Meaningful Encounters:
Value-Based Foundations of Art-ups

Kati Uusi-Rauva
Jenni Pekkarinen

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1. Introduction

In autumn 2022, the University of the Arts Helsinki (Uniarts Helsinki) launched a pre-incubator programme called Uniarts Hub. The aim of the programme was to offer information and support developing entrepreneurship skills in the arts and to serve as a test platform for artists' and art students' business ideas. While incubator programmes have been quite common in the so-called creative industries for a while already, the Uniarts Hub is specifically dedicated to helping develop arts-based businesses. As such, it is the first programme of its kind in Finland and a rare initiative even internationally speaking.

Entrepreneurship in the arts and cultural sector has been studied and discussed from various perspectives in recent years, including entrepreneurial education (e.g. Hägg, 2007, Kuznetsova-Bogdanovitsh, 2022), artist-entrepreneurs' identities (Bass et al., 2015), and working conditions of young freelancers and entrepreneurs (Pyykkönen et al., 2021; 2022). This report builds on existing studies about the motivations and challenges of artist-entrepreneurs and brings to the discussion less discussed questions regarding the role of values in the starting and early development phases of arts-based companies.

We address the question of how values and their significance manifest in the initial development phase of newly founded arts-based companies, or art-ups, as we refer to them here (see chapter 3 on terminology). We will focus on three areas in our analysis of value manifestations: 1) the value base of beginning art-up entrepreneurs, 2) the value created for customers, networks, and other parts of the cultural ecosystem, and 3) monetary value, or value in terms of operating profit. With these three areas, we will be able to address not just the internal drivers and values of arts entrepreneurs but also the ways in which values manifest in their relations with different kinds of actors, including art-ups' customers, partners and networks. In addition, we ask what the insights about the role and importance of values in art-up entrepreneurs' early-stage planning phase reveal about educational needs in entrepreneurship education in the arts. The term art-up refers to newly founded arts-based companies and is defined in more detail in chapter three on terminology. The concept is evolving rather than fixed, and we return to it in our conclusions chapter to discuss how the findings of this study contribute to our understanding of it.

The study thus sheds light on how new entrepreneurs in the arts perceive the different roles of value in their operations. In addition, the study generates understanding of the internal and external motivations for artists to become entrepreneurs and of their wider aims and aspirations. We will also discuss certain contradictions between artisthood and entrepreneurship and how they may be negotiated and consolidated, as well as the ways in which our informants operate in the interface between artistry and entrepreneurship. While we acknowledge that many of the points and challenges raised are relevant for different international contexts, in this study we focus on the Finnish context. We also do not aim to illuminate regional differences within Finland. Moreover, our aim is not to analyse the impact of the operating environment on art-ups. The operating environment will thus only be discussed insofar as its impact is reflected in our interviewees' reflections on their values and internal and external motivational drivers.

In our approach, we steer away from the singular understanding of value as economic utility or price. We focus instead on the plural form of the concept, values, which entails different forms of value, including artistic, social, societal, cultural, economic, and environmental notions. Our perspective is thus more sociological and anthropological rather than economic, as we consider the value of arts-based businesses to go beyond economic notions. However, we are also interested in the role and importance of monetary value in an artist-entrepreneur's planning phase and operations. In some parts, we use terminology borrowed from the field of business and economics to clarify certain things, to underline the relations or contradictions between arts-based businesses and businesses in other fields, or simply for the lack of a suitable alternative.

Our data consists of 10 interviews with Uniarts Hub alumni. We have used the method of content analysis to analyse the data. In addition, we have reviewed relevant parts of Uniarts Helsinki alumni's responses in the latest career monitoring survey for master's level graduates, conducted in 2022 (Vipunen, 2023). Where relevant, we refer to such parts of the data that address the respondents' experiences of entrepreneurship education at Uniarts Helsinki, as well as their experiences working as entrepreneurs or freelancers.

We will begin by presenting the data and methods of the study. We will then move on to discuss the current situation, first looking at existing studies on arts-based entrepreneurship in Finland and then the entrepreneurship related responses of Uniarts Helsinki alumni in the career follow-up survey 2022. We then present the main findings and discuss our analysis. Finally, we formulate our main

conclusions, together with some suggestions for developing entrepreneurial education and training in the arts, as well as topics for further research and discussion.

2. Data and Methods

Our research approach is qualitative, with the data consisting of ten (10) semi-structured online interviews with the Uniarts Hub alumni. Quantitative data from the career follow-up survey was used to support the analysis. The interviewees were chosen from a total of 23 Uniarts Hub participants or participant teams. The primary criteria for choosing the interviewees were 1) that the informant currently either acted as an entrepreneur or was planning to become one and 2) selecting a diverse group of interviewees representing different backgrounds and fields of arts. The interviewees represented the following fields:

- four (4) from music
- four (4) from visual arts and design,
- two (2) from performing arts.

The ratio of different fields roughly reflects the general ratio of art forms represented among Hub participants. Seven (7) interviewees were already or were planning to become self-employed entrepreneurs at the time of the interview. One (1) of them had been a sole trader with a formal business earlier but currently worked as a freelancer without an intention to set up a formal business; however, they strongly identified as an entrepreneur. Three (3) were founding teams consisting of two (2) or three (3) people. Interviewees attended the interview alone, except for one (1) team which was represented by both founders. Half of the interviewed entrepreneurs or teams were of foreign

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backgrounds, which reflects the ratio of non-Finnish speaking participants in the Uniarts Hub programme. The research deals with a relatively short time period in the career of our informants, all of whom had a background in the arts. The interviews were carried out at a time when the informants were in the process of starting a company and evaluating their professional opportunities in the near future. The informants' personal details such as age or place of domicile were not asked, as they were not relevant to the research question.

The interviews were semi-structured and lasted from 40 to 60 minutes (see the attached list of questions in Appendix: Interview questions). Five (5) of the interviews were carried out in English and five (5) in Finnish. All interviews were conducted online over Zoom and recorded. The recordings were then transcribed. A list of eight principal questions (appendix) was sent to all interviewees in advance. The list of questions and their order was followed, but additional questions were asked when and where necessary to better understand the interviewees' answers and to gain relevant information for the purpose of this study. The content of the discussion varied substantially according to the informant's interest in certain themes and their field of art, as well as their business idea, experience, and company status.

We analysed the interview data with the qualitative content analysis method (Tuomi & Sarajärvi, 2018). We first highlighted the parts from the transcribed interviews that were relevant to our research question. We then gathered together all relevant expressions on an Excel sheet, reduced them into plainer expressions and further into categories. The sub-headings presented in the Findings chapter represent the conjunctive categories that were

identified in the process: 1) Entrepreneurial foundations and activities; 2) Personal drivers, challenges, and aspirations; and 3) External drivers, challenges, and aspirations.

In this paper, we will present some direct quotes from the recorded and transcribed interviews. The quotes function as examples to better illuminate the points raised. In the case of the interviews that were conducted in Finnish, the quotes have been translated into English by the authors. To protect the informants' anonymity, we have replaced any identifying information, such as the interviewees' specific field of art, profession, or personal data with general terms such as *field of art or artist*.

3. Terminology

There's a variety of terms used in research literature referring to art-based businesses with different terminology. We refer to artists and cultural professionals who own a company or are about to establish a company as arts entrepreneurs. The term describes the entrepreneurs operating in different fields of art and culture, however without referring to the status of the company in its lifecycle.

To refer to the newly founded arts-based companies in this study, we use the term art-ups, a term used by Kati Uusi-Rauva in her work as the project manager of the Uniarts Hub and in her doctoral dissertation. The term has been used earlier by incubators and hubs a few times merely as a brand name, but as far as we know, it has not been used in research literature before. Based on her observations gathered during her career and from several industry surveys and publications (e.g. Oksanen et al. 2018; Industrial Strategy 2018) produced in the creative industries in Finland and internation-

ally, Uusi-Rauva maintains that it is typical for art-ups that 1) the business concept is usually based on the artist's own artistic expertise or skill, 2) the artist/founder is the main resource or "investor" in the company through their own know-how , 3) the foundation of the business is strongly value-based and not necessarily growth-oriented, 4) networks and relations with colleagues around the company are central components in production and cross-innovation, 5) exit from the company tends to happen naturally for different human reasons (retirement, death, loss of interest) instead of via selling the business off, and 6) as art-ups are established by the creatives themselves, and therefore there is often an evident lack of professional management skills in an art-up. In the conclusions chapter, we come back to the concept of art-ups to discuss the further insights that this study has brought to our understanding of them.

The concepts of sole entrepreneur and teams are essential to our article. The term sole entrepreneur refers to a self-employed person, who works alone in the company and owns it on their own. In these cases, the company type is typically either a sole trader (or sole proprietor) or a limited company, but sole entrepreneur should not be equated to a formal company type as a term. An art-up, as often start-ups are, may also be founded by a team of artists or people from different disciplines. The foundations of the team-owned company may vary, as the article later shows.

When talking about the limitations and opportunities for art-ups, we use the term affordances, that are formed, for example, by official regulations such as legislation or taxation, conventional ways of doing things in one's field (such as cultural and social hierarchies and norms), processes and

rhetoric, as well as financial opportunities and limitations. The affordances form the reality of "dos and don'ts" for the company. (Moeran 2013) By discussing affordances we thus aim to shed light on how art-up entrepreneurs perceive their operating environment and how they match their values and drivers in relation to it.

Instead of studying arts entrepreneurship as part of the so-called "creative economy", we explore the topic within the framework of cultural and creative ecologies and ecosystems (CCEE, de Bernard et al., 2021). As de Bernard et al. (2021) note, compared to other conceptualizations like creative cities, creative clusters, or creative economy, the CCEE framework is better suited to making visible the relations between different kinds of actors who operate with distinctive value frameworks and processes. Studying arts entrepreneurship as part of an ecosystem also helps us better analyse the many ways in which culture and creativity matter and generate value. In this paper, our aim is not to describe what kinds of ecosystems art-up entrepreneurs operate in, but rather their views about their relationship with and the kind of value they produce for different parts of the ecosystem.

