the research questions along with the aim of the study and was approved by the scholars and specialists of arts management.

O’Leary (2010) evaluates generalizability of a qualitative research in terms whether its findings are applicable on a larger scale, and Silverman (2013b) by comparing cases to find something characteristic or dissimilar in them. The thematic framework of this research and coding according to the arisen themes highlighted both similarities and differences between the seven studied dance companies. Yet, increasing the number of participating cases in various locations in Finland, would widen the perspectives on a large scale.

Although the interest for this research topic grew from my personal experience in the professional contemporary dance field, I aimed at following an unbiased, neutrally critical, open, and reflective approach throughout the research process. Still, no researcher can guarantee full objectivity, as mentioned by Gibbs (2015d).

Based on my long-term experience in the Finnish contemporary dance scene, some of the interviewees I knew well, which made the interview situation open and easy, while some of the interviewees were quite new in their positions, which could make them more cautious with their answers. Therefore, my knowledge of and experience in the dance field could be regarded as an advantage in getting familiarised with the research topic and understanding the needed themes around it, or as a disadvantage to be too close to the topic and having possible predictions of the findings of the research. Being aware of the risk of subjectivity, I consciously emphasised neutrality by following the thematically structured interview questionnaire in the interview situations, by verifying facts from other materials and by staying equally reflective throughout the process of analysing the results.

The determination to stay neutral in the interview situations brought up another dilemma: to be able to capture the interviewees' own understanding about the concepts and methods of fundraising without pre-defining them, the definitions for those concepts could not be explained beforehand. On the other hand, the interview questionnaire was sent to all the interviewees in advance, which gave them an opportunity to clarify unknown concepts or methods when so wished. Furthermore, the form of a semi-structured interview enabled discussions and questions when needed.

Since the interviews were conducted mainly via remote connections due to the restrictions of Covid-19 pandemic, non-verbal communication was not taken into consideration at its full extent: the analysis concentrated more on what has been said rather than how it has been said. Moreover, Covid-19 pandemic and the reform of the state subsidy system for performing arts were still ongoing during the interviews, and their concrete long-term influences on the studied dance companies could be only guesstimated by the interviewees. However, this study concentrated on recognising and describing planned or implemented fundraising practises of the studied contemporary dance companies as well as their reactions to the above-mentioned issues at that time, in the middle of the acknowledged uncertainties.

4 RESULTS AND ANALYSIS

This chapter presents the results and analysis of the study. The primary data gathered in the interviews is supported by the data gathered from the websites and annual reports of 2017–2019 of the studied dance companies. The initial letters of the names of the interviewed individuals are used to refer to the comments of that interviewed representative of the dance company, for example, JM refers to the comments of Jarkko Mandelin. Occasionally the following abbreviations are used to refer to the studied dance companies: AB (Aurinkobaletti), Minimi (Dance Theatre Minimi), Hurjaruuth (Dance Theatre Hurjaruuth), TSC (Tero Saarinen Company), PDC (Pori Dance Company), Routa (Routa Company) and KO (Kinetic Orchestra). All the interviewees and studied dance companies are introduced in chapter 3.2 Data collection.

VOS system (=in Finnish *valtion osuutta saava*) refers to the legitimated state subsidy system for arts as such, and VOS dance companies refer to the dance companies receiving this particular form of public support. VOS subsidies are paid according to the Act on the Funding of Education and Culture (*Laki opetus- ja kulttuuritoimen rahoituksesta 1705/2009*). **Taike** (= in Finnish *Taiteen edistämiskeskus*), an abbreviation for Arts Promotion Centre Finland, presents another kind of public support for arts. For the studied dance companies outside of VOS system, Taike's operational subsidy is the main form of public funding. Additionally, Taike may award special allowances as well as individual and project grants for the studied dance companies or their individual members. Chapter 2.1 introduces the Finnish funding system for arts more closely.

The results are discussed under four sections following the main themes of the research. Section 4.1. presents the structural baselines of the studied dance companies by comparing their organisational forms, missions, locations, content of boards, budgets, and number of employees. Simultaneously it discusses the possible influence of these dimensions on fundraising of the dance companies. Section 4.2 displays how the dance company representatives perceive the concept of fundraising in general and what are their views to fundraising from private sources. Section 4.3 focuses on the practised forms of private fundraising, and section 4.4 illuminates

how the interviewees observe Finnish cultural policy, public support for arts and the reform of state subsidy system for performing arts.

Besides finding answers to the set of research questions and discussing the arisen themes, the analysis aims to contribute feasible ideas for future fundraising methods for dance companies, organisations, or individual artists. Therefore, the analysis sometimes highlights practical and rather detailed fundraising examples of some dance companies instead of generalizations around the examined matter. Occasionally illustrations are used to adduce the findings. The structure of the chapter 4 Results and analysis, follows the order of the interview questions, which were assembled under corresponding themes for the data collection.

4.1 Structural basis of the dance companies

4.1.1 Organisational forms

Six out of the seven studied dance companies operated as registered non-profit associations, which for instance enabled them to join the Finnish tax authorities' list of nominated associations, funds or foundations that could receive donations up to 50 000 euros. Though, only Into liikkeessä ry, the association for promoting Tero Saarinen Company, was listed (list update available in Verohallinto n.d-c). Some of the dance companies were not aware about this possibility, and most of them regarded the chance for private donations so minimum, that being listed would not significantly improve their fundraising.

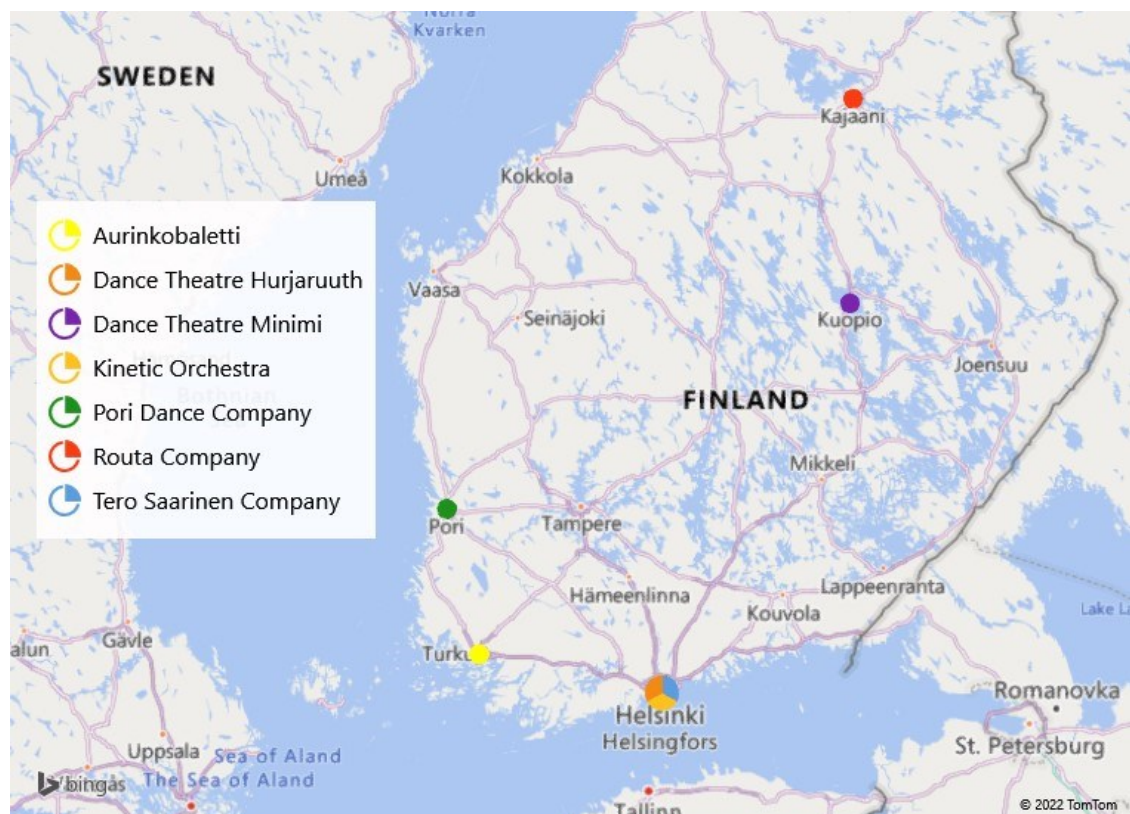
Kinetic Orchestra, on the other hand, was managed as a registered auxiliary name of the cooperative Arts Society Apinatarha. That caused restrictions for enrolling the above-mentioned tax authorities' list for tax-free donations for associations, since cooperatives pursue economic success with continued profitability aiming at benefitting their members (Starting a cooperative in Finland, n.d.-a-b). Moreover, only non-profit arts organisations could apply VOS state subsidies for performing arts (Opetus- ja kulttuuriministeriö, 2020a). Changes in the regulations of the cooperative might be needed to overcome these restrictions.

4.1.2 Location – mission – board

All the studied dance companies had verbalised their targets and the emphasis of their operations in their annual reports. Some of the dance companies were focusing on producing performances especially for a certain audience group, such as children, some were aiming at promoting dance regionally, and some were targeting to reach international markets as well. The further away from the capital the dance company was located, the more the regional availability of dance was emphasised. Figure 15 displays the studied dance companies on the map of Finland. However, at the time of the interviews, only few dance companies clearly presented their mission, vision and values on their websites. According to the representatives of some dance companies, these wordings were ‘in the making’, but were found on the websites of several studied dance companies a year after the interviews.

Figure 15

The Studied Dance Companies located on the Map of Finland



To some extent, the chosen members of the boards of the studied dance companies reflected the verbalised targets or missions. When the dance company was prioritizing 1) to benefit availability of dance locally, 2) to employ dance artists of the region and 3) to collaborate with local operators, then the board often included local artists or artists in general, local individuals with variety of backgrounds and city representatives. When the target was to reach more global markets, the board members had experience not only about arts but also about business at large. For instance, the board of one internationally oriented dance company consisted of individuals with knowledge in arts, dance, theatre, marketing, branding, economics, business, and legal matters. Correspondingly, a locally active dance company included into its decision-making the members of the dance company, representatives of the city and local individuals interested in promoting dance. The topic of using the help of external board members (those not working in the dance company) for fundraising was seldom highlighted in the discussions.

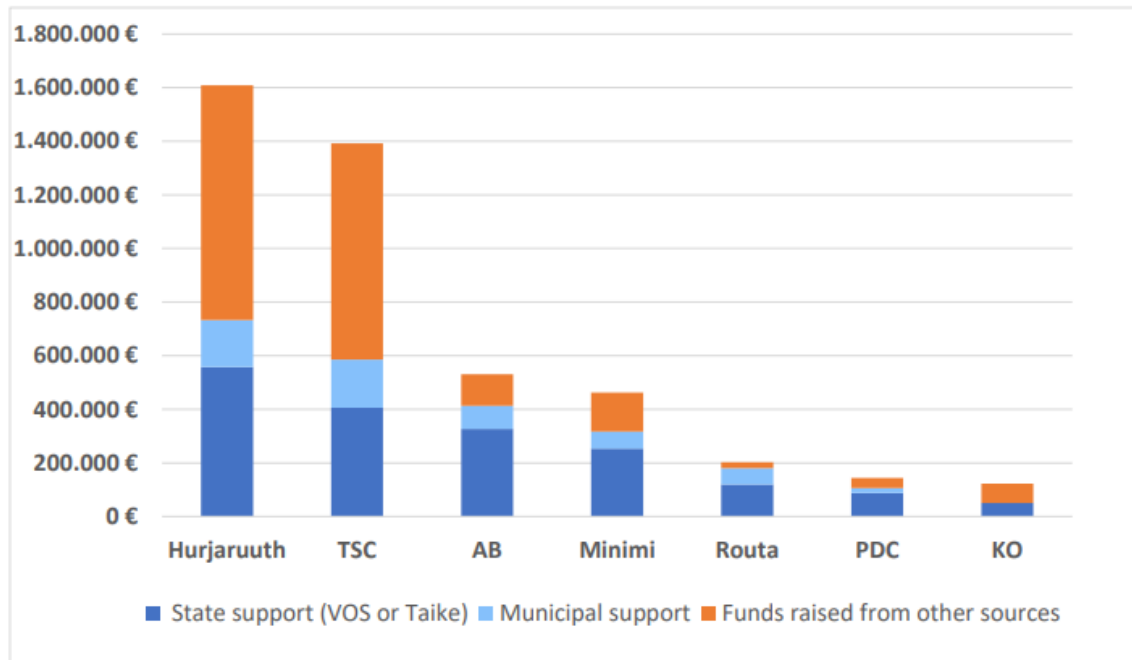
It appears that the interviews as such activated the dance companies not only to think about new fundraising alternatives, as mentioned by some of the interviewees during the discussions, but also to reformulate their strategies. One year later after the interviews, many of the dance companies had verbalised and clarified their missions, visions and values on their websites. Moreover, the cut of some other activities caused by the Covid-19 pandemic may have released time for these administrative activities, which were earlier considered secondary after operative essentials of producing, performing, marketing and touring. The new criteria for the state subsidy system for performing arts or Taike may have encouraged to these improvements as well.

4.1.3 Budgets and fundraising

The structures of the budgets of the seven studied dance companies are visualised in Figure 16. The ways of fundraising are simplified in three categories: 1. public support in forms of state subsidies as VOS dance companies or operational subsidies from Taike, 2. Public support as municipal subsidies, and 3. Private funding including any forms of funding outside of public support.

Figure 16

The Budgets of the Studied Dance Companies (year 2019): Divisions of State Subsidies, Municipal Support and Funding raised from Other Sources



Note. Adapted from each dance company's annual report of 2019. The dance companies are Dance Theatre Hurjaruuth, Tero Saarinen Company (TSC), Aurinkobaletti (AB), Dance Theatre Minimi, Routa Company, Pori Dance Company (PDC) and Kinetic Orchestra (KO).

In 2019, the annual budgets of the four state subsidised VOS dance companies – Tero Saarinen Company, Aurinkobaletti, Dance Theatre Minimi and Hurjaruuth – were clearly bigger than the budgets of the three dance companies receiving operational subsidies from Taike. The VOS state subsidy system created a stable foundation with which for example the monthly salaries of the dancers and other permanent employees were insured, whereas the independent dance companies needed to find funding from various sources also for salaries.

A bigger overall budget seemed to correlate positively to raising funds from private sources as well, especially in case of Dance Theatre Hurjaruuth and Tero Saarinen Company. When foundation of the budget was built with steady state subsidies as a VOS dance company, efforts could be released for fundraising from private sources.

Dance Theatre Hurjaruuth, with the most assets of the studied dance companies, covered 54 % of its budget with funds created outside of public support (see Table 1). A noticeable share of that amount (over 80 %) came from ticket sales of its performances, especially Winter Circus. Tero Saarinen Company's private funding covered 58 % of its annual budget and was raised from various sources such as ticket sales, grants, donations, and membership fees. The most significant amounts were gathered as special project grants from private foundations. As an exception, Kinetic Orchestra, with the smallest budget and without any municipal support that particular year, was able to cover 59 % of its budget with sales from workshops and tickets. This calculation does not include grants received as private persons.

Table 1

The Budgets of the Studied Dance Companies (Year 2019): Percentual Divisions of State Subsidies, Municipal Support and Funding raised from Private Sources

Dance company	Annual budget 2019	Public funding		Private funding
		State	Municipal	
Hurjaruuth (V)	1 600 000€	36%	10%	54%
Tero Saarinen Company (V)	1 400 000€	29%	13%	58%
Aurinkobaletti (V)	530 966€	61%	17%	22%
Minimi (V)	462 027€	55%	14%	31%
Routa Company (T)	202 199€	59%	30%	11%
Pori Dance Company (T)	143 417€	62%	12%	26%
Kinetic Orchestra (T)	122 335€	41%	0%	59%

Note. Adapted from each dance company's annual report of 2019. V = receiving state subsidies as VOS dance company, T = receiving operational subsidies from Taika.

The dance companies with bigger annual budgets had more funds available and more possibilities to employ separate personnel for management and fundraising. For example, Tero Saarinen Company had ten full-time employees and could divide tasks between managing director and separate heads of finance and development, marketing and communications, and production and touring. Fundraising was organised by full-time managing director with the help of head of finance and development, and supported by an active advisory board. (Into liikkeessä ry, 2019; Tero Saarinen Company, n.d.-a) Dance companies with smaller budgets, for

example Dance Theatre Minimi, Pori Dance Company, Routa Company and Kinetic Orchestra, needed to include artistic and administrative tasks to the same persons or had less or no full-time employees to do the tasks in general. The lack of time for developing fundraising was often mentioned.

The studied four VOS dance companies had received regular and stable state support for several years and considered their position quite secured in the reform of state subsidy system for performing arts as well. The sufficiency of the future funding seemed more unsure for the dance companies receiving operational support from Taike. The budgets of Kinetic Orchestra, Pori Dance Company and Routa Company were in general smaller, and their capability to increase the operational performance of the dance company was depending mainly on other uncertain grants, stagnated municipal support or other kind of co-operational activities. On the other hand, especially the interviewees of Pori Dance Company and Routa Company emphasised the importance of staying as an independent and flexible operator without VOS support but also without VOS responsibilities. Neither of the dance companies had applied to join the new state subsidy system for performing arts but considered that as an option in the future.

Conversely, Kinetic Orchestra did prepare an application to become a VOS dance company: it was regarded as “the next logical step” after receiving long-term operational support from Taike (JM). The administration of Kinetic Orchestra as a registered auxiliary name of the co-operative Arts Society Apinatarha demanded a change in the regulations of the co-operative for enabling Kinetic Orchestra even to apply. As a contrary to a non-profit registered association, co-operative has entrepreneurial aspects, may share dividend for its members, and is therefore not seen as a non-profit organisation of its own. (JM) So far Kinetic Orchestra continues without the status of a VOS dance company but receives support from Taike, Helsinki City and Kone Foundation (Kinetic orchestra, n.d.-a).

4.2 Understanding the concept of fundraising

In this study, fundraising is described as activities of non-profit organisations to raise funds or services in-kind to finance their day-to-day operations or special

projects from both public governmental sources as well as private sources such as foundations, businesses, organisations, and individuals. Moreover, in this study any sales of the dance companies as non-profit organisations are considered as one part of the organisation's fundraising.

The interviewees were encouraged to express freely their own understanding about the concept of fundraising without the above-mentioned definition. Some of them answered from the perspective of their own professional position in the dance company and some on a level that is more general. The interviewees interpreted fundraising in varying ways: sometimes fundraising was linked to collecting money from both public and private sector, sometimes just from private donors, corporations, or foundations. Sometimes services in-kind and receiving any kind of non-monetary aid were regarded as possible sources for fundraising, but more often they were seen as 'natural co-operation', so typical to the arts sector, that it is forgotten to be mentioned or not regarded as a part of fundraising. The main insights about 'fundraising' are summarised below.

Fundraising includes all the sources and ways of gathering funds to accomplish the wished activities of the dance company.

The broader view was calling fundraising as all the ways of gathering funds for the annual budget to be able to carry out the wished actions, or in Finnish context, a combination of public and private funding, sponsoring, co-operation and indirect support. Ticket and product sales, space rentals, sales of performances or services (often teaching workshops) were visible in budgets as own income and considered to be part of the overall fundraising. Occasionally also services in-kind were mentioned to belong to fundraising.

“We are in the lucky position that VOS covers the personnel costs, all the extra should develop this theatre and that can come from anywhere... it does not have to be money, it could be for example to provide us with our annual coffee consumptions... or new furniture to this lobby...or we use a lot of money for these walls, that could be supported by some private funders.” (UP)

Fundraising includes any funding outside of public support.

On the other hand, fundraising was equally often connoted as raising money just from private sources in forms of company co-operation, sponsoring, sales and membership fees. It was also categorised as any funding outside of public support of the state and municipalities, varying from grant applications from private foundations to developed partnerships.

“Fundraising...a good question...in my work, I think that all the extra after the public support, anything you have to apply for, is fundraising...and of course own income is important and it has to be developed, but yes, fundraising is finances acquired by applications or partnerships.” (IA)

Co-operation is so natural in the arts that it is seldom labelled as fundraising.

Later during the interviews, the value of co-operation of any aspect was strongly emphasised. Services in-kind in forms of for example borrowing or lending equipment, exchanging, or sharing services, spaces, costs or knowledge – non-monetary aid instead of cash – were usual activities in between the networks of the dance companies. However, these co-operative activities were seldom connected to the term fundraising, even though they had a significant part in accomplishing the productions.

“Co-operation gives us possibilities to do things that we alone would not be able to...it is just so natural that you don’t consider it as fundraising.” (LK)

4.2.1 Views to fundraising from private sources

In Finland, private fundraising on the dance field was estimated to be in the very beginning, ‘in its infancy’. In the interviews the term private fundraising was primarily linked to sponsorships, donations, and grants from private foundations – later also to collaborations and partnerships. In general, stable public support for

arts and dance was considered essential, and also a task of a modern civilised state. In that context, most of the studied publicly supported dance companies felt privileged compared to the position of freelancers, especially during the Covid-19 restrictions. Although, with bigger public support the dance companies could recruit more freelancers to their productions as well. Nevertheless, there was a common understanding that public support cannot grow endlessly and ways for fundraising from private sources should be developed.

Private fundraising was seen important to widen the audience structure and the financial base of the dance company, but simultaneously there was a lack of belief that business sector or private donors could be interested in contemporary dance. Models of how to do private fundraising in Finnish context were missing. Based on high taxes and public support for arts, dance companies' fundraising from corporates was found very difficult. There were also some fears that co-operations with businesses would danger the artistic freedom – likewise, the businesses would take quite a risk while investing in 'unknown end result' of the artistic process. The distrust on both sides was understood as well as the need for more open communication: "The companies do not know our needs if we don't tell them...our job is to awake their interest, to show that we are interesting and worth supporting...and to show what they could get from us." (UP)

Another common Finnish challenge was identified as the lack of culture of donating, especially to publicly supported arts. However, those with positive experience of individual giving emphasised the courage to start, to offer an opportunity, to make visible how much donating or philanthropism gives content to one's life, inspires and helps this particular dance company to grow.

The interviewees agreed that each dance company should find their own suitable methods and ideas to develop private fundraising. Private foundations as project funders were commonly appreciated. For many, another reasonable method for fundraising was to increase own income in form of sales: tickets, performances, by-products, workshops, artistic expertise, performance-experience-packages for corporates, concepts of well-being through art and membership fees with varying contents among other things. Collaborations, co-productions, or some kind of co-

operations on horizontal level with other arts organisations were found the most natural ways to widen both financial and artistic possibilities. Previous positive experiences of deeper corporate partnerships were built on shared values, mission, and ethics – and that was seen as the way to continue also in the future. More intensive co-operation with business sector was wished, but to find matching partners with matching values was considered challenging.

It was very well understood by all the interviewees that fundraising from private sources acquires time and personnel – it is ‘real work, a fulltime job, needs efforts and knowhow’. Therefore, smaller dance companies, especially without VOS support, had difficulties to develop fundraising professionally. Often ‘lack of time and people’ was mentioned: it requires a lot of research to find possible partners and tailor a suitable package between the business and the dance company – each dance company should develop ideas and find methods that are matching their image, at their location with reasonable resources.

4.3 Practised forms of (private) fundraising

This chapter is focusing on presenting what kind of fundraising dance companies are practising outside of public funding and which forms of private fundraising are recognised and implemented by the dance companies. Likewise, the aim is to reveal possible existing models of collaboration and services in-kind with the intention to discover what kind of co-operation is found useful, why, with whom and with what kind of results under which conditions.

4.3.1 Horizontal collaborations – strong networks between the arts organisations

The links between the dance companies, other arts organisations, independent collectives, and a large group of arts professionals constructed a collaborative horizontal network for exchanging goods, services and information as well as for sharing space, costs and ticket sales. Moreover, these co-operative activities formed a basis for collaborative fundraising through co-productions, in which the dance

makers combined their forces for more ambitious targets, which none of them would have been able to achieve just with their own resources. Meaning, by working together it is possible to raise more funds for a project or a production, or by working together it is possible to combine existing resources without the need to raise more funds.

“We have had co-operation with other dance theatres, with bigger theatres, with music, with festivals...because it is easier to do things together when there is more money available, but I have never realised that it is simultaneously also fundraising” (UP)

For instance, Aurinkobaletti from Turku and Rimpparemmi from Rovaniemi, two VOS dance theatres, launched a **choreographer exchange**: instead of raising funds to employ two guest choreographers, the artistic directors choreographed for each other’s dance companies and both choreographies were performed in both cities. In addition to cost savings and intensified touring, also diversity of available dance experience was increased in both regions. Later, both dance companies joined their performers into another co-production, for which they employed together one freelance choreographer and shared the costs and income “about half and half” (UP). The ladder model of **co-producing** with shared performers, costs and income is very typical for Aurinkobaletti, which had a solid network of collaborative arts organisations, such as Turku City Theatre, Åbo Svenska Teater, Tehdasteatteri, Turku Music Festival, JoJo, dance theatres and puppet theatres among others. Many of the collaborations were created around a single production, but sometimes they continued for years, such as with Sasha Pepeljajev’s group from St. Petersburg or with Manilla foundation for the annual Manifesti festival or with Regional Dance Centre of Western Finland. (Aurinkobaletti Kannatusyhdistys, 2017–2019; U. Poolamets, personal communication, February 2, 2021)

Similarly, all the studied dance companies reported co-operative activities together with other arts organisations, whether these activities were called **artistic partnerships, co-productions or co-operations**, which enabled to create together something bigger with shared resources, or otherwise meaningful projects with local or international associates. Since it was often difficult to ‘put a price tag’

on these co-operative activities, they were seldom associated with the term fundraising, even though they had a significant part in accomplishing the productions.

“Always when we start a production, in the beginning we try to map with whom we could co-operate one way or another...it could be money, space, time on stage, travel, accommodation, sharing costs, technical equipment...and we promise, for example, to have our premier in that theatre.” (IA)

Tero Saarinen Company regarded all its productions as artistic partnerships or co-productions, which it could not have accomplished alone, such as a co-production with Los Angeles Philharmonic, in which each partner covered its own costs, or the possibility to use the venues of the Finnish National Theatre and Opera with “subsidised, **non-commercial prices**” (IA). Pori Dance Company had co-productions more on local level, for example with Pori Sinfonietta or Rakastajat-theatre together with Pori City Theatre, which offered its **venue for free** for three weeks and supported with **marketing**. Regional Dance Centre of Western Finland covered the freelance dancers’ salaries employed by PDC and assisted with marketing. (M. Lampinen, personal communication, March 12, 2021) Kinetic Orchestra **shared space** with Vapaa tanssikoulu and Judo Sport, had built a shared **ticket-sales model** with the venue of Cultural Centre Stoa and created co-productions together with for example JoJo, Helsinki City Theatre and Watt. Kinetic Orchestra also taught widely in Finland and abroad, and sometimes these educational occasions were connected to performances bringing synergy to the whole cost structure of all participants. (J. Mandelin, personal communication, March 15, 2021)

Furthermore, Routa Company emphasised the importance of the **network of regional dance centres** for shared projects, and co-productions with nearby dance theatres, theatres, and independent art makers as well as educational co-operation with local schools and communities (M. Kauppinen, personal communication, March 22, 2021). Dance Theatre Hurjaruuth highlighted the importance of the **network of individual arts professionals** for facilitating

exchange of equipment between theatres: “somebody knows somebody who has it available for that particular time period...then you get it cheaper than usually...with the network of professionals you can save enormously” (LK). Hurjaruuth also co-operated with professional educations by offering trainee places in some of its productions, and through festivals, for example with Sairaalaklovnit, for sharing costs, services and knowledge, when organizing circus courses together. (L. Korpiniitty, personal communication, March 17, 2021)

An advanced model of long-term collaboration was presented by Dance Theatre Minimi, which invented in 2017 so called **axel-theatre-model** (akseliteatterimalli) together with Riihimäki Theatre. The initiation for this co-operation came from Minimi, which contacted Riihimäki Theatre, struggling with financial troubles at that time, and Minimi suggested a collaboration beneficial for both. The 3-year-contract included annually at least one common dance and theatre production with evenly shared costs, agreed guest performances on each other’s venues and touring or co-production contracts with five other theatres in Finland (theatres in Helsinki, Jyväskylä, Turku, Kouvola, Kotka), and with some co-productions, a premier in Berlin. At the end, the model linked in eight theatres for collaboration, where Minimi and Riihimäki Theatre acted as more responsible axel-producers:”...when one co-production had for example 20 performances in other theatres, it had then 10 performances in Minimi and 10 in Riihimäki...” (RP). In one year, the number of Minimi’s performances increased by 69 % and touring tripled. This co-production model benefitted all the participants: costs were shared or saved, co-marketed co-productions were insured a longer lifetime with tours in several theatres, the number of performances and audiences grew significantly, and for Minimi, the increase of its own created income simultaneously positively influenced the discretionary subsidies from the state. Unfortunately, this co-operation ended when Riihimäki Theatre was sold to another theatre, which was not interested in the concept neither in the content of the model. (Tanssiteatteri Minimi, 2017–2019; R. Puumalainen, personal communication, February 1, 2021)

Already in 2016, Minimi had initiated another 4-year-long collaboration model with four other dance theatres and one production centre located around Finland: Aurinkobaletti in Turku, Rimpparemmi in Rovaniemi, Tsuumi in Helsinki, MD

Dance Company in Tampere, and JoJo production centre in Oulu. According to **Dance card-series** (Tanssikortti) model, each dance operator's own production was agreed to be performed also in five other locations: since salaries were paid by the dance operators themselves, only the visitors' travel and accommodation costs needed to be covered, and the receiver kept the tickets sales. Later, performance fees were paid on both sides to make the collaboration more visible also on official documents. The collaboration worked very well for those dance companies with an own venue: it increased touring, number of performances, audience, and ticket sales, and it generated new audiences and audience development projects for all the participants. Moreover, it diversified the offered contents of contemporary dance for each local community. This collaboration was found successful by the interviewed participants and could have continued further, but for some reason it faded away. Still, the ground for future co-operations was built. (R. Puumalainen, personal communication, February 1, 2021)

Minimi's positive experiences of these collaborations have encouraged it to continue to develop especially co-productions and touring networks, for sharing costs and work as well as for securing longer lifetime for the created productions (M. Makkonen, personal communication, March 26, 2021). In general, this study confirms that collaborations, working together, is the strength of the dance companies – either for reducing costs by sharing work, equipment, space, services, marketing, information or even personnel, or for increasing volume of the production by combining existing resources, or by raising funds together as a bigger unit. This co-operation happens on multiple levels with other arts organisations in such a natural way, that it is not understood to have an important role in overall fundraising. Yet, it could be argued and emphasised that 'fundsaving' through sharing and co-operation is part of fundraising – money you don't have to spend, you don't have to raise extra funds for either.