4. Entrepreneurship in the Arts in Finland

Entrepreneurial discourse and expectations regarding enhanced entrepreneurial mindsets and the number of entrepreneurs have become common in arts and culture policy documents during the past couple of decades (Jakonen & Pyykkönen, 2023). Jakonen and Pyykkönen (2023) refer to the shift in cultural policy emphases as the "economization of culture and the entrepreneurialization of cultural

work". The actual number of entrepreneurs, freelancers and self-employed people in the arts has also grown (Jakonen & Pyykkönen, 2023).

According to Statistics Finland, 49 % of those who got their principal income working in arts professions worked as entrepreneurs (Pitkänen 2023). The share is clearly higher than in other professions, where the average share of entrepreneurs was 13 % (Pitkänen 2023). In the Arts and Culture barometer 2022, a study that annually monitors the views of artists regarding current issues and phenomena, the employment status of 31 % of respondents was freelancer, while that of 30 % was entrepreneur (Ruusuvirta et al., 2023). The survey allowed choosing multiple options, so many of them may have other simultaneous statuses, as is common for arts and culture professionals. About 97 % of cultural enterprises in Finland and in Europe are so-called micro-enterprises, employing less than 10 people, and most of them are one-person enterprises (Pyykkönen et al., 2021; 2022).

According to the arts and culture barometer 2021, many artists (about 43 %) are happy with combining different sources of income and hope to work that way in the future as well. About 11 % of the respondents would prefer to work only as an entrepreneur. Working as an entrepreneur was most preferred among respondents from the fields of design (14 %) and music (13 %) and least preferred among professionals in performing arts (7 %). (Ruusuvirta et al., 2022)

As Pyykkönen and Stavrum (2018) point out, there are several possible reasons for an artist to become an entrepreneur, including practical reasons, potential economic success, or the freedom and control over one's own working life that entrepre-

neurship enables. On the other hand, some arts and cultural professionals may not want to work as entrepreneurs but do so because there are no other options available to them (Pyykkönen & Stavrum 2018). The status of an entrepreneur causes social and unemployment security issues for many freelancers; therefore, many fear entrepreneurship while they might be interested in it (Ruusuvirta et al., 2023). When income is often insufficient and uncertain as it is, the additional risks and higher pension contribution obligations brought on by entrepreneurship do not feel attractive. Respondents who currently worked as entrepreneurs or freelancers were generally happy with their status and the freedom it allowed, but worried about social security and pension costs (Ruusuvirta et al., 2023). Another study points out that artists who work as entrepreneurs or freelancers generally see entrepreneurship as a meaningful way of working, even though it requires balancing between working life insecurity and artistic freedom (Pyykkönen et al., 2021). The study notes that for many of them, entrepreneurship helps mitigate the fragmented nature of working life reality. Many also feel that the freedom in their artistic work is more significant than the negative aspects related to insecurity and precarity (Pyykkönen et al., 2021).

Views about entrepreneurship among artists are contradictory: few artists hope that entrepreneurship in the arts increases, some worry about "forced entrepreneurship" and many consider the increased entrepreneurship discourse and related pressures to be burdening (Ruusuvirta et al., 2022). However, many artist-entrepreneurs think that arts education should prepare the students with a better readiness to manage in the fragmented working life reality (Pyykkönen et al., 2021).

5. Entrepreneurship Skills, Views and Experiences Among Uniarts Helsinki Alumni

According to the career follow-up survey data from 2022, 14 % of Uniarts Helsinki master's level graduates worked as self-employed or in their own companies in 2022. In other universities, the corresponding number was only 4 %. On the other hand, only 9 % of Uniarts alumni worked as an entrepreneur, self-employed or freelancer with an official business ID (vs. 3 % in other universities), while 23 % of all respondents answered that most or all of their income consists of entrepreneurial or freelance work. This shows that many work in entrepreneurial-like employment situations without having a formal business ID. Indeed, only 18 % of the respondents answered that they had not worked as entrepreneurs, freelancers, or self-employed after graduation. (Vipunen, 2023)

Over 60 % of Uniarts alumni who responded to the survey felt that their entrepreneurial skills had developed either just a little bit or not at all during their studies. Only 8 % felt that their entrepreneurial skills had developed a lot or very much. (Vipunen, 2023)

Up to 77 % of the respondents disagreed with the statement "entrepreneurship was introduced as a career option during the studies", while 46 % considered entrepreneurial skills and knowledge to be important in their work. On a scale from 1–6, the respondents evaluated the importance of entrepreneurial skills in their work as 3.1. On the same scale, they gave a grade 2.3 to how well their studies at Uniarts provided them with the needed entrepreneurial skills. (Vipunen, 2023)

The career follow-up survey also shows that the fragmented nature of working life, which is common in the arts sector, is also a common reality among Uniarts alumni. Most respondents combine different sources of income and work as freelancers or self-employed at least occasionally.

The responses show that most alumni do not consider entrepreneurship skills to be among the most relevant skills for their work. However, the results suggest that the current level of entrepreneurial education at Uniarts is insufficient and does not sufficiently respond to working life realities.

6. Interview Findings

The data analysis revealed three main areas, within which the interviewees spoke about their values and drivers as art-up entrepreneurs. Firstly, some of the issues discussed were related to the company's foundations and functions, as well as the interviewees' self-reflections of themselves as entrepreneurs. Secondly, the interviewees discussed their internal and personal values, identity questions, motivations, and challenges, often very much connecting their own personality and internal values to their entrepreneurial activities and values. Thirdly, values and drivers were connected to external matters and aspirations, such as value created for customers, audiences, colleagues, networks, and the whole arts and culture sector—i.e., the wider ecosystem. As follows, we will present the main findings divided under respective sub-chapters.

6.1 Entrepreneurial Foundations and Activities

6.1.1 Entrepreneurship-Related Motivations and Challenges

The interviewees listed several kinds of reasons for becoming an entrepreneur. While some wanted to become entrepreneurs to enable their artistic work, to find an alternative to their current working life reality, or to have more freedom in their work, others aimed at building a community and creating better circumstances for working and cooperating with their colleagues and clients. Some saw entrepreneurship as an opportunity to form an optimal organization to work in (either as a sole entrepreneur or with a wider community). Whereas some informants aimed at building a company in which they could work full-time, others were looking for extra income alongside other income sources.

But then entrepreneur-wise, I think, I mean, yeah, I would like to just, as I have done, continue to live by my works. Like you know I don't need to be like uh world famous artist, I'm fine with just like getting by. (I5)

Entrepreneurship and its practical demands felt more natural to some interviewees than to others. The obligatory tasks related to the holistic responsibility, organising, and daily routines of a company, such as customer care, billing, accounting income and taxes, doing sales and controlling subcontractors, can be time-consuming and burdensome. Especially prior experience with such tasks often made it easier to adapt to the practicalities of entrepreneurship. Some noted that self-organising and an entrepreneurial approach to work had come very naturally to them. Some interviewees had noticed that they had already worked in an entrepreneurial-like way before even thinking about setting up a company. This was the case especially among those with freelancing experience. In such cases, establishing a business had happened quite organically to provide a frame to their work.

And it [responsibility to organize] has come natural to me and I have acted in a company-kind of way unnoticed for some time already. (I6)

However, in some cases, regardless of prior freelancing and an "entrepreneurship-like" experience, formally becoming an entrepreneur or especially calling oneself an entrepreneur instead of a freelancer felt more difficult.

Whether entrepreneurship felt more or less natural, most interviewees had faced some challenges in the early stages of becoming an entrepreneur. Some discussed the challenges that being an entrepreneur brought, while others focused on issues that had prevented them from becoming entrepreneurs earlier. For example, a sense of risk was evident among all interviewees. Many noted that having a company is risky, for example, from a social security point of view, and often requires some initial investments, which had made the decision to become an entrepreneur challenging. However, the nature and type of perceived risks varied among the interviewees.

Among those interviewees who came from a stable employment position with a monthly salary, the sense of risk was mainly related to questions of security and a stable income. In such cases, the

riskiness of becoming a full-time entrepreneur with more insecurities was a significant barrier. In such cases the artist-entrepreneur was likely to start their company part-time, alongside their salaried position, or on a leave of absence from their full-time position. Full-time entrepreneurship was seen as a future opportunity if or when the position of the company became more stable and secure.

For such artist-entrepreneurs who had moved to Finland from elsewhere to study and/or work, the risk was connected to questions of financial security and building a credible career and identity as an artist among collegial networks in Finland in an often (at least partially) new and unknown environment and context. However, in such cases, entrepreneurship was seen as a way of creating oneself an optimal job, and often as the only possibility for working and making a living as an artist in Finland.

Regardless of the background of the artist-entrepreneur, social risks were also considered a major challenge. For example, presenting oneself as an entrepreneur among colleagues could be risky as it may evoke prejudices against being money- or business-driven—priorities often rejected in arts contexts. On the other hand, it was not just peer pressure but also the interviewees' own previous ideas and conceptions of entrepreneurship that had prevented some from becoming entrepreneurs earlier; for example, the interviewees' own idea of what being an entrepreneur meant did not match with their own artistic and professional identity. Therefore, calling oneself a freelancer felt more appropriate and suitable for some.

6.1.2 Money Questions

For many, the opportunity to manage their own fi-

nances and income seemed motivating and attractive. Money was seen as a necessary factor that sets limitations and demands, but at the same time, some saw financial independence as a way to artistic freedom. As one of our informants put it when talking about external funding and its constraints:

Artists are often tied to the grant system and competition within it but as an entrepreneur you can generate and control your own money without having to explain it. (I1)

One interviewee found it demotivating and restricting how artists are not respected enough in Finland and thus arts are often seen as a "free thing".