Co-operational activities are emboldened and motivated also from outside of the arts organisations. According to the latest criteria for the state subsidised VOS dance companies, touring and organizing visits to theatre spaces for other artists, are regarded as positive signals for receiving discretionary subsidies. Likewise, as stated in the strategy of Finnish cultural policy 2025, co-operation between versatile

stakeholders is wished to be intensified. Additionally, the new fund for supporting performing arts, New Classics (Uudet klassikot, n.d.), introduced together by the state and four private foundations, Finnish and Swedish Cultural Foundations together with Wihuri and Kordelin Foundations, encourages in – or rather requires – co-operation between independent performance groups and VOS dance theatres (Yle uutiset, 2021).

4.3.2 Project-funding from private foundations

According to the report of Association of Finnish foundations, in 2020 private foundations supported art with 72 million euros, of which 13 million euros was directed to performing arts. The biggest supporters were Finnish Cultural Foundation, Jane and Aatos Erkko Foundation, Kone Foundation and Wihuri Foundation. (Säätiöt ja rahastot ry, 2021) Despite private foundations are significant supporters of freelance artists, they also fund various projects related to state or Taike subsidised dance companies.

For instance, Aurinkobaletti, Routa Company, Kinetic Orchestra as well as Dance Theatre Minimi and Hurjaruuth all participated The Art Testers cultural education programme funded by the Finnish and Swedish Cultural Foundations together with the Ministry of Education and Culture, which joined the co-operation in 2020. The programme gathers all the Finnish 8th graders each year – around 60 000 students and 5 000 teachers – to visit one or two art experiences in Finland (Taidetestaajat, n.d.-a). One year, Hurjaruuth was visited by 6 000 pupils, and Minimi, with a smaller stage, by 888 pupils. When the art organisations received 15 euros per visiting pupil, the calculative support for the dance companies grew to a substantial sum. (L. Korpiniitty, personal communication, March 17, 2021; R. Puumalainen, personal communication, February 1, 2021) Moreover, Hurjaruuth received additional project grants from Taike and Helsinki City for its Ruutia! and Red Pearl Woman Clown Festivals (Hurjaruuth, 2018, 2019), and Kone Foundation's support was highlighted by Kinetic Orchestra (Kinetic Orchestra, n.d.-d). In Figure 17 Hurjaruuth is performing "Winter Circus Speed", directed by Sanna Silvennoinen and choregraphed by Katja Koukkula and Jussi Väänänen, for a group of 8th grade pupils as a part of the Art Testers programme.

Figure 17

The Art Testers Programme for 8th Grade Pupils funded by Finnish and Swedish Cultural Foundations: Hurjaruuth performing “Winter Circus Speed” for 8th Grade Pupils in Capital Region, photo Hanna Brotkin (Taidetestaajat, n.d.-b)



However, most of the interviewees considered their dance company's chances to increase fundraising from private foundations uncertain and limited, something one cannot rely on or build long-term plans with. Foundations' grants were regarded as an option mainly for separate parts of productions or projects, or indirectly through individual dancers or other artists who may apply artist grants from private foundations and work for the company as freelancers. Individual grant receivers may also work in productions in co-operation with the dance companies. For instance, Minimi participated an international co-operation, in which Finnish freelance choreographer received sizeable grants from both German and Finnish private foundations for a premier in Germany and for re-premiers in several cities in Finland, with partly changing cast and always involving both local professional dancers and amateurs. With the help of the project grants from private foundations addressed to this freelance choreographer, the international co-production occupied Finnish dance companies and had performances not only in Berlin, but also in Kuopio, Riihimäki, Jyväskylä and Turku. (R. Puumalainen, personal communication, February 1, 2021)

Unlike for most of the studied dance companies, for Tero Saarinen Company the project grants from private foundations formed a significant part of fundraising. For instance, for the time period 2018–2019 Jane and Aatos Erkko Foundation had approved over 600 000 euros support for the company's productions, and by 2019 over 34 % of the company's budget was covered by project grants, primarily from private foundations. Moreover, besides the project support from Erkko Foundation for the years 2020–2024, the renovation of the new premises in Cable Factory was funded by Tiina and Antti Herlin Foundation, among other private and public funders. (Into liikkeessä ry, 2017, 2018, 2019) The role of private foundations as an important part of the company's fundraising was seen crucial also in the future, as well as the foundations' role in funding arts in general (I. Autio, personal communication, February 23, 2021).

Apart from Tero Saarinen Company, based on the interviews, this study suggests that the dance companies have not fully utilised the possibilities to apply grants from private foundations to accomplish co-operational productions or special projects with the aid of private foundations. Some of the interviewees felt that as publicly supported dance companies they cannot, or should not, apply for private grants, which they considered to be addressed to freelancers, or they did not fulfil the application criteria one way or another. On the other hand, Minimi's and Tero Saarinen Company's examples show that it is possible to increase fundraising also from private foundations with creative project design and co-operation.

Nevertheless, most of the studied dance companies received indirect support also from private foundations through dancers who could participate their productions because of their artist grants from private foundations, or directly through launched special programmes like Art Testers. The programme demonstrates how private foundations and public administration can combine their means and work together for common good. The new fund, New Classics, launched in 2022 for supporting performing arts by the state in co-operation with four private foundations (Yle uutiset, 2021; Uudet klassikot, n.d.), could encourage dance companies to create innovative projects and new co-operation models supported at least partly via private foundations.

4.3.3 Sponsoring, co-operations or value-led partnerships with business sector

“Sponsoring money from the businesses is the most expensive money, because it takes a lot of time, and the input-output is bad. It needs really a lot of work to receive 50 000 euros from one business, it means many events and different kind of investments and the whole negotiation process is heavy...so at the end, there are easier ways to get that 50 000 euros. There is project funding, and by making a couple of applications you get quicker two times 30 000 euros by just writing applications.

Fundraiser needs to always think about the price of the money. Therefore, partnership has to have a deeper meaning, which makes it more valuable than the price of money.” (IA)

There seems to be a very shallow line between the concepts business co-operation, partnership, collaboration and sponsoring, how the terms are understood or used in both businesses' and dance companies' rhetoric. For example, Genelec (n.d.), a Finnish professional audio technology company, which is supporting selected cultural events and dance companies, displays on its web sites “co-operation and sponsorships” under the title collaboration. A counterpart for Genelec, Tero Saarinen Company, on the other hand, emphasised the co-operation with Genelec as a value-based partnership rather than sponsorship (I. Autio, personal communication, February 23, 2021), and Routa Company categorised the received aid from Genelec as a donation or sponsorship (M. Kauppinen, personal communication, March 22, 2021).

Nevertheless, for Tero Saarinen Company (TSC) the collaboration with Genelec audio system is “partnership at its best” (IA). Genelec sponsored the new immersive sound system to TSC's new studio and together they launched for artists a sound residence programme dedicated especially to creative work focusing on the relationship between sound and movement. The residence provides the chosen artists with two weeks of free use of the studio. Genelec's contribution is noticeably displayed on TSC's web sites, the dance company received high-quality sound

system and the residence programme promotes common missions of experimenting and creating something unique with advanced technology and art. Both parties describe this as a genuine long-term collaboration where mutual values and missions meet to promote the development of art and society as well as to learn from each other. (I. Autio, personal communication, February 23, 2021; Tero Saarinen Company, n.d.-d-e)

“Long-term, value-based collaboration with Tero Saarinen Company gives us a chance to experiment and create something new for people, and to learn from each other. TSC Studio is a unique platform, through which we can also help future creators to achieve their dreams and to promote the development of art and society,” (Juho Martikainen, Brand artist and board member of Genelec in Tero Saarinen Company, n.d.-e)

According to Mrs. Autio, usual fundraising processes start from Tero Saarinen Company’s needs, followed by search for suitable partners. Similarly, in the partnership with Genelec, the initiative and request for the co-operation came from TSC, which had ‘dreamt’ about having Genelec’s high-quality audio technique in the new studio. After some contacts, “right people talked about us” (IA), and the manager of Genelec was invited to see TSC’s performance in Kuopio Music and Dance Festival, where the personal connection was created for further negotiations. Later, multiyear contract was signed to be continued if both sides are satisfied. (I. Autio, personal communication, February 23, 2021) Comparable collaboration on a smaller scale started with Msonic, an importer of professional theatre technics, for acquiring high-quality lighting systems for the studio. Furthermore, First Fellow Partners, a private investment firm, participated funding of the renovation of the new TSC studio, in addition to funds from private donors, foundations and the Ministry of Education and Culture (Into liikkeessä ry, 2019).

Another business partner from earlier years was Satama Interactive, which in 2007 engineered Tero Saarinen Company’s new websites – something the dance company “could have never afforded to buy” (IA). For its generosity, Satama Interactive expected from TSC creativity consulting and image support to its other projects, and as return TSC received advanced websites with a nominal price. The website

collaboration also enabled a creative case to experiment something different from the usual business marketing world. (I. Autio, personal communication, February 23, 2021; Korhonen, 2007)

As a contrary to TSC's approach to determinedly search for business partners for separate projects, Dance Theatre Minimi itself was contacted by local waste management company Jätekuikko, with a suggestion to produce a choreography for children in order to teach how to recycle waste. The company offered to finance the production and 75 % of its tours in schools, with the requirement that the choreography should carry the name 'Jätekuikko' ('Waste rooster', see Figure 18). After the performances the corporation's representative would advise the children how to recycle. Since the idea of recycling was in line with Minimi's ideology as well, the production was successfully executed according to the suggestion: during one year Minimi had 99 performances in schools, which themselves needed to cover only 25 % of the performance fees. The initiative for this satisfying one-year partnership came from Jätekuikko's content developer, who through leisure time activities knew a person working in Minimi – the needed personal connection was created outside of the professional network. (R. Puumalainen, personal communication, February 1, 2021)

Figure 18

Dance Theatre Minimi rehearsing for School Tours of Jätekuikko sponsored by Jätekuikko (Tanssiteatteri Minimi, n.d.-d)



Since Minimi is touring a lot and on various types of venues, it has attained other 'coincidental' business connections as well. For example, when touring with Absolut Finland choreography, an audience member presenting a wealthy company in Helsinki, offered on the spot to buy six gigs to be performed in Helsinki. On the other hand, already in 2008 Minimi started a business collaboration with a local restaurant and created Ruokateatteri-concept ('Food theatre'), where the content of the choreography and simultaneously served dinner were planned together according to a commonly agreed theme, and ticket sales were shared. The concept served both parties: the restaurant received new customers and Minimi new audience members. This annual performance series has continued ever since and visited also other cities through axel-theatre-network. It has become especially popular for pre-Christmas parties, then Minimi is intentionally approaching a list of companies. (R. Puumalainen, personal communication, February 1, 2021)

In addition to similar kind of collaborations with restaurants, most of the dance companies had experienced production-based small-scale sponsoring for example in forms of receiving technical equipment or services, tools, props, costumes, rehearsal space and performance venues for free or with a nominal price, or had received funds for covering travel costs or parts of the production. For instance, Pori Dance Company (PDC) listed several local businesses, which sponsored their productions with every-day practical things essential to accomplish the production, such as Kukkamylly for flowers, Musiikkihuone Peltonen for technical equipment or service, Renor Oy and Generaattorigalleria for space, or shopping centre for receiving marketing time on a big screen, to mention some. As return PDC shared the sponsoring company's logo or other information on PDC's web sites or in a hand programme of the production. For the local shopping centre, it was important to have Pori Dance Company performing in its premises, and as return PDC received marketing visibility for its up-coming events through the shopping centre's large screen. Some of these business relations have lasted over ten years, and in Pori as a small town, these collaborations have grown into "some kind of community feeling as well". (M. Lampinen, personal communication, March 12, 2021)

The dance companies seem to have diverse interpretations and approaches for various levels of business co-operations, and could be said, that these wordings are not so important as the activities done. Yet, formulating a conscious understanding about the difference between for example sponsoring and value-based partnership, might clarify the whole process of fundraising and targets of the wished co-operation. Tero Saarinen Company follows closest the typical cycle of fundraising process in many of its procedures from identifying its values and mission, to search for a suitable source of funding and partners for the planned project, to involve the supporters, and to develop the relationship further to a long-term partnership.

Similarly, in a smaller scale, the other dance companies have equally created an important network of reliable partners: for example, by working together 15 years with the same photographer, who has become a part of creating the image and brand of the dance company, or by receiving goods and services from local businesses for free or with nominal prices. These can be considered as funds, which are essential to accomplish the production and for which the dance company otherwise would need to earn the money for.

On the other hand, Minimi's Jätekkukko and Absolut Finland examples show that in fundraising – despite strategic planning – luck, timing, touring on diverse venues and socialising outside of work, play an important role as well: meeting the right person in the right time in the right circumstances. The needed personal connection can be created almost 'anywhere'. Still, these kinds of fruitful one-time partnerships could be cultivated and fostered further, or the experience could be used as an example to create other relationships.

Nevertheless, fundraising from businesses – whether it is searching for sponsors or long-term partners – requires a lot of planning, work and time: personnel to create a strategy and approach the possible prospects, investments in events to create the personal connections and going through possibly a long negotiation process, to begin with. Many of the dance companies were willing to develop more value-based collaborations, but questioned why the businesses would be interested in contemporary dance, how to find the connection points and how to approach businesses without having personal contacts in that area. Some were also concerned,

that sponsorship or partnership with businesses would interfere the artistic freedom or the image of the dance company. This research shows that help, in forms of shared knowledge, fruitful examples and personnel to do the actual fundraising, is needed to develop the emerging co-operations towards long-term partnerships.

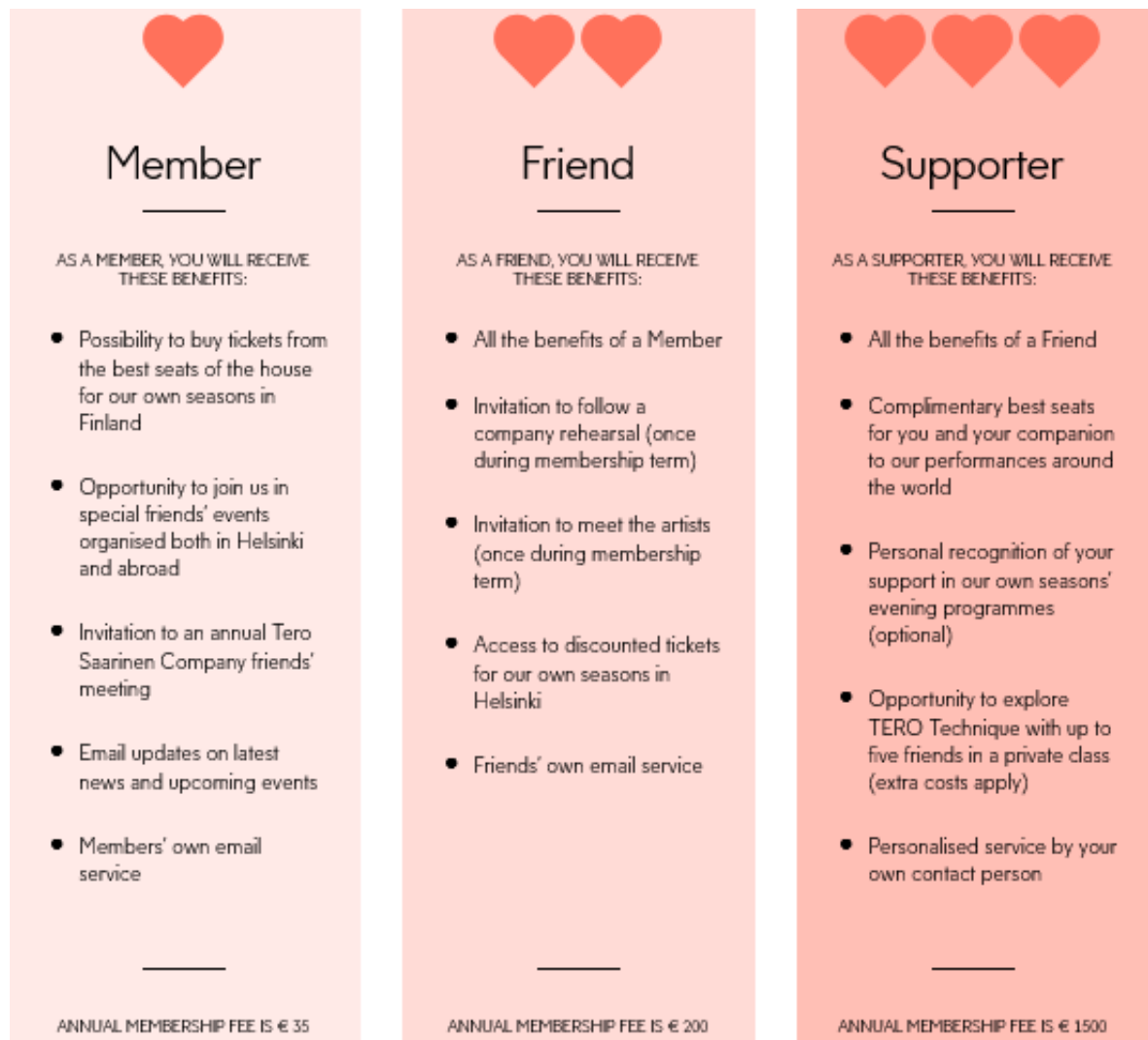
4.3.4 From memberships to supporters

Most of the dance companies, apart from Hurjaruuth and Kinetic Orchestra, offered possibilities to support the group through annual membership fees. Usually, the fees were nominal and varied between 10–15 euros for individuals and 75 euros for businesses or organisations. With these fees, the supporting members could receive newsletters or information of the performances in advance and participate performances or workshops with reduced prices. To increase own income with sales and by sharing costs in co-productions were seen more feasible methods for fundraising.

On the other hand, Tero Saarinen Company, had recognised the need to develop something more advanced for the loyal audience members, “fans”, who always came to the performances, or even several times to the same performance. The company had invested in creating a three-level membership scheme (see Figure 19), which they called “friendship or family activities”. The annual fees and benefits increase according to the three levels: 1. Member (35 €/a), 2. Friend (200 €/a) and 3. Supporter (1 500 €/a). (I. Autio, personal communication, February 23, 2021; Tero Saarinen Company, n.d.-b)

Figure 19

Membership Scheme of Tero Saarinen Company (Tero Saarinen Company, n.d.-b)



On the member-level, the benefits started from receiving first-hand information about the upcoming occasions of the dance company, or best seats for the performances, members' own email service, or opportunities to join special friends' events and meetings. On the medium level additional benefits were proposed, such as a possibility to follow company's rehearsals (as illustrated in Figure 20), to meet its artists and to get discount tickets. The supporter-level included supplementary personalised services. Members were offered 'behind the scene' experiences, private TERO technique classes and opportunities to join the company on tour. For instance, before Covid-19 restrictions, a group of 40 members attended a travel to

the dance company's premier *Third Practise* in Cremona in Italy. The travel was organised together with Helsinki Baroque Orchestra, which was the co-producer of the premier. (I. Autio, personal communication, February 23, 2021; *Into liikkeessä ry*, 2019)

Figure 20

Participants of the Membership Scheme following an Open Rehearsal of Third Practise by Tero Saarinen Company (Into liikkeessä ry, 2019, p. 11)



This study agrees that fruitful membership schemes consist of tailored packages for different levels of involvement. Furthermore, the content of the packages needs to be interesting enough to make commitment for higher levels of the programme with clearly higher annual fees. For smaller dance companies the challenge may lie in the investment of time, money and efforts compared to the financial results of the membership scheme. Therefore, its importance as a tool for attracting new audiences and developing long-term commitments to the dance company needs to be equally valued – or evaluated.

According to Iris Autio, a graded membership scheme could be adaptable to any dance company. Even though it does not bring enormous amount of funds, it is simultaneously a part of the dance company's audience development activities: the membership scheme offers a social network for the audience and builds commitment to the dance company – this dedicated support is also mentally significant to the dance company. Furthermore, among the supporters there are also potential future donors. (I. Autio, personal communication, February 23, 2021)

4.3.5 Donations

When governmental Covid-19 restrictions forced performing arts institutions to close their doors and cancel all the performances, the earlier 'impossible' became possible: all the dance companies reported that surprisingly many people did not want their ticket fees returned, but instead donated these sums to the dance companies. These amounts per person were not big but showed one kind of change in people's behaviour. The predicament of the cultural sector was noticed, and that aroused empathy and solidarity for philanthropic giving. Comparable small donations from individuals and businesses in forms of every-day practical objects, such as costumes, props, materials, given or borrowed equipment, were also mentioned by the interviewees. As an example, to Routa Company's performance, Genelec had borrowed loudspeakers and individuals had replied to the need of other materials through a Facebook enquiry (M. Kauppinen, personal communication, March 22, 2021). The monetary value of these donations was not huge, but their significance for the fulfilment of the production was essential.

Most of the dance companies did not have any experience of sizeable donations from neither individuals nor corporations. Likewise, some of the interviewees were not aware about the dance company's possibility to apply to the tax authority's nominated list of organisations, to which tax-free donations up to 50 000 euros could be directed to. The possibility of receiving donations was seen unlikely, because of the public support for arts and considered lack of philanthropic history for arts in Finland. In general, donations were more connected to 'the American model' of fundraising.

Then again, Tero Saarinen Company had experienced that there is a growing potential for private donations even in Finland. In the beginning of the 2000s, the company took a financial risk and brought to the stage of Finnish National Opera in Helsinki an international co-production, which had been successfully premiered in Venice. Despite the received sponsoring help and sold-out tickets, the company would make some losses. When few days before the performances only a fraction of the tickets was purchased, the dance company was close to be bankrupted. A local newspaper wrote a story about the upcoming performances including the financial situation, and all the tickets were sold out in a day, but still some losses remained. One audience member, who had enjoyed the performance, offered to cover the losses of “some tens of thousands”, a substantial amount. That was Tero Saarinen Company’s first private donation in Finland. (I. Autio, personal communication, February 23, 2021)

Since then, Tero Saarinen Company understood that among their audience there are individuals who can afford and are willing to donate. In 2019, a group of TSC’s friends formed a group called TSC Advisory Board and started to organise fundraising events in order to support the company’s operations. The donations were pivotal for the renovation of the dance company’s premises and rehearsal studio in Cable Factory. Into liikkeessä ry, the background association of Tero Saarinen Company, has been listed on the tax authority’s registry, which allows tax-free donations for companies. So far, businesses’ involvements are regarded more as partnerships rather than donations or sponsorships. (I. Autio, personal communication, February 23, 2021; Into liikkeessä ry, 2019)

According to Mrs. Autio, Tero Saarinen Company should have recognised the potential of philanthropic giving earlier, but there was a lack of courage to start and doubts if it is possible in Finnish cultural political environment as a state subsidised cultural organisation. “We need courage and models...Yet there are individuals, although a limited amount, for whom art is important...that group we should be able to grow, inspire, and make it visible how much donating can bring content to one’s life” (IA).

Clearly, asking for donations is not the most comfortable method of fundraising for Finnish dance companies. First, the ‘excuses’ of getting state subsidies should be overcome by the dance company itself as well as the general public: if public subsidies and other created income do not cover the needs of a project, donations as an option for fundraising should be acceptable, even in Finnish cultural political environment. Secondly, the opportunity for donating needs to be made visible for the public somehow. The membership schemes and separate advisory boards very often indicate that philanthropy plays some kind of role in the organisation’s overall funding. Joining the tax authority’s nominated list of cultural associations open for donations could signal about willingness to apply fundraising of many kinds. Thirdly, there needs to be a clever and honest way to present donating as an important and valuable opportunity, which brings joy and deeper content to one’s life. That includes approaching people or businesses with courage and with an inspiring way, which “does not look like begging”, as mentioned by Lehmuskumpu (in Vilhonen, 2021).

However, smaller dance companies often lack professional personnel for fundraising and smaller communities most likely have fewer possible patrons of art, fewer people, and fewer businesses. Then perhaps, tailored membership schemes with interesting contents might in a long run invite larger numbers of participants and lift the audience development and commitment to a higher level. As experienced, some of those committed members might in the future become potential donors.

4.3.6 Increasing sales and arts-based learning methods

Dance companies created own income consisted mainly of the sales of tickets, performances, teaching workshops, employee recreation packages or performance-workshop-packages for various target groups, and space rentals. Sales of other by-products, such as jackets, T-shirts and bags with the dance company’s logo, were offered at the time of the interviews only by Minimi and Routa Company, whose Routa-socks (see Figure 21) had become “a hit” (Tanssiteatteri Minimi, n.d.-c; M. Kauppinen, personal communication, March 22, 2021). Routa also advertised

memory sticks, gift cards to performances and seasonal tickets with an opportunity to join one performance twice (Routa Company, n.d.-d). Yet, the profit made with the by-products was considered quite small, and their value was more in supporting and promoting the dance company (M. Kauppinen, personal communication, March 22, 2021; M. Makkonen, personal communication, March 26, 2021).

Figure 21

Examples of Routa Company's Products to be sold aside Performances and Other Events (Routa, n.d.-d)



To increase ticket, workshop and performance sales, many of the studied dance companies were selling performance packages for businesses' pre-Christmas parties and other events. For instance, for Dance Theatre Hurjaruuth's annual Winter circus, corporates were sold a whole performance or group tickets with or without cafeteria catering and purchasable circus related by-products during the intermission. Hurjaruuth also sold separate tailored circus performances to businesses and circus birthday parties including circus workshops. It also created income by organizing Elf circus schools and camps for children, and occasionally by renting space. For Dance Theatre Hurjaruuth this combination of ticket sales from Winter circus and other performances – tours, festivals, income generated from circus schools, circus birthday parties and workshops – created a major part in the annual budget, bigger than the public support. (L. Korpiniitty, personal communication, March 17, 2021; Tanssiteatteri Hurjaruuth, 2019)

Like Hurjaruuth, Aurinkobaletti offered groups and businesses A Moment of Dance packages, containing a performance or a workshop with an additional option for catering, and for Turku elementary school children, a performance-workshop combinations through Elämyspolku programme supported by Turku City (Aurinkobaletti, n.d.-d-e). Minimi and Routa Company arranged comparable dinner and performance packages in co-operation with restaurants (M. Kauppinen, personal communication, March 22, 2021; R. Puumalainen, personal communication, February 1, 2021). Besides, dance companies generated income by selling their expertise through workshops focusing on teaching with company-specific methods. For example, Kinetic Orchestra taught master classes and workshops in partnering and contact improvisation for professionals and children, and had close connections to professional dance educations also outside of Finland (Kinetic Orchestra, n.d.-a; n.d.-d-e). Tero Saarinen Company offered TERO technique classes from professionals to amateurs (Tero Saarinen Company, n.d.-c), and Routa Company tailored dance workshops for municipalities and local educations (M. Kauppinen, personal communication, March 22, 2021).

However, arts-based learning methods were knowingly practised only by Routa Company in connection with local municipalities. For example, Paltamo municipality had ordered from Routa Company a dance workshop to receive information how to brighten the brand of the municipality. The target of the workshop was to find out positive images and development issues of the municipality. Sotkamo municipality had requested movement and dance workshops for varying target groups in order to develop new contents for its operations. In Kajaani City, Routa Company designed workshops for Girls' Den (Tyttöjen Tupa) as well as for personnel and students of the local university of applied sciences. Customised workshops for businesses and municipalities, especially in the area of wellbeing at work, were seen as Routa Company's strength, and a future opportunity to generate more own income. As an independent part of regional dance centres, Routa was involved in planning a future project to place artists in businesses to do their dance art inside the businesses' working communities. The project aimed at widening dance artists' employment opportunities and opening up the businesses' awareness of arts value and possibilities to be integrated in companies' different environments. (M. Kauppinen, personal communication, March 22, 2021)

Other interviewees estimated arts-based learning methods used in business environments mainly ‘an interesting possibility in the future’ or ‘the next level’ after improving the dance company’s basic conditions. Sometimes arts-based learning methods were expected to demand certain kind of personality type, knowhow or skills, which the current artists of the dance companies were considered not having. Furthermore, it was found difficult how to approach the businesses with this kind of offer, where the initiative and targets need to come from the business itself, and the collaboration should remain equally meaningful.

The use of arts-based learning methods in businesses in Finland is still quite in the beginning: the businesses are not aware of arts’ possible positive impacts on business and the arts organisations do not know how to approach the businesses neither what are their needs. More pilot projects on local level would be needed to share ‘results’ and to encourage to implement these methods on wider scale. However, Routa Company’s example shows that even a contemporary dance company located in a sparsely populated region with less people, businesses and finances can implement arts-based learning as one method of its fundraising. That demands good connections in between the parties and innovative courage to invest in something new – perhaps that is the advantage of smaller communities.