I think it's also unfair to see the arts as a free thing and as a thing that's kind of just, you can't get a job out of it. I think there's a, there's a tendency to look at the arts as that, I find that very, very strange[...] and also it's that kind of, the respect of it in, in Finland about what an artist is, I, I think is quite… It's obviously very young and it's kind of, uh, as a country. So it's very, it's culturally very young. So obviously that's whether I like it or not, that's what it is. And so there is a, a perceived idea about art in general and uh that becomes very restricting. (I9)

Some differences were identified in the ways that the informants talked about money, for example between sole entrepreneurs and teams. Sole entrepreneurs often talked about money as a facilitator in their own lives and profession, but they were flexible in terms of pricing. For example, the pricing of their services would depend on the client's capacity to pay. Another aspect that would influence pricing was the type and content of work: for example, professionally motivating opportunities

could be priced lower or even done for no pay. Among sole entrepreneurs, money was generally seen as necessary to have but not the purpose of one's artistic work or entrepreneurship.

I am interested in making money and I mean especially interested in getting by... […] …of course it would be nice to advance on having this like future safety and like always be like a bit a ahead. (I5)

I'm going to care about the money to a certain extent, but I if I if I'm thinking about money all the time, it's going to corrupt everything else because because it can't get in the way. So yeah, so that's been difficult to navigate, but also really important that I'm not like concentrating on that the whole time.[…] I want to feel like I'm appreciated, supported and valued without money having to be the transactional marker of this, however, I would really also like to be able to just like live without being worried about money and that hasn't really happened yet… (I3)

Well, it has to be self-sufficient. It has to be. You know it's it's it's work so it has to provide a certain amount of income. (I9)

In the case of teams of two or more founding members, on the other hand, it seemed that there was more readiness and openness to discussing money. Teams discussed financial sustainability, for example, as a necessary foundation of the company to build on. Teams also considered money as a tool to develop the business more systematically, serve clients better and grow the business in the future. One team even pointed out pricing and monetary value as a tool to position the company in the market in relation with their competitors. On the other hand, teams also discussed money rather as a tool to achieve goals in other areas rather than as the sole or principal purpose of the company.

In the discussions with teams, the company's cash flow was not only seen as a personal matter but as a factor that benefits all the members of the team. It also seems that perceptions of money change as the development of the company proceeds. Business related studies from outside the arts sector may also influence one's viewpoints. One founding member of a team who had already experienced talking to investors described the development.

I didn't use to put money in an important position but after studying business I have realised that money is quite essential in business. Investors want to see your figures, before [as an artist] I didn't know that and pricing was uncomfortable. (I1)

The informants had differing views on the role and importance of public funding for artistic and entrepreneurial work. At least two interviewees had applied and received a publicly funded start-up grant when registering the company, to secure basic income as entrepreneurs during the first year. Most interviewees had some previous experience working on a grant as an artist. Some still considered artistic grants as an option for some periods of time alongside their entrepreneurial work. Some even saw grants as the primary option for making a living, while entrepreneurship was considered as a side job to enable working with certain kinds of clients, such as public organizations and companies. However, not everyone thought positively about the grant system. Two interviewees noted that one of the main motivations to work as an entrepreneur was to not be dependent on it.

Now I'm also thinking the like it it's it's kind of a value also to, um, being able to control your money.[…]like

being an artist is very difficult because I I think it's just, you're so related to this grant system[…] I know so many people who are just really talented artists, but the competition or like it's just very random.[…]And it's just like it's, it's just the idea that you can really make it for you. Like you can generate your own income and you don't have to explain anything like. (I4)

I have thought for a long time that I would rather do things with my own money. I would rather create a product for someone with my own values and then I decide in what I want to invest what I or we have. And I have never liked going to ask for money. That's why grants and stuff have been a very strange concept for me. (I7)

Assigning a monetary value to one's (artistic) work was also considered challenging. Pricing was seen as challenging and requiring flexibility, especially in the early stages of the company:

I do ask a lot for advice [for pricing] because these things just depend so much on my client and individual person. Are they part of a company? Are they part of an educational institution? Are they part of a corporate, corporate institution or or some other kind of like higher, higher… I don't know, like a foundation or something? All of these are drastically affecting the pricing things so and it can be really hard to ask somebody like, what can you pay. (I3)

One informant noted that the art world does not understand the importance of money in the world of business and since you cannot compare the value of an entrepreneur's work to salaries, pricing for clients can be tricky:

…and in the corporate world all the streams of money are different and at least to my knowledge we [the

artists] are very bad in pricing our work, I am too, and I am learning it. I feel that I study it over and over again and if someone asks me, I always think the same, that what [price] can I ask for this. (I6)

…A few times it's been shoved to my face in a way that I hadn't even realised that when you give a price for your work as an employee, it doesn't work like that in the business world. And then you realise that it isn't greediness but that you have to set a value to the work and a price accordingly. (I6)

The lack of developed means for negotiating with clients in the very early stage of the company lifecycle seemed to complicate pricing. Many interviewees also lacked experience and insight on the general price levels in their own field. Some also considered the risk of underselling their work, which was considered as something to be avoided. On the other hand, as already-mentioned, in some cases flexible pricing was a conscious choice for some even if in some cases it required underselling. To mitigate the challenges with pricing, some had asked for advice from colleagues. Lack of prior experience was not always the root cause for pricing difficulties. One informant, for example, had a lot of experience from their field and had a clear understanding of the value of their work; however, they stated that they must compromise on the ideal pricing with some of the clients to get the benefits from their co-operation in the long run. Some of the informants more inexperienced in pricing felt that even though pricing and negotiating was an unknown area for them, it would get easier as they gain more experience in client work and become more familiar with their own cash flow needs and structure. In addition to that, some saw the process of learning to price their work as beneficial not just for themselves but for the arts sector more widely:

adequate pricing was seen as a way to increase appreciation for artistic work.

6.2 Personal Drivers, Challenges, and Aspirations

6.2.1 Imperative Values

By imperative values, we refer to the entrepreneurs' essential internal values, that is, values that are important for the entrepreneurs personally and guide their planning, decision-making and operations. Such values are non-negotiable. The strong role of values was something that our interviewees shared.

…as entrepreneurs, I think our values centred around, first of all, because we are arts entrepreneurs, is creativity. The…everything about, you know, this whole project, this whole business, whatever we call it it. It all started with, we want to do something creative… (I1a)

…readiness to like fail […], I don't know, it is an insanely important value not knowing some things beforehand or not being sure of anything when you're making art. (I8)

When the entrepreneurship was built on one's own artistic practice, interviewees usually did not separate between their entrepreneurial, artistic, or personal values, but spoke of them as inseparable. Artistic freedom and the appreciation of artistic work

were often highlighted as a central value, which was also combined with a sense of responsibility towards the essence of artistic practice.

I am kind of responsible towards myself and also towards my [artistic practice]. I kind of protect it[…]I have to kind of take care that I take the responsibility to not forget or somehow break them [their artistic practice and who they are as an artist], I mean, that is the foundation of everything.[…]Of course, artistic freedom[…]like it's very important and it's the foundation of everything that no one can tell me that I have to produce certain kinds of things[…]if I operate in the field of art or somehow connected to it, then I cannot be guided in a way that someone tells me what I have to do. (I8)

Some interviewees mentioned situations where they need to make compromises with certain values, while others noted that their most essential values are not up for negotiation. One interviewee said that they had had to decline or discontinue cooperation with certain people because their values had not matched, even if such a decision would have negative financial consequences. Another interviewee also noted:

I feel that the older I get, the less I can do anything that is in contradiction with my own values. (I8)

Many were driven by human-centred and social values. For example, equality and accessibility questions, community, supporting other artists, and enhancing the appreciation of arts and culture in society were central drivers for many.

Kind of like social value in a sense, or values in the social dimension and wellbeing at work and managing. (I10)

So I think yeah, the value is also to care for others. (I4)

Well, equality, people-drivenness, human-centeredness. But…appreciation of work is maybe not a value but it is there…But equality, a lot of what I mentioned goes under equality. (I2)

Well, perhaps the biggest value that we see is that we are an alternative in the cultural sector for when you don't want to negotiate certain values concerning, for example, treating people equally or that money doesn't fix the empty feeling in your stomach that comes when you have to sell too much of your core values. Like, for example, are we honest or are we fair towards all people who are there, or are we really trying to develop the operations and are we really ready to lose our own place if the bigger, shared vision demands it. (I7)

6.2.2 Internal Drivers for Becoming an Entrepreneur

The reasons and internal drivers for becoming entrepreneurs varied between the interviewees. For some, entrepreneurship was a practical choice. Especially for non-Finnish speakers, entrepreneurship was mainly a way to enable their work in Finland. Entrepreneurship enables practicalities like sending invoices without having to pay the fees of invoicing services, and thus may make combining different sources of income easier. This was often the case among those with a freelancer background who were therefore very familiar with entrepreneur-like ways of working. They were most interested in earning their own salary or making enough to get by and keep their operations running. Like one interviewee noted:

I'm only being a business because there's structural difficulties in sending invoices. You know, I'm only doing it… That's the only reason. (I9)

However, the practicalities that pushed people to become entrepreneurs were in some cases matched with an inner motivation and willingness to have freedom in one's own work.

…being an entrepreneur allows me to be able to fully focus on developing these services. (I1a)

And as a like a fresh graduate from the university, it's also not very easy for me, an English speaker in Finland to find an English speaking job, to be honest in in the in the society now and[…]I also like to arrange my own schedule and plan my career in my own way. So in a way that being an entrepreneur is like, I have to be and I like to be. (I1b)

Entrepreneurship may also be a response to existing circumstances where having a formal company can make it easier to accept job offers. One interviewee noted that they had received lots of inquiries and job offers so they needed a proper structure for the kind of work that could be offered to customers. Entrepreneurship provided this necessary framework.

Another interviewee answered that setting up a company felt like the best alternative at this moment to enable their artistic work and what they wanted to achieve. Their motivation was not to make profit but to work as a non-profit limited company, or a so-called social enterprise, that could support the whole community around it.

One interviewee also noted that they had come to realise that they had already previously been engaged with entrepreneurial-like activities along-

side their full-time job. Organising responsibilities had felt natural, and organising additional work opportunities had been an artistic way to create things and do what one likes, in addition to bringing in extra income. Such experiences had made it easier to start thinking of entrepreneurship as the principal way of working. Starting a company had become a realistic alternative as new, better-paid opportunities had emerged and the customer base had grown with bigger clients. The interviewee approached entrepreneurship as an alternative to their day job, one reason for which was to gain better control of their own life and time management and to be able to choose what and who they wish to work with.

It's [the reason for becoming an entrepreneur] the increasing of [opportunities] and making invoicing easier and this change in the operating environment that tax cards are not always accepted. But then also the fact that, maybe I really am also looking for an alternative for the day job now. (I6)

Some, on the other hand, were clearly more interested in creating extra revenue and saw that entrepreneurship can bring completely new work opportunities as well as new sources of income. One interviewee talked about "passive income" (referring to, for example, additional products or online courses that could be sold) which would enable more sustainable and less stressful working habits:

In the Uniarts Hub, there were those who had this kind of idea like[…]some kind of a limited company form that had this idea that they are not looking for profit, but there was a social aspect in the company, so in a way that idea doesn't apply to me. Maybe also not like huge growth[…]At least in the long run this kind of like slow growth, where you can kind of innovate new

things all the time, which kind of increases your turnover, and maybe in a way, in the end, it could bring in more passive income, for example. So that especially if you work alone or with a small group of people, you wouldn't have to work like crazy all the time. […] like I noticed that, I mean, no boundaries were broken, but it seemed that those limits were about to be reached, so in a way at least for the purpose of making money, it's not worth it to work as hard as I did last year. (I6)

Interviewee 1 stood out with a clearer business mindset. Although artistic values strongly drove their entrepreneurial activities and operations, they were more clearly building a business rather than just enabling their own artistic work:

We are trying to do business and nothing wrong with being able to prove that. You know, this is a real business. (I1)

It was noticeable in some cases that when asked about their reasons for becoming entrepreneurs, the interviewee talked about the reasons for doing artistic work. This shows that in certain cases, where entrepreneurship is just a practical choice or a framework to enable the artistic work, entrepreneurial motivations or drivers are not separated from artistic ones. Many mentioned artistic and creative values as their key drivers.

Matters concerning community, societal impact and responsibility were also often-mentioned reasons for considering entrepreneurship.

Since the beginning, we have been more interested in a kind of societal impact and social impact and growth instead of having like strong business growth, because we as founding members, we all have our own artistic operations, which is the core of what we

do and where our time goes and then this [company] is meant to be a service that supports our own activities. (I10)

For me, the decision to become entrepreneur stemmed from my passion for [my field of art]. […] And also things that we can do to help the whole community to improve as a whole. (I1a)

6.2.3 Identity of an Arts Entrepreneur

Regarding internal or personal drivers, many interviewees discussed identity questions, for example, related to matching their artistic identity with their entrepreneurial one. There were clear differences between the interviewees regarding this question. Some did not differentiate at all between their artistic and entrepreneurial identities; being an entrepreneur was simply a way to enable their artistic work. Some, on the other hand, felt that they had had to make some compromises and negotiate between their artistic and entrepreneurial values. For example, values or priorities like uncertainty, taking time, and experimenting with sometimes unexpected results were considered by some interviewees as central for their artistic work but difficult to sell to customers. Therefore, some had separated a part of their artistic work which they could sell as entrepreneurs. In other words, in some cases, entrepreneurship covered only a part of the professional activities of our informants, while some parts existed outside of it.

The centrality of artistic values and work shows in our interviewees' views on entrepreneurship. Their aims and motivations were strongly linked to their artistic practice and vision. However, there were differences between how they envisioned their artistic work in relation to entrepreneurial operations. Some mentioned conflicts between the overlapping roles of a company owner and an artist. While the role of a company owner requires handling some bureaucracy, regulations, working with authorities and meeting clients' expectations, artistic work requires freedom and time to create and develop one's insight and skills. This conflict, as some interviewees noted, has to be managed. For example, how to find a balance between artistic freedom and vision and solving clients' needs and meeting their expectations, especially when the result of artistic work can sometimes be unexpected? One interviewee had solved this conflict by defining which part of their artistic work can be sold through the company and which parts not, as will be discussed later.

Those who considered entrepreneurship to be simply a way to enable their artistic work without changing their artistic practice in any way did not experience such conflict on a practical level of operations. One interviewee, for example, saw entrepreneurship as a tool to manage their work; it allowed them to combine the various roles in which they worked.

Yeah, like using this, this framework of being an entrepreneur in Finland to to kind of give within that a path for, for the different types of [artistic] contributions that I have to offer. (I3)

What often affected our interviewees' reflections about their identity were their own, earlier ideas or views of entrepreneurship and start-up discourse, as well as the ways in which entrepreneurship was seen or valued among their peers and colleagues. For example, the typical start-up discourse with growth expectations, exit strategies, and business

mindsets felt strange or off-putting to some of our informants. Most of our interviewees had experienced some contradiction and friction between their artistic identities and entrepreneurial identity. Given that arts-based entrepreneurship tends to be closely linked to the person's own identity, artistry, personality, and values, one of our interviewees suggested that entrepreneurship should be approached and taught differently in arts education institutions. They specifically mentioned that the typical entrepreneurship discourse had felt off-putting for them, and the typical image of an entrepreneur did not match with their own ideas of artistic work. They thus suggested that a whole new kind of vocabulary and discourse should be developed to approach entrepreneurship in the arts.

There is quite a lot of friction somehow […] somehow my own mental images of entrepreneurship may have been outdated or like, how should I say… In Finland also, there is a certain kind of image of entrepreneurship, or there is this certain kind of entrepreneur ideal that is being created or something, so then a person with my [background] who works with the arts and should also be an entrepreneur, so it also kind of sounds like fitting a square shaped piece into a round hole[…]In my opinion a kind of identity friction is perhaps the biggest, like this kind of entrepreneurship thinking is very repulsive for me often, like the kind of way it is talked about, it is also very much contrary to the idea that regards [my artistic practice]. (I8)

The same informant had, however, overcome the identity struggles through conversations with their mentor. Through the discussions, the informant had been able to clearly define which part of their artistic work they are selling as an entrepreneur. This way, they did not have to fit their whole artistic practice and ideas within the idea and operational logic of entrepreneurship but were able to separate a part of the artistic work to be sold and developed within the business. However, personal and artistic values still very much guided their business operations, too.

Another interviewee preferred to use the term freelancer rather than entrepreneur despite having a formal company, as they felt the term freelancer was more relatable. They had previously felt that entrepreneurship is not for them because of their own preconceptions regarding the greedy and fake nature of entrepreneurs. This prejudice, however, had changed over time:

When she suggested to me like, oh, just become an entrepreneur, I was like, oh my gosh, I can't do that because I had this, this I was confusing like freelancing and entrepreneuring. And I had this idea in my head that entrepreneuring being an entrepreneur […] like you want to become a billionaire and you're gonna, like, start knocking on people's doors and like, just be, like, really fake.[…]but I realized that that over time like, it doesn't have to be like that and also, I really think it's important to support local businesses and local creators and local artists and think more about community support and like collective collective aid and understanding and these kinds of things. (I3)

What also stood out in our data was the impact of social expectations to act in a certain way among peers and in collegial networks. The status or identity of an entrepreneur can even be harmful in artists' networks and make cooperation difficult, as entrepreneurship may be linked with ideas of greediness and "businessy" values. As a result, some informants found it difficult to position themselves in the field as both valued artists and entrepreneurs.

The willingness to start a formal business didn't necessarily mean more business orientation among our informants, but rather a need to be able to invoice customers. Where entrepreneurship was mainly a practical choice to enable one's freelance artistic work, the person did not necessarily identify as an entrepreneur more than they did before setting up a formal business. However, there were also those who strongly identified as entrepreneurs, as well as those whose entrepreneurial identity was still forming.

What was also very noticeable in the interview responses was how strongly the interviewees personally identified with their companies. Especially sole entrepreneurs usually made no difference between their artistic work and content and their entrepreneurial activities. "I think that I myself is my business", as one sole trader put it (I9). The same informant also explained:

Yeah, I think they're [artistic work and entrepreneurship] very intertwined. I think it's a lifestyle like what you see as a person, I think it doesn't really matter if it's going to be in work or in your own social life. It is who you are. Bringing yourself forward, uh. But in saying that, yeah, I would have to adapt to the professionalism to maybe what the product or the consumer would want as an entrepreneur. (I9)

Interestingly, the interviews also showed that being an entrepreneur can also open up new views to one's own profession. The new position can, for example, open new points of view to see conventional behaviour or prejudice in the professional field:

In my field… people often feel they are victims of the structures. Having a business has helped me see this behaviour…. As an entrepreneur I've been forced to

see this. (I2)

6.2.4 Work-Life Balance

Most of our interviewees talked about finding a balance between their work or entrepreneurial activities and their personal lives, which was often not considered to be easy. In most cases, the entrepreneurship was built around the interviewees' own artistic work, which was seen to be an inseparable part of their lives, and thus taking time off or separating work from free time was not simple. In addition to that, many noted that entrepreneurial or freelance work required a lot of work and irregular working times, which made maintaining a work-life balance difficult. A better work-life balance was, however, seen as a desirable goal.