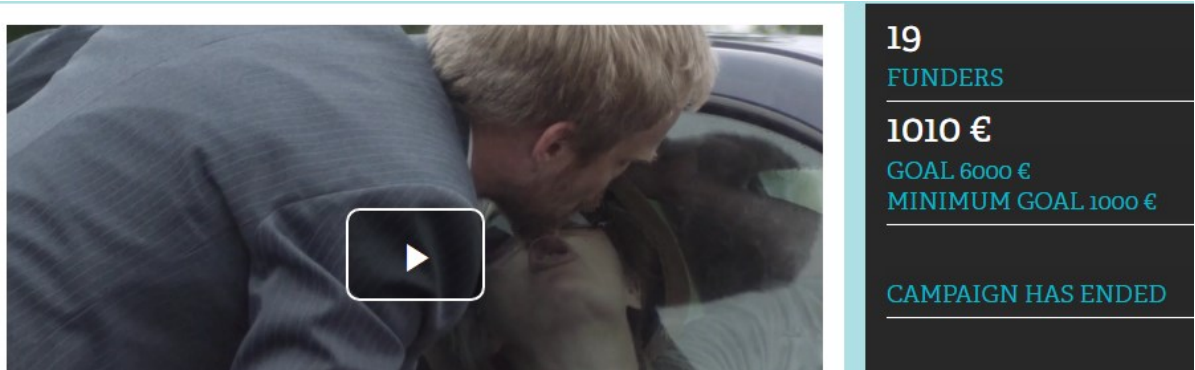
4.3.7 Crowdfunding

The search for the word ‘dance’ in Finland’s biggest crowdfunding platform Mesenaatti gave 188 results: the most recent campaigns were pointed to finance dance movies, productions, events, dance school tours abroad and Covid-19 aid (Mesenaatti, n.d.-c). But crowdfunding as a form of fundraising for the studied contemporary dance companies was quite unknown, although it had been considered and even tried for few times. The most concrete example was the Mesenaatti-campaign for P*lluralli, a co-production between Routa Company, Minimi and Full Moon Dance Festival in 2016 (M. Kauppinen, personal communication, March 22, 2021; R. Puumalainen, personal communication, February 1, 2021). The Finnish word Pilluralli – in English Pussy-Rally – refers to

pointless car driving along streets in a town with friends.

Figure 22

*P*lluralli Crowdfunding Campaign in Mesenaati.me* (Mesenaatti, n.d.-b)



The campaign for P*lluralli (see Figure 22) targeted for 6 000 euros: donations of 5–800 euros were asked for technical equipment to improve the performance of the movie P*lluralli. When the minimum sum of 1 000 euros would be reached, a Periscope-broadcasting from one of the participating cars in Kajaani would be opened and published. The published movie could be joined in real-time and commented from anywhere with an application. By the end of the two-week campaign, just the minimum sum with the help of 19 funders was reached. (Mesenaatti, n.d.-b)

The other dance companies had not totally excluded implementing crowdfunding for fundraising purposes in the future: it was regarded as a possible tool for a one-off project with a clear target and well-formulated message. Pori Dance Company had tried it once without particular success, but could try again at some point with a better tailored goal and value-driven concept (M. Lampinen, personal communication, March 12, 2021). To be constantly active in social media to keep the crowdfunding platform active and communicative, was found challenging and time-consuming, or in general not suitable for every dance company's image.

It seems that despite P*lluralli's imaginative concept – which I assume would catch the eye also outside of the typical dance audience – crowdfunding as a part of contemporary dance companies' private fundraising is found quite unusual. During

the interviews it raised interest, but was estimated too laborious for the dance companies when comparing the input efforts to output results. Furthermore, not only resources and activity is needed for the campaign itself on the crowdfunding platform, but also on many other platforms to make people aware about the campaign as such. However, wisely designed idea with a clear target and widely spread awareness of the crowdfunding campaign could be worth trying even by contemporary dance companies. When so, again – it should not look like begging, but rather something funny, exciting, important, absolutely necessary or enjoyable to participate.

4.4 Views to Finnish cultural policy and public support of arts

The interviewees were challenged to justify the significance of public funding for arts and contemporary dance in Finland as well as the criteria for receiving public support. They were asked based on which criteria dance companies or independent dance groups should be subsidised with public funds and if tax deductions addressed to businesses or private persons for supporting arts would be an idea to espouse. Moreover, themes around the reform of state subsidy system for performing arts, consequences of Covid-19 pandemic and other issues influencing public funding of dance were discussed.

4.4.1 Assessments of public funding for arts and contemporary dance

Public support for dance art was perceived essential by all the interviewees. Public funding for arts in general was regarded as one of the tasks of a civilised modern state, which according to its cultural political goals was obliged to ensure accessibility and availability to cultural activities around the country, regardless of whether its people live in rural, sparsely populated or populous, congested areas. Contemporary dance was considered as “value per se, an equal and important part of the field of arts, important for humans’ mental and physical health and for the development of collective understanding” (ML).

Contemporary dance in Finland was described as a niche market in a small country, in which public funding for arts and dance needs to stay solid and significant – not only for supporting the small markets and wide availability of dance, but also for preserving own national cultural production. The Finnish model of public support for arts was estimated to be more equal for the artists than ‘the American model’. Meaning, also less extravert and publicity seeking artists may receive funding based on the value of their art, rather than based on their abilities to sell their art. Similarly, some of the interviewees doubted that the private sector would not have enough interest, professionalism nor understanding to get to know the dance field well enough to make reliable decisions about the funding of contemporary dance, compared to for example Taike.

Despite the unanimous support for ‘the Finnish model’ of stable public funding for arts, some suggestions for improvements were made. Some representatives of the VOS dance theatres stated that the public support had stagnated on an insufficient and unmovable level, compared to some other countries in Europe, and a discussion should be opened to find new commonly beneficial aspects to raise especially the municipal support. On the other hand, the VOS reform was appreciated as an overall improvement on national level, or at least as a chance for it.

Unlike VOS dance theatres, independent groups, which received operational subsidies from Taike, could not automatically ensure monthly salaries for their dancers, who partly worked with the aid of their personal grants. The dancers’ skills were valued as a capital for the dance company, something that is difficult to hold on without possibilities for long-term employment. Some kind of guaranteed income for freelance artists, salary for artists to practise their work instead of short-term artist grants was wished, or a model of a combination of entrepreneurship, salary and grants, which had been presented in the public discussions (e.g., Tuovinen in Toijonen, 2021; Ylitalo, 2020; Hirvi-Ijäs et al., 2020):

“...I have been trying to solve the last ten years how can I hold on to this skilful artistic capital of the dancers...some kind of funding in a form of ‘artist salary’ (taitelijapalkka) would be needed to enable long-term commitments between freelance dancers and choreographers...and then the other parts could be funded

through co-operation with parties sharing common interests...or by forcing bigger theatres to co-operate, to include more performances from other groups into their programmes.”(JM)

The state’s legacy for steering public funds for arts was unquestioned, but the possibility of tax deductions for businesses or private persons for supporting art divided opinions strongly. The most critical view perceived donating to arts as a value judgement, which should be kept separated from the society’s other activities meant to be supported by taxes (such as health care) – meaning, people and businesses should have a possibility to voluntarily fund arts, but without receiving any tax deductions based on this value judgement they have made. The opposite view found tax deductions as a ‘great idea’ or an interesting possibility to show the business sector what all dance could be. Some of the interviewees found it difficult to estimate the effects of possible tax deductions on a wider scale: it might increase donating to dance, but according to experience, the wish to donate comes from genuine will to enable something special to happen rather than from a possibility for a tax deduction. Moreover, the share of gathered tax money for funding arts, evaluated by experts and contributed by the state, was felt somewhat more controlled and democratic way of supporting dance and arts in general.

According to this research, there is a strong trust to the state’s ability to make reliable decisions concerning funding of contemporary dance - through its cultural policy, legislation and experts. Public funding for contemporary dance was considered significant for all the studied dance companies also in the future. Despite its shortages of lacking solutions to enable long-term employment for increased number of freelance dance artists, or simply being not enough for all the artists, Finnish system of public funding for arts was evaluated as somewhat equal, transparent and predictable. The criterion for either Taika’s operational subsidies or state’s subsidies for VOS dance companies were known and published in good time.

4.4.2 The reform and criteria for receiving public support for dance

The VOS reform of the state subsidy system for performing arts was widely supported by the interviewees as a refreshing and positive development: it was estimated to shake the stagnation of the old system by forcing every dance company to apply the subsidies every third or sixth year instead of ‘taking them for granted’. That included the chance of not getting subsidies when criterion is no longer reached. Moreover, it was hoped to improve the possibilities for newcomers to enter the system every third year. The criterion of the new system demanded, but also enabled, long-term planning. That was seen as an encouragement to get better organised and budgeted, to enhance long-term co-operation between various stakeholders and to improve fundraising of dance companies in general. The risks in public funding were identified as drastic, sudden reductions in the amount of financial support for art as well as changes in political power structures so that “certain political parties in power decide to support certain type of art” (RP).

Since the application period for the new state subsidy system for performing arts was still ongoing during the interviews, the effects of the reform to each dance company were not clear yet. The experienced uncertainty during Covid-19 circumstances were reflected in the answers to some extent as well. From the studied dance companies receiving Taiké’s operational subsidies, only Kinetic Orchestra had applied to enter the new VOS system: “We applied now, but if it doesn’t work, then it would be the next logical step after three years...although, the world seems so uncertain that who knows if we even have the possibility later” (JM). Pori Dance Company preferred to continue as a flexible freelancer-based group, “since we all work in other groups as well” (ML), and for Routa Company in addition to the pressures of the VOS criterion, it was also “a question of identity, to stay as a flexible freelancer-based independent operator” (MK).

The established VOS dance companies were not expecting big changes to the amounts of their state subsidies according to the new criterion of the reformed system for performing arts, at least not in the very near future. Dance art was already listed under ‘marginal art forms’, which were considered worth discretionary subsidies for a cultural political reason. In addition to that, discretionary support

was directed to organisations emphasizing touring or organizing visits to their venues for other artists, creating performances for children, disability groups or language minorities, and for dance companies located in more rural areas where their existence was seen essential. (Santtila, n.d.) The studied VOS dance companies fulfilled some of these conditions as well. For Dance Theatre Hurjaruuth, move to new, four times more expensive venue rentals in Dance House Helsinki, was a bigger change and concern at the time of the interviews, while for Dance Theatre Minimi the recent move to Kuopio City Theatre was estimated as another advantage for receiving state subsidies (L. Korpiniitty, personal communication, March 17, 2021; R. Puumalainen, personal communication, February 1, 2021).

For Tero Saarinen Company, a wide basis of funding from various sources had proven to be essential: “If one is depending on only one or two channels of funding, in exceptional circumstances the operations may easily run into crisis” (IA). For Aurinkobaletti’s annual budget, the share of public funding was assessed to stay substantial, even though the share of own income needed to be increased and other methods of fundraising from private sources needed to be found in the future (S. Skantsi, personal communication, February 2, 2021).

The criterion for obtaining public support – for whom, or rather based on what criteria and why the subsidies should be directed – raised discussion and divided opinions. In governmental documents, for example in the Strategy for Cultural Policy 2025, the often-mentioned concept of ‘high quality’ was considered contradictory and difficult to define and measure:

“Criteria...perhaps the most challenging thing in this state subsidy system...it is difficult to define high quality and who then is defining it? How about just calculating purely the employment effects by produced personnel years, then it is not needed to define quality...how it employs people, that would be at least more equal...volume of the operations is another tricky criterion, since good-quality performances can be made for smaller audiences as well... accessibility and availability of dance art are also big matters.” (SS & UP)

“Big questions...criterion could be the volume of the operations, stability, artistic and organisational quality, the last one meaning how things are taken care of on organisational level, but about artistic quality, I don’t want to go to what kind of dance should be created...but how much the organisation brings employment, is it fair and equal in its acts...these can be proven more clearly.” (ML)

“...for those who are able to renew themselves, co-operate and support also those in weaker positions, meaning freelancers and independent field” (RP).

“...for those who direct the money for employing, professionalism, equality, salaries for artists...not based on how many persons have been in the audience” (MK).

On the other hand, highlighting quality as a criteria measured by peer-evaluation was argued through themes of arts sociology, according to which the quality of art is defined on the field of arts itself, and therefore peer-evaluating was found the best way to approach the matter – even though it was known to be subjective, without rights and wrongs (I. Autio, personal communication, February 23, 2021). In general, ‘stability’ and ‘volume of operations’ as criterion were similarly found problematic, since they might block young artists’ or new groups’ possibilities to enter the state subsidy system as well.

4.4.3 External influences and the future

The consequences of Covid-19 pandemic touched all the studied dance companies just like other operators of live cultural events: performances and tours were cancelled or postponed, or when performing was allowed, the number of spectators was strongly restricted – and fundraising through own income collapsed. The performers needed to be tested on daily basis and when one of them got sick or exposed to Covid-19, the performances – or rehearsals towards it – were cancelled again. The workload of re-organizing, re-planning and re-rehearsing for possible future performances increased drastically and demanded constant adapting to changing circumstances. Two of the studied dance companies also needed to lay off personnel.

However, unlike freelancers without governmental support for their losses at that point, the dance companies as organisations still had their operational or state subsidies and could obtain some extra subsidies to cover damages caused by the Covid-19 pandemic. By the time of the interviews, the financial situations of the studied dance companies, especially of those with wider financial base for funding from various sources, were considered fairly good compared to the overall situation of the cultural scene. The worries that puzzled the interviewees were concentrating on how to build a path out of the Covid-19 situation and how to cover the reduction of public funding for dance in the near future. Similarly, the dance companies struggled to keep the connection to the audience during these exceptional times and wondered when people will find their way back to live performances or when festivals can order performances again or how to keep their personnel through these difficult times.

Nevertheless, Covid-19 pandemic also activated the dance companies to do things differently and develop new concepts. For instance, Dance Theatre Hurjaruuth streamed performances, organised circus classes via Zoom application and created a worldwide festival venue using Zoom as a platform (LK), Kinetic Orchestra prepared teaching material and finished choreographies without knowing when they will be performed (JM), and Pori Dance Company started digitalizing operations (ML). To overcome Covid-19 restrictions for theatres, Minimi created a production called Kävelykino (Walking Cinema): an outside city walk, with a radio play and three stops of short dance movies, by using headphones and participators' own phones (MM).

As another positive thing, Covid-19 pandemic woke up some dance companies to realise that they actually are able to make very quick changes in plans, the overall flexibility to do things another way and adapt to changing situations increased, and perhaps that should stay to some extent also in the future. Likewise, Covid-19 restrictions showed that the dance companies need to include into their operations additional other activities than traditional live performances, develop unique co-operational models and new digital services also in the future.

Moreover, after the first chaotic period, Covid-19 pandemic forced the dance companies to stop and re-think their ways of working and fundraising. The estimated reductions of public funding based on the losses of the state-owned gaming company Veikkaus were very well acknowledged and the need for fundraising from other sources was recognised. It seemed that this situation together with the interviews, which sometimes grew into deeper discussions, functioned as activators to re-think each dance company's possibilities to develop own methods for fundraising.

“This situation is a chance for reforms, we need to reflect our activities...we are so used to our models that sometimes we just forget that also these fundraising ideas could be developed, but it is a question of resources – work, time and personnel...”
(ML)

Co-operation in its various forms was mentioned by several interviewees as a future approach to develop the organisation and its fundraising: co-operation with bigger theatres, co-operation between dance companies, co-operation between dance, circus, theatres and other organisations on horizontal level, networking with a variety of operators to share costs, spaces, venues, equipment as well as on EU-level to raise funds internationally through collaborations. Openness to share information and experience was needed – to ‘spar’ each other for developing unique co-operational models with municipalities, businesses and other organisations. In addition, help for articulating these developed ideas to different stakeholders was wished. Recycling materials, sharing equipment and venues as well as planning future tours in a more environmentally friendly way were regarded as not only co-operational fund savings but also as more sustainable way of living.