I've been in a lot of situations, being being really busy in the past, which I enjoy, but I would like to also try to try to reflect on like what does it mean to have like work life balance, which I think is probably Finnish influence going on because everyone is having, like asking if I'm having any vacation and I'm like I'm [an artist] so but in a, in another way like like it's really different to be a freelance [artist] than to be working in a nine to five job because we're we're like, in a way, I really am, like thinking about [my art] so much of the time because it's it's more of a like personal thing and I think that's why it's so important that the values are guiding my work because it's not like I can put the work down at the end of the day like I can do other things, which I'm trying to do. (I3)

Some interviewees, on the other hand, saw entrepreneurship as a way to build a better work-life balance. Building one's own company was seen as an opportunity to build one's working life in a way that supports other parts of one's life, too.

I would also like to have freedom and flexibility. So like, the way I would like my work life to be shaped kind of also supports the way in which I want to live my life. (I2)

Money questions were inevitably linked to questions of work-life balance. The uncertainty and irregularity of working opportunities and income often means that artists have to be flexible and sometimes compromise their own wellbeing to guarantee at least some level of income. In addition to irregular hours, unpredictable schedules, and balancing multiple simultaneous jobs, work often requires travelling and a lot of working for free. One interviewee specifically hoped to change this reality by replacing unprofitable work and heavy workloads for little money by generating forms of passive income:

And I would like to have by then (5 years from now) kind of like products[…] and other things that would generate some passive income for me. So that my whole livelihood wouldn't depend on how much I can tour and travel, because that's hard work. (I6)

Some interviewees also reflected on the kind of support that artist entrepreneurs need to manage in the entrepreneurial life. One interviewee, for example, noted that when entrepreneurship is a combination of many skills and activities, such as entrepreneurial and artistic, more support would be needed beyond just the practical matters of entrepreneurship:

I think that it would require more kind of like, how should I put it, kind of like psychological mentoring, or like mental support to like, what is it that I'm doing, what is driving me. And I myself have sought it but I just think that entrepreneurship is more than making

sales plans or that you have someone taking care of your finances and making your financial statements and stuff. But the kind of like, how do you manage, how do you network, how do you take care of your own head and stick to your own values and who do you talk with? And kind of the mental side of things, like somehow, I just think that it's very important when we are talking about entrepreneurship in the creative sectors. Like of course we need economic know-how and all that punctual stuff and that we know, for example, how to protect our immaterial rights and other things, it's very important, but it's equally important to have the ability to protect myself, my own creative work, my own value base and other things. (I8)

6.3 External Drivers, Challenges, and Aspirations

6.3.1 Strong Sense of Responsibility

The value base of our interviewees was often connected to a strong sense of responsibility. The informants discussed, for example, matters of social, societal, ecological, or ethical responsibility.

For some, the sense of responsibility was mainly related to their own ways of working, either to practical matters or to guiding moral principles.

And also I work a lot with found or scrap materials […] like this ecological responsibility is also there… (I5)

…somehow I have always been guided by a sense of responsibility and like honesty towards myself. (I6)

Well, responsibility is the first thing, like I am responsible of many things and towards many people. Like I am responsible towards myself and [my artform] [...] and like towards my own identity [...] and I do feel that my way of working is always ethically responsible. Like I would not work with any [...] like with an unethical organization. (I8)

For some, artistic values and a sense of social responsibility were clearly intertwined. In other words, in some cases, the artistry and thus also the entrepreneurship was driven by a strong sense of social responsibility. Some felt, for example, that as artists or cultural professionals with audiences and special skills, they had power and possibilities to make an impact in society, which translated to a strong sense of responsibility.

…one of the main shows that I do is very community driven. It's all about achievement, and it's not just about me achieving the skills, it's about bringing the audience and feeling together and getting people to achieve things. And I suppose that obviously drives my artistic kind of values as well, I think. (I9)

One interviewee also mentioned a sense of responsibility towards the society that has enabled them to acquire their skills in the first place:

For me, I think artistry is a big value and that I can show the skills that I have learnt with the support of society and give a little bit of that back, and somehow a kind of responsibility and honesty towards myself and of course this kind of lifelong learning is also there in the background. (I6)

Social responsibility was strongly tied with ideas of "giving back" and "doing good". One of the interviewees felt that as they had got a very specialized

training for their profession, they are obliged to somehow give back to the society as they feel privileged:

With my skill that I have acquired from the society, I can present them and kind of give back a little. (I6)

Others, on the other hand, felt a sense of responsibility towards their community, the wider public, or society. They highlighted the wider social or societal impact of their artistic work or entrepreneurial activities.

Also like a a quite big responsibility because you have a also the power to show things to the old, to the public and not showing. And I just know that for example it's a bit tricky, but I think. Like a lot of this like this, publishing or publishing theme scene. Sorry is like male oriented somehow also quite white. Trying to balance also with. Not just white men, basically. And then I'm presenting uh, more minorities and and and trying to support also works that. Inside this not so visible area is even less visible, so it's it's kind of a difficult process because. (I4)

…since the beginning, we have been more interested in a kind of societal impact or social impact and growth instead of having like a very strong…or let's say societal and social growth instead of a strong business growth. (I10)

6.3.2 Value for the Wider Ecosystem

Many informants discussed the question of responsibility towards their wider community and ecosystem, that is, responsibility towards their colleagues, clients, partners, audiences, and other facilitators, such as funding organizations and institutions. A

strong sense of community and involving people appeared to be a central value and driver for most.

Most interviewees were actively seeking opportunities and ways to make an impact in their own field of art and also more widely in society by co-operating with their professional community and audiences. Strengthening the status of arts and culture in society was considered important and necessary, and something the informants could contribute to through their own work as entrepreneurs.

Value for different target groups: The basic reasons for becoming an entrepreneur were often connected to the company's role in the community. Giving voice and work to colleagues, minorities and formerly invisible artists, bringing people together and thus caring about the members of one's community were seen as important. Many felt that the social impact created by the company is more important than the money made. One informant described how the team was choosing a co-operative as a company type, since their core ideology was to build a community around their business idea to involve their members maximally, and co-operative as a framework would serve this purpose best. Some of our informants mentioned that it is important for partners, collaborators, or community to share the same values to be able to proceed with the joint work.

In most cases, the informant did not separate clients and business partners from each other. This could be because the company or business idea is so young, that until now the company has been concentrating on finding buying clients and there are no proper partnership agreements yet or that they are very informal in their nature, for example,

happening organically in collegial networks. This is why we have bundled the answers concerning clients and partners together in this chapter.

Our interviewees expressed their willingness to deliver better or unique services for their clients. It was often mentioned that the interviewees had an internal need and desire to provide impact and value for target groups. In terms of service or product quality, there was also an aim to create transparent service processes and support for clients, some even spoke about empowering the client to join the process as a development partner. One informant mentioned that a business target for them was to form flexible, joint co-operation processes with the community consisting of clients, business partners and the company that would turn into a business partnership at its best:

From value point of view they [clients] are actually… On paper they are clients, but as you work with them, they become [business] partners. (I2)

With client we think that okay what will it be and what shall we do, and they have their own ways of doing and I have mine, and I as their needs and targets and we carry out a general discussion with everyone, if it is not a simple case. If it is a longer project, then we see the first month or first project applications and see how it proceeds after that. So sort of… I recognize , I know exactly how it works on the field, so we do it like that. It is no so that we can write in the contract in the beginning and it has to be flexible. (I2)

The value produced by the company was also discussed regarding audiences. It is notable, though, that some interviewees who worked as artists made no difference between audiences and customers. This was mainly the case with informants,

who had started their company simply to enable their artistic work. Value reflections were not, at least in the early stage, extended to concern business customers, like booking agencies or other business clients. Two interviewees specifically discussed the question of artistic content and diversity in curation: the position of a content curator was seen as a position of power, which comes with the responsibility to make conscious choices. Those who based their entrepreneurship on their own artistic work felt that they had an opportunity to provide consolation and healing for audiences through their art. One of the informants stated that art is also escapism. They work towards creating experiences and just moments of fun, making people happy:

I suppose I create a form of escapism[...]I hope that people become happier that, you know, and and they they question a little bit about community, whether it's kind of on the conscious or subconscious to understand that we, our life is very short. (I9)

The same interviewee struggled with the contradiction of wanting to keep what they do as an artist financially accessible while still making a decent income. They noted that some compromises need to be made in terms of value choices in order to maintain a certain lifestyle, but these compromises caused some friction with the person's essential values and own background:

I find it a very difficult situation that I think the arts is what we would say very middle class. I don't think it's for the poor. […] so a lot of the work that I do, I would try and make as uh, free or kind of financially easy to attend as possible. That obviously then changes what I make as an individual, and I also understand that I have to change certain values or understand that in

order to survive or to maintain a lifestyle that I want, there will be kind of like corporate events or situations that I will have to question. And I've been questioned about going to [certain countries], which I've had to decline in the past. Uh, because of their political or, yeah, just the ways in which their society has interacted. So that's that's kind of interesting. And I I do question that a lot because the work will be given to someone else. […] Why am I saying no to the financial support when it's going to be given? (I9)

One central added value that the interviewees wanted to provide was building communities and bringing people together. Art was considered to provide opportunities for different kinds of people to meet and be faced with new points of view. Some also discussed bringing arts professionals and audiences together with the aim of creating something new together. One informant specifically considered it important to include all genders and minorities in their activities. Another one considered the professionals in their field as their clients and wanted to bring them together to provide an open community and to encourage information sharing which would bring more stability and security for all.

Providing inspiration to the surrounding community of clients and professionals was an important goal for several interviewees. For some, mostly team founders, renewing professional processes and methods as well as creating new, unique products or services was important as part of their companies' service portfolio. They were interested in renewing their own field and bringing about new business innovations and creativity that would benefit the wider sector, as well as audiences.