At the time of the interviews, Dance House Helsinki raised contradictory feelings. After the joy of finally getting a house dedicated to dance in Finland, it was realised that its operational model as a space renting production house would be too expensive for independent dance makers or even some dance companies to use. It was also considered underlining the division between dance makers in Helsinki and ‘outside of the ring road III’: the ‘outsiders’ felt that the ‘insiders’ were not interested in knowing about or seeing the dance art of the ‘outsiders’, and therefore it would

still stay difficult for the 'outsiders' to perform in Helsinki, despite the new venue. On the other hand, Dance House Helsinki was seen important since it would bring up dance into discussions of higher political level, which was wished to benefit fundraising of dance scene as a whole.

This study confirms, that despite the heavy negative effects of the Covid-19 pandemic on the whole cultural scene, it also shook up the dance companies to initiate new digital functions and to re-think their ways of working, including fundraising. In the time of crisis, a wide financial base for funding was understood beneficial and co-operation on multiple levels was highly valued. Sustainability measures of operations as a part of fund saving had not been actively discussed in the studied dance companies. However, recycling materials was already considered typical for dance companies and touring in the future was planned to be organised in a more sustainable way – for instance, instead of single gigs, planning a touring route, and instead of flying, using a train when possible. Sharing resources collectively was also considered as an ecological way of living and financially a reasonable act to do.

5 CONCLUSIONS AND DISCUSSION

Having presented and analysed the research outcomes partly with quite detailed examples, this chapter focuses on reviewing the main findings on a more general level. The main results of the research are summarised and discussed in relation to the research questions, thematic framework, and wider context with concluding remarks. The varying conceptions of the term ‘fundraising’ are reviewed in chapter 5.1. Chapter 5.2 discourses the dance companies’ organisational models, budgets, and their impact on fundraising. Main learnings and good practises of private fundraising applied by the dance companies are introduced in chapter 5.3, followed by discussion of Finnish cultural policy and the role of public and private funding for dance in chapter 5.4. After presenting some managerial implications in section 5.5, suggestions for further research are offered in section 5.6.

5.1 Understanding the concept of fundraising

A common understanding of the term fundraising is not self-evident. Creating a conscious perception of what fundraising actually means and what kind of practises it could include, opens new possibilities for the dance companies to re-think and arrange their fundraising from multiple sources. Besides, discussion about the topic and sharing information is essential: the held interviews as such activated the interviewees to identify the existing fundraising practises of their dance companies and to consider possible new openings.

The representatives of the studied dance companies described their perception of fundraising in varying ways. The broader view explained fundraising as all the ways of gathering funds for the annual budget to be able to carry out the wished actions. Fundraising consisted of public support and private funding as grants, sponsoring, collaborations and indirect aid from private sector as well as any kind of sales of tickets, performances, products and services or space rentals. This view follows closely the definition of fundraising presented by for example Preece (2005), Lehmuskumpu (2013, 2017) and Jokivuolle (2019).

Another view categorised the term fundraising as raising money just from the private sector in forms of company co-operation, sponsoring, sales and membership fees. Fundraising was regarded as any funding outside of public support from the state and municipalities, varying from grant applications from private foundations to developed partnerships. However, in any of the views, services in-kind – non-monetary aid instead of cash – were seldom linked to the term fundraising, even though they were usual activities in between the networks of the dance companies and had a significant part in accomplishing the productions. Co-operation was considered so natural in the arts that it was rarely labelled as fundraising.

In Finland, private fundraising in the dance field – when understood especially as co-operations with business sector – is estimated to be quite in the beginning, even though it is regarded important for widening the audience structure and the entire financial basis of the dance company. The need for more intensive co-operation with business sector is identified but finding matching partners with matching values is considered challenging. Lack of time and personnel block especially smaller contemporary dance companies from developing their private fundraising professionally. These findings are in line with earlier reports by for example Jokivuolle (2019), who came into similar conclusions while researching Finnish arts organisations in general, and by Tujunen, whose study in 2013 focused on Finnish contemporary dance operators outside of VOS state subsidy system.

Turrini and Voss (2021) argued that dance companies have prejudices about private fundraising, and therefore they underestimate the need to communicate the impact of their projects to corporates and do not invest enough time and resources in long-term fundraising activities. According to this study, Finnish contemporary dance companies seem to understand the need for communication but are lacking the means, courage, time and/or personnel to do it. The studied dance companies had doubts that business sector or private donors could be interested in financing contemporary dance, a marginal art form receiving also public support, or at least the group of possible supporters was considered quite limited. Further models of how to do private fundraising together with corporates in Finnish circumstances were wished. There were also some fears that co-operations with businesses would danger the artistic freedom of the dance companies – correspondingly, the

businesses would take a risk while investing in unfinished artistic processes. The distrust on both sides was understood as well as the need for more open communication to overcome these reservations. Yet, it was commonly agreed that dance companies need to widen their funding basis and develop ideas for raising funds from private sources as well.

5.2 Organisational models, budgets and their impact on fundraising

The chosen organisational model, the legal form of the dance company, has an influence on its fundraising possibilities: professional Finnish dance companies registered as non-profit arts organisations may apply for public funding of state subsidies for performing arts to join the so-called VOS system for more stable funding. Moreover, non-profit associations promoting art may apply for registration to the Finnish tax authorities' list of nominated associations, funds or foundations that could receive donations up to 50 000 euros.

Most of the Finnish dance companies operate as non-profit associations since public funding forms a major part of their budgets. On the other hand, if the dance company starts accumulating more funding from business-related operations, it might benefit from splitting its functions receiving both public and private funding by forming a separate for-profit organisation, as presented by Chaudhry (2020) in the case of Akram Khan contemporary dance company. To avoid conflict of interests, the dance company directed its public funding from Arts Council England to Akram Khan Company, which produced and managed the artistic work, and formed another company limited by shares for its commercial activities. However, in Finland the criteria for public funding, whether received as state subsidies or operational subsidies from Taika, already obliges the dance companies to gather funding from other sources and to create own income in one form or another. The benefits of creating an additional for-profit organisation should be in balance with the resources received from it and resources spent for managing it.

Public support from the state subsidy system for performing arts forms a stable foundation for the budgets of the so-called VOS dance companies and enables releasing more efforts for fundraising from other sources. The dance companies with bigger annual budgets have more funds available and more possibilities to employ separate personnel for management and fundraising. These findings are in line with the research by Del Barrio-Tellado et al. (2020), according to which larger dance companies have the means for effective fundraising from both public and private sources, while smaller dance companies rely strongly on public funding. In this study, the dance companies with smaller budgets needed to include artistic and administrative tasks to the same persons or had less full-time employees to do the managerial tasks in general, which again hindered them from developing their fundraising from private sources.

As pointed out by Volz (2017), crystallising the unique mission, vision and values of the arts organisation would help the organisation to create a strategic fundraising plan and to activate private fundraising for a search of suitable partners. In this study, the dance companies had verbalised the emphasis of their operations in their annual reports, but rarely presented their statements of mission, vision and values openly for example on their websites. It stayed unclear how well this identification was understood as the first step of the fundraising process, or how well the cyclic process of fundraising was recognised and utilised in general. The dance company with separate fundraising personnel followed closest the steps of the fundraising process in its procedures, had a significant share of private funding in its annual budget and had board members with experience not only in arts but also in marketing, branding, economics and businesses. According to Jung (2015), these elements – fundraising professionals and board members with diverse backgrounds – are required for gathering funds from diverse sources prosperously. Apparently, the interviews activated the dance companies to clarify their statements of mission, vision and values, since these wordings were found on the websites of several studied dance companies a year after the interviews. That again emphasises the importance of open discussion and sharing information.

5.3 Learnings from applied forms of (private) fundraising

5.3.1 Volume, lifetime, income and savings through horizontal collaborations

One of the main research questions was to find out what kind of fundraising Finnish contemporary dance companies are practising outside of public funding – meaning, what kind of actions and forms of private fundraising are implemented by them. The findings confirm that horizontal collaborations between the dance companies as well as between the dance companies and other arts organisations play a significant role in their fundraising outside of public support of state subsidies. The links between the dance companies, other arts organisations, independent collectives and a large group of arts professionals construct a collaborative horizontal network either 1) for reducing costs by sharing for example work, equipment, space, services, marketing, information or even personnel, or 2) for increasing volume of the production by combining existing resources, or 3) for raising funds together as a bigger unit for collaborative activities, or 4) for creating more income through collaborative activities. By working together, the dance companies can raise more funds for a common production, or receive more income through a common production, or combine existing resources without the need to raise more funds. Saving funds through sharing is an important part of their fundraising.

To increase the number and diversity of their audience, or volume, lifetime and touring of their productions, the studied Finnish contemporary dance companies had created several innovative collaboration models of their own (see Chapter 4.3.1.). For example, the axel-theatre-model and Dance card -series initiated by Dance Theatre Minimi connected several theatres and dance theatres for a collaboration beneficial to all the participants: costs were shared or saved, co-marketed co-productions were insured a longer lifetime with tours in several theatres, and the number of performances, visiting guest performances and spectators grew significantly for each participant. The collaborations did not only raise the dance theatres' created own income through increased number of audience and ticket sales, but also reflected positively on the criteria of discretionary subsidies from the state.

Comparable advantages were achieved for example by exchanging choreographers, performers, and venues between just two dance theatres, or by hiring collectively one choreographer for a shared production, or by co-producing a single production. Through the network of individual arts professionals, exchange of equipment was facilitated between theatres; through the network of arts organisations venues could be negotiated for non-commercial prices; and through the network of regional dance centres additional freelance dancers could be employed for shared projects. All these kind of activities – whether they were called co-operations, co-productions, collaborations, or artistic partnerships – were usual activities between the dance companies and other arts organisations.

Similarly – co-operation, supportive networks and open sharing of expertise, resources and costs were highlighted by Härkönen (2011), as essential elements of building for Finnish dance operators a national touring network model that would be favourable to all its participants. Through co-operation the arts operators can reach greater benefits to a larger group of separate parties than by working alone or competing against each other. Another study by Vainio (2021) approved that the practises of Finnish independent art field are based on co-operation, solidarity, and networking rather than competition.

My research agrees with these earlier studies and adds another argument that ‘fundsaving’ through sharing and co-operation is an important part of fundraising of the Finnish contemporary dance companies as well as other arts organisations co-operating with them – ‘money you don’t have to spend, you don’t need to raise extra funds for either’. Yet, these different forms of co-operation are so inbuilt to the dance companies practises that they are seldom categorised as fundraising. However, it could be important to make them visible in financial documents for attracting funds from other sources and for showing how valuable the co-operation actually is.

This research shows that the most practical, finest and innovative collaborations are created by the operators themselves, although co-operational activities have been motivated from outside of the dance companies as well. In 2013, Oinaala and Ruokolainen reported that public funders strongly encourage state subsidised VOS

dance theatres and operators of the independent dance field to collaborate, which at that point was not so typical. The strategy of Finnish cultural policy 2025 promotes intensified co-operation between versatile stakeholders. Likewise, the fund for supporting performing arts, New Classics (Uudet klassikot), requires co-operation between independent performance groups and VOS theatres. Nevertheless, the actual models of co-operation need to be created by the participating dance operators themselves.

5.3.2 Private foundations funding projects, co-productions and individual artists

All the studied dance companies received funding from private foundations in one form or another: 1) through The Art Testers cultural education programme funded by Finnish and Swedish Cultural Foundations together with the Ministry of Education and Culture, 2) through grants received for co-productions or special projects, or 3) indirectly through grants assigned to freelance artists participating their productions. During the studied time period, the reported annual amounts raised from private foundations varied between 15 000–600 000 euros. The most significant supporters were Finnish Cultural Foundation, Jane and Aatos Erkko Foundation, Kone Foundation, Wihuri Foundation as well as Tiina and Antti Herlin Foundation.

Especially Tero Saarinen Company regarded the funds received from private foundations an essential part of the company's fundraising, an increasingly important add-on to its annual budget. In 2019, over 34 % of the company's budget was covered by project grants primarily from private foundations. The biggest grants were assigned to international collaborations and to the renovation project of the dance company's premises and rehearsal studio in Cable Factory.

As a contrary, most of the dance companies considered their chances to increase fundraising from private foundations very limited based on the already obtained public subsidies from the state or Taike. This belief is in conflict with earlier research by for example Schatteman & Bingle (2017), who found that governmental support has mainly a positive impact on crowding in funds from private sources as well.

Finnish dance companies tend to think that grants from private foundations are, or even should be, addressed more to freelancers. That again could be interpreted as sign of solidarity towards colleagues and arts operators even in a weaker position in the field of arts, as mentioned by Vainio (2021), since many of the dance company members work or have worked also as freelancers.

However, based on this research, I estimate that the role of private foundations as partial funders of arts operators, even Taike or state subsidised VOS dance theatres, will intensify in the future. The strategy of Finnish cultural policy 2025 strongly encourages for co-operation between versatile stakeholders, public and private, and elevates the position of private foundations as significant art funders, driven by cuts in public funding. In addition to grants for single co-productions or projects, the support may come through programmes like Art Testers, where public and private funds are combined for art educational purposes, or through new funds, such as New Classics, where the state together with four private foundations finance co-operational projects between Taike and state subsidised performing arts operators. Moreover, with creative project-design and international co-operation, it is possible to widen fundraising from private foundations outside of the borders of Finland, to EU-level and further. These actions will benefit both publicly subsidised and independent dance operators, even though they will not solve the problem of the low paid freelance sector. While guaranteed income for artists, for example in a combination of grants, salary and entrepreneurship, or so-called grants replacing artist salaries, presented in the articles of Ylitalo (2020), Toijonen (2021) and research of Hirvi-Ijäs et al. (2020), has not been implemented in Finland so far, the topic remains current and may be considered in the future. The working group set up by the Ministry of Education and Culture (2019), has listed artist salaries as one of the key objectives for the next arts policy.

5.3.3 Collaborations with business sector

In Finland, collaborations with business sector as a determined part of private fundraising of the contemporary dance companies are still quite rare. The studied contemporary dance companies were willing to develop more collaborations with the private sector but had difficulties to find suitable models of co-operation with

corporates as well as suitable ways to approach corporates when not having personal contacts in that area. Especially smaller dance companies are lacking examples of functional collaborations, not to mention methods, personnel, time and courage to approach the businesses. These findings follow the main results of earlier research in Finnish cultural sector by for example Jokivuolle (2019), Lehmuskumpu (2017), Heiskanen et al. (2015) and Tujunen (2013).

According to this research, there are also concerns that sponsorships or partnerships with businesses would weaken the artistic freedom or the image of the dance company. Likewise, businesses' investments in unfamiliar artistic processes of contemporary dance companies are understood as a risk for the businesses, and practical example cases together with more open communication are needed to overcome the distrust on both sides. Moreover, the concepts of co-operation, partnership, collaboration and sponsoring are interpreted in varying ways both in businesses' and dance companies' rhetoric, which may cause confusion regarding the targets of the chosen model of a co-operation or regarding the needed steps of the fundraising process.