Innovation is the second thing that we really want to

highlight. Because whatever we're doing now, we're not just copying what has been. We're not trying to duplicate things, but we're trying to create something that is new and of course based on the right kind of understanding and with a lot of consideration. [...] we want to contribute to a more creative ecosystem within [our field] and [our industry] [....] we're trying to support an existing system. (I1)

In connection to innovation, one of the driving forces of artistic work, namely delivering new points of view and interpretations, even intimidating ones, was highlighted as a central aspect in art-ups. An artist can bring new information and even surprising notions to the cooperation process with customers. Two interviewees specifically mentioned the value of the genuine and creative nature of artistic work and creating with one's hands. This was considered as unique to artists' work and insight, a uniqueness that cannot be covered by technology or artificial intelligence.

Improving artists' positions: It was common among our interviewees to mention either as a value, a motivation, or a goal to benefit the wider arts community or the whole arts sector. Many talked about striving to enhance the professional status of artists, create more work opportunities, make working life easier and generate more money for artists. One of the informants had noticed that through business it may be possible to make an impact:

The [existing] structures are so old fashioned, people work for free too much, and then through company activities it is easy [to do differently] because you can be flexible with your partners according to the clients' needs. (I2)

Most felt that the whole art field should be more appreciated and recognized, and the insecurity and vagueness of future working opportunities should be corrected, as the current situation in many art forms felt unbearable. Some of the interviewees also felt responsible for taking action to improve the situation through their own work.

Some found it important that through their own work or ways of working, they could bring about more sustainable working conditions for other artists and cultural professionals, and enhance the appreciation and recognition of arts and artistic work.

One big problem in the art field is the irregularity and uncertainty of income, so we aim to provide solutions to that. […] working as an artist can be lonely sometimes, there are many uncertainties and other things, so it's also kind of a wellbeing at work and occupational health related thing. If we are in a community, we can share learnings, offer support to each other, learn about others' ways of working and thoughts and other things, so that way our goals relate to, perhaps, occupational health and wellbeing at work related matters but also to economic aspirations. [...] and also a will to enhance the appreciation of culture or [this art form]. (I10)

…and then of course I would like to contribute to that, generally speaking, [artists'] work would be better appreciated money-wise, and that of course relates to these old supported structures in the sense that [...] fees in [public institutions] are very low and then [artists] get used to that. (I6)

In addition to this, some wanted to support artists' working conditions by raising their awareness about their own rights and ways of working sustainably.

…we want that those [artists] who sign contracts know what they are signing […] we understand that money needs to be made but we also want to teach artists about their rights and point the kind of potholes in the road. (I7)

While many considered the unsustainable and precarious working conditions in the arts sector to be largely societal and structural, others also highlighted the attitudes of arts and cultural workers themselves, and wanted to bring about changes in mindsets through their own entrepreneurial work:

…to kind of improve their [artists'] working conditions and to make their work easier. To get more money and opportunities for them. And now here, kind of the employment of artists, their employment, has been on my agenda before through another job of course, but now the need has clarified a lot for the whole arts and cultural field to have more appreciation and understanding, that work is work and you should be paid for it. So when the structures are still so old-fashioned, people work too much for free […] Through my entrepreneurial work, it has clarified for me that, come on, the frame within which we work is unsustainable and it is also largely based on the attitudes of artists and cultural workers themselves. (I2)

Developing the whole arts sector: While the desire to benefit the wider sector was common among all interviewees, it was perceived differently by different informants. For some, such goals were the very core of their operations; the entrepreneurial idea was built on improving or renewing the arts sector or some part of it. For some, the entrepreneurial idea was something else but they hoped that through their own work they would bring about more awareness, visibility, appreciation, or an example of how to do things differently.

Some interviewees aimed to give visibility to their art form through their entrepreneurial work, which would not only benefit their own artistic work or entrepreneurship, but also other artists in the same field, as well as audiences. They considered their work as entrepreneurs to be a way to enhance knowledge about the art form, to bring it better available to wider audiences, and to generate new opportunities for artists.

The aim, if I'm thinking now at this point is is actually to…I realize that there's a lack of like place and community that you know or like…how to say, not community, but there's a there's a lack of, of someone who is actually distributing and presenting or giving visibility to this medium of art and to these kind of [artworks] that you cannot or that is very difficult to to get into, the more mainstream system of [distribution] in Finland. So then I became the person who's doing it. So the aim is to to to give visibility, a platform. That we are all kind of stronger together if there's something that's gathering. And maybe give also then more like a support to the artist and then give you a visibility for a broader audience and maybe knowledge to this. (I4)

In addition, some were interested in renewing their own field and bringing about new innovations and creativity that would benefit the wider sector, as well as audiences.

…we want to contribute to a more creative ecosystem within [our field] and [our industry] […] we're trying to support an existing system. (I1)

7. Analysis and Discussion

In our analysis of the role of values in art-up entrepreneurs' early-stage planning and development phase, we summarised the findings into three main points: 1) self-management and freedom to choose; 2) conflicts between entrepreneurship and artistry; and 3) desire to generate value for the ecosystem. All three points are related to entrepreneurial foundations, as well as internal and external drivers, motivations, and challenges.

7.1 Self-Management and Freedom to Choose

The precarious working life of an artist is often about balancing and coping financially between working periods for different employers, personal grant periods, short externally funded projects, and unemployment phases. This can lead to a situation of registering a company to simply enable invoicing, but where the, typically hastily started, business does not usually have a reasonable operating model or a long-term plan. The invoicing may be random and insufficient, and as the company is usually only one of several income sources for the artist, it may operate only occasionally without solving the artist's income challenges. This seems to create more angst and frustration among arts entrepreneurs rather than build their confidence as independent professionals. In the worst case, the arts entrepreneurs end up in difficulties with their social security status.

Coming from this insecure and fuzzy background, our interviewed art-up entrepreneurs seemed to feel a need to manage one's own work and money flow and to be the one to decide how to earn their living. However, in arts fields, there is a lack of know-how and relevant training in livelihood planning. In the interviews that were made after our informants had completed the Uniarts Hub pre-incubator's 3-month program, during which they learned basic logics and terminology of business, several interviewees articulated their aspiration to develop a sustainable company that could provide a decent income, while also guaranteeing their professional freedom.

When discussing the interviewees' relationship with money, its value manifested in various ways. For those who mainly considered themselves as self-employed, money was a secondary value, an enabler of artistic work, and a supporter of one's profession. In these cases, profitability was not discussed at all or its desirability was questioned because of its potentially negative impact on one's credibility as an artist with solid ethical principles. For some, money was a practical tool to develop a profitable source of income, which would guarantee a sufficient standard of living.

Teams were more likely to address the role of profit as a target for their business than sole entrepreneurs: the value of money was seen as a vessel to build a sustainable, long-lasting model of livelihood building for all team members, to scale up the activities and, for some, to strengthen the brand and market position. Relationship with the grant system was described as complex. On the one hand, external funding seemed to be necessary for some. It may even be the main source of income and considered an important validation of one's position within the Finnish cultural field. Although the interviewees did not discuss the impor-

tance of grants from the point of view of their own positioning in the field, it is noteworthy that in the Finnish system receiving grants may positively impact the artist's image and possibilities to receive more funding in the future. On the other hand, some informants saw the grant system as unfair, inaccessible, or undesired. For those with a foreign background, the domestic grant system in Finland seemed desirable, but as hard to reach or totally inaccessible. Therefore, finding an independent source of income was considered a necessity. Some of the interviewed teams with experience in other sectors or the corporate world said they want to get by fully without grants. For them, surviving without external financial support was mainly a question of maintaining professional integrity and freedom.

Being able to set a financial value to one's own work seemed to be tied to experience and knowledge on the general price level in the field. Especially new-beginners in business felt it was very difficult to assign financial value for their work. It was also mentioned that the corporate world had a different understanding of money. In businesses outside the arts, money tends to be seen as a pure instrument of exchange, but for an artist, it is also a symbol of one's value as a professional. Money is thus not just a difficult question but often also a very personal one. The lack of communication about the financial value of work in the field of arts and culture may suggest gaps in knowledge or communication culture, that monetary questions are not considered very important, or that the topic is difficult and uncomfortable, or it may be a combination of these issues. Some interviewees were on a mission of demystifying the concept of monetary value, increasing the prices and monetary valuations of artistic work, and making pricing more transparent.

In comparison with other industries, where aspirations towards big growth and big teams are typical goals to strengthen the company's market position, our findings suggest that art-ups are primarily aiming to provide sufficient livelihood and to find a specific niche position in the field. In the case of teams, the optimal team size depends on the goals of the company. Freedom and ability to work according to one's own priorities were central values among both teams and sole entrepreneurs.

Our informants shared a desire to be self-supported professionally and an internal drive drawing from their own artistic vision. However, we found it slightly surprising that professional development was only rarely brought up in the interviews, even though the new professional challenges and requirements that working as an arts entrepreneur brings were discussed.

7.2. Conflicts Between Entrepreneurship and Artistry

It was clear in our data that arts entrepreneurs were faced with a conflict between two worlds: the arts world and the entrepreneurial world. The conflict was largely caused by the interviewees' own and their peers' adopted mindsets, attitudes, and ideas regarding what it means to be an artist, on the one hand, and what it means to be an entrepreneur, on the other. In other words, the ideas of artistry and entrepreneurship were seen as incompatible or contradictory by most of our informants in the early stages of art-up planning and development. However, most of the interviewees had been able

to resolve the conflict by challenging and questioning their own prejudices, through a process of defining what entrepreneurship means for them and their work, by defining which part of their work can be practiced and sold through the company, and/or by defining the guiding values and principles of their entrepreneurial work. While the data shows that artistic work and entrepreneurship are not easily matched, it also proves that the existing contradictions can be reconciled.

On the other hand, the identified issue also shows that the typical growth-oriented start-up mindset and rhetoric are ill-suited for (at least part of) the arts and cultural sector. These findings suggest that instead of forcing entrepreneurial ideas and vocabulary from other sectors, the topic of entrepreneurship in the arts needs to be approached differently, with a critical and content and value sensitive approach, which enables beginning arts entrepreneurs to find a suitable way to fit their artistic or cultural work, identity, and personality in the framework of entrepreneurship. In addition to that, the idea of developing a less growth-oriented vocabulary and terminology that suits the arts sector better should be explored further.

While our informants had been able to overcome the initial identity conflicts and come to see entrepreneurship in a new light, as a viable option to work and make a living as an artist, peer pressure still prevailed. The new perspectives developed by the beginning arts entrepreneur were not necessarily shared by their colleagues, which could lead to conflicts or a change in the way that one is perceived and respected among peers. This caused worries among some of our interviewees, although not all. Again, this was partly a question of terminology: freelancer was seen as a preferred and so-cially more accepted term by some in comparison to entrepreneur. Whereas freelancer is a typical and often precarious employment status for many people working in the arts and cultural sector and can refer to many kinds of statuses and income sources, entrepreneurship is easily associated with money-drivenness, business-orientation, greediness, as well as the abandonment of core artistic values. This, again, suggests the need to find new ways of approaching and discussing entrepreneurship in the arts.

Values played a central role in the planning and development phase of the studied early-stage art-ups. Given that the interviewees personally identified very strongly with their companies, it was deemed impossible that the company values could contradict the entrepreneur's own personal values; such a contradiction would be insolvable and would lead to a rebuilding of the business model. Values were also highly important for the interviewed teams, but instead of each founder automatically implementing their own personal values as the company values, the shared value base required having discussions between the team members. However, a shared value base and like-mindedness were seen as preconditions for the team to work together.

7.3 Meaningful Work for and within the Ecosystem

In the early stages of their planning and company development activities, our interviewees had given a lot of thought to their position as part of the wider ecosystem, although most did not use the term ecosystem as such. Networks, relationships, dependencies, and exchanges were discussed in

relation to colleagues, peers, customers, audiences, partners, the arts and culture sector, and the wider society. However, not all relations were given equal weight.

A lot of weight and importance was given to collegial networks and peers. Indeed, colleagues were clearly the most discussed part of ecosystemic relationships, overriding the role of, for example, the company's clients and business partners. Several interviewees wanted to contribute to the position of other arts professionals in their field. They wanted to improve their colleagues' and peers' positions, working conditions, income, visibility, and appreciation in society. Creating benefit and value for the professional community also surpassed the importance of financial profit for most. One interviewee specifically highlighted that the wider aims and values of the company were more important than their own position in the field; if the wider ideals required it, they would be ready to give up their own position.

Values were in many ways central in the art-up entrepreneurs' reflections about their colleagues and networks. For example, it was important for most interviewees to form communities and work with people who shared similar priorities and values. Also, the perceptions of peers were important for some interviewees, who worried that the word entrepreneur would be perceived negatively among them. They did not want to be seen as money-driven start-up entrepreneurs—which they strongly distanced themselves from—but rather as value-driven artistic professionals who have chosen to become entrepreneurs to advance their artistic and professional, as well as wider societal and community aims.

Manifesting certain values was, of course, not just about the external image among peers but about the entrepreneurs' own views on the nature of their entrepreneurship. They highlighted the importance of honesty towards themselves and their artistic work. In most cases, the company planning had been thoroughly self-reflective, as the interviewees desired to build the kind of company and form of entrepreneurship that would support and be aligned with their own values and match their ideas of valuable work in the arts sector.

Discussion on community revolved around delivering value to the network, and not so much co-creating value with the peer network. Perhaps the significant role given to adding value to collegial and peer networks can be explained by the fact that the interviewees were still in the early stages of their entrepreneurship, still in the process of positioning themselves in their field and networks as arts entrepreneurs. Other kinds of relations and exchanges had not yet actualised to a significant extent in their daily operations.

Some interviewees had also reflected on the role of values in their work with partners and collaborators. As organisations (be it companies, cooperatives, or associations) in the cultural and arts fields tend to be small in size and highly specialised, it is natural that the role of collegial networks is significant. For example, sharing resources, risks, and know-how is not just about building relationships and resource efficiency, but often also a necessity. In general, however, value created for partners was a not very discussed area. This was probably due to the fact that business partnerships were still in the planning phase or in the very early stages.

Perhaps not so surprisingly after all, the concept

of a client was not as central as one might assume when talking about business, compared to the actual artistic work. It derives from the artist's insight and the will to express it through artistic skill, and this was apparent in the interviews as well. The majority of the informants saw the value of their work as a source of inspiration, new experiences, happy moments and even escapism to their clients. One interviewee had noticed in interaction with their clients that providing unique interpretations and rare products as a curator was appreciated by customers. A few informants who acted in an intermediary role for their clients, saw the value of their work as facilitators and experts who help their clients to succeed in their aspirations. Another informant mentioned that their work aims to produce innovative outcomes. Even though only a couple of our informants used the term innovation to talk about their work and its outcomes, the aspirations discussed by several of them resemble what would be called "radical innovations" in business terms, as they strived to provide new points of view and approaches that are based on unique, artistic insight.

The interviewees whose companies were based on their own artistic work were also concerned about the value created for audiences. They discussed matters like accessibility, inclusion, and diversity, as well as offering the audience unique and memorable experiences, possibilities to cultivate their own creativity and learn new skills, fostering their sense of community and togetherness, and enriching their lives with artistic content. Value created for audiences appeared to be a much more familiar topic to discuss for the interviewees than value for customers. Working with audiences and considering their needs and what they may get out of an artistic experience is a central aspect of artistic work

regardless of the artist's employment status. Most of these artist entrepreneurs had done audience engagement work in some form for a long time before becoming entrepreneurs, and their perceptions about the value of their work for audiences had not been changed as a consequence of their entrepreneurial status.

The desire to create value for the whole arts sector and wider society was also visible in the interview data. The interviewees shared a concern for the societal position of arts and culture, and wanted to contribute to improving the recognition and appreciation of artistic work. With their own work, they wanted to not just make artistic work more secure and appreciated but also to extend the positive impact of arts to benefit different communities and the whole society. The desire to have a societal impact was connected to ethical questions and a sense of responsibility. Several interviewees noted that through their work they have the power, and thus also the responsibility, to make an impact in the arts sector and in society. Some highlighted the will to enhance diversity and inclusion in the arts sector, others the power of the arts to make a difference in people's lives. Some interviewees felt privileged to have had the opportunity to study arts and to make a living out of it. They saw it as both a privilege and a responsibility to share their artistic skills and creativity with the wider society. One interviewee specifically highlighted that they wanted to give back to society for everything that they had gained and achieved with its support. It is noteworthy, however, that while a sense of responsibility was emphasised by most interviewees, only one mentioned ecological or environmental responsibility. The observation is in line with the findings of the Arts Sector Reconstruction Programme's report in which ecological sustainabil-

ity was the least discussed area of sustainability among arts sector professionals (Pekkarinen et al., 2022). Social, cultural, and economic dimensions of sustainability and responsibility were addressed significantly more often both in this study and in the mentioned report.

The shared desire of our informants to generate wide societal value through their artistic and entrepreneurial work shows firstly, that they share a belief in the potential of arts and culture to create value for the whole society, and secondly, that one of their core motivations to be entrepreneurs was to make a positive impact. Entrepreneurship was thus not separate from their essential, personal, and artistic values, but a tool and a framework to actualise those values as arts professionals. The strong sense of responsibility among our interviewed art-up entrepreneurs may also reflect the wider rise of responsibility thinking in society and in different sectors, including businesses.

8. Conclusions and Implications

Our principal aim in this research was to answer the question of how values and their significance manifest in the initial development phase of art-ups based on 10 interviews with early-stage arts entrepreneurs. Analysing the core value base of our informants, their views regarding the value created for different parts of the cultural sector, and the role of monetary value in their operation, we found that art-up entrepreneurs are strongly driven by their personal values as artists and cultural professionals. These values manifest in the way they express their relationship with becoming an entrepreneur, co-operating with different target and ref-

erence groups, and using money as an instrument. Setting up an arts-based business may be a natural result of sorting out one's livelihood, but it requires reconciliation between artistic aspirations and the realm of business with its affordances.

The findings suggest that art-up founders' values cannot be separated from the company's values and the company often reflects these values in how it is constructed, who it serves, who it works with, and how it makes money. Art-up entrepreneurs have very strong ethical values and a strong sense of responsibility especially considering the community surrounding them, and they want to serve clients, colleagues and the surrounding society by providing value and outcomes of their work that are meaningful to the recipient. Even more importantly, based on our data, art-up entrepreneurs want to be valuable members of their communities and in many cases, they feel a strong need to do good and benefit their colleagues and the field of arts and culture in general. Making financial profit is not a primary value, although money is seen as a useful instrument to enable artistic work and its development.

We also posed the question of what our value-related findings may reveal about needs concerning entrepreneurship education in the arts. As the career follow-up survey among Uniarts alumni shows, graduated artists feel that working life realities require more entrepreneurial know-how than arts education currently provides. Simultaneously, however, artists do not generally consider entrepreneurial skills to be very important for them. This slight contradiction could suggest, based on our findings, that while entrepreneurial or relevant working life skills may be seen as needed, the concept of entrepreneurship tends to be associated

with aspects that are considered negative, such as greediness and money-drivenness. Moreover, some artists feel that they are being pushed towards entrepreneurship against their own will (Ruusuvirta et al., 2022).