Nevertheless, this study wishes to highlight the experienced successful collaborations between the studied dance companies and businesses (see chapter 4.3.3). Those could be divided into three main categories: 1) value-based collaborations or long-term partnerships for common projects, 2) co-operations for a common production with results serving both parties, and 3) production-based small-scale sponsoring for example in forms of receiving technical equipment or services, tools, props, costumes, rehearsal space or performance venues for free or with nominal prices. As return the sponsoring company's logo or other information is shared on the dance company's website or in a hand programme of the production. Most of the dance companies have some experience in this category, but only few on value-based partnerships.

One example of the first category is Tero Saarinen Company's collaboration with Genelec audio system: the sound system provided by Genelec to Tero Saarinen Company's new studio led to a residence programme promoting mutual values and missions to advance the development of art and society. The dance company was

actively searching for a suitable partner and initiated the co-operation, which resulted in a long-term value-based partnership with Genelec. In general, among the studied dance companies, Tero Saarinen Company's fundraising procedures follow closest the typical fundraising cycles presented by for example Seiler (2011), Lehmuskumpu (2013), Haddad (2019) and Vogel (2019). It has also personnel dedicated to organise fundraising activities, a fulltime managing director, head of finance and development and supporting advisory board. As pointed out by Jung (2015), these elements are essential to enable fundraising from diverse sources effectively.

Dance Theatre Minimi's multiyear collaborations between the dance theatre and varying restaurants, a combination of a dinner and an immersive dance performance in one production under Ruokateatteri-concept, represent the second category: ticket sales are shared and both parties reach additional new audience or customers. On the other hand, Minimi's one-time collaboration with the waste management company Jätekuikko was initiated and mostly funded by the corporate itself to promote the mutually accepted ideology of recycling. The dance company's connection to the business sector was created through leisure time activities without intentional search for a collaboration of any kind. This example shows that in addition to committed work and strategic planning, also networking outside of work plays an important role in creating fruitful connections to business sector.

To summarise, to create an understanding of the different models of possible business co-operations will help the dance companies in clarifying their wished targets of each co-operation. It also helps them in strategic planning, approaching the businesses and in picturing the needed steps of the fundraising process. This study supports the observations by for example King (2021), Turrini and Voss (2021) and Varbanova (2013) that fundraising from businesses – whether it is searching for sponsors or long-term partners – requires clear and inspiring communication of the project and the mission of the dance company, finding a connection to build a fruitful relationship as well as investments in personnel and time to implement the agreed actions. Moreover, socializing and networking outside of official working environment improve the chances of making those connections.

As underlined by Turrini and Voss (2021), successful fundraising contains a step-by-step analysis of the capacity of the dance company in its own surroundings. That includes benchmarking, reviewing examples of others, and developing own ideas, which are fitting to the dance company's own operational environment. This study offers some practical examples of how dance companies or bigger dance organisations do fundraising in co-operation with businesses (see chapters 2.3.4 and 4.3) – ideas that are adaptable to each dance company's operational environment also in Finnish circumstances.

5.3.4 From memberships to donations

Attractive and interesting membership schemes need to offer more than a newsletter and a possibility to book tickets in advance. They need to involve people in an enjoyable social network with variety of activities and experiences. Based on my findings, I share this view with for example Wisner (2009), Varbanova (2013), Kaiser and Brett (2013), and Pitts et al. (2020): successful membership schemes require investing in developing an appealing programme with opportunities for the members to participate the arts organisation's 'life' – for instance, by providing the members an access to the dance company's open rehearsals, special events, pre- or post-premier parties, tailored workshops, lectures or even organised company travels not to mention opportunities to meet and interact with the artists. Yet, only one of the studied dance companies had developed a three-level membership scheme following the "family of friends or supporters" idea presented by Kaiser and Brett (2013, pp. 79-84). The rest had either no membership schemes at all or offered for nominal annual fees newsletters and slightly reduced ticket prices.

The membership fees of Tero Saarinen Company were visibly higher, but also included for example additional special events in Helsinki and abroad, invitations to meet the artists, possibilities to book private workshops or seats in advance and personalised service with own contact person. The membership scheme alone did not bring lots of funds, but the dance company considered it as an important part of its audience development work, which builds long-term bonds to the dance company: members are loyal ticket buyers, form the supportive foundation for the company and are potential donors of the future. Small dance companies, without

enough personnel for managerial tasks, may face the challenge of not being able to devote time, money or efforts for implementing a membership scheme with such a variety of activities. They need to evaluate its importance not only as a tool for fundraising but also its value for attracting new audiences and developing commitments to the dance company, as suggested by Varbanova (2013) and Pitts et al. (2020). Well-tailored membership programmes are investments in building long-term relationships, which channel to fundraising in a long run.

Crowdfunding was not popular neither very productive tool for fundraising among the studied Finnish dance companies. Even the imaginative P*lluralli-campaign, executed by Routa Company, Dance Theatre Minimi and Full Moon Dance Festival, reached just the minimum goal. Crowdfunding was considered as a possible method for one-off projects with a clear target, well-formulated message, and fascinating concept, for which it could be recommended. Though, small dance companies may not have resources to keep the crowdfunding platform constantly communicative with project updates and video presentations, which Koch and Siering (2015) regarded as one factor for successful fundraising via crowdfunding.

Apart from small-sized gifts, such as unreturned ticket fees during the restrictions of Covid-19 pandemic, substantial donations from individuals or corporates to publicly subsidised Finnish contemporary dance companies are unusual, likewise are the solicitations for donations by the dance companies. None of the studied dance companies offered giving catalogues for enabling specified smaller donations presented by for example Finnish National Opera and Ballet (n.d.) or Australian Ballet (in Radbourne & Watkins, 2015). Many of them were neither aware about their possibility to apply for a nomination to the tax authority's list of organisations, to which tax-free donations up to 50 000 euros could be directed. On the other hand, receiving donations was seen unlikely, because of the public support for arts and assumed lack of philanthropic culture for arts in Finland. These findings don't differ much from the earlier research (e.g., Sneddon et al., 2020; Radilova & Ziomek, 2020) concerning arts organisations in general: donating to arts is unpopular (unlike to sports) and wealthy donors support rather traditional art forms. Moreover, according to Niskanen (2017) Finnish corporates appear to calculate donations to art more as a cost than an investment.

Still, one of the studied dance companies had received sizeable donations from individuals to support the company's operations. It realised that its audience members include individuals for whom the dance company and dance art are important, who have both wealth and willingness to donate. This observation supports the explanations by Lehmuskumpu (2013) and Radbourne and Watkins (2015) that motivations behind philanthropic giving for dance art are rather based on developed relationships, shared values, and personal interests towards the art form than possibilities for tax deductions. This also implies that even in Finland there is a slightly growing potential for donating to arts in the future, perhaps through wills, legacy gifts or banks offering financial management services for donating to arts, as suggested by Lehmuskumpu (in Vilhonen, 2021).

5.3.5 Targeting to increase sales

One of the most desired directions for raising funds for the dance company is to create own income through increased sales of the 'core product', the actual performances. The most satisfying outcomes are often reached in collaboration with other arts organisations (see chapter 5.3.1). However, as contemporary dance in Finland is a niche market in a small country with a limited amount of audience, the studied dance companies gathered additional funds by renting out their rehearsal space or venue, by teaching workshops or classes with company specific methods, and by offering employee wellbeing packages or performance-workshop packages for various target groups. Selling by-products either online or around performances was considered rather as modest marketing than profitable sales.

Despite Covid-19 pandemic hit hard the whole cultural sector, it also pushed the performing arts organisations to create new types of digital services, as indicated by the surveys of Arts and Culture Barometer (Ruusuvirta et al., 2021) and Finnish Government (Valtioneuvosto, 2021). Similarly, the studied dance companies streamed performances, taught online classes, and used several digital platforms to rehearse, to create interactive events or even to organise an online worldwide festival. Yet, these events were mainly made to stay in active contact with the audience rather than to create significant income.

Arts-based learning methods, however, were practised only by Routa Company in collaboration with local municipalities. For example, Paltamo municipality of just over 3 100 inhabitants, had ordered dance workshops to collect information for brightening the brand of the municipality, and Sotkamo with 10 300 residents, to develop new contents for its operations. For Routa Company, customised workshops to regional municipalities, including the area of wellbeing at work, have become another opportunity for generating own income. It has developed new fundraising ideas by analyzing its own strenghts in the environment where it operates, as suggested by Turrini and Voss (2021).

I agree with Hirvi-Ijäs et al. (2017) that the potential of artists' know-how is not valued neither utilised enough in other areas of the society. Dance and circus artists are to some extent working for social and health care, but arts-based learning methods are not much used in businesses in Finland: corporates are not aware of arts' (nor dance's) possible positive impacts on business environment, and the dance operators do not know how to approach the corporates neither what are their needs. Still, dancers' expertise has been succesfully used in for example solving communication problems inside a corporate or in finding fresh ways of studying law (S. Kerola, personal communication, March 26, 2021). More pilot projects would be needed to show arts' potentials and to connect different stakeholders. However, most of the studied dance companies would rather concentrate on their core product and leave this method of creating own income to specialised freelancers with needed skills, know-how and mindset. Though, Routa Company's example shows, that even a contemporary dance company located in a sparsely populated region with less inhabitants, businesses and finances can implement arts-based learning as one part of its fundraising.

Increasing sales outside of the core product of the dance companies requires new learnings, whether they are skills for producing digital services or arts-based learning methods. Already in 2011 Monni described dance artists as multi-taskers, who in addition to performing and choreographing also produce, teach, write articles, make films, organise festivals and promote dance in administrative positions among other things. The strategy of Finnish cultural policy 2025 encourages the cultural sector for "product development", "export", creating "new

business opportunities” and “continuing education”. The question is how various dance operators respond to these demands: what kind of product development is functional, acceptable and suitable for a dance company or freelancer, what kind of existing skills will be used more, or which new ones should be or are wished to be learnt more?

5.4 Finnish cultural policy – roles between public and private funding for dance

Finnish cultural policy is still balancing between the ideologies of welfare state and competitiveness society as described by for example Sokka and Kangas (2007). The Strategy for Cultural Policy 2025 has participation and inclusion in culture as one of the main targets emphasizing overall well-being, art education and cultural diversity. Simultaneously, it underlines cultural sector’s potential to create international business opportunities, cultural tourism, and self-employment to feed the national economic growth. It could be argued that this kind of instrumental cultural policy of neoliberal governance, as analysed by Virolainen (2016), Mangset (2018) and Murtomäki (2020), values art, as well as dance, based on their social and economic benefits, which in return justify public investments in arts.

The increased market-orientated view in Finnish cultural policy is due to cuts in public funding for arts, caused partly by severe reductions of the state-owned Veikkaus monopoly’s gambling profits, which are directed to Ministry of Education and Culture for funding cultural activities. At a global level, the state economy is facing additional challenges: Covid-19 pandemic, war in Ukraine, climate change and urge for much more sustainable way of living, inflation, and the next economic recession to mention some. As public support for culture and arts declines, Finnish cultural policy pushes dance operators towards fundraising from private sources and towards more competitive approach – or I would rather say, towards more creative ways of collaborating with diverse stakeholders, including the private sector.

Even so, this study approves with Häyrynen (2013) that the private sector's position as 'The Financier' of cultural production in Finland is overestimated, and the main responsibility for funding arts remains in the central government. According to this research, public support for art is regarded as financially significant for the dance operators and as a self-evident task of a civilised modern state, which implements its cultural political goals by ensuring accessibility and availability of dance around the country. Finnish system of public funding for arts is valued as relatively equal, transparent, and liable: public authorities are trusted to be able to make reliable decisions about funding for contemporary dance as well – by following the strategy of the state's cultural policy, legislation, and advice from experts. Business sector's capabilities to evaluate and willingness to finance contemporary dance in an equivalent scale were doubted. The possible risks in public funding were linked to rapid reductions in the amount of financial support for art or to radical changes in political power structures.

The state subsidy system for performing arts forms a stable foundation for the budgets of the so-called VOS dance companies. It enables long-term planning and releases more efforts – time, personnel, funds – for fundraising from other sources. These findings support the earlier research of Krawczyk et al. (2017), in which governmental funding was discovered to have a positive impact on additional fundraising from private sources. However, the public support needs to be sizable enough in order to liberate permanent work force for fundraising and managerial tasks. For that especially Taike's operational subsidies were seldom sufficient. Solid public support together with wide basis of funding from various sources was considered the most beneficial, as suggested also by Volz (2017).

The reform of the state subsidy system for performing arts came into effect in January 2022. It was welcomed by all the studied dance companies as a positive development: its regular evaluations are expected to create fluctuation and open possibilities for new groups to join the system (three new dance companies entered the reformed state support model). It also encourages for long-term planning, budgeting and co-operational activities between diverse stakeholders. However, its actual accomplishments and influence on the studied dance companies or newcomers can be assessed better later with the experience obtained after few

application rounds or support periods. The criterion of ‘high-quality art’ for receiving public support, as repeatedly mentioned in the Strategy for Cultural Policy 2025 and the reform presentations (Opetus- ja kulttuuriministeriö, 2020a; Santtila, n.d.), was found problematic to define and measure. Opinions about more suitable criterion varied a lot and would need further discussion.

Likewise, further discussion is needed whether and on which scale businesses and private persons should receive tax deductions for supporting art. Finnish taxation has been criticised for not allowing tax deductions for individuals addressing donations straight to personally appreciated cultural services (e.g., Lintu in Hako, 2021; Mattila, 2021), for example straight to a particular dance company. Tax deductions have been greeted as a stimulus to increase private funding of arts organisations when public support decreases. This opinion was also shared with some of the interviewees in this study. Another view would allow voluntary donations of any size but without receiving tax deductions since ‘donating to arts is a value judgement’. A third view prefers the existing Finnish model of funding arts from gathered overall taxes, evaluated by experts, and contributed by the state to arts operators in a ‘more controlled and democratic manner’.

To summarise, the role of public funding, justified by supportive cultural policy, is significant for Finnish dance operators. Public support needs to be foreseeable and sizable enough to release efforts for fundraising from other sources. At the same time, ways for fundraising from private sources need to be developed. In this research following perspectives emerged in the discussions of the roles of public and private funding for dance and arts in general:

- 1) Public support for arts and culture should be raised to 1 % in the state budget from the latest 0,7 % (see state budget 2023 in Valtionvarainministeriö, n.d.-c).
- 2) Discussion should be opened to find new commonly beneficial aspects to raise especially the municipal support.
- 3) Instead of short-term artistic grants, guaranteed income for freelance artists, salary for artists for practising their work, so called ‘artist salary’ was preferred, or a combination of salary, entrepreneurship, and grants, which

had been presented in public debates (e.g., Tuovinen in Toijonen, 2021; Ylitalo, 2020; Hirvi-Ijäs et al., 2020).

- 4) Horizontal collaborations between arts operators receiving VOS state subsidies, Taike's operational subsidies and freelancers should be stronger encouraged, even a requirement for obtaining funding.
- 5) Collaborations between arts operators and private sector should be developed in a mutually beneficial manner – pilot projects would be needed.

Some of these ideas have been recently implemented by the state: the reformed state subsidy system for performing arts pushes arts operators for intensified horizontal collaboration, and a working group set up by the Ministry of Education and Culture is preparing ways to move from personal state artist grants to state artist salaries. In addition to Art Testers programme, the new fund for supporting performing arts, New Classics, acts as an example of a co-operation between public administration and private foundations. In turn, funding from New Classics preconditions collaborations between Taike and state subsidised VOS operators. Instead of competition, more collective ways of working have been understood to benefit arts operators on all levels, as pointed out by for example Härkönen (2011), Lindfors (in Kangasluoma, 2020) and Vainio (2021). However, there is still a long way to go for guaranteed income or artist salaries for all freelance artists, also for those without state artist grants, and to activate business sector in intentional value-based co-operation with arts and dance operators.

5.5 Managerial implications

To conclude, I below summarise some managerial implications based on the results of this research. These observations review matters that are worthwhile to be considered when managing a dance company, collective or organisation in Finnish cultural political circumstances, especially while focusing on discussing perspectives and options of fundraising.

Strategy of Finnish Cultural Policy does steer the direction of public funding. By following and participating public discussions and statements, it is possible to

influence and anticipate the strategy's up-coming impacts on the dance company's conditions.

Organisational form has an influence for funding options: only dance companies registered as non-profit organisations may apply for public funding of state subsidies (VOS) or join the tax authorities list of nominated associations to accept donations up to 50 000 euros. Dance companies registered as auxiliary name under a cooperative may apply operational subsidies from Taïke. In case a dance company starts accruing business-related operations, it might benefit from forming an additional for-profit organisation to separate the functions between public and private funding to avoid the conflict of interests.

Board members with a variety of expertise and diverse backgrounds provide multiple aspects, knowledge, and connections to assist the dance company to build its strategy and to expand its fundraising from various sources.

Clarifying the mission, vision and values of the dance company will crystallise the targets of the organisation. It formulates the basis for its existence by asking 'who we are and why we do what we do'. That acts as the guideline for creating a long-term strategy, a strategic fundraising plan and helps in activating a search for suitable partners.

Clarifying the concept of fundraising, what it actually means and what kind of **practises** it could include, opens new possibilities for the dance company to re-think and structure its fundraising from multiple sources. That includes analysing the operational environment of the dance company, evaluating possible collaborators and their needs, and developing an understanding of the necessary steps of fundraising processes.

Benchmarking, reviewing examples of others and studying the already existing practises of (private) fundraising in other arts organisations, creates awareness of the dance company's own unique possibilities. Existing methods can be modified to local circumstances, and imaginative courage is needed to make the step over the comfort zone for new, distinctive innovations.

Personnel with knowledge in management and fundraising is an asset. When hiring fundraising professionals is financially not an option, collegial brainstorming, discussions sharing information and experience are vital.

Budget, which is built on a wide basis of funding from various sources, has proven to be the most secure, especially in the time of crisis. The budget should consist of funds raised from both public governmental and municipal sources, private foundations, and other operators of private sector. In addition to generated own income, collaborations create further resources through sharing, saving and raising funds as a cooperative act. Additional funding elements that are unique to that particular dance company may originate for instance from emphasizing its location as a strength to create co-operations especially with regional operators, benefiting from overseas partnerships for applying international project grants or investing in value-based partnership with an operator of business sector.

The strength is in co-operation. Contemporary dance in Finland is a small market, where so-called competitiveness is rather reached by collaborations, by saving, sharing and working together, by helping each other, by coaching, distributing information and communicating. Co-operations crossing over the borders of different funding models and institutes (public – private), co-operations between arts organisations and governmental institutes as wells as co-operations between VOS, Taike and freelance sector are a prerequisite for the existence of all the dance operators in Finland.

5.6 Suggestions for further research

Throughout the process of analysing the results of this thesis, several suggestions for further research developed. In this study, private fundraising was approached from the perspective of contemporary dance companies and their partnerships or collaborations with business sector. The results illuminated some positive experiences and encouraging examples, but also fears, prejudices and lack of knowledge how to approach businesses and what could be their motivation to collaborate with dance operators or arts organisations. It would be interesting to turn around the viewpoint of the research to find out answers to these arisen

questions by examining businesses, which have or had co-operation with dance or arts operators – what were their interests and targets to start this kind of co-operation, why, with whom and how they started? What are their experiences from the co-operation, benefits and development points, ideas how to improve the processes and advice how dance operators could progress in approaching businesses? In other case studies businesses and dance operators could be matched for a mutual experiment to create a model of collaboration as a pilot project, since the need for practical example cases emerged in this research.

The interviews of this study activated the dance companies to re-think about their fundraising practises and to re-formulate their statements of mission, vision and values. To take a step further, an advanced case study could include a deep analysis of the effects of one dance company's thorough reform of its strategy and fundraising plan. What kind of results or changes could be reached by clarifying the dance company's mission, vision and values as well as by deepening its understanding of the concept and process of fundraising? What kind of outcomes could be reached after analysing the dance company's targets and position in its operational environment and by reformulating its strategy and fundraising plan? Consequently, the effects of then applied new fundraising practises could be researched.

The application period for the reformed state subsidy system for performing arts was still ongoing during the interviews of this research, and the new law for promoting performing arts came into force in January 2022. Therefore, the concrete achievements of the reform can be studied only later. How has the reform influenced the circumstances of the 'old' VOS dance companies, the newcomers or the independent dance field – or the conditions of other participating art genres? Has co-operation increased, and if in which forms, between state subsidised VOS and Taike operators or other stakeholders as encouraged also by the New Classics Fund? The criteria for receiving public subsidies need more analysis, since it strongly divided opinions in this research. Further research is required to find out methods to improve the situation of freelance artists, for example pilot projects for artist salaries or combining different models of funding, as suggested in this research.

Similarly, additional research is needed to evaluate the impacts of tax deductions for businesses and individuals for supporting arts. Would tax deductions or a possibility to donate straight to personally appreciated arts organisations increase donating to arts and ease private fundraising of arts organisations? Would that be cultural politically fair and desired way to proceed? Since the matter is complex based on its impacts on other areas of the state economics and social politics, also value-based research would be needed.

Finally, in this study the issues of sustainable development as a part of fundraising or fundsaving, or in connection to any activities of the dance companies, were not in focus. Further research is needed to provide solutions how to come into actions to mitigate adverse environmental and social impacts of fundraising of the dance companies. That might include considerations about what, where and how to produce, tour and perform, and changing the ways of working towards more ecologically and socially sustainable direction, where economic growth may not be desirable.

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APPENDICES

APPENDIX A: Interview questions

Dance company – background information:

- 1) What is the organisational form of the dance company you represent? And what is your position in the dance company?
- 2) What are the targets of the dance company (or the organisation it represents)? What are its mission, vision and values and overall strategy, and where are they displayed?
- 3) How many fulltime employees does the dance company have? How many part-time employees does it have annually?
- 4) What does the budget of the dance company consist of? What is calculated as "own income"?
- 5) What are the backgrounds of your board members? What kind of knowledge areas they represent?
- 6) Who is responsible for fundraising in the dance company?

Understanding the concept of fundraising and forms of private fundraising, practised forms of any non-public fundraising:

- 7) How do you understand the concept or word fundraising – what does it mean in practise?
- 8) What could fundraising from private sources include? What kind of forms of private fundraising you recognise and consider possible for your dance company?

9) How do you interpret the following forms of fundraising? Have you planned or executed some of them and if, with what kind of success and with whom?

- sponsorship?
- donations?
- memberships?
- crowdfunding?
- partnerships or collaborations?
- co-branding?
- co-productions?
- arts-based learning methods, learning through arts in business or elsewhere?
- sales and online sales?
- other?

10) What kind of co-operations/ collaborations have been planned or executed in your dance company (also services in-kind)? With whom and how? How long contracts and how the partners have been selected? Which have been the most successful experiences and why? What kind of co-operations have not worked out as wished and why?

11) What kind of forms of private fundraising you have planned or executed with business sector? How was the connection created and maintained? Can you tell some example cases?

12) For what kind of purposes your dance company has applied or received support from private foundations?

13) What kind of forms of private fundraising you consider possible for your dance company in the future?

14) Do you see a need to increase/ develop private fundraising of your dance company? If yes, then why, how and from which sources? What kind of challenges do you see in those processes and how they could be conquered? What kind of help would be needed?

View to public support and to the reform of the state subsidy system for performing arts:

15) Should the state of Finland finance dance art from public funds – why or why not?

16) How do you see the criteria for receiving public funding for arts? What should be the criteria?

17) What do you think about the reform of the state subsidy system for performing arts? How do you think the reform of the state subsidy system for performing arts is going to influence the operations of your dance company? How do you think it is going to influence the operators of performing arts in general?

18) Will public support have a significant share of the fundraising of your dance company in the future?

19) Will private foundations have a significant share of the fundraising of your dance company in the future?

View to Finnish cultural politics and to other influencers of arts and dance in the society:

20) How should cultural policies direct public funding of arts and dance? Should businesses and private persons receive tax deductions for donating to arts? Why or why not?

21) Has Covid-19 pandemic influenced the operations and fundraising activities of your dance company? If yes, how?

22) How have other ‘global’ issues – such as digitalisation, climate emergency, targets of sustainable development or CO2 neutrality – influenced the operations or fundraising activities of your dance company?

23) What else would you like to bring up concerning Finland's cultural politics or fundraising?

24) Is there anything else you would like to add or return to the earlier questions after this discussion?

Other:

May I receive the annual reports of your dance company for the years 2017-2019 or any other material you consider significant from the fundraising point of view?

May I use your name and the name of the dance company in the research report?

APPENDIX B: List of the interviewees and the interview outline

Aurinkobaletti

Urmas Poolamets, artistic director of Aurinkobaletti and
Sami Skantsi, managing director of Aurinkobaletti (2019–):
face to face, Manilla Theatre, Turku, 2nd of February 2021, duration 1 h 35 min 57 s

Dance Theatre Minimi

Riikka Puumalainen, shared artistic and managing director (2015–2020) and dance
artist of Dance Theatre Minimi:
online (Google Meet), 1st of February 2021, duration 1 h 29 min 19 s;
Mikko Makkonen, shared artistic and managing director and dance artist of Dance
Theatre Minimi (2020–): telephone, 26th of March 2021, duration 35 min 25 s

Tero Saarinen Company

Iiris Autio, managing director of Tero Saarinen Company:
online (Google Meet), 23rd of February 2021, duration 1 h 08 min 04 s

Dance Theatre Hurjaruuth

Liisa Korpiniitty, director of Dance Theatre Hurjaruuth:
online (Google Meet), 17th of March 2021, duration 1 h 23 min 52 s

Pori Dance Company

Mikko Lampinen, manager-choreographer-performer of Pori Dance Company:
online (Google Meet), 12th of March 2021, duration 1 h 42 s

Kinetic Orchestra

Jarkko Mandelin, director-choreographer, Kinetic Orchestra:
online (Google Meet), 15th of March 2021, duration 1 h 34 s

Routa Company

Miia Kauppinen, producer/ managing director of Routa Company:
online (Google Meet), 22nd of March 2021, duration 1 h 16 min 24 s

Additional interviews:

Sampo Kerola, dance artist-developer, arts-based learning methods:
telephone, 26th of March 2021, duration 32 min 48 s

Sanna Meska, managing director of Regional Dance Centre of Western Finland:
face to face, office of Regional Dance Centre of Western Finland in Turku,
7th of April 2021, duration 1 h 30 min 21 s

Jaana Nikkinen, tax adviser, Finland's Tax Administration:
telephone 8th of March 2021, duration 15 min 22 s

Aleksi Paukku, tax adviser, Finland's Tax Administration:
telephone 3rd of March 2021, duration 17 min 55 s

Heli Ranta, tax adviser for gift tax, Finland's Tax Administration:
telephone 3rd of March 2021, duration 7 min 10 s

APPENDIX C: An example of the variety of fundraising sources

Kuopio Dance and Music Festival – list of collaborators

Retrieved July 10, 2022, from <https://www.kuopiodancefestival.fi/yhteistyossa>

Kuopion kaupunki (Kuopio City)

Opetus- ja kulttuuriministeriö (Ministry of Education and Culture)

Genelec Oy (Genelec Sound System Company)

Keskinäinen työeläkevakuutusyhtiö ELO (Insurance Company ELO)

Saastamoisen säätiö (Saastamoinen Foundation)

OP Pohjois-Savo (OP Bank)

Kuopion Energia Oy (Kuopio Energy Company)

Savon Media Oy / Savon Sanomat (Newspaper Savon Sanomat)

daCi Finland ry (Finnish Organisation for Children's Dance)

Espanjan suurlähetystö (Embassy of Spain)

Istituto Italiano di Cultura Helsinki (Institute for Italian Culture in Helsinki)

Israelin suurlähetystö (Embassy of Israel)

Kuopion Autokauppa (Car dealer in Kuopio)

Kuopion kaupunkikeskustan kehittämissäätiö ry. (Organisation for developing the city centre of Kuopio)

Suomalainen Lääkärisseura Duodecim (Finnish Association for doctors)

Finland Festivals (Organisation for Finnish Festivals)

Itä-Suomen Yliopisto (University of Eastern-Finland)

Kuopion Seudun Hengityssäätiö sr (Breathing Foundation of Kuopio Region)

Savonia Ammattikorkeakoulu (Savonia University of Applied Sciences)

Snellman kesäyliopisto (Snellman Summer University)

Suomen kansallisoopperan ja -baletin balettioppilaitos (Finnish National Opera and Ballet School)

Suomen Kansallisbaletti (Finnish National Ballet)

Suomen Tanssioppilaitosten liitto STOPP ry (Union for Finnish Dance Schools)

Taiteen edistämiskeskus TAIKE (Arts Promotion Centre Finland)

APPENDIX D: Budget Comparison of the Studied Dance Companies according to Annual Reports 2019

Table 2: Budget Comparison of the Studied Dance Companies according to Annual Reports 2019

Year 2019, currency EUR	Dance Theatre Hurjaruuth Helsinki	Tero Saarinen Company Helsinki	Aurinkobaletti Turku	Dance Theatre Minimi Kuopio	Routa Company Kajaani	Pori Dance Company Pori	Kinetic Orchestra Helsinki
Total Budget	1.608.931 100%	1.392.223 100%	530.966 100%	462.027 100%	202.199 100%	143.417 100%	122.335 100%
Public funds	717.539 45%	585.543 42%	413.301 78%	317.233 69%	180.300 89%	105.753 74%	50.000 41%
- state subsidies / VOS	557.539 35%	495.543 29%	326.500 61%	253.233 55%	120.000 59%	60.000 42%	50.000 0%
- operational subsidies / Taikie	160.000 10%	180.000 13%	86.801 16%	64.000 14%	60.300 30%	17.753 12%	
- municipal support						28.000 20%	
- regional dance centre support							
Private funds	891.392 55%	806.680 58%	117.665 22%	144.794 31%	21.899 11%	37.664 26%	72.335 59%
- donations	0%	87.500 6%	0%	0%	0%	0%	0%
- project grants	15.000 1%	473.752 34%	0%	20.000 4%	0%	15.000 10%	0%
- membership fees	0%	7.903 1%	0%	0%	0%	0%	0%
- sales & services*	876.392 54%	198.173 14%	0%	0%	0%	0%	0%
- other own income**	0%	39.352 3%	117.665 22%	124.794 27%	21.899 11%	22.664 16%	72.335 59%

*e.g. tickets sales, workshop sales, teaching fees, studio and venue rentals.

** not specified, could include some or all the sales, grants or membership fees.