Based on our findings regarding values, and supported by previous studies, we present below some points to be considered in the future development of entrepreneurial education in the arts. First, we consider factors directly linked to value questions and motivational drivers. Second, although not directly linked to our research questions, we highlight some practical aspects that came up in our interviews. We hope that these points will help develop entrepreneurial education and training that is better suited and more approachable for the arts sector and that answers to the real needs and challenges that early-stage arts entrepreneurs or those considering entrepreneurship face.

The findings of this study and the ideas presented should be considered only as suggestive of the kind of action needed. With the limited amount of data, we can only begin to scratch the surface. We feel that there is a need to better understand the internal drivers, barriers, needs, and aspirations of arts entrepreneurs and those considering becoming entrepreneurs. Not to push more artists towards entrepreneurship but to better understand and support those who do want to pursue a career in the entrepreneurial realm in the specific context of the arts. One of the central questions is, how to present entrepreneurship as one career option among others without the prejudice and peer pressure attached to it and in a way that is suited for the very strongly value-based nature of arts-based business ideas. More research on art students' views on entrepreneurship is needed, as well as re-search on artists' and other arts professionals' experiences in the early-stages of arts entrepreneurship to develop better means to support them. Given that our study focused on very early-stage arts entrepreneurs, research on value manifestations and related aspirations of later stage entrepreneurs in the arts is needed to understand how to support arts entrepreneurs in their journey in a way that is aligned with both their values and their concrete, practical needs. It would also be interesting to study how the backgrounds of art-up team members impact business planning, especially when teams consist of members from multidisciplinary backgrounds. Finally, studying the differences and shared elements of artistry and entrepreneurship, regarding, for example, mindset, attitude towards work, everyday working life, and self-management would be insightful.

Our goal has been to generate understanding of the value-based drivers, aspirations, challenges, and barriers of artists and other arts professionals starting or planning to start a company. We hope that the presented findings and analysis can urge more discussion and research about the topic and contribute to the development of more appropriate and meaningful content and modes of entrepreneurial education and training for the arts sector.

Matters to Consider in Developing Entrepreneurial Education in the Arts

Value-based and motivational aspects:

Recognising the special characteristics of arts-based entrepreneurship	Based on our findings, we suggest that especially the following aspects should be considered and related support offered: • Entrepreneurship should be seen as an equal to any other option in an artist's career plan. Sufficient information on career options and ways of self-employment should be delivered to art students early enough during their studies. • Offering tools to support self-management and freedom to choose one's preferred way to work as an entrepreneur by strengthening the positive aspects of doing business and finding ways to solve related challenges. In practice this means, for example, providing sufficient and thorough information on business planning, company type options etc., as well as opportunities to consider options that match one's aspirations and artistic identity. • Acknowledging and identifying the conflicts between artistry and entrepreneurship that require reconciliation, as well as acknowledging the similarities between artisthood and entrepreneurship (for example, process management skills, critical approach) in order to recognise the artists' strengths as an art-up entrepreneur. • Supporting the strong desire to deliver value for the wider ecosystem, and especially the importance given to the community and the arts sector; on the other hand, more support may be needed to consider the value provided to clients and partners. In practice, this could mean, for example, developing business models that take sustainability and social responsibility issues into account on a strategic level since the early founding stages.
Identifying personal or the team's values and motivational drivers	We propose that early-stage art-up entrepreneurs or those considering entrepreneurship as an option should be supported in identifying and verbalising their internal guiding values and motivational drivers. Our findings suggest that such values form the basis for the values and principles of the company, thus guiding its business planning, operations, and relationship building.
Providing alternatives in approaches to growth and profit	It is not uncommon in the arts that entrepreneurs are not looking for big growth or to even make any profit. Some choose to set up a company but to be non-profit. Many are just interested in making a living, and aiming at making enough profit to get a decent livelihood and to steer possible extra profits towards developing their artistic activities. Some, on the other hand, are interested in making profit and see financial growth as a desirable goal. We suggest that entrepreneurship in the arts should not provide just one correct or desirable option but rather several alternatives related to growth and profit. All different aspirations and forms of working as an entrepreneur should be supported equally. It is also important to note that an entrepreneur's or team's relationship to profit-making and growth does not need to be fixed but can change and evolve over time.

Considering appropriate vocabulary	Our study suggests that the start-up terminology of the "business world" is ill-suited and often in contradiction with the values and guiding drivers of arts entrepreneurs. The need to create new vocabulary and terminology that is not directly taken from the business sector should be considered for the language used regarding arts entrepreneurship to better reflect its values. Language is essential in determining how things are perceived and holds the power to change things. This is not something that can be fixed overnight, but rather a process that requires time, dialogue, longer-term development, and experimenting. At the same time, though, entrepreneurial education and training should provide students and early-stage entrepreneurs with adequate know-how to manage in the business realm, which includes being familiar with its language.

Practical aspects:

Strengthening strategic and business planning skills, as well as product development and branding skills	• Art-up entrepreneurs need better support in strategic and business planning and in combining such activities with their artistic and other aims and operations. The data also reveals the obvious benefits of such skills, as well as the benefits of the readiness of art-up entrepreneurs to acquire such know-how. • Product development and branding support is needed in a way that respects the specificities of arts entrepreneurship. Entrepreneurial education and training in the arts should develop ways to teach strategic and business planning systematically while considering the specific characteristics of arts entrepreneurship presented in this study. • Introducing business terminology to artists and art students is a key to successful business planning. The data shows that there is a possible need for some art-up specific terminology in the future that relates to art-based business reality, such as funding opportunities and business model options.
Better tools for pricing	The findings of the study show that artists are not comfortable with pricing their products and services that are based on their own work or working hours, and they lack awareness of general price levels. We propose more open discussion about appropriate pricing in entrepreneurial training and development in the arts, as well as developing methods and platforms to test pricing.
Providing tools for career and livelihood planning and management	Instead of pushing or pressuring artists and other arts professionals to become entrepreneurs, those who are interested in considering or experimenting with entrepreneurship as a career option should be provided with opportunities to learn about and explore entrepreneurial realities and practicalities. They need to be provided sufficient and realistic information and understanding about career and livelihood management that takes into account both the internal realities of the arts sector as well as cross-sector and multidisciplinary opportunities. Support for professional development as an arts entrepreneur is currently largely missing, but we suggest that such support (either in terms of peer support or additional training, or both) should be developed to help the entrepreneurs at different phases of their journey, not just in the early development stage.

What new have we learned about art-ups? Kati Uusi-Rauva's reflections

There have been suspicions about the business potential of arts and culture both internally in the art world, as well as externally in the wider economic society. This has led to a relatively low motivation on both sides in regard to developing the business know-how in arts, and to an atmosphere where talking about business and money openly has not been common and has sometimes been seen even as inappropriate. We constantly encounter public discourse where the overall value and reason of being of arts and culture are questioned.

For an art-up, this sets a starting point where one has to be very determined to create value as a company. Multiple and parallel sources of financing and ways of generating income – personal grants, joint projects and invoiced assignments – are still valid after founding an art-up, as well as the founders' internal need to succeed as an artist. These aspects of arts entrepreneurship may create confusion in the business environments outside the field of arts.

Art as such is also constantly questioning both internal as well as external motivations and principles in its development processes, hence it may seem less forward and less efficient than a traditional for-profit business. Art-up entrepreneurs will face all these conflicts, having to find their own way of creating their livelihoods to serve their audiences, clients and collaborator communities in the best way possible. We can help them along on this path by better understanding their value-base and motivational drivers.

Nevertheless, it's still valid to facilitate art-ups' opportunities to cooperate with other industries by strengthening business know-how, access to financing, and strategic planning skills among artists. Taking this into account, raising awareness of arts-based businesses' unique features among other industries is equally important for multidisciplinary innovations. An artistic approach in innovation work can bring new approaches and insight to product and process development work, customer relations, and branding, to name a few potential benefits. Instead of questioning these benefits we should start utilising them to build a stronger and more holistic economy.

Business does not dilute artistic work and vice versa, quite the opposite: in the best case they can support and give room to each other fruitfully when carefully planned and executed.

About the writers

Jenni Pekkarinen is a doctoral researcher in cultural policy at the University of Jyväskylä. Her PhD dissertation studies the cultural sustainability and cultural ecosystems related aspirations and impacts of international Capital of Culture programmes. She has previously graduated with an MA in Arts Management from the University of the Arts Helsinki. In addition to research, she has about ten years of experience working in various project management, production, planning, and audience engagement roles in the arts and culture sector. She has also been active volunteering in cultural associations and currently serves as a board member for the Society for Cultural Policy Research in Finland and Selkokulttuuri, an association promoting linguistically accessible arts and culture in Finland.

Kati Uusi-Rauva is a creative and cultural industry professional and has a wide experience from working in business and academia as well as in public and non-profit sectors, and as a cultural anthropologist her approach is in human networks and industry ecosystems. Kati is keen in developing creative SME's business models and potential and has an extensive experience in sparring companies in creative and arts fields. Kati started her career 25 years ago as an executive producer in a game start-up and is currently in charge of the pre-incubator project Uniarts Hub which she and her team have created for the University of the Arts in Helsinki. During 2000's she has headed e.g. AGMA, the association of Agents and Managers in Creative Industries of Finland and Creative Finland -project. She is also a creative entrepreneur herself since 2009 providing consultancy and project management. At the moment she is preparing her doctoral thesis on the networking culture of SME's in creative industries in the University of Oulu.

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Appendix

Interview questions

Background questions:

1. Could you briefly describe your business idea?

2. Why did you decide to become an entrepreneur?

3. What are the aims of your business?

Own values:

4. What kinds of values guide your operations and activities as an entrepreneur?

Customers and partners:

5. How does your business/art-up serve customers and what kind of value(s) does it create for them?

6. How does your business/art-up serve partners or stakeholders and what kind of value(s) does it create for them?

Monetary value:

7. What is the role and significance of economic/monetary value(s) in your business?

Vision:

8. How do you envision your business five years from now: what kind of good or progress will it generate?